uigilantis semper inhaeret, / Aenean animo noxque quiesque refert.

102. lumina ... uicta sopore. Paris creates an effective oxymoron: he claims that he was able to see Helen at night although his eyes were closed in sleep. For the poetic usage of *lumen* in the sense ‘eyes’ cf. 16.37f. with n.; Ovid also uses *oculus*. For the image and diction cf. Tib. 1.2.2: *occupet ut fessi lumina uicta sopor*, Ov. Her. 19.56: *acta, subit furtim lumina fessa sopor*, Rem. 500: *sorno lumina uicta dedi*, Fast. 1.421f.: *nox erat, et uino somnum faciente iacebant / corpora diversis uicta sopore locis, 3.19: blandis quies furtim uictis obrepit ocellis.*

placidus ... sopore. Another unmistakable Vergilian reminiscence with special meaning in this particular context. Ovid surely has in mind *Aen.* 4.522: *nox erat et placidum carpebant fessa soporem*. On the night of Aeneas’ departure Dido is tortured by love and unable to sleep, just like Paris who keeps thinking of Helen. Dido’s tragic end bodes ill for the affair of Paris and Helen; see Intro. pp.13–16.


104. ardebám ... ignis. For the fire of love see 16.3 n. With this oxymoron Paris returns to a theme from earlier in his letter, i.e. that he was already in love with Helen from a distance (16.37–40). The ability of love to burn from afar is an established *topos* of love literature. At *Am.* 2.16.11f. Ovid burns with love, although his beloved is not with him: *at meus ignis abest, uerbo peccauimus uno: / quae mouet ardores, est procul; ardores adest*; see McKeown (1998) ad loc. Cf. Cydippe’s bitter realization about the etymology of the name Acontius, which derives from his ability to wound from a distance (Ov. *Her.* 21.209f.).

105. non potui debere. *debere* is here used in the sense ‘leave unpaid’ (*OLD* s.v. 3b) which, according to Kenney (1999a) 407, is characteristic of Cicero. For Cicero’s influence on Ovid in the double *Heroides* see Kenney (1999a) 407–9, 411f.

spem ... istam. Paris has already mentioned his *spem coniugii* at line 100.

106. caerulea ... uia. The combination frames the pentameter. For similar cases see n. on 16.45f. The only parallel for this poetic periphrasis is Plaut. *Rud.* 268f.: *nempe quo ligneo per uias caerulas / estis uectae?* The adjective *caeruleus* is the Latin equivalent to the Greek *κυανός*;
in poetry it often modifies the sea and the sea deities (OLD s.v. 3a). In Homer Poseidon is κυανοχάιτης (II. 13.563, 14.390, Od. 3.6, 9.528 etc., cf. deus caeruleus: Ov. Fast. 3.874) and the ships are κυανόφραοι (II. 15.693, 23.852, Od. 9.482, 539 etc.). For the identification of this colour see Smith (1913) Tib. 1.7.12, André (1949) 162–71. An alternative form of the epithet is caeruleus, with the same meaning but metrically different. On the use of caeruleus and caeruleus see Ross (1969) 61; cf. the use of purpurus and purpureus (see 17.223f. n.).

peterem ... uota. Cf. terra petita (16.30) and te peto (16.35). For the use of uotum with double meaning, ‘wish’ and ‘the beloved’, see 16.93f. with n.

107–16. Paris deliberately describes the preparations for his voyage in epic style, as if they were made for a great military expedition; his goal is to show Helen how much trouble he went through to be with her and how determined he is to take her with him. See A.N. Michalopoulos (2003b) 87f. Paris’ exaggerated and pompous description of the construction of his fleet contrasts sharply with Oenone’s much simpler account (Ov. Her. 5.41f.): caesa abies, sectaeque trabes, et classe parata / caerulata ceratas accipit unda rates. Servius (Aen. 1.526, 10.92) attests that according to one version of the myth Paris actually campaigned against Sparta, seized it and took Helen with him. However, Harrison (1991) on Verg. Aen. 10.92 questions the credibility of this story.

According to Hellanicus there was an oracle warning the Trojans not to build a fleet, or else they would be ruined (FGrHist 4 fr. 142):

Ελλάνηκις δὲ φησι χρησμόν δοθήναι τοῖς Τρωσίων ἀπέχεσθαι μὲν ναυτιλίας, γεωργίαν δὲ προσέχειν, μὴ τὴν θαλάσση χρωμένον ἀπολέσσων ἑαυτούς τε καὶ τὴν πόλιν. Helen too in the eponymous Euripidean tragedy considers the felling of trees for the building of Paris’ fleet as the beginning of her misfortunes (Hel. 229–38).

The tree-cutting scene is probably inspired by the Iliad, where the Greeks cut trees on the slopes of Ida to build Patroclus’ funeral pyre (23.117–20). For cutting wood to build a ship see Hom. Il. 13.389–91. Kenney (1996) ad loc. cites Eur. Med. 1–6, Enn. Med. 208–16. For the topos of tree-cutting in literature see Williams (1968) 263. As the aforementioned examples show, cutting down trees is usually associated with sad events (e.g. funerals) or has negative ramifications (e.g. the voyage of the Argo and Medea). On negative attitudes towards sailing see n. on 16.31f.

Paris’ abduction of Helen was taken as the response of the East to Medea’s abduction by Jason (Hdt. 1.2–4). For the analogies between the stories of Medea–Jason and Helen–Paris see Hunter (1989) Apoll. Arg. 3.641f., 793f., 803 and p. 29, Heinze (1997) 13–19 and on Ov. Fast. 12.37f. For the abduction of Leucothea, see 1.25–66, 174f., 1380f. See for the previous abductions (Europa, Ganymede, Medea) the series of abductions was: Iphigeneia, Medea (by the Greeks), Troia. This adjective was used in the contemporary, as we can see in prose, unlike its equivalent in French, Téniers. In this case, the alliteration (see Intro. p. 7) vividly renders the cutting of the oaks into the Securit... securi. It is a linguistically rich word in Homer, etc.

Phrygia. Although in Homer Phrygia (II. 3.184–9 – for the Phrygians of Phrygia from Catullus (61.18), 9.6, 17, Ov. Ars 1.54, 2.714, Aen. Fast. 4.79). For the geographic setting see Barchiesi (1992) ad loc. 344.

Occasionally the adjective Phrygia is used to refer to the enemies of the Trojans. See A. 1980 Eur. El. 314f. For the construction of his Phrygian Ida (Verg. Aen. 3.5.7, 3.5.17) as ‘not suitable for wood’ (LS 1973, 149.149) to the Ελλάνηκις.
Her. 12.37f. For the abductions of Greek women by barbarians see Eur. IA 1266, 1274f., 1380f. See also Dictys (2.26), where Aeneas mentions all the previous abductions of Eastern women or boys by the Greeks (Europa, Ganymede, Medea, Io). According to Herodotus (1.1–4) the series of abductions was: 1 Io (by the Phoenicians), 2 Europa (by the Greeks), 3 Medea (by the Greeks), 4 Helen (by Paris).

107. Troica. This adjective was relatively rare in writers before Ovid and in his contemporaries; see Murgatroyd (1994) Tib. 2.5.39f. It also occurs in prose, unlike its equivalent Troicus. In the Heroïdes Ovid uses both Troicus and Troius. In this case the use of Troicus is preferable, since the alliteration (see Intro. p.58) of c in Troica caeduntur ... securi vividly renders the cutting of the trees. For a similar case at Ov. Her. 1.28 see Barchiesi (1992) ad loc.

caeduntur ... securi. It is a favourite device of Ovid to put etymologically linked words in the same line: securis uocatur eo quod ea arbores succidantur, quasi succuris (Isidore Etym. 19.19.11). For this etymology see A.N. Michalopoulos (2001) s.v. securis; for etymology on common nouns see Intro. p.76.

Phrygia. Although in Homer the Trojans are distinct from the Phrygians (Il. 3.184–9 – for the Phrygians in Homer see Kirk (1985) Hom. Il. 3.187–9), Phrygius is often used in Latin literature instead of Troicus from Catullus (61.18) on. See also Verg. Aen. 1.182, 4.103, 9.617, Ov. Ars 1.54, 2.714, Met. 10.155 with Bömer (1980) ad loc., Fast. 4.79. For the geographical limits of Phrygia see Strab. 12.8.13. Troy was situated in the so-called Lesser Phrygia (ἡ μικρὰ Φρυγία). Occasionally the adjective Phrygius is used in a negative sense by the enemies of the Trojans. See Austin (1964) Verg. Aen. 2.276, Cropp (1988) Eur. El. 314f.

For the construction of his fleet Aeneas had used wood from the Phrygian Ida (Verg. Aen. 3.5–7, 9.80f.), pine and maple (9.85–7). Íη is the ‘tree suitable for wood’ (LSJ s.v.). Cf. Eur. Hel. 229–31: φεύ φεύ, τίς ἡ Φρυγίων/ ἢ τίς Ἔλλανις ἀπὸ χθονὸς/ ἐτέμε τάν δακρύσσο-  σαν/ Ἰλίῳ πέτακαν;

pinaeta. For Ida’s pine-trees see 16.54 and n. on piceis. In the Hecuba fir was used to build Paris’ fleet (631–3): ἰδοῖαν ὅτε πρῶτον ἔλαυν/ Ἀλέξανδρος εἰλατίναν/ ἐπέμεθα. Oenone too mentions fir in her letter to Paris (Ov. Her. 5.41f.): caesa abies, sectaeque trubes, et classe parata / caerula ceratas accipit unda rates. On the other hand, pine-trees are used at Eur. Hel. 231f. (τάν δακρύσσοσαν ... ἑπύκαν). The elevated metonymy (see Intro. p.61) pinus = ship is common in Latin poetry (Verg. Ecl. 4.38, Aen. 5.153, 10.206, Hor. Epod. 16.57, Carm. 1.14.11, Tib. 1.3.37, Ov. Am. 2.9.21, Met. 2.185 with Bömer (1969) ad
loc., OLD s.v. 2a etc.). According to Theophrastus (Hist. Plant. 5.7.1) pine does not rot and is more suitable for the construction of rounded ships; this detail accords well with Paris’ references to his fleet (16.111: flectuntur, 112: panda carina). Pine-wood was used to build merchant ships, not battle ships, which were made of fir. See Jocelyn (1967) Enn. Med. 209, Meiggs (1982) 116f., Thomas (1988) Verg. Georg. 2.68, McKeown (1998) Ov. Am. 2.11.2. Paris had denied that trade was the reason for his trip (16.31f.); hence it seems that Ovid is simply following the literary tradition that pine-wood is most often used in ship-building. See Verg. Georg. 2.442f.: dant utile lignum / nauigis pinus. But if one wanted to press this matter further, the use of pine for Paris’ fleet is ominous, because pine is often used for a pyre due to its high resin content (Horsfall (2003) Verg. Aen. 11.136). Paris’ pine-wood fleet is fated to bring conflagration and death to Troy.

108. quaeeque erat. Elision at the first-foot arsis of the pentameter (see Platnauer (1951) 86 and cf. 16.226, 240, 246, 250).


In the elegists the noun aqua in its disyllabic forms very frequently occupies the last position of the pentameter; see Kenney (2002) 35 n.48. In this pair of letters see 16.118, 212 (aquis), 124, 200, 210, 17.74 (aquas), 17.190 (aqua).

109–10. Paris personifies the mountains and describes their contribution to his mission. Gargara participates passively (spoliuntur), whereas Ida has an active part (dat).


Gargara is one of the peaks of Ida (Hom. II. 14.292f.: Γάργαρον ἄκρον / Ἡθις ὑψηλῆς, 14.352, 15.152), where Zeus used to sit in the Iliad (8.47f., 14.352, 15.152). According to Lucian (Dear.indic. 1) this is where Paris tended his herds. Servius (Aen. 9.85) offers an etymology of the name: Gargara ... dicta sunt quasi cara caros, id est caput

The modification of Gargara by ardua is pointed. Ovid is continuing the fiery imagery of the previous lines, since ardua, which modifies Gargara only here in Latin literature, picks up ardebam (16.104), its etymological origin: Priscian (Gramm. II 136.7) ardeo arduus. Note too that this fleet is destined to bring fire onto Troy. See n. on 16.107 pineta.

The verb spoliare is used in the sense ‘to strip (of natural covering)’ (OLD s.v.1b). It picks up the terminology of battle, which foreshadows the terrible conflict to be caused by the building of Paris’ fleet.

110. innumerisque ... longa ... Ida trabyes. Adjectives and nouns are placed chiastically (a-b-b-a) (see Intro. pp.71f.), in contrast with the patterning of the previous line. The combination innumeras ... trabyes frames the pentameter. For similar cases see n. on 16.45f.

The exaggeration innumerisque is intended to show the magnitude of Paris’ preparations and thus to impress Helen. Horsfall (2003) Verg. Aen. 11.204 notes that this adjective is Lucretian (Gk. ἄνθρωπος).

For the felling of trees on Ida see Theoc. 17.9f. with Gow (1952a) ad loc. Horace calls Paris’ ships Idaeae nauées (Carm. 1.15.1f.). It is highly ironic that the wood used for building the Trojan horse will also come from Ida (Apollod. Epit. 5.14); οὖν ὄος [sc. ἔπειρός] ἀπὸ τῆς Ἴδης ξύλα τεμῶν ἱππον κατασκευάζει κοίλον. In other words this mountain plays a crucial part both at the beginning and at the end of the Trojan war. Ida is of course also significant for the life and mission of Paris; apart from being the source for wood for his fleet, it is where he was brought up and where the beauty contest of the goddesses took place.


111. fundatura citas flectuntur robora nauæs. Another ‘golden line’ (see n. on 16.109). fundatura is a participial adjective. Here the a-b-a-b pattern of adjectives and nouns visually renders the ‘interweaving’ of the planks for the construction of the ships. Cf. 16.113f. with n.

The ornamental adjective citas corresponds to the Homeric stereo-
typical modifier νης θοαι (Hom. II. 2.619, 10.309, 396, 11.666 etc.), νης ὁκύποροι (Hom. II. 1.421, 488, 2.351, Od. 5.175f., 14.230 etc.). Cf. Ov. Met. 15.732 (quaque per aduersas nauis cita ducitur undas) and the expressions cita puppis (Catul. 64.6), cita classis (Hor. Carm. 1.37.24).

Planks are curved (flectuntur) to create the shape of the hull. So ships are κοιλα in Greek (Hom. II. 1.26, 89, 5.26, 7.389 etc.) and causae in Latin (Verg. Aen. 3.191, Ov. Her. 18.8, Met. 11.524, Luc. 2.649 etc.) or concavae (Ov. Ars. 1.402), or pandae (Enn. Spur. 3 with Skutsch ad loc., Verg. Georg. 2.445, Ov. Am. 2.11.24 etc.) or curvae (Verg. Georg. 1.360, Aen. 2.179, Ov. Met. 2.163).


On the postponement of et, here and in the pentameter of the next couplet (114), see Intro. pp.59f.

113–14. Paris appears to have had a personal and active participation in the building of the fleet, which shows his warm interest in this mission. The imagery and diction pick up Homeric descriptions of the sailing of a ship. Cf. especially Hom. II. 1.480: ὁ δ’ ἵστον στήσαντ’ ἄνα β’ ἵστια λευκα πέτασσαν and Od. 5.254: ἐν δ’ ἵστον ποιεὶ καὶ ἐπίκρατον ἀρμενὸν σύνθω.

For the antennae, the crosspiece fixed across the mast to which the sail was attached, see Nisbet–Hubbard (1970) Hor. Carm. 1.14.6. Paris’ ship had only one mast, so the reading malo (adopted by Palmer, Showerman, Dörrie and Kenney) is preferable to malos of the manuscript tradition or malis (Ehwald). See Palmer (1891) 94.

accepit et. See above, on textit et.

pictos puppis adunca deos. Adjectives and nouns are placed in a chiastic pattern (α-b-b-a), asbefits the construction of a ship. See n. on
16.111ff.


puppis is a common synenchoche for nauis. Cf. 16.22 with n.

115–16. Paris has placed a statue of Venus and her son Amor on the leading ship of his fleet, since these two are the instigators and guides of his voyage. In the Cyproia Aphrodite enjoins Paris to build his fleet (Procl. Chrest. 80.9 Severyns, quoted in n. on 16.21f.): Ἀφροδίτης ὑποθεμένης νουπηγείται. This passage is strongly reminiscent of Sappho’s words to Phaon (Ov. Her. 15.213–16): solue ratem! Venus orta mari mare praestat amanti. / aura dabit cursum; tu modo solue ratem! /ipse gubernabit resedens in puppe Cupido; /ipse dabit tenera uela legetque manu.

tamen. Here used not as an adverative but as an equivalent to the Greek δὲ. See Kenney (1979) 400f.

Cupidine paruo. A typically Ovidian expression, occurring only here and at Fast. 2.463. It is later found in Martial (6.13.6).

sponsor coniugii. Another typically Ovidian phrase. It is also used by Phyllis for Hymen (Ov. Her. 2.33f.): promissus socios ubi nunc Hymenaeus in amnos, / qui mihi coniugii sponsor et obses erat? The noun sponsor belongs to legal terminology; see Intro. p.66. For its limited use in poetry see Knox (1995) Ov. Her. 2.34. On sponsio see Treggiari (1991) 139–45. Paris once again calls his future relationship with Helen a coniugium; see 16.100 with n. On conixon and coniugium in the Roman elegists see 16.81f. n.

It should be noted that traditionally the supervision of marriages is in the jurisdiction of Juno (luna promnpha = Ἡρη ζυγία). See Feeney (1991) 133 and Verg. Aen. 4.166, Ov. Her. 6.43, Met. 6.428, 9.762.

dea picta. Palmer prints picta but suggests a correction to ficta ‘represented’, which Kenney accepts due to the occurrence of pictos in the previous couplet. However, I believe that the reading picta (n, Showerman, Dörrie, Rosati) is still better despite the awkward repeti-
117–18. imposita (e)st. Aphaeresis of est at the thesis of the second foot of the hexameter; see 16.13f. n.

manus ultima. Another of Ovid’s favourite phrases, which renders perfectly the end of the construction process. Ovid will use it again, when Daedalus finishes shaping the wings which will carry his son Icarus and himself to freedom (Met. 8.200ff.); also for the end of the Trojan war (13.402f.). Ovid uses the same expression for his unfinished Metamorphoses at Tr. 2.555f. He uses the phrase summa manus in the same sense (Ars 3.226, Tr. 1.7.28, 3.14.22).

iubemus. For the readings iubetur and iubemus see Kenney (1979) 401. The reading iubebat (sc. Venus) should not be easily rejected, since the goddess appears to have the overall command.

Aegaeis aquis. The Aegean sea got its name from Theseus’ father, Aegeus, who threw himself headlong into it from the rock of Sounion, assuming that his son had been killed by the Minotaur. See Hyg. Fab. 43.2, Serv.auct. Aen. 3.74, Catul. 64.244f. with Tromaras (2001) ad loc. This episode is not that distant in dramatic time from the story of Paris and Helen. It is an interesting and amusing coincidence that Helen’s new abductor is sailing on the sea that was named after the father of her first abductor, Theseus; for Ovidian humour and wit see Intro. pp.29–33. For alternative etymologies of the name Aegeum see Maltby (1991) s.v. Aegeum mare. On Ovid’s interest in the careful chronological arrangement of myths see Barchiesi (2001) 15f. For the position of aquis see 16.108 n.

For the word order Aegaeis aquis see 16.21f. n. (Sigeo ... litore).

119–24. It is striking that – for obvious reasons of course – Paris suppresses his emotional farewell scene with Oenone (Ov. Her. 5.43–58) and mentions only his immediate family’s reaction to his trip. See Jolivet (2001) 292–4. It is not clear – Ovid does not help us much on this – whether Priam and Hecuba were aware of the true goal of Paris’ trip. According to a certain version (Serv. Aen. 10.91), which Ovid does not adopt here, Paris was sent by Priam to Greece to recover Hestione, who was taken prisoner by Hercules when he captured Troy, and was given over to Telamon. For more on the excuses that Paris may have used for making his trip see n. on 16.29–34.


pater et generix ... pia uoce: generix (= the Greek γενετής) is the epic equivalent to the humble mater. See also Watson (1985) 444. Paris uses it again at 16.337. Ovid possibly has in mind Hector’s words to Adrasta, disguised as Delphos (Hom. II. 22.239–41): ἀλλά τε καὶ ἔκμηθεν ἔρωτι πεπληρομένην ἀντίοικον ἄντιστοιχίαν ἐν αὐτῶν πάντων ἡ ἄρτεσις τοῦ πατρὸς. Paris’ respect for his parents and the parents of respect for the gods (Nat. de Aeneas (plus Aeneas).}

Athena, disguised as Deiphobus, just before his fatal duel with Achilles (Hom. ll. 22.239–41): ἡθεὶ ἡ μὲν πολλὰ πατὴρ καὶ πότνια μὴτηρ/ λίσσονθ’ ἐξει'[ς] γουνόμενοι, ἁμφὶ δ’ ἑταῖροι, / α’β’δ’ μὲνειν· τοῖν γὰρ ὑποτρομεύουσιν ἄπαντες. In both cases Paris and Hector defy the pressing entreaties of their parents and eventually die.

Paris’ respect for his parents is denoted by the adjective pia. Pietas is a basic Roman virtue embodying respect towards the gods, the fatherland, the parents and the family, a sense of loyalty, conscientiousness. Cicero deems the Romans superior to other nations in terms of respect for the gods (Nat. Deor. 2.8). pietas is the main characteristic of Aeneas (pius Aeneas). For its importance see Pease (1935) and Austin (1955) Verg. Aen. 4.393, Bömer (1969) Ov. Met. 1.204–6, Ross (1969) 86f., Austin (1971) Verg. Aen. 1.10, Suerbaum (1980) 168–70, Traina EV 4, pp. 93–101, Papaioannou (1998) 67–9.

propositumque ... iter. Ovid renders Paris’ delay by placing pia uoce between propositum and iter (chiastic pattern, see Intro. pp. 71f.).

121–4. Enjambment; see 16.53–6 n.

121–2. Cassandra was the most beautiful daughter of Priam and Hecuba (Hom. ll. 13.365f.: ἐξόδος ἄριστην, 24.699: ικέλη χρυσὴ Ἀρροδίτη, Verg. Aen. 2.403: Priameia virgo, Ov. Am. 1.9.37: Priameide). Apollo fell in love with her and agreed to give her the art and skill of foretelling the future in return for her love. But after securing the god’s gift Cassandra rejected his love. To punish her Apollo ensured that nobody would believe her prophecies (Aesch. Ag. 1203–12, 1269–74). Hence the Trojans did not heed her prophecies about the Trojan horse (Verg. Aen. 2.246f.): tunc etiam fatis aperit Cassandra futuris / ora dei iussu non unquam credita Teucris. Cf. Aen. 3.187: aut quem tum uales Cassandra mouerat? See also Prop. 3.13.61–6 (no one believes her prophecies about Paris and the Trojan horse), 4.1.51–4 (her prophecy of the fall of Troy and the creation of Rome). The Hellenistic poet Lykopiron wrote an Alexander in iambic trimeter dealing with Cassandra/Alexandra and her mourning for her useless prophecies. Cf. Hyg. Fab. 93: Cassandra Priami et Hecubae filia in Apollinis fano ludendo lassa obdormisse dicitur; quam Apollo cum uellet comprimere, corporis copiam non fecit. ob quam rem Apollo fecit ut cum uera uaticinaretur, fidem non haberet.


effusis ... capillis. Cassandra was ἑρασμέλοκαμος (Ibyc. fr. 276.2 P)

At the same time, however, since loose hair also denotes mourning and death (cf. Verg. Aen. 3.65: et circum Iliades crinem de more soluta, 11.35: et maestum Iliades crinem de more soluta with Horsfall (2003) ad loc., Tib. 1.1.67f.: sed parce solutis / crinibus with Malby (2002) ad loc., Ov. Am. 3.9.3: flebilis igndios, Elegia, solue capillas, Her. 7.70: tristis et effusis sanguinolenta comis with Knox (1995) ad loc., Ars 3.431f., Fast. 3.560 with Bömer (1957–8) ad loc.), Cassandra’s appearance foreshadows the destructive outcome of Paris’ mission. It is also important that Vergil depicts Cassandra with her hair loose when she is being dragged captive by the Greeks on the night of the fall of Troy (Aen. 2.403–6). See also McKeown (1989) Ov. Am. 1.9.37f.

This is the only occurrence of the noun capillus in this pair of letters. For its use in poetry see 16.67f. with n.

uellent nostrae iam. On the basis of Heinsius’ remark (“illud nostrae friget hoc loco”) Housman suggested uellent uento (or uentis) iam, but I can see no reason for the change.

uellent ... uela. An effective soundplay. uellent is here used in the sense ‘to be about to, be on the point of’ (OLD s.v. 5d). dare uela = “to expose one’s sails to the wind’’ OLD s.v. 2a.

123–4. ‘quo ruis?’ Paris livens up his narration by reporting Cassandra’s prophecy in direct speech, a very intense and emotional scene. According to Proclus’ account of the Cypria both Cassandra and Helen had prophesied the future at the point of Paris’ departure from Troy (Chrest. 80.9–11 Severyns); καὶ Ἐλευς περί τῶν μελλόντων συντρίας (Chrest. 80.9–11 Severyns); καὶ Ἐλευς περί τῶν μελλόντων προδιήλπηττι ... καὶ Κασσάνδρα περί τῶν μελλόντων προδιήλπηττι. See prothetepicei ... καὶ Κασσάνδρα περί τῶν μελλόντων προδιήλπηττι. See also Pind. fr. 43a.10ff. B. In Hor. Carm. 1.15 it is Nereus who predicts Paris’ future but only after his abduction of Helen.

An equally emotional question is addressed by Hecuba to Priam, as
he is putting on his armour to defend Troy (Verg. Aen. 2.520). Priam’s sad end foreshadows the disastrous end of Paris and his mission. Aeneas addresses a similar sarcastic question to Lausus, which presignals death (Aen. 10.811). It is also possible that Ovid intentionally recalls Prop. 4.1, where Horos, the horoscope-teller, deters Propertius from dealing with aetiological matters, whereas in this case a prophet, Cassandra, tries to deter Paris from sailing on the Aegean.

exclamat. ex- intensifies the meaning of the simple clamare. Cf. 17.83 (extimui). The fact that Cassandra is crying out loud shows her confusion and despair. Her outcry at the moment of Paris’ departure is a bad omen for her future; she is going to scream again at the moment she is murdered by Clytemnestra (Hom. Od. 11.421f.): οἶκτροτάτην δ’ ἕκουσα ὡς Πριάμωι θυγατρός / Κασσάνδρης.

refereis incendia. Cf. the interpretation of Hecuba’s dream (16.49f.). The choice of the noun incendium is a happy one, since it is widely used by Vergil for the fall of Troy (Verg. Aen. 1.566, 2.329, 3.156, 7.295 etc.). Jocelyn (1967) notes on Enn. Alex. 41 that in classical Latin incendium denotes ‘fires rather larger than those one would associate with a torch’. On the other hand the word denotes, metaphorically, erotic passion (OLD s.v. 3b). See Janka (1997) Ov. Ars 2.301f. With similar skill Lucretius associated the metaphorical erotic fire of Paris with the fire that burnt Troy (1.473–7). Of the same spirit but different in content are the words of Cassandra, quoted by Oenone in her letter to Paris (Ov. Her. 5.120): heu, quantum Phrygii sanguinis illa uelit!

Hector considers Paris the disaster of Troy (Hom. II. 6.282f.: μέγα γάρ μιν Ὄλυμπος ἔτρεψε τῆμα / Τροσί τε καὶ Πριάμῳ μεγαλήτορι τούτῳ παισίν, cf. 3.50) and holds him responsible for the war (II. 6.328f.: σέο δ’ εἴνεκ’ ἀυτή τε πτόλεμός τε / ἄπτε τόδ’ ἀμφιδέξη: σύ δ’ ἀν μαχέσοι καὶ ἄλλῳ). For the same reason the Trojans hated Paris (II. 3.451–4) and spoke badly about him, a fact which saddened Hector (6.523–5).

nescis. Paris’ ignorance about the consequences of his mission makes his effort (16.17f.) to protect Helen from her ignorance and inform her about the situation even more ironic: *ne nescia pecces*. Ovidian wit and irony is again at work here.

flamma … aquas. The importance and imposing tone of Cassandra’s prophecy are underlined by this intensely antithetical pair. For the position of *aqua* see 16.108 n.

125–6. Paris is blinded by his fate and his passion and thus misinterprets Cassandra’s prophecy, just as he had previously misinterpreted Hecuba’s dream (16.49f. with n.). The irony of the situation is that Cassandra had truly been a *uera uates*, but not for the reason Paris believes. Cassandra’s prophecies, though true, were doomed to be disbelieved. Although this time Paris believes them, his interpretation is completely wrong.


Oenone too realizes that Cassandra’s prophecies about Helen came true; but she does not misinterpret them (Ov. *Her.* 5.123f.): *a, minimum miserae uates mihi uera fuisti: / possidet en saltus illa uuenca meos! ignes ... amor*. The words are skillfully juxtaposed at the end of successive lines to emphasize the well-established motif of love = fire (see 16.3 n.).

et ferus in molli pectore flagrat amor. The depiction of love as a fire burning and conquering Paris’ heart recalls the first elegy of the *Amores*, where Ovid is hit by Amor’s arrow (1.1.26): *uror et in uacuo pectore regnat Amor*. Ovid calls Amor *ferus* for the first time at *Am. 1.2.8*, when he realizes that he is in love: *et possessa ferus pectora uersat Amor*. On love’s cruelty see Fedeli (1980) Prop. 1.1.6 and McKeown (1989) Ov. *Am.* 1.1.5. Ovid again sets up an antithetical pair with *ferus* and *mollis*.


Paris’ ferus amor enclitics on 16.35f. (lecto Venus at word order in this pair of lines 127–8 portibus. Although it is the plural of *portus* (Barchi Latin poem to use this form singular ablative *portu*). The reasons; but it also further *in 16.26* (in *portus suo*), 16.27: *ergodier ... applicari*. Paris personalizes his mission by *sententiae* fenentibus. These work of Venus (16.23): *illa a* should assume that thanks to turned at 16.22 were covered applicari. On the specifically sense ‘to put in’ at *see Kenney 1998*. Ovid is the last Latin poet to use this form aferus was king of Sparta, the grandfather (Hes. fr. 199.8 Hes). Ovid, Hyg. *Fab.* 78.1. This processual Clytemnestra stands an altar in his honor *see Ovid, 1.157*. In part Oenone su concessa canter, and Meleager, the monster (Ovid, *Met.* 2) as love.

Paris’ ferus amor encloses his molle pectus (chiastic pattern); see n. on 16.35f. (lecto Venus aurea nostro) for other examples of enclosing word order in this pair of letters.

127–8. portubus. Although it was Vergil who introduced the poetic use of the plural of portus (Barchiesi (1992) Ov. Her. 2.92), Ovid is the first Latin poet to use this form of the poetic plural in place of the expected singular ablative portu. This replacement is obviously due to metrical reasons; but it also further bestows epic majesty on Paris’ trip. Cf. also 16.26 (in portus suos), 16.275: Sigeos portus, 17.215 (Iliacos portus).

egebtor ... applicor. Paris now abandons the first person plural and ‘personalizes’ his mission by focusing on himself.

uentisque ferentibus. These favourable winds for Paris’ trip were the work of Venus (16.23): illa dedit faciles auras uentosque secundos. We should assume that thanks to these winds the longa freta Paris mentioned at 16.22 were covered fairly quickly.

applicor. On the specifically Ovidian use of the passive applicor in the sense ‘to put in at’ see Kenney (1999a) 409.

Oebali. Ovid is the first Latin poet to address Helen in this way. Oebalus was king of Sparta, the father of Tyndareus and thus Helen’s grandfather (Hes. fr. 199.8 M–W: Τυνδαρέου ποτί δόμα δαήρονος Οιβαλίδαο, Hyg. Fab. 78.1: Tyndareus Oebali filius ex Leda Thesitii filia procreaut Clytaemnestram et Helenam). Pausanias (3.15.10) mentions an altar in his honour at Sparta. The adjective Oebalici occurs for the first time in Latin in the Georgics (4.125) in the sense ‘Spartan’. Servius notes ad loc.: Oebalia ipsa est Laconica. Cf. Ov. Rem. 457f.: et Parin Oenone summos tenuisset ad annos, / si non Oebalia paelice laesa foret.

nympha. Kenney (1996) ad loc. notes that Ovid alone and only in the Heroides uses nympha as an equivalent to the Greek νύμφη ‘young wife’ (OLD s.v. 2). It is also used in this sense by Penelope (Her. 1.27): graia ferunt nymphae pro saluis dona maritis. See Barchiesi (1992) ad loc. and Casali (1995a) Ov. Her. 9.50.