PROPERTIUS' USE OF MYTH IN 1.20by
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The purpose of this thesis is to attempt to demonstrate the function of the Hylas myth in Propertius 1.20. The first chapter consists of a text and translation of the poem. Chapter 2 introduces the question of the role of mythological exempla in Propertius' poetry. It is found that while scholars recognize the relevance and importance of mythological material in other elegies they deny that the Hylas tale bears more than a superficial relevance to its context. Chapter 3 considers the poetry of the Monobiblos, to which 1.20 belongs. Three elegies are analysed so as to illustrate Propertius' purpose and methods in adducing mythological material in his poems. It is concluded from these analyses that mythological exempla not only illustrate the poet's portrayal of contemporary figures and situations but also contribute new elements that suggest or develop aspects of his theme not otherwise made explicit. Four general means by which Propertius adapts traditional mythology for his own purposes are noted. A study of 1.20 , to which Chapter 4 is devoted, begins with a brief discussion of the Hylas myth as it was known in Propertius' day. Texts of Apollonius Rhodius' and Theocritus' versions of the tale, the two most important extant literary accounts, and several illustrations of the myth in art are provided. The main component of the chapter, however, is an analysis of 1.20 that attempts to reveal the skilful manner in which Propertius narrates the tale of Hylas, adapting traditional material with a purpose and method similar to that observed in his other elegies, and presenting it as a relevant and integral part of his portrayal of the contemporary figures and situation with which the poem is concerned. There follow an appendix and a bibliography.

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The text used is that of the Oxford Classical Text of E.A. Barber (1960), with one change, 50 fontibus (codd.)

The following frequently cited works are referred to by the author's surname: Butler, H.E., and Barber, E.A., edd., The Elegies of Propertius (Oxford 1933); Camps, W.A., ed., Propertius Elegies Book I, (Cambridge 1961); Enk, P.J., ed., Sex. Propertii Elegiarum Liber I, (Leiden 1946); Hodge, R.I.V., and Buttimore, R.A., edd., The 'Monobiblios' of Propertius, (Cambridge 1977); Hubbard, Margaret, Propertius, (London 1974); Postgate, J.P., ed., Select Elegies of Propertius; (London 1911); Richardson, L.,Jr., ed., Propertius Elegies I-IV, (Norman 1977); and Williams, Gordon, Figures of Thought in Roman Poetry, (New Haven and London 1980).

PROPERTIUS 1.20

TEXT

```
Hoc pro continuo te,Galle, monemus amore,
    (id tibi ne vacuo defluat ex animo)
saepe imprudenti fortuna occurrit amanti:
    crudelis Minyis dixerit Ascanius.
est tibi non infra speciem, non nomine dispar,
    Theiodamanteo proximus ardor Hylae:
huic tu, sive leges umbrosae flumina silvae,
    sive Aniena tuos tinxerit unda pedes,
sive Gigantea spatiabere litoris ora,
    sive ubicumque vago fluminis hospitio,
Nympharum semper cupidas defende rapinas
    (non minor Ausoniis est amor Adryasin);
ne tibi sit duros montes et frigida saxa,
    Galle, neque expertos semper adire lacus:
quae miser ignotis error perpessus in oris
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Herculis indomito fleverat Ascanio.
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12 Adryasin Struve: adriacis 0
namque ferunt olim Pagasae navalibus Argon egressam longe Phasidos isse viam, et iam praeteritis labentem Athamantidos undis Mysorum scopulis applicuisse ratem.
hic manus heroum, placidis ut constitit oris, mollia composita litora fronde tegit. at comes invicti iuvenis processerat ultra raram sepositi quaerere fontis aquam. hunc duo sectati fratres, Aquilonia proles, 25
hunc super et Zetes, hunc super et Calais, oscula suspensis instabant carpere palmis oscula et alterna ferre supina fuga.
ille sub extrema pendens secluditur ala et volucres ramo summovet insidias.
iam Pandioniae cessit genus Orithyia:
a dolor: ibat Hylas, ibat Hamadryasin.
hic erat Arganthi Pege sub vertice montis grata domus Nymphis umida Thyniasin,

27 plantis $\mathrm{V}_{2} 29$ sed extrema pendentes ludit in ala Heinsius: sed extremam pendentes ludit ad alam Butrica
quam supra nullae pendebant debita curae ..... 35roscida desertis poma sub arboribus,et circum irriguo surgebant lilia pratocandida purpureis mixta papaveribus.quae modo decerpens tenero pueriliter unguiproposito florem praetulit officio,40et modo formosis incumbens nescius undiserrorem blandis tardat imaginibus.tandem haurire parat demissis flumina palmisinnixus dextro plena trahens umero.
cuius ut accensae Dryades candore puellae45miratae solitos destituere choros,prolapsum leviter facili traxere liquore:tum sonitum rapto corpore fecit Hylas.cui procul Alcides iterat responsa, sed illinomen $a b$ extremis fontibus aura refert.50his, o Galle, tuos monitus servabis amores,formosum Nymphis credere visus Hylan.

TRANSLATION

This warning I give you, Gallus, for the sake of your continuing love affair,
(let my words not flow from your empty mind) for often fortune crosses an imprudent lover, Ascanius, cruel to the Minyans, could tell you.

You have a beloved very much like Theiodamas' son Hylas, a boy not less fair, nor of dissimilar name, from him, whether you make your way along the streams of shady woods, or if Anio's water laps at your feet, or if you stroll on the shores where the Giants fought, or wherever you are by a wandering, hospitable stream, always ward off the desirous clutches of nymphs, (Italian nymphs are no less amorous.), lest it be your lot, Gallus, ever to visit hard mountains and chill rocks and lakes untried; this was the fate that Hercules endured, wandering in misery on unknown shores and weeping before the relentless Ascanius.

For they say that once Argo from Pagasa's dockyards set sail and made the long journey to the Phasis, and now, slipping throught the water, had passed the Hellespont, and put in to shore on the rocky coast of Mysia.

Here the band of heroes set foot on the peaceful shore and covered the ground with a soft layer of leaves, but the companion of the unconquered youth had gone off to seek the choice water of a distant spring.

Two brothers, the sons of Aquiilo, eagerly pursued him, above him Zetes and above him Calais, and swooped down, one after the other, with hands outstretched, to pluck kisses from his upturned face, and to carry them away. Hylas, hanging under the edge of a wing, protects himself, and with a branch wards off the winged attack. Now the sons of Orithyia, Pandion's granddaughter, are gone, ah, grief: Hylas was off, was off to the Hamadryads.

Here beneath the summit of Mount Arganthus was Pege, pleasing watery home of Thynian nymphs, above, owed to no cultivation, moist apples hung under solitary trees, and round about, in a well watered meadow, white lilies rose mingled with purple poppies. now, with childiike delight, plucking these with tender nail, he preferred the blossoms to his appointed task, and now leaning over the lovely waters, unknowing, enticed by the reflections, prolonged his straying. at last, with lowered hands, he prepares to draw up the water, leaning on his right shoulder and drawing a full measure.

When the Dryad maids, inflamed by his beauty, had ceased their accustomed dance, they lightly through the yielding water drew the boy from where he lay; then, when his body had been seized, did Hylas utter a cry.

By these events warned, Gallus, you will keep safe your love; you seemed to be entrusting your lovely Hylas to nymphs.

The basic premise of 1.20 is simple enough: Propertius, observing that his friend Gallus is in danger of losing his beloved boy Hylas to amorous female admirers, warns him to be constantly vigilant. He then illustrates his warning through the narration of the mythological tale of Hercules' loss of his beloved Hylas to desirous nymphs. The structure of the elegy is also straightforward: in lines $1-16$, the poet addresses Gallus on the subject of his love affair, "Gallus, you have a beloved boy" (5f), offers him advice, "you must protect him from the desirous clutches of nymphs" (11), and explains why this is necessary, "fortune often crosses careless lovers" (3) and "you are in danger of losing forever your beloved boy" (13ff); in lines $17-50$, he provides a mythological exemplum, (Hylas, having left the protection of Hercules, is exposed to the advances of amorous nymphs and is carried off by them); and in lines 51-52, he concludes by emphasizing the relevance of the mythological exemplum to Gallus' circumstances, "by this tale warned, Gallus, you will keep safe your love" (51), and by reiterating his perception of those circumstances, "you seemed to me to be entrusting your beautiful Hylas to nymphs" (52).

Mythlogical references abound throughout Propertius' poetry; mythological figures and situations are perceived and portrayed by the poet as analogous to and illustrative of contemporary figures and situations. This feature seems easily accounted for. "(Mythological
tales provide) supporting arguments ... (they serve as) paradeigmata or examples, standard forms of enlargement that belong to elementary rhetoric"1. "(Mythological allusion) was favoured by the rhetoricians' method, taught at school, of enumerating examples to support an argument" ${ }^{2}$. Recent consideration of mythological exempla, however, has revealed a sophisticated and complex relationship between a Propertian exemplum and the context of the poem. A mythological reference might be seen as providing more than a mere illustration or supporting argument. "Propertius' employment of myth is functional (and not simply decorative) and though it may be difficult to discover completely the significance of a particular exemplum, it is usually clear that it has some significance and is not simply detachable from its context ... mythological elements in Propertius ... do not contain simply one point of comparison ... (and) the conscious or unconscious assumption that Propertius is 'rhetorical' totally inhibits serious criticism' ${ }^{3}$. The role given to mythological exempla by Propertius is described by Gordon Williams in terms of "primary" and "secondary" language 4 . Primary language is defined as "the immediate expression of experience or emotion in literal terms" and secondary language as "the use of material that is from the writer's point of view objective, external, and involving characters other than his own or that of his subject". Propertius' address to Gallus in 1.20 therefore might be thought of as expressed both directly in primary language (1-16, 51-52) and indirectly in secondary language through the exemplum of the myth (17-50). Williams asserts that often Propertius uses mythological exempla to say more in secondary language than is said in primary language. Not only does the mythological material corroborate the observations made by the poet in the
primary context of the poem, it may introduce new elements, suggesting or developing aspects of his theme not made explicit elsewhere in the poem. The reader is therefore required to "infer or reconstruct e sequentibus praecedentia the things that have not been said" ${ }^{5}$, and the complete expression of the poet's statement and the reader's full understanding of it are postponed until the end of the poem.

These observations about the function of a mythological exemplum and its relevance and importance to the poem as a whole are valid with reference to 1.20 . However, because of the nature of the exemplum in 1.20, the integral role played by the myth has not been fully recognized, nor has the care and skill with which Propertius applies the myth to the primary context of the poem been fully appreciated. The exemplum in 1.20 is unique in the Monobiblos both in length and in style. Almost two-thirds of the poem is devoted to it, and it takes the form of a narrative elegy complete in itself. For this reason it has been thought that Propertius' sole purpose in 1.20 was to display through the myth his narrative skills, and that the contemporary situation that the poet presents as his primary concern merely provides a pretext for this display: "Underthe pretext of warning his friend Gallus to beware lest the Nymphs carry off the boy he loves, Propertius introduces a beautiful account of the rape of Hylas" ${ }^{6}$; " ... the warning (to Gallus) ... is used to provide a setting for the legend of Hylas ... the setting is comparatively unimportant; the legend is thé main thing ... "7; "This is the only mythological narrative (in the Monobiblos) ... (and) Gallus and his beloved are merely a pretext for recounting the myth" ${ }^{8}$. Because the dramatic situation with which the poem begins has been seen primarily
as a pretext for the narration of the myth, the relationship between the mythological exemplum and this.dramatic situation has not been considered sufficiently important to deserve a detailed study. Commentators, satisfied with pointing the more obvious correspondences, have not searched the secondary language of the exemplum for more information about the primary context of the poem than is supplied by the poet in his introductory words to Gallus, and Propertius' design has therefore not been fully understood. Hodge and Buttimore and Williams, for example, admire the relevance and skilful use of other mythological exempla in the Monobiblos, but contrast the exemplum in 1.20: "The moral (of the Hylas tale) is applied to Gallus, but the relation between the mythic narrative and the dramatic situation is not well worked out ... the centre of the poem is not this dramatic situation but the mythic narrative" ${ }^{9}$ " "Propertius' (1.20) shows little other than a fairly traditional paradigmatic use of myth" ${ }^{10}$. (By "traditional paradigmatic" is meant the use of myth as an ornamental illustration!) Hubbard is more specific in her criticism, "... two rather lengthy developments of pictorial subjects, the assault of the winged sons of Boreas on the boy Hylas, and the ecphrasis of the scene at the spring ... are uncharacteristically self-indulgent ... (and) so lacking in point" ${ }^{11}$.

The prevailing critical opinion, then, of 1.20 is that the dramatic situation that is addressed in the primary context of the poem is a pretext for the poet's narration of the myth of Hylas, and that the mythological exemplum bears only a superficial relevance to that situation. This opinion is, I think, incorrect. This study will
begin with a consideration of the poetry of the Monobiblos that includes the analyses of three elegies in which it is acknowledged that Propertius has relevantly and skilfully applied his mythological material so that i.t forms an integral part of what he has to say. This will allow some general observations to be made on the nature of the poetry of Propertius' first book and on the function of mythological exempla in this poetry, and will serve to establish a frame of reference for a discussion of the exemplum in 1.20. The main component of this paper, however, is an analysis of 1.20 that attempts to demonstrate the skilful and clever manner in which Propertius narrates the tale of Hylas not memely as a poetic exercise but in order both to corroborate the observations he has made on the subject of Gallus' love affair and to express his full perception and portrayal of those aspects of love that Gallus' affair involves.

AND
THE FUNCTION OF THE MYTHOLOGICAL EXEMPLA
1.20 belongs to a group of elegies collected and published as a single book, and shares with them a characteristic structural pattern. Virtually every poem is addressed to a single named individual and presented as Propertius' response to a specific situation involving that individual. ${ }^{12}$ Through his portrayal of these various dramatic situations and his reactions to them, he expresses his thoughts and feelings on many aspects of experience in love.

In 1.11, for example, Cynthia is holidaying in Baiae, te mediis cessantem, Cynthia, Bais (1), a resort notorious for the wanton behaviour of its residents, multis ista dabunt litora discidium / litora quae fuerant castis inimica puellis / a! pereant Baiae crimen amoris aquae (28ff). Propertius expresses to her his fear that she will there forget him, ecquid... nostri cura subit memores, a, ducere noctis / ecqúis in extremo restat amore locus? (1 ... 5f), and become enamoured of another, (vereor) vacet alterius blandos audire susurros (13). Through his response to this situation Propertius reveals the insecurity and fear he feels when he is separated from his beloved. In 1.6, Tullus has requested that Propertius accompany him to Asia, non ego nunc Hadriae vereor mare noscere tecum / Tulle neque Aegaeo ducere vela salo (1f). Propertius'reply both conveys his desire to go,
doctas cognoscere Athenas / atque Asiae veteres cernere divitias... mollis qua tendit Ionia ... qua / Lydia Pactoli tingit arata liquor (13f ... 31f), and explains why he must refuse; his mistress' dramatic protests and complaints keep him back, illa mihi totis argutat noctibus ignes... illa minatur / quae solet irato tristis amica viro ... mihi deducta faciat convicia puppi / Cynthia et insanis ora notet manibus / osculaque opposito dicat sibi debita vento (7 . . 9f ... 15ff). Propertius' surrender to Cynthia's will, his ego non horam possum durare querelis (11), and the recognition that this is his destiny, non ego sum laudi non natus idoneus armis / hanc me militiam fata subire volunt (29f), indicate the compulsive nature of his love for his mistress and reveal the absolute power that the love relationship wields in his life. In the tenth elegy, Propertius' friend Gallus has fallen deeply in love and Propertius has witnessed his passion for his mistress, primo cum testis amori / affueram vestris conscius in lacrimis... cum te complexa morientem', Galle, puella / vidimus et longa ducere verba mora (1f ... 5f). The poet takes the opportunity, as one wêll acquainted with such love, that is, as praeceptor amoris, to dispense some advice, Cynthia me docuit semper quaecumque petenda / quaecumque cavenda forent, non nihil egit Amor (19f). And in this advice he reveals his own perception of love as a sort of bondage, tu cave ne ... neve ... neve ... neu ... neu ... quo sis humilis magis et subiectus amori / hoc magis effecto saepe fruare bono (21ff).

Cynthia, Tullus and Gallus are three of the five persons to whom
the elegies of the Monobiblos are addressed. The poets Bassus and Ponticus complete the group of addressees. Cynthia's holiday in Baiae, Tullus' request that Propertius accompany him to the provinces and Gallus' falling in love illustrate the kinds of circumstances that are portrayed as provoking a response from Propertius. Other occasions include a dispute with Ponticus over the relative worth of epic and elegy (1.7, 1.9), Propertius' flight from Cynthia's abusive treatment of him (1.17, 1.18) and Tulius' obvious pleasure in his wealth (1.14).

The portrayal of a specific contemporary situation as compelling the poet's response is an effective compositional technique; it gives the poems a "dramaturgical immediacy" l3 creating a strong impression of reality and thereby convincing the reader of the sincerity and truth of the poet's observations. It is generally held that the dramatic circumstances from which the elegies proceed are literary inventions contrived to suit the poet's purpose and that they do not represent actual historical events. "Scholars ... distinguish firmly between history and poetry and thus by implication between biographical facts and literary creation. 'Sincerity' ... is a function of style: no necessary or specific connections are to be made between personal poetry and personal experience." ${ }^{14}$ Situations therefore such as Cynthia's stay in Baiae or Ponticus' taunts concerning the value of elegiac poetry represent not "historical" truth but "poetical" truth, that is, they are given and accepted as true for the purposes of the poem. However, the recognition that Propertius' portrayal of a contemporary situation constitutes a poetic technique and does not
necessarily relate an actual experience does not negate the reality behind his reference to contemporary persons, places and circumstances. To take for example his description of Cynthia at Baiae (1.ll) and his two poems to Ponticus (1.7, 1.9), we know from external evidence that Propertius did have a mistress whose pseudonym was Cynthia, Propertium qui Cunthiam dicat Hostiam dissimulet (Apuleius, Apo1. 10) and that Baiae was infamous in antiquity for the wanton behaviour of its residents, (Baiae) deversorium vitiorum esse coeperunt (Seneca, Ep. 51). Ponticus was in fact an epic poet and a member of Propertius' literary circle, saepe suos solitus recitare Propertius ignes / iure sodalicii quo mihi iunctus erat. Ponticus. heroo Bassus quoque clarus iambis / dulcia convictus membra fuere mei (Ovid Tr. 4.10.45ff). Whether Cynthia did actually visit Baiae or Ponticus challenge the worth of elegy does not seriously affect the reader's understanding of these poems. The poet may well have invented these dramatic situations but by including in them elements of reality he fixes them in the realm of his reader's experience and thereby enhances their immediacy and credibility.

To these dramatic situations Propertius responds, as the synopses of $1.11,1.6$ and 1.10 illustrate, directly and personally. His intention in the Monobiblos, however, was not merely to describe single specific occasions and his own reactions to them, but rather through these to explore and portray those situations and emotions that are the common lot of lovers. He wishes that when other lovers read his poems they may find there expressed their own experience, me legat
assidue post haec neglectus amator / et prosint illi cognita nostra mala ... tum me non humilem mirabere saepe poetam / tunc ego Romanis praeferar ingeniis / nec poterunt iuvenes nostro reticere sepulchro / ardoris nostri magne poeta iaces (1.7.13f ... 21ff) $)^{15}$. Propertius writes as one relating his own and his friends' experiences with the purpose of revealing, through this expression of the particular and the personal, the "essential and typical aspects of experience in love." 16

In many of the elegies, Propertius adduces mythological material as relevant to his theme. He applies it in such a way that it forms an integral part of his perception and portrayal of that aspect of love with which he is concerned. The following analyses will illustrate Propertius' purpose and method in integrating mythological experience with his description of contemporary experience.
$\because \quad$ In the thirteenth elegy of the Monobiblos, Propertius observes that Gallus has at last fallen in love, Galle ... perditus in quadam tardis pallescere curis / incipis ... vidi ego te toto vinctum languescere collo / et flere iniectis Galle diu manibus / et cupere optatis animam deponere verbis ... tibi non tepidas subdidit illa faces ... te tuus ardor aget ... tu vero ... es periturus amore ( 4 ... 7 f ... 15 ff ... 26 ... 28 ... 33). Two conceits, which are commonplace both in Propertius and in other erotic poets, are used throughout the elegy to describe the love that Gallus is experiencing; it is "burning", non tepidas faces (26), ardor (28), and "fatal",
perditus (7), animam deponere cupere (17), es periturus (33).
Mythological exempla, Neptune's love for Tyro and Hercules' for Hebe, are adduced to illustrate the depth of Gallus' love for his mistress. Propertius introduces the myths by the demonstrative adverbs non sic... nec sic, establishing at once their relevance as illustrative examples. He then expresses them in such a way that this relevance is obvious; the images and themes presented by them directly reflect the images and themes with which Propertius is dealing in the poem's primary context. Neptune, in love with Tyro, pressed her closely in an embrace, Haemonio Salmonida mixtus Enipeo / Taenarius facili pressit amore deus (21f). In the lines immediately preceding, Gallus and his mistress were portrayed by Propertius in a similar embrace, vidi ego te toto vinctum languescere collo / et flere iniectis Galle diu manibus... non ego complëxus potui diducere vestros (15f ... 19). Hercules felt a blazing love for Hebe, flagrans amor Herculis Heben (23) and, in the lines immediately following, Gallus is said to bear a torch of love for his mistress, tibi non tepidas subdidit illa faces (26). Not only do these myths illustrate Gallus' love, they provide examples with which that love may be compared, for, as Propertius notes, Gallus' passion is even greater, non sic... nec sic. ( 21 ... 23).

Several details in the poet's descriptions of the" love experienced by Neptune and Hercules, however, suggest that these exempla are intended as more than single-faceted illustrations of the
immediate situation. For example, Propertius' esoteric reference to Neptune, Taenarius deus (22), evokes an image of the god's sanctuary at Taenarus ( Пoo Acharn.510), a location, aṣ S. Commager points out ${ }^{17}$, that bears ominous connotations. Taenarus was fabled to conceal one of the entrances to the underworld, étoĹnoav $\delta \bar{\varepsilon}$ 〔Eג 'Hpar入ñs ávaráyol taũtท too "Alסou tòv xưva (Pausanias 3.25.5). This notion was well known, and the name Taenarus could stand in poetry for the infernal region itself, for example, invisi horrida Taenari sedes (Horace C.1.34.10) ${ }^{18}$. Propertius' reference to Neptune as "the Taenarian" within his description of the god's passion for Tyro serves to suggest to the reader a close association between great passion and hell. Such an association is explicitly expressed by Propertius èlsewhere in his poetry. In 2.1, for example, he likens the experience of the lover to the torments endured by those in the underworld, hoc si quis vitium (vitium $=$ amare $^{19}$ ) poterit mihi demere solus / Tantaleae poterit tradere poma manu / dolia virgineis idem ille repleverit urnis / ne tenera assidua colla graventur aqua / idem Caucasia solvet de rupe Promethei / bracchia et a medio pectore pellet avem (2.1.65ff) ${ }^{20}$ The epithet, then, by virtue of the thoughts and images implicit in it, associates with the subject of passionate love the ideas of infernal torment and death. The Taenarian god, Propertius implies, is doomed by his passion for Tyro to suffer Taenarian torments, and Gallus,
whose passion for his mistress is exemplified in the myth, is similarly doomed. "Taenarius ... suggests the abyss to which in Propertius' eyes so infatuate a passion must lead" ${ }^{21}$. Considering in the light of this mythological exemplum Propertius' description of Gallus' love as "fatal", the reader is led to interpret this conventional expression less metaphorically and more literally. A second image of death is evoked by an unusual detail in the Hercules myth. Propertius describes Hercules as burning with passion for Hebe on the heights of Oeta, in Oetaeis ... iugis (24). According to the usual mythological accounts, Hercules did indeed love Hebe, but Oeta was not the scene of his gaudia prima (24), it was, as Propertius and his readers knew well, the scene of his death ${ }^{22}$. The hero did not love Hebe until after his death and ascension to Olympus ${ }^{23}$. It appears that Propertius'has deliberately altered the traditional version of the myth in order to suggest a cióse association between Hercules' love and his death. The reader is also reminded by the name Oeta of the manner of Hercules' death, through burning, both by the fiery poison in the shirt given him by his wife and by the flames of the pyre to which his agony drove him, implevitque suis nemorosam vocibus Oeten ... ipse cruor ... / ... stridit coquiturque ardente veneno / nec modus est, sorbent avidae praecordia flammae / caeruleusque fluit toto de corpore sudor / ambustique sonant nervi, caecaque medullis / tabe liquefactis ... arboribus caesis quas ardua gesserat 0ete / inque
pyram structis .... dumque avidis comprenditur ignibus agger /
... recumbis (Ovid Met. 9.164 ff ). The evocation of this image of :Hercules! death within the description of his love for Hebe serves, for the second time in the poem, to associate with the subject of passionate love the ideas of torment and of death. And considering in the light of this exemplum Propertius' description of Gallus' love as "burning", the reader is ${ }^{\circ}$ led to interpret this expression also less metaphorically and more literally. "Given this mythical context it is hard to take flagrans amor Herculis and the parallel phrases used of Gallus (tibi non tepidas subdidit illa faces... te tuus ardor aget) as simply a conventional conceit. The 'flame of love', Propertius suggests, was as much charnel as carnal, a consuming fire that annihilates the lover" ${ }^{24}$. These exempla illustrate the skilful manner in which Propertius applies traditional mythological material both to substantiate and to expand and develop observations he has made in the primary context of the poem. Familiar mythological details are carefully arranged to reflect and illustrate the dramatic situation (Galle ... vidi ego te toto vinctum languescere collo... Salmonida mixtus

Enipeo / Taenarius facili pressit amore deus). Single mythological names are used to stand for the themes and images implicit in them (both Taenarius and Oetaeis evoke images of torment and of death). Certain dieas are expressed so as to suggest other passages in Propertius that present a similar theme (Taenarian god ... Taenarian torments). And mythological details that depart from traditional versions mark the poet's deliberate alteration of familiar material to suit the unique purposes of his poem (flagrans amor Herculis Heben / sensit in Oetaeis gaudia prima iugis).

The myths adduced by Propertius in lines 29-32 function in the same way. It is no wonder, Propertius declares, that Gallus feels such love, for his mistress is "worthy of Jove, very like Leda's daughters and more enticing than Argive heroines". The references to Leda and her offspring serve as ostensible illustrations of the great beauty of Gallus' mistress, for Leda's looks had attracted the love of Jove, Lede quam (propter faciem) ... / callidus in falsa lusit adulter ave (Ovid, Am. 1.10.35f), and her daughter Helen's
 I1. 3.158). In another elegy Propertius tells Cynthia that she too possesses this kind of beauty, Romana accumbes prima puella Iovi ... post Helenam haec terris forma secunda redit (in te) (2.3.30ff).

These mythological references, however, also bear most sinister connotations. The most famous daughters of Leda were Helen and Clytemnestra. Both names are synonymous with unfaithfulness: Penelope venit abit Helene (Martial 1.62.6) ${ }^{25}$; quidve Clytaemnestrae Pelopea domus? (3.19.19f) ${ }^{26}$ Furthermore, both brought about the deaths of men who loved them. Helen, by her betrayal to the Greeks of Deiophobus, was responsible for his death. Compare Vergil Aen.6.511ff, (where the shade of Deiophobus addresses Aeneas) me fata mea et scelus exitiale Lacaenae / his mersere malis. And Clytemnestra's murder of Agamemnon was infamous. Compare Aeschylus Ag. 1380ff, (where Clytemnestra addresses the elders of Argos), oữ $\omega \delta^{\prime}$ " $\pi \rho \alpha \xi \alpha$ ห $\alpha$


 Inachiae heroinae is disputed. If, as Commager believes, Propertius has in mind the Danaids, the fifty daughters of Danaus, forty-nine of whom murdered their husbands on their wedding night (Danai genus infame, Horace, C. $2.14 .18 f$ ), the mythological name serves to suggest yet another situation in which love brought betrayal and death ${ }^{28}$.

Through mythological exempla, then, Propertius illustrates the observations he has made on a particular situation in the love life of his friend, the love of Gallus for his mistress. Through the thoughts and images evoked by carefully chosen mythological details, he develops an aspect of that situation that interests him, that is, the nature of this kind of love. The reader is led to reconsider the burning and fatal passion experienced by the lover in terms less metaphorical and more literal; love, according to Propertius, completely consumes the lover. "Exploring the lover's ardor and 'death'
through the various mythological exempla, Propertius has recharged the familiar amatory vocabulary by his own intense, even masochistic, vision of what love exacts from the lover". ${ }^{29}$ Only when his description of the contemporary situation is considered in the light of all the thoughts and images that are suggested in the mythological exempla is Propertius' perception and portrayal of the nature of such a love as Gallus' fully understood.

It has been observed that one of the ways in which Propertius applies mythological material to contemporary experience is to allow single legendary names to stand for the thoughts and images associ-• ated with them. The poet's adduction of myth in the fourth elegy of the Monobiblos illustrates his reliance on this carrying power of mythological names.

The poem is addressed to Bassus who has been encouraging Propertius to leave Cynthia, quid mihi tam multas laudando Basse puellas/ mutatum domina cogis abire mea? (lf). Propertius avers that no persuasion could induce him to abandon Cynthia, and to illustrate his devotion he offers mythological exempla, tu licet Antiopae formam Nycteidos, et tu / Spartanae referas laudibus Hermionae / et quascumque tulit formosi temporis aetas / Cynthia non illas nomen habere sinat (5ff). Beauty is purportedly the feature at issue in these comparisons (Antiopae formam ... et Hermionae ... formosi temporis aetas ... haec forma ... 5 ... 7 ... 11), and Antiope and Hermione were no doubt formosae ${ }^{30}$, but this attribute is not a prominent. aspect of the tales in which they figure. There seems no ready
explanation for the poet's choice of these particular mythological exemplars. However, the themes and images that are evoked by their names are borne in mind by the reader and their relevance becomes clear as the poem develops.

Propertius proceeds to warn Bassus that Cynthia will not let him get away with his interference in her love affair, non impune feres, sciet haec insana puella / et tibi non tacitis vocibus hostis erit / ... erit tanti criminis illa memor / et te circum omnes alias irata puellas / differet ... non ullo gravius temptatur Cynthia damno / quam sibi cum rapto cessat amore deus (17f ... 20ff ... 25f). Cynthia's furious jealousy and possessiveness are described in similar terms throughout the Monobiblos. For example, ut mihi... faciat convicia ... / Cynthia et insanis ora notet manibus, and molliter irasci non solet illa (1.6.15f, 1.5.8). In the elegy under consideration her wrath is, or will be, directed not at her unfaithful lover but at the one she perceives as an interloper in her love affair, (Basse) nostros contendis solvere amores ... sciet haec insana puella (15 ... 17). This very same situation is illustrated by the myths of Antiope and Hermione; a lover, made jealous by the interference of a third party in the love affair, punishes the interloper.

Antiope was suspected by Dirce of having lain with Lycus, Dirce's husband. Dirce, maddened with jealousy, confined Antiope in a dungeon and tortured her, Lycus Dircen in matrimonium duxit, cui suspicio incidit virum suum clam cum Antiopa concubuisse; itaque imperavit famulis ut eam in tenebris vinctam clauderent (Hyginus,

- Fab. 7) ${ }^{31}$. Hermione had been promised to Orestes but was given instead to Neoptolemus. Orestes, in resentment, contrived to have him killed, (Menelaus) Hermionenque ab Oreste abduxit et Neoptolemo dedit, Orestes iniuria accepta Neoptolemum Delphis sacrificantem occidit et Hermionen recuperavit (Hyginus Fab. 123). The story played a part in Euripides' Andromache ${ }^{32}$. A passage in Ovid confirms that Orestes' role in the Hermione myth would have been for Roman readers a good illustration of Propertius' observation that non nullo gravius temptatur (amans) damno / quam sibi cum rapto cessat amore deus (1.4.25ff); aemulus est nostri (that is, amantis) maxima causa mali ... acrius Hermionen ideo dilexit Orestes / esse quod alterius coeperat illa viri (Rem.Am.568ff). The stories evoked by these mythological names provide examples of other lovers who punish those whom they perceive as interfering in their love affairs, thereby corroborating Propertius' prediction that Cynthia will be provoked to furious jealousy by Bassus' interference in her love affair and will punish him. The myths of Antiope and Hermione also evoke vivid images of the cruelty and violence with which lovers retaliate against interlopers. Propertius in another elegy describes in detail the suffering Dirce caused Antiope, Dirce tam vero crimine saeva / Nycteos Antiopen accubuisse Lyco / a quotiens pulchros iussit regina capillos/ molliaque immites fixit in ora manus / a quotiens famulam pensis oneravit iniquis / et caput in dura ponere iussit humo / saepe illam immundis passa est habitare tenebris / vilem ieiunae saepe negavit aquam (3.15.11ff). And

Euripides describes the murder of Neoptolemus by Orestes. (Orestes' henchmen perpetrate the actual killing but Orestes alone is clearly ó


 $\tau \rho \alpha \cup \mu \alpha \dot{\tau} \omega \nu \dot{u} \pi \dot{\alpha} \gamma \rho \dot{\cup} \omega \nu$ (And. 1149 ff ). The violence of the measures taken by the lovers in these tales in their anger and resentment manifests the power of these emotions. Cynthia too is described as angry and resentful (irata, temptatur) and, although she does not resort to physical violence, the assiduity and thoroughness with which she is portrayed as carrying out her defamation of Bassus! character (te circum omnes alias ... puellas differet, in nullo limine carus eris / nullas ... contemnet ... aras / et quicumque sacer qualis ubique lapis, 21ff) manifest the power of these emotions in her. In the conjunction of the contemporary and the mythological exempla, Propertius expresses his perception and portrayal of the intensity of the jealousy and possessiveness experienced by the lover.

In 1.4 , the mythological exempla contribute to the development of Propertius' portrayal of the nature of the lover's jealousy solely through the thoughts and images implicit in the mythological names. In the fifteenth elegy, the exempla are expressed at some length, and their application to the primary context of the poem illustrates the poet's careful selection and adaptation of mythological detail both to substantiate his remarks to Cynthia and to develop an aspect of
the situation that interests him.
The primary context of the poem is an address to Cynthia in which he rails at her for the indifference she has shown him. In the first eight lines are outlined the circumstances that have inspired this outburst; Propertius claims to be in great danger, aspice me quanto rapiat fortuna periclo (3), yet Cynthia shows little concern for his predicament, tu tamen in nostro lenta timore venis (4). Indeed, she blatantly demonstrates her indifference by devoting her attention to her own adornment, et potes hesternos manibus componere crines / et longa faciem quaerere desidia / nec minus Eois pectus variare lapillis (5ff), a clear indication to Propertius that her mind is on other men, ut formosa novo quae parat ire viro (8) ${ }^{33}$. Lines $25-42$ are provoked by something Cynthia has said. The words desine iam revocare tuis periuria verbis suggest that between lines 24 and 25 Cynthia has interrupted Propertius' tirade with protestations of her innocence. She has probably reminded Propertius of her oaths of devotion and loyalty, hos (tuos ocellos) tu iurabas si quid mentita fuisses / ut tibi suppositis exciderent manibus (35f), and of other proofs of affection, multos pallere colores / et fletum ... ducere luminibus $(39 f)^{34}$. Cynthia, then, claims that she is loyal to Propertius (2542) but her actions (1-8) belie her words and demonstrate her perfidy. Propertius realizes that her oaths sworn in the past and the proofs of affection that she displayed were also lies, isti... ocelli per quos saepe mihi credita perfidia est (33f) and concludes that

Mythological exempla are adduced to point up Cynthia's indifference, at: non sic ... Calypso ... nec sic ... Hypsipyle ... Alphesiboea ... Evadne ( 9 ff ). One element common to all the myths sheds some light on an aspect of the primary context of the poem that is not elsewhere made explicit. All the heroines demonstrated their grief at the loss of their lovers: Ithaci digressu mota Calypso / desertis ...fleverat aequoribus (9f); Aesoniden rapientibus anxia ventis / Hypsipyle vacuo ... in thalamo (17f); Alphesiboea's husband Alcmaeon was killed by her brothers (Apollodorus 3.7.5); and Evadne's Capaneus was struck and killed by Jove's thunderbolt (Euripides Supp. 990-1071). We may therefore infer that Propertius' periclum (3) is his imminent departure from Cynthia. Commentators have speculated on the exact nature of his leaving, for example, he is going on a dangerous journey (Butler and Barber), or is gravely ill (Hubbard 29). All that can be gleaned from the poem, however, and all we need to know is that Propertius believes he is in danger of being separated from his beloved and that she has not demonstrated her grief as he has wished. How different, asserts Propertius, were Calypso, Hypsipyle, Alphesiboea and Evadne. Not only were they distraught at the loss of their lovers, mota ... maesta ... anxia (9 ... 11 ... 17), their actions proved their grief. Calypso, for example, wept and lamented for many days, fleverat... / multos illa dies... / ... multa locuta (10ff). A detail in this myth illustrates one way in which the poet adapts
traditional material so that it relates directly to the contemporary circumstances with which he is concerned. Proof for Propertius of Cynthia's indifference to their separation is her attention to the arrangement of her hair, potes... componere crines (5); proof of Calypso's grief at her loss of Odysseus is her lack of concern with the appearance of her hair, incomptis maesta capillis (11). The contrast between the two situations is sharp and the relevance of the exemplum immediately obvious. The same detail may also be in:tended to suggest other literary and artistic works that represent a similar situation or theme. For example, in another elegy, Propertius equates a woman's disheveled appearance with her genuine sorrow at being separated from her lover, eam incomptis vidisti flere capillis? (3.6.9). The reader may also be reminded of Homer's description of
 The images evoked by the description incomptis maesta capillis contribute to Propertius' portrayal of Calypso and enhance the reader's understanding of the point made by the antithetical portrayals of Cynthia and Calypso.

The reactions of Hypsipyle, Alphesiboea and Evadne to separation from their lovers also provide obvious contrasts to Cynthia's behaviour: Hypsipyle nullos post illos sensit amores (19); Alphesiboea was driven by her grief to avenge the death of Alcmaeon by killing her own brothers, Alphesiboea suos ulta est pro coniuge fratres (15); and Evadne, overwhelmed by her bereavement, took her own life, coniugis

Evadne miseros elata per ignes / occidit (21f). Cynthia swears her love and loyalty but her actions prove her fálse; Calypso, Hypsipyle, Alphesiboea and Evadne through their actions attest their love and 1oyalty:

The exempla provide another contrast to Cynthia's behaviour. Each of the four mythological heroines displays proof of her love after she has lost her lover; Cynthia reveals her indifference even while Propertius is still with her. This point is made by the quamvis ... tamen construction (13f) in the Calypso myth. Calypso's love for Odysseus was so genuine that "although she would not see him again", that is, she would never have to account to him for her reaction to his departure, "nevertheless she grieved", that is, her actions represented real sorrow and were not a hypocritical display of affection, calculated to beguile her lover. The implication for the primary context of the poem seems to be this, that if Cynthia can show such indifference to Propertius even before his departure, he can have no reason to believe she will grieve for him after he has gone.

The myths represent, however, more than a series of examples of women whose behaviour attested their devotion to their lovers. Propertius seems to be exploring through the actions of the mythological exemplars the nature of the love and loyalty that is, in his estimation, due the lover by his beloved. He begins with Calypso and the sort of behaviour that might reasonably be expected of a bereaved wife or mistress, that is, a period of weeping and lamentation. In
his description of Calypso, however, he suggests another example of a bereaved woman, one whose proof of love lasted much longer than "many days" (11). Propertius' reference to Odysseus as "the Ithacan" recalls that hero's home and the wife whose devotion to his memory made her the epitome of loving loyalty. Penelope mansit quamvis custode carebat / inter tot iuvenis intemerata procos (Ovid Am. 3. 4.23ff). Through the images and ideas implicit in this mythological name, Propertius introduces the theme of lifelong devotion to one lover. This theme is given expression in the next myth.

Hypsipyle's grief at Jason's departure was a well known feature

 tion of all other lovers, however, appears to be Propertius' invention. The examples of Penelope and Hypsipyle, the one implied, the other explicitly expressed, suggest that a beloved owes her lover this loyalty even in the face of long or permanent separation. The notion of lifelong fidelity is a commonplace in Propertius, for example, quantus ... fugit amor ... mi neque amare aliam neque ab hac desciscere fas est / Cynthia prima fuit Cynthia finis erit (1.12.12 ... 19f), and is put directly to Cynthia in this poem, nulla prius vasto labentur flumina ponto / annus et inversas duxerit ante vices / quam tua sub nostro mutetur pectore cura / sis quodcumque voles non aliena tamen (29ff).

Propertius'version of the Alphesiboea myth also seems to be his
own invention; he has her avenge her husband's death by murdering her own brothers. According to the version of the myth preserved in Apollodorus (3.7.5) it was her stepsons who killed her brothers. The bond between lovers is seen by Propertius to be stronger than the familial bond, sanguinis et cari vincula rupit amor (16). This is a sentiment expressed elsewhere in the Monobiblos, for example, an mihi nunc maior carae custodia matris? ... tu mihi sola domus tu Cynthia sola parentes (1.11.21 ... 23). The surprising statement that Alphesiboea killed her brothers seems intended to suggest that the loyalty due a lover surpasses even that due kindred.

In his depiction of Evadne's reaction to her husband's death, Propertius follows the usual version of the myth. Compare Euripides'


 own assessment of her behaviour, Argivae fama pudicitiae(22). Pudicitia in Propertius signifies complete loyalty to one lover, for example, non illis studium vulgo conquirere amantis / illis ampla satis forma pudicitia (1.2.23f), and we may therefore infer that in Propertius' estimation the unwillingness of Evadne to continue life without her lover is the ultimate proof of fides in a beloved. Another Propertian reference to Evadne supports this suggestion, felix Eois lex funeris una maritis / ... namque ubi mortifero iacta est fax ultima lecto / uxorum fusis stat pia turba comis / et certamen habent leti quae viva
sequatur:: / coniugium: pudor est non licuisse mori / ardent victrices et flammae pectora praebent / imponuntque süis ora perusta viris/ hoc genus infidum nuptarum, hic nulla puella / nec fida Evadne nec pia Penelope (3.13.15ff). It is noteworthy that the last two examplars, Alphesiboea and Evadne, demonstrate their loyalty even after their lovers' deaths. This theme of eternal devotion is addressed in the nineteenth elegy of the Monobiblos. Propertius will love Cynthia even in death, illic quidquid ero semper tua dicar imago/traicit et fati litora magnus amor (1.19.11f), and will demonstrate his loyalty by rejecting all other lovers, illic formosae veniant chorus heroinae ... quarum nulla tua fuerit mihi Cynthia forma/gratior et Tellus hoc ita iusta sinat / quamvis te longae remorentur fata senectae / cara tamen lacrimis ossa futura meis (1.19.13ff). The fear he expresses that this devotion will not be reciprocated reveals his belief that a beloved owes her lover fidelity even after his death, quam vereor ne te contempto Cynthia busto / abstrahat ei nostro pulvere iniquùs Amor / cogat et invitam lacrimas siccare cadentes / flectitur assiduis certa puella minis (1.19.2lff). It is apparent, then, that the actions of Calypso (and Penelope), Hypsipyle, Alphesiboea and Evadne exemplify the absolute and eternal loyalty that is, in Propertius' mind, due the lover by his beloved.

In the primary context of the poem Propertius expresses his disappointment in Cynthia; her actions have proven false all her oaths of affection. His bitter address to her conveys vividly his anguish and
disillusionment. The full extent of his disillusionment is revealed, however, only when the contemporary situation is considered in the light of the mythological exempla; only when we understand how high are his expectations of his beloved's affection and fidelity, ideals that are exemplified in the myths, do we understand the depth of his disillusionment.

The most obvious function of Propertius' mythological exempla is thus to provide analogous figures and situations that illustrate and corroborate the figures and situations described in the primary context of the poem. But the myths, as we have seen, function as more than mere illustrative examples. Through the secondary language of the exempla Propertius adds new elements, introducing or develop:-. ing aspects of his theme that are not elsewhere in the poem made explicit, but which form an integral part of what he has to say. The reader is required to consider what the poet says in the primary context of the poem in the light of all the ideas and images raised in the exempla, and in this way to form his understanding of Propertius' full perception and portrayal of that facet of love with which he is dealing. The exempla that are adduced to illustrate Gallus' love for his mistress introduce vivid images of torment and of death, and suggest a close association between great passion and great suffering. Only when Propertius' description of Gallus' love as "burning" and "fatal" is considered in the light of these images, is his perception and portrayal of such love fully understood; it is a consuming force
that brings the lover intense torture and even death. The names of Antiope and Hermione, which are adduced to demonstrate to Bassus Propertius' devotion to Cynthia, introduce, by virtue of the tales associated with them, images of extremely cruel and violent measures taken by lovers against interlopers in their affairs. These ideas and images not only corroborate Propertius' prediction that Cynthia will be provoked to furious anger and resentment by Bassus' interference and will punish him, they also complete Propertius' portrayal of the intensity of these emotions in the lover. The actions of Calypso, Hypsipyle, Alphesiboea and Evadne in 1.15 introduce into Propertius' expression of his disillusionment with Cynthia examples of lifelong and even eternal fidelity to a lover. These actions seem to exemplify Propertius' own ideals and expectations concerning the love and loyalty due the lover by his beloved, and only when the disappointment he expresses in the primary context of the poem is considered in the light of the ideals suggested in the exempla is the full extent of his anguish comprehended.

It is apparent from the analyses of $1.13,1.4$ and 1.15 that the poet freely exploits traditional mythological material, selecting and adapting it to suit the unique purposes of each elegy. Four general uses that Propertius makes of traditional mythology have been noticed. First, familiar mythological details are carefully arranged to reflect and illustrate clearly his description of contemporary circumstances. Proof for Propertius of Cynthia's indifference to his departure is her
attention to the arrangement of her hair (1.15.5); proof of Calypso's grief at Odysseus' departure is her lack of attention to the arrangement of her hair (1.15.11). Second, single mythological names are used to stand for the themes and images implicit in them. Both Antiope and Hermione suggest tales of lovers who were made jealous"by the interference of a third party in their love affairs and evoke images of the cruelty and violence with which they punished the interloper. Sometimes an epithet is chosen for the images and thoughts it evokes. Propertius' reference to Odysseus:as the "Ithacan" (1.15.9), by recalling the hero's home and his wife whose devotion to his memory made her the epitome of loving loyalty introduces into the poem the theme of lifelong devotion to one lover. Third, certain ideas raised in the exempla are expressed so as to suggest other literary passages that treat a similar theme. The notion that the bond between lovers is stronger than the familial bond, which is expressed by Propertius' comment on Alphesiboea's murder of her brothers, sanguinis et cari vincula rupit amore (1.15.16), recalls the poet's assertion that Cynthia has replaced his family as first in his affections, tu mihi sola domus tu Cynthia sola parentes (1.11.23). The reader's understanding of this idea is enhanced by his knowledge of the related passage. Fourth, Propertius deliberately alters or invents mythological details and episodes to suit his immediate purposes. A detail in the Hypsipyle exemplum in 1.15 appears to be such an invention. His surprising statement that Hypsipyle knew no lovers after Jason introduces into
a poem dealing with the loyalty of a beloved to her lover the theme of lifelong fidelity, even in the lover's absence. Mythological details, which, like this, depart from the traditional versions, mark the poet's introduction of an idea or image that represents an important part of his message. The reader, recognizing the novelty of such details is expected to pay particular attention to what the poet has to say through them. Propertius' careful selection and adaptation of traditional mythological tales to suit the unique needs of each elegy, and his skilful integration of his descriptions of mythological experience with his descriptions of contemporary experience indicate clearly the important: and essential role played by mythological exempla in the expression of his thoughts.

It is apparent from these analyses that much is demanded of the reader. He must possess a comprehensive knowledge of mythological lore and be familiar with various other literary treatments of the myths. He must expect to supply from the store of his knowledge the images and ideas that Propertius suggests but does not make explicit, and to apply them to his apprehension of the poem. Furthermore, he must be prepared to consider carefully the primary context of the poem in the light of the mythological exempla and the exempla in the light of the primary context, inferring or reconstructing e sequentibus praecedentia and e praecedentibus sequentia the things that have not been said ${ }^{36}$, and postponing his full understanding of the poem until such consideration has been made. Such a knowledge of the myths and a sympathetic
understanding of his purposes and techniques in adducing mythological exempla formed part of the doctrina expected by Propertius of his audience.

In the Monobiblos a small circle of intimate friends, and among them fellow poets, is portrayed as constituting the audience for whom Propertius recited his elegies. This impression is confirmed by the testimony of Ovid, saepe suos solitus recitare Propertius ignes $/$ iure sodalicii quo mihi iunctus erat / Ponticus heroo Bassus quoque clarus iambis / dulcia convictus membra fuere mei (Tr. 4.10.45f). The members of this circle would undoubtedly have possessed the erudition required by Propertius. It is reasonable to assume that as poets Ponticus and Bassus shared Propertius' education, his literary background and his sources of information and inspiration, and were therefore able to identify and expand for themselves a mythological reference or allusion, to recognize the novelty of certain mythological details and the significance of the ideas expressed through them by the poet, and to appreciate the function of a Propertian mythological exemplum. The Gallus of the Monobiblos may also have been a poet and possessed of the learning necessary to understand Propertius' exempla. 37 Cynthiä too, according to Propertius, was docta, able both to compose her own poetry, scripta (docta et) ... bona ... (quae) reperit non stulta puella ( $3.23 .2 \ldots$ Il) and to appreciate Propertius' poetry, me laudent doctae solum placuisse puellae (1.7.11) ${ }^{38}$

Both Propertius and his Roman readers would bave been familiar with
representations of myth in literature and in art. Greek and Roman literature before Propertius had drawn extensively on myth as subject matter, and the poets of first century Rome continued to mine traditional lore for their own poetry. ${ }^{39}$ The fact that Cicero in his prose writings could adduce as examples figures not only from Roman history but from myth illustrates well the Roman's knowledge of and familiarity with mythology. In his Tusculanae Disputationes, for instance, in discussing whether death withdraws men from evil or from good, he compares the destiny of Caecilius Metellus Macedonicus with that not of another historical figure but of Priam. ${ }^{40}$ And in another passage of the same work, four mythological figures, Athamas, A1cmaeon, Aias and Orestes, serve as his only examples in a discussion of the meaning of furor . ${ }^{4}$

The learned Roman's knowledge of myth in literature would have been gained both from his education - "1'éducation antique faisait un grand appel à la mémoire et ... un Romain cultivé devait connâtre par coeur des milliers de vers ${ }^{42}$, and from the private and public libraries of the day which contained a vast collection of past and contemporary 1iterature ${ }^{43}$. One interesting source of information to be found in such libraries were handbooks of mythology. These manuals provided prose summaries of myths as they had been told by various poets. One such
 author's purpose in compiling it is clearly stated in his introductory




 of these handbooks of mythology attests the interest of the poets in traditional material and in adapting it to their own purposes.

Myth was a subject as popular in art as in poetry. Representations of myth in art decorated in abundance the public and private. dwellings of Rome in the first century B.C. "Une recension des thèmes décoratifs dans l'art du premier siècle avant notre ère, qu'il s'agisse de céramique, d'orfèvrerie, de bijoux, de sculpture et plus encore de peinture donnerait de bonnes preuves ... du goût du public pour les représentations (de la mythologie) ${ }^{44}$. Depictions in wall painting of myth were especially popular and would have contributed greatly to the Roman's familiarity with traditional figures and situations. "Mythological wall-painting filled the houses and therefore pervaded the 1ives of well-to-do Romans ... and invaluable examples of such art dating from a period at most only a little later than Propertius survive from Pompeii, Herculaneum and Stabiae: vivid testimony to its nature and prevalence ${ }^{45}$.

Propertius himself seems very much influenced by works of art. "The imagination of Propertius ... was more liberally nourished by acquaintance with and indeed knowledge of painting and sculpture ... than any other Augustan poet ... time and time again when Propertius sees most vividly he sees not the actual ... in itself but the ideal
and sharply pictorial representation of something like. ${ }^{46}$ A clear example of the pictorial nature of Propertius' composition is considered to be his description of Cynthia drowning (2.26). Vivid details such as her wet hair weighing her down (4) and her hands stretched up in appeal for rescue (11) are precisely the details depicted in extant representations of the mythical Helle drowning. ${ }^{47}$ The simịle in the third couplet, (te Cynthia) qualem purpureis agitatam fluctibus Hellen / aurea quam molli tergore vexit ovis, suggests the source of Propertius' inspiration. The pictorial nature of the poet's imagination and his expression may account here and in other elegies for his apparent lack of coherence or logical progression of thought. For instance, a much debated problem in 2.26.17ff is that Propertius describes first a dolphin speeding to Cynthia's rescue and then his own attempt to hurl himself from a cliff top into the sea. "It might ... have been difficult for the poet to arrive at this dreamlike inconsequence except by way of the apprehension of a painting; the poem's order of development ... seems to be dictated by the order of perception .... (This) disconnectedness ... comes from the concentration on an instant and isolated image ... and in such a case we shall not really comprehend much of what Propertius has to say unless we are willing to turn our eyes away from words and look more attentively ... at the monuments of art. ${ }^{48}$

In other elegies Propertius' own direct references to works of
art attest his knowledge of and interest in art, gloria Lysippo est animosa effingere signa / exactis Calamis se mihi iactat equis / in Veneris tabula summam sibi poscit Apelles / Parrhasius parva vindicat arte locum / argumenta magis sunt Mentoris addita formae / at Myos exiguum flectit acanthus iter / Phidiacus signo se Iuppiter ornat eburno/ Praxitelen propria venditat urbe lapis (3.9.9ff). 49

Propertius assumed in his Roman reader a knowledge of and familiarity with representations of myth in literature and in art as thorough as his own, and the modern reader must try to approach this degree of knowledge in order better to understand his poetry. Although the extant literature and art treating mythological themes can represent little more than a fraction of what was available in Propertius' day, these are an important source of information for they give us an impression of the sort of works that abounded in the first century, fueling Propertius' imagination and providing the inspiration for many of his mythological exempla.

The Hylas Myth in Literature and in Art
Propertius' Roman audience would have been familiar with the tale of Hercules' loss of Hylas from accounts of it in literature and representations of it in art, and many details in his narration of the myth suppose, and depend for their effect upon, such knowledge.

That the rape of Hylas was a well worn literary theme in the first century B.C. is suggested by two passages in Virgil. In the sixth eclogue, he includes the story in the repertoire he gives Silenus, his adiungit Hylan nautae quo fonte relictum / clamassent ut litus 'Hyla Hyla' omne sonaret (43f), and, in his Georgics, he mentions the tale in a list of examples of hackneyed literary subjects, cui non dictus puer Hylas? (3.6). There are extant accounts of the myth by: Apollonius Rhodius, third century B.C., in Argonautica 1.1207 ff ; Theocritus, third century B.C., in Idylls 13; Valerius Flaccus, first century A.D., in Argonautica 3.486 ff ; Apollodorus, first or second century A.D., in Bibliotheca 1.9.19; Iulius Hyginus, second century A.D., in Fabulae 14; Antoninus Liberalis, second century A.D., in Metamorphoses 26 (which follows the account, now lost, of the second century B.C. Greek poet Nicander); and pseudo-Orpheus, third or fourth century A.D., in Argonautica 643 ff . Apollonius and Theocritus provide the only accounts composed before Propertius and preserved in the form in which they were
written. The other accounts either were composed after Propertius or are summaries based on Apollonius and other versions of the tale.

Apollonius and Theocritus follow the same broad story outline: the boy Hylas accompanies Hercules on the Argonautic expedition (Ap.1.131f, Th. 13.20f) ; they reach Mysia and bivouac (Ap. 1.1172ff, Th. 13.29ff); Hylas leaves Hercules in order to search for water (Ap. 1.1207ff, Th. 13.36ff); he comes to a spring inhabited by dancing nymphs (Ap. 1.1221ff, Th. 13.39 ff$)$; as he dips his pitcher into the spring, the nymphs, smitten with passion by his beauty, cling to him and pull him down into the water (Ap.1.1229ff, Th. 13.46 ff ) ; Hercules, learning of the boy's disappearance, searches for him, calling out his name (Ap.1.1273ff, Th.13.67ff). The difference in the two accounts lies in their style and purpöse. Apollonius, relating the myth of Hylas within the epic tale of the adventures of the Argonauts, includes many more details and incidents than does Theocritus, and this sometimes results in an uneven narrative. Certain passages, for example, the long description of the Argonauts' quarrel over the abandonment of Hercules (1.1270ff, 73 lines), have little bearing on Hercules' loss of Hylas. Theocritus is more select in his expression of the myth. ${ }^{50}$ He focuses on a single element, the love of Hercules for Hylas and his great suffering at his loss. Indeed, his portrayal of Hercules' love and loss is the whole point of his narration of the myth, for he uses it to illustrate to his friend Nicias that immortals as well as mortals feel the power of love and suffer its consequences.

The rape of Hylas seems to have been as popular a theme in art as in literature. Extant are representations of the myth in wall paintings, mosaics, on silver situlae, and in sculpture. A wall painting from Pompeii (ix. 7.6), figure 1, is illustrated and described in Dawson, "A hilly background enlivened by trees and bushes rises behind a reedy lake in which is a small island with a tree and plants at the left. Hylas stands in the centre, naked, surrounded by three nymphs, who gently take hold of him. Behind, on the lake shore, sits another nymph beneath a tall tree, calmly looking on. ${ }^{51}$ Another painting from Pompeii , from the Casa delle forme di creta, figure 2, is described by Rizzo, "Ed ancora un altro giovinetto, Hylas, rapito e travolto nei gorghi profondi dalle Naiadi concupiscenti" ${ }^{52}$. A third, from Herculaneum, figure 3, depicts Hylas standing in a pool and leaning forward to fill his pitcher. Three nymphs surround him, one reaching out from the shore to seize him, the others rising from the waters. In the background are trees and, at the right, a male figure observes the rape. A sculpted marble well head of the Antonine period, which was found at Ostia, and a mosaic from the wall of the basilica of Iunius Bassus (consul 317 A.D.) attest the continued popularity of the myth as an artistic theme in the early centuries A.D.. On the well head, figure 4, against a background of trees, Hylas is represented bending slightly forward over the water, vessel in hand. One nymph grasps him firmly about his waist and by his arm, the other seizes his leg. In the mosaic, figure 5 , de-: picted in marble and glass are two nymphs reaching out and holding

Hylas, one on either side and a third looking on.
In all these representations there appear what must have been considered the essential elements of the myth: a beautiful Hylas has found his way to a spring or pool and as he lowers his pitcher into the water desirous nymphs reach out and seize him. These are the ideas and images that Propertius would have expected his audience to bring to his poem. A modern reader must therefore acquaint: hïmself with extant artistic representations of the myth of Hylas, for if he can recognize what mythological details Propertius has retained, what rejected and what invented in adapting the tale to the needs of 1.20 , he will have a better understanding of the poet's purpose and method in narrating it.




















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Figure 1. The Rape of Hylas. Wall Painting from Pompeii.


Figure 2. The Rape of Hylas. Wall Painting from Pompeii.


Figure 3. The Rape of Hylas. Wall Painting from Herculaneum.


Figure 4. The Rape of Hylas. Sculpted Well-head.


Figure 5. The Rape of Hylas. Mosaic from the Basilica of Iunius Bassus.


Figure 6. Eros Pursuing a Youth.


Figure 7. Zephyrus Carrying Away a Youth (Hyacinthus?).

Analysis of 1.20
1.20 conforms in theme and structure to the general pattern of the elegies of the Monobiblos. It is addressed to a single named individual - Gallus - and is presented as Propertius' response to specific circumstances faced by Gallus - he is in danger of losing his beloved boy. Through his portrayal of this situation and his reaction to it, the poet expresses his thoughts and feelings on a particular aspect of experience in love.

Myth is adduced and applied with a purpose and method similar to that revealed in the analyses of other Monobiblos exempla. Propertius' narration of the tale of Hercules and Hylas provides an analogous situation to that of Gallus and his beloved, serving to corroborate observations the poet makes in the primary context of the poem; and it introduces new ideas and images, developing aspects of the situation that are not made explicit elsewhere in the poem, but which form an integral part of what Propertius has to say. The exemplum adduced in 1.20 differs in length and style from the exempla of the other Monobiblos elegies; Propertius offers here a single, extended mythological tale, a narrative elegy complete in itself, rather than a series of briefly recounted, thematically related myths. In narrating this myth, however, he observes the same methods of selection and adaptation of traditional material as he does in his other exempla. Familiar mythological details are carefully arranged to reflect and
illustrate the dramatic situation portrayed in the primary context of the poem. Single mythological names are used to stand for the themes and images implicit in them. Certain ideas and images raised in the myth are expressed so as to suggest other literary passages that treat a similar theme. And mythological details that depart from traditional versions mark the poet's deliberate alteration of familiar material to: suit the unique purposes of 1.20 .

The analysis of the poem that follows attempts to demonstrate the skilful and clever manner in which Propertius narrates the Hylas tale not merely as a poetic exercise, as critics have claimed, but in order both to illustrate observations he makes on the subject of Gallus' love affair and to express his full perception and portrayal of those aspects of love that Gallus' affair involves.

1-16 Propertius' Portrayal of Gallus' Situation
The first sixteen lines of 1.20 constitute virtually the entire primary context of the elegy ${ }^{53}$. In these lines Propertius informs Gallus that certain circumstances in his life have inspired him to composethis poem. He outlines those circumstances, establishing several ideas and images that are important to his theme, and asserting the relevance of the experience of the mythological Hercules to the situation described.

1-4 Propertius' Prologue
The poet's theme, as he states at the outset, is Gallus' love
affair. "For the sake of your continuing love affair, Gallus, I give you this warning" (1). Continuo amore is considered by some to refer to the friendship between the poet and his addressee 54 This would not be surprising since it appears from the other Gallus poems of the Monobiblos (5,10 and 13) that the two men are close friends who share private and professional interests and confidences. There are, however, two arguments against this interpretation. First, amor elsewhere in Propertius signifies, without exception, passionate love and not mere friendship. The word refers both to a love affair, for example, tantum in amore preces et benefacta valent (1.1.16), and to a lover, for example, non ullo gravius temptatur Cynthia damno / quam sibi cum rapto cessat amore deus (1.4.25f). Friendship is referred to by Propertius as amicitia, Tulle ... / quaeris pro nostra ... amicitia (1.22.1f), and friends, including Gallus, as amici, (Galle) est quiddam in nobis maius amice fide ( 1.10 .14$)^{55}$. The second indication that amore refers not to the friendship between Gallus and Propertius but to the love affair in which Gallus is engaged is that Propertius uses the same word in his summary couplet, tuos ... servabis amores (51), and there it clearly means Gallus' love affair or his lover. The poet's theme in 1.20 , then, will be Gallus' love affair, and, more specifically, as we shall see, Gallus' beloved. Gallus' amor is described as continuus. The adjective, which means "uninterrupted", "joined together" both in time and in space, can apply both to his love affair, "your continuing love affair", and to his beloved, "the one who is constantly at your
side". It may also be intended proleptically as expressing the purpose of the poet's portrayal, that is, that Gallus' beloved may remain at his side and that the love affair may continue. The notion of "togetherness" that is introduced by the word continuo forms an important aspect of Propertius' theme.

Before he goes on to describe Gallus' love affair and his beloved, Propertius warns him against taking lightly his remarks. This caution is expressed in words whose various connotations suggest other ideas and images that are important to the poem's theme. "Let my words not flow away from your empty mind. Often fortune crosses a heedless lover." The phrases vacuo animo and imprudenti amanti introduce the notion of the carelessness of the lover. Propertius' vocabulary suggests that a careless lover is one whose attitude toward his love affair is complacent. His mind is "idle" (vacuus), that is, "unthinking" (Postgate), "unsuspecting" (Camps), with respect to the possible loss of his beloved, and he takes no measures (imprudens) in preserving his relationship. The implication is clear that Gallus is, in Propertius' estimation, just such a lover. The verb defluat serves, in its figurative sense "vanish", to introduce the idea of separation or loss, the antithesis of "togetherness". The fact that the images of the careless lover and of separation or loss are evoked in the same passage suggests strongly a cause and effect relationship between them. Defluat stands also in its literal sense,"flow down", "flow away", and evokes the first of several images in the poem of water. Water played
an important part in the Hylas myth and Propertius retains this detail but, as we shall see, adapts it to his own unique purposes. It is noteworthy that Propertius' first water image is evoked by a word the prefix of which denotes movement away from and implies separation. An association between water and loss is therefore established at the poem's outset.

Having stated his theme - Gallus' love affair, and established several ideas and images that form important aspects of it - togetherness, the carelessness of the lover, separation and loss, Propertius adumbrates his narration of the Hylas myth as a relevant exemplum. "Ascanius, cruel to the Minyans, could tell you". Propertius' first reference to the Hylas myth is allusive. The term Minyae would have been familiar to Propertius' audience from other authors as synonymous with Argonautae ${ }^{56}$. Ascanius would have signified an area in MysiaBithynia on the south shore of Propontis, the site of one of the Argonauts' bivouacs. Here the Ascanius River flowed from Lake Ascanius west into a bay of Propontis, and here the rape of Hylas was said to have taken place. ${ }^{57}$ Ascanius proved crudelis to the Argonauts. In the Monobiblos a person or thing described as cruel brings upon another separation from his beloved. Cynthia's door, for example, is crudelis in keeping Propertius from his mistress, ianua vel domina penitus crudelior ipsa / quid mihi iam duris clausa taces foribus (1.16.17f) 58 The application of this adjective here, then, sustains the image
suggested earlier in the poem of separation and loss, and especially loss by water. The statement that "Ascanius, cruel to the Minyans, could have something to say" to Gallus establishes early in the poem the importance of the myth and its relevance to Gallus' circumstances.

Propertius, then, in his opening remarks states clearly his subject - Gallus' love affair (pro continuo ... Galle ... amore), establishes certain pertinent thoughts and images - the togetherness of the lover and his beloved (continuo amore), the careless and heedless lover (vacuo animo, imprudenti amanti), separation or loss and specifically loss by water (defluat, crudelis Ascanius), and suggests the relevance of the events of the myth to the circumstances of Gallus' life.

5-6 Propertius describes Gallus' beloved.
"You have a beloved very like Theiodamas' son Hylas, a boy not less fair, nor of dissimilar name." Although Propertius does not elsewhere use ardor for causa ardoris, this is the significance of the word here. There are, as Enk notes, parallel examples of the poet's substitution of a noun of passionate feeling for the person who caused that feeling. Discordia, for instance, is put for causa discordiae, Idae et cupido quondam discordia Phoebo / Eveni ... filia 59 (1.2.17) ${ }^{59}$. A closer parallel example, however, is Propertius' use of amor above (1) in which, as we have seen, the name of the emotion is put for the person or situation that caused the emotion.

Proximus, "very near", is used here figuratively of resemblance;

Gallus' beloved is, in Propertius'opinion, very like the mythological Hylas. Two points of resemblance are made, non infra speciem and non nomine dispar. Species most often in classical Latin describes the outward appearance of something, and, as Propertius' audience would have recognized from their knowledge of literary and artistic represemtations of Hylas, the poet refers here to his legendary beauty. ("Y $\mathrm{H} \alpha \nu$ )
 रapíधьs ... หá入入lotos (Th. 13.7 ... 73) ${ }^{60}$ Ovid in his Ars Am. sets Hylas as an example of great beauty in a man, ${ }^{6}$ and Hyginus includes him in his 1ist of Qui Ephebi Formosissimi Fuerunt (Fab. 271). Gallus' beloved is not inferior, as Propertius asserts both here and in his closing couplet, formosum .... Hylan (52). The ambiguity in nomine is probably intended and exploited by the poet to suggest by the one phrase a twofold description of Gallus' boy. Nomen can mean literally "name" or figuratively "reputation" or "fame", and both senses of the word are. attested in the Monobiblos. ${ }^{62}$ Gallus' beloved possesses the name - he is called Hylas - and the fame - he is well known for his beauty - of his mythological counterpart.

The analogy between Gallus' beloved and the mythological Hylas is not restricted to the beauty and the name the two share. Their proximitas extends to a resemblance in their natures. Those features of character, however, that represent Propertius' perception and portrayal of Gallus' beloved are depicted not in the primary context of the poem but through the narration of the mythological exemplum. The
reader, as Propertius suggests in his statement that Gallus' Hylas is "very like" Hercules' Hylas, must apply his portrayal of the mythological figure to the contemporary figure, and in the light of the exemplum apprehend Propertius!' perception of Gallus' continuus amor.

Propertius' first mention in the elegy of the mythological Hylas evokes two important images. First, the adjective Theiodamanteo, in calling to mind the story of Hercules' acquisition of Hylas, suggests an image of rape. Theiodamas was Hylas' father. Hercules killed him

 1.1212ff). The evocation of an image of rape within Propertius' statement that Gallus' beloved is very like the mythological Hylas creates an ominous tone. Secondly, the poet, as L. Curran has noted ${ }^{63}$, draws on the punning etymological connection between the name Hylas and the Greek ü $\lambda \eta$ to suggest an image of woods. Hylae, as the transliteration of $\cup \cup \lambda \alpha \iota \stackrel{64}{ }$, is the first of several references in the poem to things sylvan. Woods, as we shall see, are one of the attractive and alluring features of those areas in which Gallus is liable to lose his Hylas.

7-12 Propertius observes that Gallus must ward off from his Hylas the amorous advances of nymphs.
"Your beloved, Gallus, whether you make your way along the streams of shady woods, or if Anio's water laps at your feet, or if you stroll on the seashore where the Giants fought, or wherever ao:
wandering river welcomes you, always protect from the desirous clutches of nymphs. Italian nymphs are no less amorous." The juxtaposition of the two pronouns referring to Gallus and his beloved, with which Propertius begins his injunction, is effective, the closeness of Hylas and Gallus in the verse reflecting the subject of the elegy, that is, their togetherness in life.

Propertius now portrays in four parallel sive clauses the sort of environment in which Gallus' continus amor is especially at risk. Two images suggested earlier in the poem prove to be the chief features of this environment. Silvae, occupying the same metrical position as Hylae and providing the Latin equivalent of the Greek $\ddot{\|} \lambda \eta$, sustains and emphasizes the sylvan image suggested by the name Hylae, and flumina, unda, litoris ora and fluminis sustain the image of water that was evoked by defluat and Ascanius. Propertius' description of these features indicates the sensuous pleasures they offer; the woods are shady, umbrosae flumina silvae (7), the streams that flow through them inviting, vago fluminis hospitio (10). Enclosed by two general descriptions of attractive wooded and waterside areas (7,10) are two specific references to locations in Italy. The geographical details Aniena unda and Gigantea litoris ora suggest that Propertius has in mind two examples of this sort of environment.

The poet makes three other references to the Anio in his elegies and each refers to that river's waters at Tibur: Tibure... qua cadit in patulos nympha Aniena lacus (3.16.2ff); Anio Tiburne (3.22.23); hic (4.7.85f). Gigantea ora are the Campi Phlegraei in Campania in which lies Baiae ${ }^{65}$. Propertius had much to say in another poem of the Monobiblos about corruptas Baiae (1.11.27) and his contemporary audience could be expected to see a reference to it in Gigantea ora.

Tibur and Baiae were fashionable waterside resorts in Propertius' day and had several features in common that made them unsafe places for Gallus to leave his beloved unprotected. Both were pleasurable and attractive by reason of their waters and woods: Tibure... qua... cadit in patulos nympha Aniena lacus (3.16.2ff); ramosis Anio qua pomifer incubat arvis (4.7.81); te mediis cessantem Cynthia Bais .... litoribus ... mirantem .... aequora (1.11.1ff). That wooded areas were a noted feature of Baiae is attested by a depiction of the town on a fourth century B.C. glass bottle which bears, with the place name, a stagnum and a silva. Water, as Propertius suggested in his prologue, can cause bereavement (defluat 3, crudelis Ascanius 4), and sylvan areas, as stated in the first sive clause (sive leges umbrosae flumina silvae 7), are liable to be the site of bereavement (nympharum cupidas rapinas 11). Tibur and Baiae, then, noted for their attractive and pleasurable woods and waters, are examples of places in which Gallus must be assiduously vigilant over his Hylas (semper defende 11).

Both Tibur and Baiae are places where Cynthia spent idle hours away from Propertius, (at Tibur) vacabis (2.32.7), (at Baiae) vacet (tibi) (1.11.13), and where a beloved might easily be tempted by the
charms of another, (at Tibur) qui videt (te) is peccat (2.32.1), (at Baiae) (Cynthia vacat) alterius blandos audire susurros (1.11.13), succumb, insidias in me componis (2.32.29), perfida communes nec meminisse deos (1.11.16), and perhaps be lost, tui furtum ... amoris (2.32.17), multis ista dabunt litora discidium (1.11.28). Baiae especially had a scandalous reputation. For Cicero, the very name stood for all that was hedonistic and immoral, libidines, amores, adulteria, Baias, actas, convivia, comissationes, cantus ... (pro Cael. 35) ${ }^{67}$ Propertius' perception of the attractions and temptations of Tibur and Baiae, which is expressed explicitly elsewhere in his poetry and which would be readily called to mind by his contemporaries by his allusions to such places in lines 8 and 9, is most important to the design of his poem. The thoughts and images evoked by these allusions will be recalled and expanded in the poet's narration of the myth, where the attractions and temptations posed the mythological Hylas at Pege are portrayed in such a way as to suggest strongly the attractions and temptations posed the contemporary Hylas at such places as Tibur and Baiae.

The verbs used to describe the activities of Gallus and his beloved in these areas stresses the need for constant vigilance on Gallus' part. The three verbs may describe different types of aquatic activity: lego is used often of sailing ${ }^{68}$ and, as Propertius elsewhere suggests, this pastime was popular at the waterside resorts of Italy, utinam mage te ... 7 parvula Lucrina cumba moretur aqua (1.11.9f); tinxerit unda pedes perhaps portrays Gallus and his beloved dipping their feet in water; and spatior suggests a leisurely stroll, an activity Propertius in
another poem wishes Cynthia were enjoying with him rather than with another man in Tibur, hoc utinam spatiere loco quodcumque vacabis (2.32.7). The variety of activities suggests to Gallus that whatever he is doing in such places he must protect his Hylas. Alternatively, it may be that the three verbs all suggest the one activity, that is, Gallus walking along the water's edge (with his beloved), and that the variety lies in the type of water, "whether by streams ... or by the seashore". In other words, wherever Gallus is in a waterside environment he must be vigilant.

The danger to be found in pleasant waterside resorts (huic tu .... semper defende 7 ... 11) is nympharum cupidas rapinas (11). The word nympha appears three times in the poem, once in the exemplum where it refers to the mythological semi-divine denizens of the spring, and twice in the poem's primary context $(11,52)$ where it represents something quite different. Here, given Propertius' description of places that pose a danger to Gallus' continuus amor, that is, his allusions to contemporary Italian locations (Tibur 8, Baiae 9) and his reference, in the following line to Italy's inhabitants (Ausoniis 12), nympha very likely suggests its primary Greek meaning, "a young bride" or "a marriageable maiden" ${ }^{69}$, and signifies the young women who inhabit the wooded waterside resorts of Italy. These young women are characterized by Propertius as blatantly amorous and predatory. Rapinas, in emphatic position at line end, suggests wilful seizure or plunder, and cupidas marks as lustful and passionate both the actions and the
nature of these "nymphs".
The elliptical comparison with which the poet completes his description of nymphae, non minor Ausoniis est amor Adryasin (12), is easily understood. Propertius' allusion to the myth of the rape of Hylas (Hylae 6) would have put his audience in mind of the tale's essential features, that is, nymphae and cupida rapina, enabling them to complete his comparison from their own knowledge, for example, quam Bithynicis nymphis a quibus filius Theiodamantis raptus est (Enk). Propertius' young women are Ausoniae Adryades. The adjective clearly means Roman or Italian. The Ausonii were an ancient people who inhabited southern Italy; their name came to be applied poetically to Italians in general and the adjective Ausonius to mean"Italian" or "Roman" ${ }^{0}$ Adryades, "nymphs of the wood", however, is a surprising description. The word itself is rare, occurring in Greek only three times ${ }^{71}$ and in Latin only here. That wood nymphs are made the perpetrators of the rape is also unusual; in other versions of the myth

 13.43). ${ }^{72}$ Adryasin is an emendation (Struve) of the manuscripts' adriacis and is accepted by all modern editors. This emendation is considered justified by Propertius' two other references to wood nymphs in 1.20, Hamadryasin (32) and Dryades (45). Commentators defend Propertius' substitution of wood nymphs for water nymphs by citing other passages in which the names are indiscriminately used, for
example, naida volneribus succidit in arbore factis / illa perit fatum naiados arbor erat (Ovid Fasti 4.231f) ${ }^{73}$. There is evidence, however, within 1.20 that suggests Propertius deliberately substitutes wood nymphs for water nymphs. In previous lines he has clearly meant to portray both woods and water as features of those areas dangerous to Gallus'continuus amor: Hylae (6), umbrosae silvae (7), and Aniena unda (8), which in alluding to Tibur would perhaps suggest that area's we11 loved woods and trees. The two features, woods and water, are mentioned together throughout the poem ${ }^{74}$. It is not one topographical feature that holds the danger for Hylas but a general scene characterized by shady trees and flowing streams and inhabited by amorous nymphs. Propertius emphasizes this aspect of his message by making wood nymphs the perpetrators of the rape, both in mythological Pege and in contemporary Italy.

It has been suggested by G. Krokowski that the nymphs from whom Gallus' beloved must be protected are not female admirers but male rivals of Gallus. ${ }^{75}$ However, since Propertius includes in his exemplum an episode in which Hylas rejects the advances of male admirers, it is far more likely that nymphae are female admirers and that to their advances, as the myth will reveal, Hylas is most susceptible.

13-16 Propertius expresses his fear that unless Gallus protects his beloved Hylas he will lose him forever and experience the misery suffered by the bereft Hercules.
"I am afraid, Gallus, that it will be your lot ever to visit hard
mountains and icy rocks and untried lakes; this was the fate Hercules endured, wandering in misery on unknown shores and weeping before the relentless Ascanius."

Propertius here portrays vividly the hard lot of the imprudens amans, the lover who through his carelessness has lost his beloved. The poet's description of duros montes, frigida saxa, neque expertos lacus (13f) is familiar, for in another elegy he imagines just such a landscape as the fitting background for his plaintive cries over his own separation from his beloved, +divini+ fontes et frigida rupes / et datur inculto tramite dura quies / ... deserta ... saxa (1.18.27ff). The harsh landscape represents more than a suitable background for the lament of a bereft lover, however, for the features of this landscape are endowed with qualities that are unmistakably human. Durus is an adjective several times applied by Propertius to a hard hearted and unyielding girl, for example, aliqquid duram quaerimus in dominam (1.7.6) ${ }^{76}$. Frigidus can in its figurative sense mean "indifferent" or "frigid", for example, me legat ... non frigida virgo (Ovid Am.2.1.5). And, since the force of the participle expertos may be not only passive but also active, that is, both "lakes that have not been tried (searched)" and "lakes that have no knowledge (of Hylas)" 77 the suggestion is strong that the landscape has an animate hardness corresponding to its inanimate hardness. The hard and unyielding nature of the landscape is perhaps intended to reflect the hard hearted and unyielding nature of its amorous and greedy denizens (cupidas rapinas
... est amor 11f), both the nymphs of the myth and the maidens of the contemporary world. This personification is supported by the two epithets Propertius gives the Ascanius, crudelis and indomito (4, 16). The words with which Propertius begins his description of the bereft lover, ne tibi sit (13) recall the words with which he began his third couplet, est tibi (5). The structurally parallel phrases emphasize the contrasting situations they introduce, the one, Gallus' possession of a beautiful beloved, the other, the hard, cold misery he will endure deprived of his beloved. The consequence of imprudentia in the lover is made perfectly clear.
"Such were the sufferings" (quae 15) Hercules endured. Propertius' depiction of the bereft Hercules (15f) recalls in every detail his prediction of Gallus' suffering (13f), providing the important link between Gallus and Hercules: quae perpessus summarizes the wretched circumstances of the bereaved lover as they were described in 13f, circumstances that Hercules suffered and that Propertius hopes Gallus can avoid; miser, a stock epithet of the unhappy lover, recalls the: hard existence of the bereaved lover, duros, frigida; ignotis oris repeats neque expertos lacus, emphasizing the loneliness of the new and unfamiliar situation; error, describing the behaviour to which intense grief reduces Hercules, corresponds to semper adire; indomito Ascanio recalls the hard and unyielding physical features duros montes, frigida saxa, neque expertos lacus; and Herculis stands in the mythological context for Galle, both names occupying the same position in their
pentameters. This verbal correspondence between the couplets that describe Gallus' (potential) plight and Hercules' plight reflects the correspondence perceived by Propertius between the contemporary and the mythicalcsituations, and serves to assert, immediately preceding the narration of the myth, the relevance of events in the myth to events in Gallus' world.

Error is a theme important to Propertius' warning. In its general sense "a roving about", the word contributes pathos to the poet's picture of the bereft lover ever searching for his beloved, but in its particular sense "a going wrong", especially in light of Propertius' statement that fortune crosses the imprudent lover (3), the 78 word suggests that blame is owing to Hercules.

The situation portrayed in the primary context of the poem, then, is this. Propertius has observed that Gallus is engaged in a love affair with a handsome boy, and he warns him that he must protect him from the amorous advances of female admirers lest he lose him forever. A careless lover is liable to lose his beloved. The relevance of the myth of the rape of Hylas to Gallus' circumstances is asserted: Gallus! beloved is very much like Hylas (5f); the young women of Italy are just as amorous as the Hamadryad nymphs (12); and Gallus is in danger of suffering the loss of his beloved as Hercules suffered the loss of Hylas (13ff). As the poet narrates the myth, then, we may expect to find in his portrayal of Hercules, the nymphs and Hylas his fuller perception and portrayal of their contemporary counterparts Gallus, the young women of Italy and Gallus' beloved.

17-50 Propertius' Narration of the Rape of Hylas
Propertius adduces as an exemplum of the situation portrayed in the primary context of the poem a narration of the myth of the rape of Hylas.

17-20 The heroes voyage to Mysia.
In these lines Propertius compresses into few words a description of the Argonauts' voyage to Propontis. "For they say that once Argo, having left the dockyards of Pagasa, made the long journey to the Phasis, and now slipping through the water passed the Hellespont and put in to shore on the rocky coast of Mysia."

The five proper names Propertius provides allude to elements of the tale that would have been familiar to his audience from traditional accounts. Argo was the name of the ship that carried the heroes (Ap. Rh. 1.110); Pagasa the port town in Thessaly where Argo was built and from which the expedition departed (Ap.Rh. 1.238f); the Phasis, which flowed through Colchis and emptied into the Euxine, was the Argonauts' destination in their quest for the golden fleece (Ap.Rh. 2.401ff); the "waters of Athamas' daughter" the Hellespont through which the heroes entered Propontis (Ap.Rh. 1.935); and "the land of the Mysians" where they made their landfall (Ap.Rh. 1.1170ff). Three of these details are expressed so as to sustain ideas and images that were raised in the primary context of the poem as representing important aspects of Propertius' theme. First, the Hellespont through which Argo sails is referred to as Athamantidos undae (19). Propertius uses the patronymic to put his
audience in mind of the myth of the drowning of Helle and thereby to evoke two pertinent images. Athamas was the father of Helle and Phrixus. His concubine intrigued to have the children killed but they were carried away on a ram of golden fleece. Between Sigeum and the Thracian Chersonese Helle fell into the water and drowned. Propertius, relying on his contemporaries' familiarity with the story and especially with pictorial representations of it, evokes a vivid image of separation and loss through water and perhaps also suggests the figure of a man bereaved of a loved one. Secondly, Argo is described as "slipping through" (labentem 19) the water. Propertius' choice of verb - labor suggests a smooth uninterrupted gliding motion - and its metrical position - the final syllable of the participle is elided before two consecutive dactyls - are calculated to reflect the ease and speed of Argo's voyage. This impression of swift and easy motion through water is recalled at the poem's climax by a cognate of labor, which there suggests the ease and speed with which Hylas "slips through" the waters of Pege (prolapsum ... liquore 47). Thirdly, Propertius describes the Mysian coast as rocky, Mysorum scopulis (20), a detail that seems intended to set the scene for Hercules' bereavement. Scopulis evokes an image of rugged terrain, recalling the landscape in which the poet depicted the bereft hero, duri montes et ... saxa (13). A sense of foreboding and an impression of the imminence of the loss of Hylas is created.

21-24 The heroes bivouac in Mysia and Hylas goes to search for water.
"Here the band of heroes set foot on the peaceful shore and covered
the ground with a soft layer of leaves. But the companion of the unconquered youth had gone off to seek the choice water of a distant fountain."

In the first couplet, Propertius appears to follow the traditional accounts of the Argonauts' landfall. Compare Apollonius and Theocritus;

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 differs in that he does not specify the reasons for these activities. One commentator, remarking on Propertius' "elliptical" description of activities preparatory to dining and sleeping, suggests that "(these) may have been so natural ... for ancient sailors that (they) required no explanation." ${ }^{79}$ The poet's omission of explanatory details, however, as well as the particular adjectives he chooses to describe the Argonauts' bivouac, suggest strongly that he is:concerned less with relating the heroes' activities ashore than with conveying an impression of their state mind there. The three adjectives placidus, mollia and composita suggest a scene of tranquillity, comfort and settled ease; the area is peaceful and the shore made soft by gathered leaves. Although the adjectives describe the physical features of the bivouac site, two of them, mollia and composita, as Propertius' circle would
have recognized, can describe complacency and self-indulgence in human beings, and therefore may be considered here to suggest the attitude of the Argonauts, and specifically of Hercules. Mollis can imply complacency, as it does at 1.4 .1, tu ... abiectus Tiberina molliter unda, and compositus suggests in a human being a quiet, undisturbed attitude, for example, si bene compositus somno vinoque iacebit (Ovid Am.1.4.53). Propertius' description here, then, of the peaceful shore may be extended to the heroes settled there and suggest a complacent, unwary attitude in them. That mollia and composita are intended to describe not only the physical features of the bivouac site but also the attitude of the Argonauts there is supported by the fact that the line in which these adjectives occur is strikingly reminiscent of a line in Propertius' Baiae poem in which he describes just such an attitude in Cynthia, molliter in tacito litore compositam (1.11.14). Propertius imagines her unmindful of her absent lover, luxuriating in surroundings that she perceives as pleasant but that Propertius perceives as a threat to their love affair. The suggestion that Hercules (as one of the Argonauts) has such a self-satisfied, unwary attitude is, in view of the poet's observation to Gallus in the primary context of the poem, ominous, for complacency and carelessness in the lover was threatened to bring misfortune (saepe imprudenti fortuna occurrit amanti 3).

The next couplet informs us that Hylas has left Hercules to search for water. In this detail, too, Propertius follows traditional accounts, but expresses it so as to recall and illustrate the ideas and images suggested in the primary context. Almost every word or phrase emphasizes the fact that Hercules and Hylas have become separated. Hylas is
referred to as Hercules' comes, a word the derivation of which, cum and eo, reminds us that the two are always together. It is used with irony in the line that tells us Hylas has already left. Hercules is referred to as "the unconquered youth", ancther ironic description in view of the audience's knowledge that he is soon to be "overcome" by grief in his bereavement. The pluperfect tense of processerat is intended not as a substitute for the preterite (as often in Propertius) but, as Enk observes, to signify celeritatem actionis. No sooner had the heroes disembarked than the boy had gone. Ultra, rarely used as as adverb of space without quam, signifies vaguely "further afield" (Camps). Propertius implies that even a small distance between beloved and lover is too great. Sepositi, "remote", emphasizes the distance Hylas must go to find water. The adjective also provides an effective contrast with composita (22): participles of opposite meaning, derived from the same root verb and occupying the same metrical position in their pentameters, composita and sepositi in themselves represent the "positions" of Hercules and Hylas, the one settled complacently and therefore imprudens, the other at a distance and therefore undefended. The reader is reminded of the poet's observation that the lover must be constantly vigilant over his beloved (sive ... sive ... sive ... sive ubicumque ... semper defende 7ff).

Two details that are provided by other accounts of the myth but omitted by Propertius are the pitcher carried by Hylas and the purpose of the water ${ }^{80}$ For Propertius these details are extraneous. What is important in his narration is that Hylas has left Hercules' protection and that he is seeking water.

25-32 An erotic attack is made upon Hylas by Hercules' fellow Argonauts, the winged Boreads Zetes and Calais.
"Two brothers, the sons of Aquilo, having eagerly pursued Hylas above him Zetes and above him Calais - swooped down, one after the other, with hands outstretched, to pluck kisses from his upturned face and to bear away their prize. Hylas, hanging under the edge of a wing, protects himself and with a branch wards off the winged attack. Now the sons of Orithyia, Pandion's offspring, have gone, ah woe, Hylas was off, was off to the Hamadryads."

Zetes and Calais, Hylas' attackers, are mythological figures who would have been familiar to Propertius' audience both from literature and from representations in art. They were the sons of Orithyia, born to Aquilo or Boreas, the north wind, after he had snatched her away from Attica to his home in Thrace. ${ }^{81}$ Through his mention of their parents' names $(25,31)$ Propertius recalls the story of their birth and evokes images pertinent to his theme. Aquilo suggests an image in which the attention is focused on the raptor, a figure who, like the Boreads, swooped down aggressịvely upon the object of his desire. Orithyia suggests an image of a rapta, a figure who, like Hylas, was snatched away and lost to those who loved her. Furthermore, the name of Orithyia's grandfather Pandion (31), by suggesting the well known myth with which he is associated, serves to recall a figure who was bereaved of a loved one, and thereby to suggest the grief of Hercules and his contemporary counterpart Gallus. Pandion, having lost his two daughters who under wretched circumstances were metamorphosed into birds, suffered inconsclable grief, hic dolor ante diem longaeque extrema senectae / tempora

Tartareas Pandiona misit ad umbras (Ovid Met. 6.675f) . The image of such grief recalls the depiction of the bereaved Hercules in the primary context of the poem (13ff) and foreshadows Hercules' loss in the myth (47ff).

Zetes and Calais figure as members of the Argonautic expedition in Pindar, Apollonius, Ovid, Apollodorus, Hyginus and Valerius Flaccus, but the only author other than Propertius to associate them with any aspect of the Hercules-Hylas myth is Apollonius. He relates that they persuaded the Argonauts to sail without Hercules while the hero was preoccupied in a grief stricken search for his lost Hylas. For this Zetes and Calais were later slain by him. ${ }^{83}$ The erotic attack made upon Hylas by the brothers, which is described by Propertius, is unique in extant Greek and Latin 1iterature. It is fitting therefore to consider the possible sources of his inspiration and the purpose served his poem by the episode.

The erotic adventures and rivalries of mythological figures were many and there is some evidence that such tales were attributed to the heroes of the Argonautic expedition. Calais, for example, appears in a fragment of Phanocles as a beloved of another Argonaut, Orpheus. "H



 collected a number of homosexual legends involving gods and heroes under
the title "Epwtes'n K K $\lambda \circ$ Li. That antipathy existed between Hercules and the Boreads is suggested by the painting on a red-figured hydria of a "youthful Heracles chasing three winged figures (Boreads?)" ${ }^{85}$. The Boreads may have urged the abandonment of Hercules, as they do in Apollonius' version of the Hercules-Hylas myth, because of personal animosity rather than zeal to continue the voyage, and this animosity may have sprung from sexual jealousy. Propertius may also have been inspired by artistic representations of erotic entanglements involving other mythological figures. Such representations are illustrated by two vase paintings, although these are much earlier than Propertius, that depict a winged being and a beautiful youth, the one portraying the boy pursued, the other portraying him suspended in the air and held in an embrace by the winged figure (see figures 6 and 7) ${ }^{86}$. Both are uncertainly identified as representing the love of Zephyrus for Hyacinthus ${ }^{87}$. The similarities between the characters of that myth and those of Propertius' Boread episode are striking: Hyacinthus, a beautiful youth ${ }^{88}$ and beloved companion of Apollo ${ }^{89}$, and Zephyrus, the winged west wind, who desired Hyacinthus too and jealously pursued him. It is possible that Propertius' Boread episode, which appears to be his own invention, was inspired by literary passages and artistic representations such as these.

An unusual mythological detail marks, as has been noted, the poet's deliberate alteration of familiar mythology to suit the unique needs of
his poem, and the reader, recognizing the novelty of such a passage, will pay particular attention to the ideas and images that Propertius introduces through it. Propertius' description of the Boreads' attack upon Hylas has presented several difficulties and efforts to explain it have resulted in forced interpretations of the poet's vocabulary and in much emendation. Many commentators see little or no significance in the passage. Hubbard, for example, as we have seen, finds the episode "self-indulgent" and "lacking in point"90. If, however, the transmitted text is retained and the words and phrases allowed their ordinary meaning, the description is perfectly intelligible: and Propertius' purpose in introducing it into his account of the Hylas myth is clear. Propertius is providing a description of a "rape" of Hylas that foreshadows his description of the boy's rape by the nymphs. In the Boread scene the winged brothers are clearly the aggressors, Hylas clearly their innocent and unwilling victim. This is an important point: the well defined roles of raptor and raptus in the Boread passage provide a contrast for the ambiguous roles which, as we shall see, characterize the nymphs' "rape" of Hylas.

That Propertius intends to portray Zetes and Calais as overtly and determinedly aggressive and Hylas as their blaméless victim is evident from many details in his description. Both verbs that describe the attack, sectati (25) and instabant (27), have strong predatory connotations and their use implies that Hylas is unwilling to be seized. Compare other contexts in which these verbs are used, for example, nunc

1eporem pronum catulo sectare sagaci (Ovid Rem.Am. 201) and fors etiam adiuvit (Romanos) quod non institerunt Samnites (Livy 10..36). The frequentative form sector suggests the persistence and eagerness with which the brothers pursue Hylas.

Propertius' description of the brothers' intentions, oscula ... carpere ... oscula ... ferre supina (27f), also portrays Zetes and Calais as the aggressors and Hylas as the unwilling object of their desire. The poet's phrases oscula carpere and oscula ferre have caused confusion. ${ }^{91}$ It has been argued that oscula carpere implies a lack of resistance, even a willingness on Hylas' part to accept the brothers' advances. This argument is based on the assumption that kisses can be "plucked" only from a place capable of giving them, that is, Hylas' lips. " oscula carpere suggests the removal of kisses from a place that can supply them and offers no resistance ... perhaps Hylas teases his pursuers by relenting from time to time." ${ }^{92}$ However, to infer that the kisses are willingly given because they are gathered from Hylas' lips seems to read too much into the poet's words. Carpere in fact suggests quite the opposite, that some effort is needed because the object to be gained does not willingly give itself up. Compare other situations in which Propertius uses this verb, for example, Corydon qui temptat Alexin / agricolae domini carpere delicias (2.34. 73f) ${ }^{93}$. The phrase oscula ferre can mean "to give kisses", as at 2.6.8, oscula nec desunt qui tibi iure ferant, but this interpretation, which is argued by Shackleton Bailey ${ }^{94}$, in the present context results in
laboured explanations of the image portrayed, for example, "the picture is of the winged Boreads swooping at Hylas and first snatching kisses by reaching down and turning up his face, then by diving under his ducked head ... and turning on their back to present 'supine' kisses" (Richardson), and "oscula ... ferre: 'give kisses' .... The distinction is no doubt chiefly verbal. But kisses can be stolen only from the mouth of the other person whereas they can be given in other places as well" (Camps). Ferre, however, can also mean auferre, "carry off". This sense, which it bears in the common phrase ferre et agere, "take booty", "plunder", is appropriate here: Hylas is their unwilling victim, and his kisses must be "plucked" (carpere) and "borne away" (ferre) in flight (fuga 28$)^{95}$.

The Boreads are depicted as attacking Hylas suspensis ... palmis (27). An object suspended may be either raised up from below or hung down from above ${ }^{96}$ However, since the brothers are imagined as swooping down upon Hylas (hunc super et Zetes hunc super et Calais / ... instabant 26f) the phrase suggests they are "stretching their arms down from overhead" (Richardson). ${ }^{97}$ This detail serves two purposes in Propertius' narration of the myth. First, "hands hung down" also figure in the scene at Pege (demissis palmis 43). This image, as we shall see, is one of several common to both scenes and the verbal echo palmis... palmis (also one of several) is the poet's means of inviting a comparison of the scenes. Secondly, the detail contributes information about
more than merely the Boreads' appearance. The poet is not interested as much in the attitude of their hands as in what this attitude sug98 gests, that is, their eagerness and readiness "to pounce" (Camps).

The third couplet of the episode (29f) describes Hylas' reaction to the assault; not only does he protect himself (secluditur) ${ }^{99}$, he makes an armed counter-attack ( ramo summovet) ${ }^{100}$ Although it is clear that Hylas resists and fends off the Boreads' attack, his position while doing this has been much debated. ${ }^{101}$ The natural interpretation of Propertius' description ille sub extrema.pendens:....ala is "Hylas hanging under a wing's edge". Commentators and translators, however, are unanimous in construing the prepositional phrase sub extrema ala not with the participle pendens but with the verb secluditur. That Propertius intended this phrase to be construed with pendens is indicated by the fact that the same construction pendere sub, a most unusual one, is found but six lines later in the poem, pendebant... / ... poma sub arboribus (35f), where it expresses an image similar in many respects to the image in 29 . The means by which an object is suspended in the air is usually expressed by the ablative alone or by a prepositional phrase introduced by in, ex or per, for example, hic color (est)... pendentibus arbore pomis (Ovid Met. 4.331) . The bold substitution of the preposition sub occurs in Propertius' poetry only in these two passages in 1.20 , and seems unparalleled in extant Latin literature before the first century A.D, ${ }^{103}$ The novelty of the construction and its repetition within the space of six lines draws attention to the
two images, suggesting an analogy between them and inviting a comparison. The image portrayed in 35 f is, as we shall see, clearly erotic; the apples represent love objects hanging attractively and temptingly above Hylas, ripe and ready to be plucked from the trees. The parallel image portrayed in 29 may therefore be erotic in a similar way, that is, Hylas may be represented as a love object hanging attractively and temptingly above the nymphs, ripe and ready to be plucked, as it were, from his male admirer. Compare the use of the participle pendens in economic vocabulary to describe fruits not yet gathered, oleam pendentem hac lege venire oportet. olea pendens in fundo Venafro venibit ... hac lege vinum pendens venire oportet ... (Cato R.R.146.1,147). The image evoked in 29 of Hylas seized up by his winged admirer and exposed to the view of the amorous nymphs, therefore, suggests the temptation he pöses for others, both male and female.

The final couplet of the passage (31f) provides a transition from the Boread scene to the scene at the spring of Pege, the hexameter confirming Hylas' success in fending off the brothers' assault and the pentameter foreshadowing his rape by the nymphs. The foreboding import of the words themselves (a, dolor, and the repetition of the verb ibat), the artful composition of the line (Hylas framed by chiastically arranged expressions of his progression toward grief, dolor ibat ... ibat Hamadryasin) and the aural effect of the succession of "a"s combine to produce a sense of the imminence and inevitability of the rape.

33-38 Hylas reaches Pege, the scene of his rape by the nymphs.
"Here beneath the summit of Mount Arganthus was Pege, the pleasing watery home of Thynian nymphs. Above, owed to no cultivation, moist apples hung under solitary trees, and round about in a well watered meadow rose white lilies mingled with purple poppies."

Propertius sets the scene for Hylas' rape and follows traditional accounts in calling the place Pege and in locating it near Mount 104
Arganthus in Bithynia. Two details suggest the imminence of the rape: umida is the first of eight references to the wateriness of the place (Pege, the Latin transliteration of the Greek $\pi \eta \gamma \eta$ n 33 , roscida 36, irriguo 37, undis 41, flumina 43, liquore 47 and fontibus 50), and the reader is reminded of Propertius' warning that in the vicinity of water Gallus' Hylas was especially vulnerable to nympharum cupidas rapinas (7ff); and montis recalls montes (13) and the terrain in which the bereft Hercules was described as wandering in search of Hylas. The scene seems set for the rape.

Propertius, however, slows his narrative with a further description of Pege, grata domus . . . quam supra . . . et circum (34ff). The tableau recalls the freshness and beauty of nature in the golden age when succulent fruits and bright flowers offered themselves sua sponte to men (nulla debita curae 35 ), ${ }^{105}$ but the poet's choice of vocabulary suggests strongly that his Pege represents more than a pleasant bucolic scene. The fruits and flowers that are found here and:the qualities attributed to them bear definite erotic connotations; the impression conveyed is
of an environment filled not with the simple and natural beauties of the country but rather with features cultivated and planned to attract and seduce a beloved.

The first suggestion that Pege is more that a pleasant countryside spot is the phrase grata domus, for gratus often in erotic poetry describes a feature or a quality that attracts a lover, for example, quarum nulla tua fuerit mihi Cynthia forma / gratior (1.19.15f) ${ }^{106}$ The spring, then, is a home not only "pleasing to the nymphs" but also possessed of features that attract others to it. Propertius goes on to list these features, poma ... Iilia ... papaveribus (36ff). Apples, lilies and poppies are not arbitrary examples of fruits and flowers; they are, as Propertius' audience would have recognized, love tokens, that is, gifts offered by lovers in courtship. In Virgil's Eclogues 3, for instance, ten apples are sent as a love gift from Menalcas to Amyntas. This passage implanted itself in Propertius' memory, for he refers to it in another elegy, tu (Virgili) canis ... utque possint corrumpere mala puellas / ...felix qui ... pomis mercaris amores (2.34. 69ff). In Theocritus' Idylls also there are several examples of apples as love tokens ${ }^{107}$ Lilies and poppies, too, represent love gifts. Theocritus' Polyphemus, for example, offers them to Galatea ${ }^{108}$ and Virgil's Corydon in urging Alexis to come and live with him in the country offers him both these flowers and apples, oformose puer, tibi lilia plenis / ecce ferunt nymphae calathis, tibi candida Nais / ... papaver carpens / ... ipse ego ... legam ... mala (Ec1. 2.45ff). The
apples, lilies and poppies of Pege, then, may be considered to represent love gifts offered Hylas by the amorous inhabitants (est amor Adryasin 12) of this attractive home.

The qualities attributed to them contribute to our impression that these flowers and fruits are intended to attract a beloved. Sensuous adjectives suggest their lushness and freshness, and the irresistible temptation they will pose for Hylas. Roscida, "dripping with moisture", suggests the succulence of the apples, and candida and purpureis describe not only the flowers' pure bright colours, vivid in themselves and in contrast with one another (mixta 38), but also their gleaming beauty without reference to specific colour. Candida, moreover, has particularly erotic overtones, for it is used often of that fair beauty that kindles a lover's heart, for example, candidus et pulcher puer (Horace Epist. 2.2.2) ${ }^{109}$ And it is, in the present poem, Hylas' candor that inflames the nymphs, cuius ut accensae Dryades candore puellae (45). The apples "hang down" from their trees and the flowers "spring up" from their meadow. The two verbs pendebant and surgebant $(35,37)$, which fill the same metrical position in their pentameters, enhance the erotic element of the poet's description for they portray the tempting objects as surrounding Hylas, thrusting themselves at the boy both from above and from below.

Theocritus, too, provides a short description of the spring. His portrayal, however, differs significantly from Propertius' in that it represents nothing more than a typical country marish. A brief
consideration of the features of Theocritus' spring shows this


 grass, a hardy weed which spreads profusely to form a thick undergrowth, nor rushes, which are characterized by tough woody stalks, are attractive plants. Furthermore, the qualities that Theocritus attributes to these plants evoke an image not of sensuous and tempting lushness but of a dense, tangled mass of growth, for the rushes, fern and wild celery thrive in abundance ( $\pi 0 \lambda \lambda \alpha \dot{\alpha}, \chi \lambda \omega \rho o ́ v, ~ \vartheta \alpha \dot{\alpha} \lambda \lambda 0 v \tau \alpha$ ) ${ }^{110}$ and the couchgrass creeps "spreading through the marsh", ( $\left.\varepsilon i \lambda \iota \tau \varepsilon \cup{ }^{\prime}\right)^{111.1}$. Theocritus' spring seems much less attractive than Propertius' because it represents nothing more than an area in which Hylas would be likely to find water. Propertius' Pege is a grata domus, an environment cultivated to please inhabitants and visitors alike.

This mythological home, moreover, is portrayed by Propertius so as to remind his audience of a contemporary grata domus. The beauties of nature that Hylas finds at Pege, fruit trees, flowers and water in abundance, are just those that were imitated and cultivated in the private gardens of luxurious villas, such as those found in the fashionable resort areas Tibur and Baiae to which Propertius alludes in the primary context: of the poem.

The cultivation of fruit trees, lilies and poppies, and the pleasure derived from them is attested in many literary passages and in art. ${ }^{112}$

Pege's trees and flowers grow in a well watered meadow (irriguo prato 37), and contemporary gardens, too, were supported by and decorated with streams, pools and fountains. ${ }^{113}$ The irrigation of private gardens was a mark of prosperity and luxury, and fashionable villas boasted grounds well supplied with water. ${ }^{114}$ Decorative fountains which spouted streams of water adorned the gardens of wealthy homes, affording their owners great pleasure. Pliny describes this feature of his villa in Tuscany, fonticuli sedilibus adiacient ... inducti fistulis strepunt rivi et qua manus duxit sequuntur. His nunc illa viridia nunc haec interdum simul omnia lavantur. (Ep. 5.6)

The features of Pege, then, fruit trees, flowers and abundant waters, were features characteristic of the attractive and fashionable villas of Propertius' day, and his audience could be expected to see in his portrayal of the mythological grata domus the suggestion of a contemporary grata domus. It is possible also that Propertius in his description of Pege has in mind a specific feature popular in many villa.gardens, the nymphaeum. This was an artificial grotto, constructed of textured masonry and adorned with trees, flowers and fountains. Referred to as a spelunca or an antrum, it was built in imitation of the natural grottoes that were traditionally considered the habitations of nymphs. Garden nymphaea served as sanctuaries, reservoirs and areas of outdoor dining and entertainment. A description of two nymphaea which were built on the grounds of a villa in Baiae is provided by Seneca, spelunca sunt duae magni operis cuivis atrio pares manu factae

# (Ep.55.6). ${ }^{115}$ Propertius includes nymphaea in his description of a typical luxurious estate, Phaeacas aequant pomaria silvas / ... operosa rigat Marcius antra liquor (3.2.13f). 

The natural beauties of the mythological Pege, then, may be considered to represent the cultivated beauties of the pleasure garden familiar to Propertius and his contemporary audience. These features, were pleasing (grata) to their inhabitants (Hamadryasin, nymphis Thyniasin 32,34 and Ausoniis Adryasin 12) and inviting (ibat Hylas ibat 32 and hospitio 10) to visitors.

In the same passage in which he portrays an environment attractive and tempting to Hylas; Propertius reminds us that the boy has left the protection of Hercules. Pege's apples hang "from solitary trees", owing nothing to the hand of man". Propertius uses the phrases nullae curae and desertis arboribus $(35,36)$ to suggest the isolation of the spring. These are important details because they confirm Hylas' separation from Hercules (processerat ultra 32) and recall an important aspect of the poet's warning to Gallus, that is, the necessity of the lover's constant vigilance over his beloved (saepe imprudenti fortuna occurrit amanti $3 \ldots$ semper defende 11). Cura and desertus, moreover, carry definite erotic connotations and evoke images that underscore Propertius' message to Gallus. Cura refers to the lover's care and concern for his beloved, for example, (te) nostri cura subit? (1.11.5), and nullae curae therefore not only describes the conditions under which the apples grow but may also suggest the conditions under which Hylas is
present, that is, "with no concern on the part of his lover". Desertus in erotic poetry often describes a place forsaken by one of pair of lovers and still occupied by the other, for example, Thesea iacuit cedente carina / languida desertis Gnosia 1itoribus (1.3.1f), and desertis arboribus may therefore describe a Pege deserted not only by people in general but, in a specific sense, by Hylas' lover Hercules. Hylas, then, is portrayed by Propertius as alone and unprotected in a sensuously pleasing environment. The reader will recall the observation the poet made to Gallus in the primary context of the poem that in attractive wooded waterside areas he must assiduously protect his beloved from the amorous advances of female admirers lest he lose him forever. The next three couplets describe the response of the mythological Hylas and, by exemplum, the contemporary Hylas to the pleasures offered him in this grata domus.

39-42 Hylas, neglecting his task, picks the flowers and dallies in wonder over the waters' reflections.
"Now, in childlike delight, plucking these with his tender nail, he has preferred the blossoms to his appointed task, and now, leaning over the lovely waters, unknowing, and enticed by the reflections, he prolongs his straying."

These two structurally parallel couplets (modo ... et modo 39,41 ) appear to describe Hylas' childike delight in the beauties he finds at Pege: the hexameters portray his boyish and innocent (pueriliter 39, nescius 41) indulgence of his enchantment with the flowers and waters
(quae decerpens 39, formosis incumbens undis 41); the pentameters remind us of his proper task (proposito praetulit officio 40, errorem tardat 42). Propertius' language, however, indicates that Hylas' actions represent not only the responses of a young boy to nature's beauties but also the responses of a lover to what we have seen is an erotically stimulating environment.

Hylas' action in plucking a blossom, decerpens (39), reveals his childlike delight with the flowers. Compare the similar pleasure flowers hold for the young Proserpina in Ovid, Proserpina ... candida lilia carpit ... puellari studio ... raptaque Diti ... clamat et ut summa vestem laniaret $a b$ ora / collecti flores tunicis cecidere remissis / tantaque simplicitas puerilibus adfuit annis / haec quoque virgineum movit iactura dolorem (Met.5.391ff). The participle decerpens, however, recalls carpere (26) and an image of the overtly erotic behaviour of desirous lovers, et Zetes ... et Calais / osculá instabant carpere. The verbal echo suggests that Hylas' behaviour, too, is erotic, that is, that his action in plucking a flower represents his acceptance of and desire for objects which, as we have seen, are clearly love gifts. Propertius' phrase tenero ungui (39) also suggests that Hylas' response is that both of a child and of a lover. The metonymy, teneri unguis tenerae aetatis indicium (Enk), was common both in Greek and in Latin, for example, sed praesta te eum qui mihi a teneris ut Graeci dicunt unguiculis es cognitus (Cicero ad Fam. 1.6.2) ${ }^{116}$, and the juxtapostion of tenero and pueriliter emphasizes Hylas' youth and innocence. But tener is also a stock epithet
of a lover.
Hylas' response to the images reflected in Pege's waters is marked by a similar combination of innocent delight and erotic infatuation and desire. The adjective nescius portrays his innocent vulnerability. He is "unacquainted" with such beauty and dallies in wonder. "(Hylas est) puerili simplicitate: pueri omnia quae iis nova sunt mirantur." (Enk). And he is "unaware" of the consequences of his dalliance. Errorem tardat, however, is ambiguous. The expression may simply refer to Hylas' "going astray" from his task, that is, he interrupts his errand to enjoy the waters' beauty, but errorem carries erotic connotations that suggest his delight with this feature of Pege stems also from erotic desire. In its figurative sense the word signifies a "distraction of the mind", a mental perturbation that in erotic poetry is caused by love, for example, me malus abstulit error: ... nunc scio quid sit Amor (Virgil Ecl. $8.41 f)^{117}$, and in this sense errorem suggests that Hylas' dalliance at the spring is intended to represent erotic infatuation. The adjectives with which Propertius describes the object of Hylas' delight, formosis (41) and blandis (42), also bear erotic overtones and contribute to our impression that the boy is responding not only with childlike pleasure to the beauties of nature but also with erotic interest in and desire for attractions cultivated to please and to seduce him. Formosis perhaps refers to the waters' reflection of Hylas' fair appearance (formosum Hylan 52), but it also suggests they possess the beauty that attracts a lover. It is, for example, Cynthia's
attention to her forma that indicates to Propertius her intention to attract another lover for herself, potes ... faciem quaerere... ut formosa novo quae parat ire viro (1.15.5ff) ${ }^{118}$ Blandis, too, implies a quality effectual in winning over a beloved, for instance, hanc ego non auro non Indis flectere conchis / sed potui blandi carminis obsequio ( $1.8 .39 f)^{119}$, and here suggests the seductive power of the waters' beauty. That Hylas nescius finds these waters "attractive" and "enticing" suggests both his innocence and his erotic interest.

Propertius' portrayal of Hylas' enchantment with, and dalliance at, the spring marks a significant departure from Apollonius' and Theocritus' accounts of the myth. In those versions Hylas is not distracted from his task, indeed, he hastens with single purpose to
 $\varphi \vartheta \alpha$ ín $\dot{\alpha} \varphi \cup \sigma \sigma \alpha \dot{\mu} \varepsilon v o s . .$. (history of Hercules' nurturing of Hylas) ...

 ... (description of spring and nymphs) ... ó noũos ह́ $\pi \varepsilon \tau \chi \varepsilon \pi \circ \tau \tilde{\omega}$
 Hylas' only activities are those involved in performing his duty. Propertius' portrayal of Hylas at the spring, then, appears to be his own invention. An unusual mythological detail or passage in Propertius marks, as has been noted, the poet's deliberate alteration of traditional material in order to suit the unique purposes of his poem. Propertius has described Pege's attractions in such a way that they may be considered love gifts, beauties cultivated and designed to please and seduce a beloved, and he has depicted Hylas' response to these as
representing erotic interest and desire. Since Propertius' mythological Hylas is intended to serve as an exemplum of Gallus' Hylas (Galle ... est tibi ... proximus ardor Hylae $1-6$ ) we may infer that, in Propertius' estimation, if Gallus' beloved were exposed to such attractions, he would respond with similar erotic interest and desire.

Many details in Propertius' portrayal of Hylas at the spring suggest that the poet was inspired by the myth of Narcissus. Narcissus, like Hylas, a handsome youth, formosi ... oris (Ovid Met.3. 461) ${ }^{1.20}$ found himself at a remote and lovely spring, fons erat inlimis nitidis argenteus undis/ quem neque pastores ... / contigerant ... / ... / ... gramen erat circa quod proximus umor alebat/ silvaque (Met.3. 407ff). He was entranced by his reflection, visae correptus imagine formae / ... vultuque immotus eodem / haeret ... et quid videat nescit (Met. 3.416 ff ), lingered over the waters, (nihil Narcissum) abstrahere inde potest (Met.3.436), and there disappeared, nec corporis remanet (Met. 3.493) ${ }^{121}$ It is this compelling and fatal attraction to the spring's waters that Propertius wishes to convey in his portrayal of Hylas.

43-44 Hylas draws water from the spring.
"At last he lowers his hands and prepares to draw up the water, leaning on his right shoulder and drawing a full measure."

The most obvious meaning of these lines is that Hylas returns to his task of fetching water. Several words, however, are ambiguous and the couplet may in fact portray Hylas shirking his duty completely,
and drawing the water not into a pitcher but into his own hands, not for Hercules and the Argonauts but for his own enjoyment. The adverb tandem, for example, implies the end of a long delay, but it may also mark the final clause of a series (modo....modo.... tandem 39, 41, 43) and here introduce the ultimate reaction of Hylas to the beauties of the spring, that is, his full acceptance of the pleasures offered him ${ }^{\text {i }}$ here.

The two verbs Propertius uses of Hylas' taking the water, haurire and trahens, mean not only "to draw up" water, for example, haustam aquam de iugi puteo (Cicero de Div. 1.50 .112 ) and ex puteis iugibus aquam calidam trahi vidimus (Cicero de Nat.Deo. 2.9.25), but also "to drink" water, for example, arenti sitientes hausimus ore (Ovid Met. 14: 277) and (amnis) quem quicumque ... gutture traxit (Ovid Met. 15.330). The participle trahens, moreover, carries erotic connotations that support the suggestion that Hylas' action represents more than merely "drawing up" water. Trahens may mean "enticing", for example, nec Phrygium falso traxit condore maritum / ... Hippodamia (1.2.19f), or it may refer to the more overt action of "carrying off" or "taking for oneself" the object of one's desire. Horace, for instance, uses the verb of Paris' seizure of Helen, pastor cum traheret per freta navibus Ideis Helenen (C. 1.15.1f). In either case the word suggests Hylas' desire to take to himself this particular pleasure that is offered himhere.

The phrases flumina plena and demissis palmis both contribute to
our impression that Hylas actually drinks the water and that he does so:with desire. Plena describes not only the fullness of the spring's waters but also the fullness of the measure drawn by Hylas. Demissis palmis is considered by some ${ }^{122}$ merely to imply Hylas' use of a vessel. Propertius, however, has Hylas prepare to draw water not "with a lowered jug"1 23 but "with lowered palms". Since the palma is that part of the hand that would, if the hand were cupped, form a vessel, and since haurire often means "to drink", the implication of this detail is that Hylas will drink the water from his hands. Compare nectar erat palmis hausta duabus aqua (Ovid F.2.294). Moreover, the image of "hands reaching down" was pictured earlier in the myth, suspensis palmis (27), where it suggested the eagerness with which the Boreads attempted to kiss Hylas, and may therefore represent here the eagerness with which Hylas accepts and desires to experience for himself this attraction of the spring.

Hylas' actions at Pege, then, represent not merely the delighted responses of a child to the beauties of nature, but also the desirous acceptance bÿ a lover of the pleasures offered him in this grata domus. The message to Gallus is clear; he must be vigilant, for Hylas unprotected is vulnerable and susceptible to the pleasures offered him by the amorous members of the opposite sex.

45-48: The nymphs draw Hylas down into the water.
"When the Dryad maids, inflamed by his beauty, had ceased their accustomed dance, they lightly drew him from where he lay through the
yielding water, and then, when his body had been seized, did Hylas utter a cry."

These lines describe the rape itself. Propertius follows the accounts of Apollonius and Theocritus in that nymphs, kindled by Hylas' beauty, cease their dance and draw him down into their waters, but his language reminds us that his narration: of the rape is intended to serve as an exemplum of contemporary persons and behaviour. The Dryades puellae represent seductive Italian girls, the waters represent the attractions they offer a beloved and Hylas' reactions fepresent those of a vulnerable boy unaware of the erotic significance of his pleasure.

Dryades puellae draw Hylas down. Puellae, which, as Postgate notes, calls attention to the dryads' sex and youth, is also applied to wood nymphs by Virgil, dryadesque puellae (Geo.1.11) ${ }^{124}$ However, since in erotic poetry a puella is a mistress or sweetheart, the word here is perhaps intended to put Propertius' audience in mind of the amorous girls of their contemporary world. That dryades commit the rape recalls the poet's warning to Gallus, nympharum semper cupidas defende rapinas / non minor Ausoniis est amor Adryasin (11f), and emphasizes the analogy the poet perceives and portrays between the nymphs who haunt the treed spring of Pege and the "nymphs" who haunt the wooded, waterside areas of Italy. The verb traxere, which may mean "enticed" or "carried off", contributes to Propertius' portrayal of the rapacious and amorous nymphs about whom he warns Gallus.

Hylas' role in the rape is more ambiguous. The participle prolapsum, "fallen forward", describes Hylas' posture as he draws the waters to himself (incumbens ... trahens 41,44 ) and is himself drawn into them (traxere 47). $\because$ In an active sense, "slipping forward", the verb, which earlier in the poem expressed swiftness and ease of motion (Argon labentem 18f), suggests that little effort is needed by the nymphs to accomplish their deed, for Hylas is already slipping toward them ${ }^{125}$ The participle seems also, intended to suggest the figurative sense of labi, that is, "to fall into error" or "to sin". Compare Propertius' use of this verb in his Baiae poem, solet amota labi custode puella (1.11.15). In this sense the participle recalls the figurative sense of errorem (42) and supports the suggestion that Hylas' responses to the attractions offered him at Pege stem not only from childike delight but from erotic desire. The adverb leviter is construed both with prolapsum and with traxere. The former construction, "fallen (or falling) gently, lightly", suggests the unsúspecting innocence of his dalliance over the waters; the latter construction, "drew him lightly, easily", suggests Hylas' lack of resistance. Propertius' description of the water as facilis also contributes to our impression that the "rape" is easily and swiftly accomplished. Something facilis yields or gives way to the will or purpose of the one acting upon it ${ }^{126}$ "Easy" water, therefore, offers no resistance to the hands that seek it (demissis palmis 43).

The ambiguity of terms in which Propertius describes Hylas'
seizure by the nymphs, then, renders uncertain the extent to which the boy is a willing participant. A comparison with other accounts illustrates the ambiguity of Propertius' description. In Apöllonius and Theocritus, the nymphs are unequivocally the aggressors. $\alpha$ útino.





 ... Évᄂห $\alpha \beta \beta \alpha \lambda \varepsilon$ ) in which she requires the use of both hands and the help of a grasping eddy. Theocritus' nymphs "plant themselves on" Hylas like leeches ${ }^{127}$ The rapaciousness of their action is emphasized by the suddenness of Hylas' fall. Propertius' description of the rape, on the other hand, suggests not cupida rapina but the smooth and effortless consummation of a union already initiated by Hylas himself.

The ambiguity of terms in which Propertius describes Hylas' - seizure by the nymphs is also illustrated by a comparison with his description of the boy's seizure by the Boreads. In the Boread episode, the roles of raptor and raptus are clearly distinguished. Zetes and Calais are the aggressors, overtly and determinedly pursuing Hylas, swooping down upon him, seizing him and lifting him into the air. Hylas defends himself, rejecting their advances and fending them off with a stick. In the Pege scene, the roles of raptor and raptus are deliberately obscured. The nymphs are less overtly rapacious,
enticing Hylas into their home with attractions cultivated and designed to please him. Hylas, delighted and entranced by these pleasures, reaches out to accept them, and as he draws the nymphs' waters to himself he is himself drawn in by them. The contrast is an important one for the primary context of the poem. Gallus has a beloved "very like" the mythological Hylas (5f). We are to infer, therefore, from the exemplum that Gallus is in danger of losing his beloved not to male rivals but rather to female admirers, to whose attractions he is most susceptible:

Propertius' Hylas is not, however, a "willing" victim. Although he does in fact eagerly reash out for the temptations posed him at the nymphs' home (decerpens ... incumbens ... trahens) he is nevertheless clearly portrayed as childlike and unsuspecting (pueriliter, nescius) in his acceptance. It is this innocence and lack of awareness of the erotic significance of his actions, rather than any willingness on his part, that makes him vulnerable to the nymphs' advances and facilitates their rapina.

The last line of Propertius' description of the rape confirms both the intensity of Hylas' infatuation and also his naiveté, for not until the rape is a fait accompli does he realize the erotic significance of his responses to Pege's attractions and cry out in protest. Tum is construed closely with rapto corpore, denoting restriction to the terms of the ablative absolute phrase, and signifying tum demum, "then and only then, after his body had been carried off" did he make a sound ${ }^{128}$ Propertius, then, portrays Hylas as ingenuous and unsuspecting to the end. Without the protection of his lover he is vulnerable to the
designs of amorous female admirers and, once in the sphere of their influence, he is swiftly, easily and, as the next couplet reveals, irrevocably seized by them for their own.

49-50 Hercules answers Hylas' cry, but the echo of his voice is all that comes back to him.
"Hercules answers him repeatedly, but the breeze returns his name from the edge of the fountain."

Propertius leaves it unclear whose name is returned to Hercules. If the name Hercules is brought to him on the breeze then this nomen will be called out by Hylas (sonitum fecit 48) and the adversative sed will belong in sense with in extremise fontibus, "but from the depths of the fountain the breeze bears back Hylas' cry". In other words, it is too late for Hercules to retrieve Hylas. On the other hand, the nomen may be Hylas, called out by Hercules, and sed will then belong in sense with nomen, "but the echo of his own voice was the only sound borne back on the breeze".' Since, however, there is evidence that an echo played a part in some versions of the myth, and since it better suits the context of Propertius' poem that the name left in the air in his final scene be Hylas, it is more likely that the breeze brings back the echo of Hercules' own voice calling Hylas.

It is known from Valerius Flaccus, Virgil and Antoninus Liberalis that an echo figured in the myth: rursus Hylan et rursus Hylan ... reclamat / ... responsant silvae et vaga certat imago (Val.F1.3.596f); (Silenus) adiungit Hylan nautae quo fonte relictum / clamassent ut 129 litus Hyla Hyla omne sonaret (Virgil Ec1. 6.43f) ${ }^{129}$ and Nicander,
according to Antoninus Liberalis, has Hylas answer Hercules, but after the nymphs, fearing that Hercules would find him in their

 Lib. 26.4). Propertius' reference in the last lines of his poem to a nomen carried on the breeze would, therefore, have been understood by his audience as the echo of Hercules' voice calling Hylas' name. - An echo provides a fitting and dramatically effective conclusion both to Propertius' narration of the myth and to his poem as a whole. Within the context of the myth, the echo of Hercules' voice crying Hylas symbolizes and emphasizes the finality of the separation of the mythological lovers. Hylas is gone, to be neither seen nor heard by Hercules again. The conjunction sed supports the suggestion that it is an echo of Hercules' voice that the breeze returns. The reader expects from the adversative sed that an expression of the futility of Hercules' repeated cries will follow. Word order, too, supports this interpretation, nomen in emphatic initial position in the line and following closely upon sed, "but an echo". Within the context of the poem as a whole, the suggestion of the name Hylas wafting on the breeze is a fitting conclusion in view of Propertius' statement that Hercules' lover and Gallus' lover bear the same nomen (est tibi .... non nomine dispar / ... proximus ardor Hylae 5f) for it symbolizes and emphasizes also the finality of the separation of the contemporary lovers.

The final image of the myth is that of the bereaved Hercules. The adverb procul, "from afar" or "in the distance", plays an important part in this picture. A significant aspect of the observations Propertius makes to Gallus in the primary context of the poem concerning his continuus amor is the necessity of the constant vigilance of the lover over his beloved (semper defende 11). Imprudence in this regard was said to result in misfortune (saepe imprudenti fortuna occurrit amanti 3) and in grief (miser...perpessus...fleverat 15f). In the narration of the myth the poet is careful to keep this theme before his audience (processerat ultra 23 , ibat Hylas ibat 32 and desertis arboribus 36), both emphasizing the separation of the lovers and foreshadowing the predicted misfortune. Procul in the final couplet, then, as an emphatic reminder of the lovers' separation, serves as summary proof of the truth of Propertius' observation - fortune has indeed crossed this imprudens amans because he allowed his beloved to become separated from him. Propertius makes clever and effective use of word order to reflect this separation: the adverb that expresses the separation of Hylas and Hercules (procul) itself separates the words that refer to them (cui ... Alcides), and the two pronouns that refer to Hylas and Hercules (cui ... illi) are placed as far apart as possible in the line.

The image with which the poet concludes portrays the fate of the mythological imprudens amans, and that this image is intended
also as a dramatic illustration of the potential fate of the contemporary imprudens amans is made clear by the poet's close association of the names of Hercules and Gallus both immediately preceding and immediately following his narration of the myth (ne tibi sit... Galle ... quae Herculis $13 f f$, and Alcides iterat responsa sed ... his o Galle ... monitus 49ff).

51-52 Propertius returns to the subject of Gallus' continuus amor.
"By these events warned, Gallus, you will keep safe your love; you seemed to be entrusting your Hylas to nymphs."

In his concluding couplet Propertius reasserts the relevance of the myth to the set of circumstances that he has portrayed in the primary context of the poem.

The hexameter recalls in its every detail the opening line of the poem, providing a neat frame for the poet's portrayal of Gallus' continuus amor and the mythological exemplum of that portrayal, and reflecting the unity of Propertius' design. 0 Galle tuos servabis amores recalls pro continuo te Galle amore (1), both statements setting forth clearly the subject of the poem. It was noted that the adjective continuo expresses both the purpose of Propertius' observations on Gallus' situation, that is, that his love might continue, and the substance of his advice, that is, that Gallus keep his love close to him. The verb servabis functions in the same way. In its literal sense it expresses Propertius' purpose, that Gallus "will keep safe" or "will preserve" his love, and in its figurative sense
suggests the means by which he will achieve this, that is, that Gallus "will pay close attentionsto"or "will watch closely" his Hylas ${ }^{130}$ His monitus recalls hoc monemus. Both demonstrative pronouns, which occupy the same emphatic metrical position, point to the warning contained in the poem, both as it is stated in the primary context (nympharum semper cupidas defende rapinas / ... ne tibi sit... 11 ff ) and as it is illustrated in the events of the myth. The one looks forward, the other sums up what has preceded. The relevance of the myth to Propertius' portrayal of Gallus' situation and its importance to the design of the poem as a whole is clear.

The pentameter reiterates the important themes and figures that have been portrayed in the poem, both in the primary context and in the mythological exemplum. The beautiful Hylas (est tibi non infra speciem non nomine dispar / ... proximus ardor Hylae $5 f$ ... Hylas ... candore ... Hylas $32,45,48$... formosum ... Hylan 52) is exposed to nymphs (nympharum $11 \ldots$ nymphis $34 \ldots$ nymphis 52) by his careless lover (imprudenti amanti 3 ... manus heroum... / mo11ia composita litora fronde tegit / at comes invicti iuvenis processerat ultra 21 ff ... credere visus 52 ). The slight ambiguity in the participle visus is cleverly exploited in this last line of the poem, for the pentameter expresses not only a concise statement of Propertius' perception and portrayal of Gallus' erotic situation, that is, "you seemed (to me) to be entrusting your beautiful Hylas
to nymphs", but also a summary of the purpose and substance of the poet's adaptation of the myth of Hylas to corroborate and to develop that portrayal, that is, "you were seen (through your mythological analogue Hercules) to entrust your Hylas to nymphs".

The mythological exemplum of 1.20 , then, serves the same purpose as the exempla in other Monobiblos elegies, that is, it not only illustrates Propertius' portrayal of a contemporary erotic situation and corroborates observations Propertius makes on that situation, but also introduces new elements, developing aspects of his theme that are not elsewhere in the poem made explicit but that form an integral part of what he has to say.

Propertius in the primary context of the poem portrays Gallus as having a beautiful beloved boy and as being in danger of losing him to amorous female admirers. He observes that Gallus must be assiduously vigilant over his beloved, especially in pleasant wooded waterside areas such as those of Tibur and Baiae, and that a careless lover is often crossed by fortune and finds himself bereft of his beloved. The tale of the rape of Hylas is then adduced as an exemplum. Hercules is portrayed as a careless lover who fails to be constantly vigilant over his beloved Hylas. He remains complacently encamped while Hylas goes off by himself to fetch water. Hylas comes to Pege, which is depicted by Propertius as a pleasant wooded waterside area inhabited by amorous nymphs. The nymphs take him for their own and Hercules finds himself bereft of his beloved. These mythological figures and events illustrate Propertius' portrayal of

Gailus' situation and corroborate his observations on that situation.

Other mythological details and episodes, however, introduce new elements, developing aspects of Propertius' portrayal that are not made explicit in the primary context of the poem. In the Boread episode and in the scene at the spring, Propertius provides a fuller portrayal of Gallus' beloved. In these passages Hylas is exposed to the amorous advances of admirers both male and female; the overt and aggressive attempts of his male admirers he repels, but to the more subtle means by which his female admirers attract him to themselves he responds with an interest and desire that is marked by a combination of childlike delight and erotic infatuation. This depiction of Hylas impervious to the blatant attempts of males but susceptible to the seductive attractions of females forms an integral part of the poet's portrayal of the erotic situation with which he is concerned in the primary context of the poem. The reader is required to reconsider that erotic situation in the light of the new ideas and images presented in the exemplum, that is, "to infer or reconstruct e sequentibus praecedentia", and in this way to form a full understanding of Propertius' portrayal of Gallus' continuus amor. Gallus, then, is engaged in a love affair with a beautiful boy. His beloved is attractive and desired by male and female admirers alike. Although he has no interest in other male lovers, he is without experience of the members of the opposite sex and, left unprotected in the sphere of their influence, will be vulnerable to their seductive powers and lost to Gallus forever.

1 Hubbard, 23
2 Camps, 9
3 Hodge and Buttimore, 14
4 Williams, xiii and 34
5 Williams, 23f and 64
6 Butler and Barber, 183
7 Butler and Barber, 300
8 Richardson, 201
9 Hodge and Buttimore, 202
10 Williams, 64 Although he does not mention specifically 1.20, this elegy is included in his general observation that, in the Monobiblos, with the exception of elegies $1,2,3,13$ and 15, Propertius' use of myth is much less sophisticated than it is in his other three books.

11 Hubbard, 39
12 Four of the twenty-two elegies are slightly different. The first is addressed to Tullus. It serves as Propertius' programmatic introduction to the Monobiblos and does not proceed from a specific occasion. 1.16 , a soliloquy spoken by a house door, reports the address of a lover shut out by his mistress. The final two short elegies constitute a sphragis or seal in which the poet supplies the biographical information he wishes his reader to have.
${ }^{13}$ R.O.A.M. Lyne, The Latin Love Poets (Oxford 1980) 183
14 J.P. Sullivan, Propertius (Cambridge 1976) 108
15 Ovid declares a similar purpose in his Amores, me legat in sponsi facie non frigida virgo / et rudis ignoto tactus amore puer / atque aliquis iuvenum quo nunc ego saucius arcu / agnoscat flammae conscia signa suae / miratusque diu 'quo' dicat ' ab indice doctus / composuit casus iste poeta meas?' (Am. 2.1.5ff)

16 A.W. Allen, "Sincerity and the Roman Elegists", CP 45-46 (19501951) 151

17 S. Commager, A Prolegomenon to Propertius (Cincinnati 1974) 12ff
18 See also Virgil Geo. 4.467 and Ovid Met. 10.13
19 Compare 2.22.17f uni cuique dedit vitium natura creato / mi fortuna aliquid semper amare dedit
20
See also 2.17.5ff
Commager, op.cit. 14
See, for example, Sophocles' Trachiniae 1191ff
23 See Hesiod Theogany 953
24 Commager, op.cit. 14
25 See also 2.1.49f solet illa leves culpare puellas / et totam ex Helena non probat Iliada

26
The third daughter of Leda (Ledae partu gratior una tribus 30) was probably Phoebe, $\varepsilon$ と́vov
 is known of her.

27
Clytemnestra and Helen are the first two entries in Hyginus' list of Quae Coniuges Suos Occiderunt (Fab. 240)

Argives were called "Inachians" after Inachus, first king of Argos. The Danaids were his descendants. Ovid calls the Danaids Inachiae (H. 14.23)

29
Commager, op.cit. 16
30 Antiopa; eius formae bonitate Juppiter adductus ... (Hyginus Fab. 8). Hermione, one can assume, inherited some of her mother's Helen's beauty.
31 There are two known versions of the tale. The one outlined above in which Dirce is motivated by jealousy is followed by Propertius in an elegy of his third book, Dirce tam vero crimine saeva / Nycteos Antiopen accubuisse Lyco. (3.15.11f)


 anger with Neoptolemus is attributed by the dramtist more to other
 indignation at having his rightful wife taken away from him was a factor in his deed, as Euripides makes clear.
${ }^{33}$ The notion that luxuricus adornment indicates, in Propertius' estimation, wanton behaviour forms the basis of the second elegy of the Monobiblos.
${ }^{34}$ For changing colour as a sign of love, compare 1.1 .22 , 1.6.6, 1.18.17
${ }^{35}$ See also Ovid Her. 6.70, Valerius Flaccus 2.400 ff
$36_{\text {See }}$ Williams 23 f and 64, and 7f,above
${ }^{37}$ When Propertius claims in 1.10 and 1.13 that he witnessed Gallus making love to his mistress, he is considered by some to be referring to passages in Gallus' poetry. See A.S. Benjamin "A Note on Propertius 1.10 O Iucunda Quies", CP 60 (1965) 178

38
See also 2.13.11f and 2.11.6
${ }^{39}$ J.P. Boucher , Etudes Sur Properce (Paris 1965) 228ff, discusses at some length the popularity of mythology in Greek and Roman literature, and offers examples of literary works from the first century B.C. the subject matter of which was mythological.
${ }^{40}$ Cicero, Tusc. Disp. 1.35.85 Metellum enim multi filii filiae nepotes neptes in rogum imposuerunt, Priamum tanta progenie orbatum cum in aram confugisset, hostilis manus interemit
${ }^{41}$ Cicero, Tusc.Disp. 3.5.11 mens non saepe vel iracundia graviore vel timore vel dolore (movetur) quo genere Athamantem, Alcmaeonem, Aiacem, Orestem furere dicimus. "Cette énumération rapide, sans commentaire, qui prélude à une relance du raisonnement, suppose que le lecteur connaît exactement les légendes et que le seul énoncé d’un nom suffit à suggérer un caractère précis .... I1 faut admettre que la mythologie grecque ... a été assimilée par 1a sensibilité romaine ... (et) qu'elle peut fournir ... des exemples riches et consistants". (Boucher 231)
$4^{4}$ Boucher, 260
4 That the Roman poets who wrote for an educated audience had available to them such collections is demonstrated by A.J. Marshall, "Library Resources and Creative Writing at Rome" Phoenix 30 (1976) 252ff

44 Boucher, 233
${ }^{45}$ Lyne, 84 Extant examples of mythological wall painting are illustrated in such works as C.M. Dawson, Romano-Campanian Mythological Landscape Painting (New Haven 1944), K. Schefold, Vergessenes Pompeji (Bern and Munich 1962) and G.E. Rizzo, La Pittura Ellenistico-Romana (Milan 1929)
$46_{\text {Hubbard, }} 164$
${ }^{47}$ See, for example, Schefold Taf. 175.6, Rizzo Tav. 131
$48_{\text {Hubbard, }} 168$
${ }^{49}$ See also $1.2 .21 \mathrm{f}, 1.14 .2,3.21 .29 \mathrm{f}$ and, for his description of the temple of Apollo Palatinus,2.31.

50 That Apollonius' is the earlier work and that Theocritus adopted or rejected details of the tale as they suited his own purposes seems likely. For the argument, see A.S.F. Gow, Theocritus II 231f and T.B.L. Webster, Hellenistic Poetry and Art 65 f .
$5^{51}$ Dawson, 85 and 151 f
$52_{\text {Rizzo }} 63$
$53_{\text {The }}$ final couplet belongs to the primary context but serves only to reiterate Propertius' description of Gallus' erotic situation and to emphasize the relevance of the myth to that situation.

54 Postgate, Enk, Hubbard (37), Hodge and Buttimore
$55_{\text {See }}$ also $1.1 .25,1.13 .18$
56 Pindar, for example, (Pyth.4.69) and Callimachus (Aet.7.19) refer to the Argonauts as Minyans. As Apollonius explains, the heroes who assembled in Thessaly to aid Jason were called Minyans since they boasted that they were descended from the daughters of Minyas (1.229ff).

 Bá̀ $\lambda$ ovolv (Ant Lib. 26.3)

58 See also 1.8 .14 ff
${ }^{59}$ See also 1.B.15, where furor is put for causa furoris
${ }^{60}$ See also Ant.Lib. 24.1, Valerius Flaccus 1.218f, 3.184, and the representations of Hylas in art.
61
Ars Am. 2.109ff sis licet... Naidumque tener crimine raptus Hylas
62
For the former, see 1.20.49; for the latter, 1.7.10
63
Leo C. Curran, "Greek Words and Myth in Propertius 1.20 ", GRBS 5 (1964) 288

64 Although the plural form of $u ̋ \lambda$ does not occur, Propertius' circle would have appreciated at once the etymological pun.
65 . ä $\pi \alpha \nu$ тò x xp หаí пupōs x

 (Strabo Geog 5.4.6).
66
Princeton Encyclopedia of Classical Sites s.v. "Baiae" 137
67
See also Seneca Ep. 51 (Baiae) deversorium vitiorum esse coeperunt.
${ }^{68}$ For example, legimus freta (Virgil Aen.3.127) and aequora Afra legit (Ovid F. 4.289)
69
Ovid, for instance, refers to Helen as Oebali nympha (Her.6.128)
70
See, for example, Horace C 3.4.56
71
Once in the Anth.Pal. (9.664) and twice in Nonnos Dion. 24.26, 97
72
See also Ant. Lib! 26.3
${ }^{73}$ For other passages in which wood nymphs and water nymphs are closely associated see Ovid Met. 1.690f, Virgil Cul. 94 f and Anth. Pal 6.189

74
Compare Propertius' description of Pege, arboribus ... irriguo prato (36 ... 38)
${ }^{75}$ G. Krokowski "De Propertio Ludibundo " Eos 29 (1926) 86 . Non a nymphis puer ille erat defendendus, sed potius, a Galli sodalibus, qui insidias ei struebant et quomodo amasium ei auferrent mente agitabant. Et profecto facile nobis in animo repraesantare possumus elegiam a Propertio in amicorum circulo recititatam cachinnos excitasse audientium qui optime (intelligerunt) quid poeta significare voluisset
${ }^{76}$ See also $1.1 .10,1.16 .30$ and 1.17 .16
${ }^{77}$ For an example of the passive sense of the deponent participle, see 1.3.18; for the active, see 2.22 .23

78
Error appears also in the myth (42) where it describes, again at both levels of meaning, Hylas' wandering.
79
Richardson 204


 And artistic representations of Hylas include his pitcher. See figures 1-5.
${ }^{81}$ See Apollonius 1.211 ff , Ovid Met.6.683ff, Hyginus Fab. 14.18 and 273.10, Apollodorus 3.15.2. Cicero refers to the tale in de Legibus 1.1.3, and Pausanias informs us that a depiction of it was sculpted on Cypselus' chest (5.19.1)

82
Pindar Pyth.4.322, Ap.Rh. 1.211, Ovid Met.6.720ff, Apollodorus 1.19.16, Hyginus Fab.14.18, Valerius Flaccus 1.469
${ }^{83}$ Ap. Rh. 1.1298ff
84 Phanocles fr. 1 Collectanea Alexandrina ed. J.U.Powell (Oxford 1925) 106f

85
A.D.Trendall, The Red-Figured Vases of Lucania, Campania and Sicily (Oxford 1967) plate 67.4 (Painter of Naples 1959). Trendall identifies the figures as Heracles and the Boreads (?) on page 145
86
For the former, see Trendall, plate 1.6 (Pisticci Painter, 5th century B.C.); for the latter, see J.C.Hoppin, Attic Red-Figured Vases (Oxford 1919) 225 (Doris Painter, 5th century B.C., inscribed $\triangle O P I \Sigma$ ЕГРАФ(Г)EN XAIPEटT(PATO乏) KA( $\Lambda 0) \Sigma$ ).

87
Although Trendall interprets the figures as "Eros pursuing a youth" (p. 15), he acknowledges the possibility that they may represent Zephyrus and Hyacinthus. Hoppin identifies the figures as "Zephyrus carrying away a youth (Hyacinthus?)" on page 224. For further discussion of this painting, see page 84 below.

88
Both Hylas and Hyacinthus are listed by Hyginus under the title Qui Ephebi Formosissimi Fuerunt (Fab. 272)

89


 ... víóś / ... n̋pato taloós / toũ xapíevtos "Y $\lambda \alpha$... / xaí $\mu \iota \nu$ $\pi \alpha \dot{\mu} \tau^{\prime} \dot{\varepsilon} \delta \dot{L} \delta \alpha \xi \varepsilon \quad . . /$ / ö $\sigma \sigma \alpha \mu \alpha \vartheta \omega \nu$
90
Hubbard 39 and above, p. 9
91 His description of the kisses as supina presents no problem. The Boreads are imagined as swooping down from above Hylas and kissing his upturned face; -"caelum aspiciens Hylas supino erat vultu et ipsi fratres e caelo venientes supino erant ore" (Enk, after Passerat)

92 J.L. Butrica, "Hylas and the Boreads: Propertius 1.20.25-30", Phoenix 34 (1980) 72
93
See also 3.17.15f and 4.3.19
94 See "Interpretations of Propertius" CQ 41 (1947) 89
95
For kisses "borne away", compare Ovid Her. 15.101
96 For an example of the former, see Quintilian 11.3.125, for the latter, Prop. 4.7.45

97 The belief that "their hands suspended" would be an otiose description of beings flying in the air has led some (Butrica, art.cit. 70f, following Housman, "The Manuscripts of Propertius" JPh 22 (1894) 110) to argue for the reading suspensis ... plantis ( $V_{0}$ ), "with airborne feet". The corruption of plantis to palmis, it is pointed out, would be an easy one and the phrase suspensis... plantis would serve to emphasize the identity of the attackers (ala, volucres 29, 30). However, suspensis ... palmis is the reading of all the major manuscripts, and, as is discussed above p. 87 f , this detail serves two important purposes in Propertius' narration of the myth.
98
Compare the use of suspensis at $3.6 .7^{\circ} \mathrm{F}$, nunc mihi si qua tenes ab origine dicere prima/ incipe: suspensis auribus ista bibam, where the participle must mean "pricked up" and the phrase suggest that the listener is poised and eager to hear.

99
The verb secluditur (29) bears a middle sense, "he shuts himself off" that is, Hylas protects his face from their attempts to snatch kisses. Secludo occurs only here in Propertius, but the root verb claudo is ${ }^{\circ}$ found in several passages in which its passive participle describes a beloved barred and therefore protected from a lover's advances. See, for example, 1.11.11.

100
The verb summeo often expresses the repulsion of an enemy attack, for instance, hostes ex agro Romano trans Anienem submovere (Livy 4.17.11)

For an account of the problems seen in this interpretation and the various attempts made to overcome them, see Appendix.

In spite of widely differing interpretations of the meanings of pendens, secluditur and ala, sub extrema ala is construed with secluditur: "leaning forward he shelters himself ... under his arm" (Camps, Richardson); "he, hanging ... retires behind the wing" (Postgate); "Hylas qui ab altero fratre humo tollitur sub extrema eius alae parte se abdit" (Enk); "he, lifted from his feet, ay, sheltered where one's shoulder joins the wing" (Meyerstein). Butrica translates thus before emending, "he, hanging, is confined under the tip of the wing" (72).

Pendeo sub is not cited in Lewis and Short, nor does it occur in Virgil, Catullus, Lucretius, Tibullus or Ovid. The OLD cites only two examples: Seneca Nat.Quaest. 6.19.2, speluncarum sub terra pendentíim vastitas, and Pliny N.H. 28.39, fascinus ... qui ... currus triumphantium sub his pendens defendit.

Pege, which is a transliteration of the Greek $\pi n \gamma n$, "spring" or "fountain", is a name that would have been familiar to his audience from Apollonius' narrative, ő $\gamma \varepsilon$ иค Mnүös (Ap.Rh.l.1221f). Arganthus, which was situated on the Gulf of Cius into which flowed the Ascanius River, also figured in other versions of the myth. See Ap.Rh.1.1177f, Ant.Lib.26.2 and Orph.Arg. 638.

105
Compare Virgil Ec1.4.18ff, nullo munuscula cultu / ... tellus / ... fundet
106
See also 1.2.31, 1.12.7, 1.13.30 and Horace C.3.9.1
107
 (Id.3.6ff). See also $2.120,5.88,6.7,10.34,11.10$, and 11.39. In the last passage $\gamma \lambda \cup ห \cup ̛ \mu \alpha \lambda o \nu$, "sweet-apple", is a lover's term of endearment.

108
 हैखovoav (Id.11.56f)
109
See also 3.11.16 and Catullus 35.8 f
110
$x \lambda \omega \rho o v$. The adjective suggests not only its colour but its abundant
 $\chi \lambda \omega \rho \circ \nu^{\prime}$, and the comparable figurative use of the Latin viridis.
111 a hapax legomenon
112 Horace, for example, expresses his delight in the orchards along the Anio and at Tibur, me ... percussit ... praeceps Anio ac Tiburni lucus et uda / mobilibus pomaria rivis (C. 1.7.10ff). See also Prop. 4.7.81. Virgil describes the pleasure brought the owner of a small garden in which were planted lilies and poppies, ... pinguis hortos quae cura colendi / ornaret ... canerem, ... memini me... / Corycium vidisse senem... hic ... albaque circum / lilia ... premens (et) papaver ... regum aequabat opes animis (Geo. 4.118ff). Evidence of the cultivation of fruit trees in private gardens is provided by the well known "Garden Scene" fresco from the House of Livia in Primaporta, which portrays several trees laden with large vividly coloured fruit; and flowers including lilia candida are represented in a painting of the House of Adonis in Pompeii. (see W.F. Jashemski, Gardens of Pompeii, 67
${ }^{113}{ }^{\prime \prime} \mathrm{L}$ 'un des principaux charmes du jardin (romain) est d'être abondamment arrosé l'épithèqe de nature le plus souvent appliquée au ... jardin est riguus; nous la trouvons chez tous les auteurs depuis les techniciens ... jusqu' aux poètes". (Pierre Grimal, Les Jardins Romains (\#aris 1943) 294).

114 Cicero, for example, praises as follows the site on which his brother planned to build a villa, ego locum aestate umbrosiorem vidi numquam; permultis locis aquam profluentem et eam uberem... iugera L prati Caesius irrigaturum facile te arbitrabatur. Equidem hoc... affirmo mirifica suavitate te villam habiturum, piscina et salientibus additis (ad Q.Fr. 3.1.3). See also Seneca on the villa of Vatius at Baiae (Ep. 55.6)
115 See also M. Grant, The Art and Life of Pompeii and Herculaneum (Milan 1979) 130ff, and Jashemski, op.cit. 45f,67f, 92, 163 and 331.

116 Compare Horace C. 3.6.22ff, virgo... / ... amores / de tenero meditatur ungui, and the comment ad loc. by Porphyrio, "de tenero ... ungui: hoc proverbium de Graeco est, quod dicunt $\dot{\varepsilon} \xi \dot{\alpha} \pi \alpha \lambda \tilde{\omega} \nu$ ovúx ${ }^{\circ}$ quod significat 'a prima infantia'".
${ }^{117}$ See also Prop. 1.13.35 and Ovid Am. 1.10.9f
${ }^{118}$ See also 2.3 .53
${ }^{119}$ See also 1.11 .13 and 1.13 .31 f
${ }^{120}$ Hyginus includes both Narcissus and Hylas in his 1ist of Qui Ephebi Formosissimi Fuerunt (Fab.271)
$121_{\text {A painting }}$ from Pompeii (ix.9.17) portraying Narcissus' enchantment with the waters' reflections is illustrated in Schefold op.cit. Tav. 178.3. The similarities between the Narcissus and Hylas myths was noticed also by the sculptor of a marble well head of the Antonine period (figure 4), described above, page 44. "Narciso ed Hylas sono avvicinati, e come fusi in un unico fregio che si svolge intorno ad un puteale trovato ad Ostia." (Rizzo op.cit. 63)
122 Postgate, Butier and Barber, Enk, and Richardson
${ }^{123}$ As, for examp1e, Cadmus' attendants do in Ovid Met.3.36f, demissaque in undas / urna
${ }^{124}$ See also Ec1.5.59, dryadasque puellas
${ }^{125}$ Compare the description of Valerius Flaccus, (nympha Hylan) detrahit adiutae prono nam pondere vires (3.564)
${ }^{126}$ Lutum facile, for example, is clay easy to work (Tibullus 1.1.40) and iugum facile is a hill easy to climb (Prop. 4.10.4)
${ }^{127}$ Compare the only other instance of the verb in the Idylls, Epws...

${ }^{128}$ For a similar use of tum with the ablative absolute, see Livy 22.11.1, and Sallust C. 61.1
${ }^{129}$ It is interesting to note that through metrical licence, namely a double hiatus and a long vowel shortened before a following vowel, ('Hy̌la Hy̌lá ōme), Virgil imitates in Hylas' name the fading sound of an echo.

130 For servo in its literal sense, see 2.14.29f; for its figurative sense, Virgil Ecl. 5.12

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APPENDIX
The Reading of 1.20 .29
The position of Hylas while he fends off the Boreads' erotic assault (29) has been much debated. The natural interpretation of Propertius' description ille sub extrema pendens ... ala, "Hylas, hanging under a wing's edge" is thought to raise several problems. One difficulty is that this image does not conform with the pattern of the Boreads' attack as it is described in the previous couplet, for there they are portrayed as alternately swooping down upon Hylas and fleeing away (instabant ... alterna ... fuga 27f), and "what Hylas does with one he must be able to do with the other." ${ }^{1}$ To accept the view that the boy hangs in the air we are forced to assume that between lines 28 and 29 this actinn ceases and Hylas is lifted into the air ${ }^{2}$, and that between lines 30 and 31 , since Hylas is successful in fending them off (iam .... cessit genus Orithyiae / ... Hylas ibat Hamadryasin 31f), the Boread drops him back onto the ground. The transition of thought both to and from the couplet is then very abrupt. Another problem is that Hylas' aerial position would make it difficult for him to defend himself successfully. "Probably Propertius did not trouble to calculate Boread wing-spans or flexibility or strength, and so did not consider whether hanging at wing's end would protect Hylas from the osculatory range of his attacker." ${ }^{3}$ Attempts to overcome these difficulties have led to the view that Hylas must
remain on the ground throughout the attack. This view is defended either by recourse to forced interpretations of some of Propertius' vocabulary (Camps) or by emendation (Butrica). According to Camps, the ala belongs to Hylas and is to be understood as the under part of his arm between his elbow and shoulder. Pendens is understood as "leaning over". "The boy bends forward and shelters his face as well as he can under his arm." Pendens, however, signifies "leaning" only when the object so described is leaning out over anc edge, that is; "overhanging". The examples adduced by Camps in support of this interpretation - (Cynthia) primo temone pependit (4.8.21), non ego vos (capellas) posthac ... dumosa pendere procul de rupe videbo (Virgil Ec1. 1.75f), and (auriga) pronus pendens in verbera (Virgil Aen. 10. 586) - are therefore, as Butrica notes, inappropriate. An emendation proposéd by Héinsius, ille sed extrema pendentes ludit in ala, "but he at wing's length, mocks them as they hover", is accepted, with slight modification, by Butrica. Pendere, he notes with approval, appropriately describes birds floating or flying in the air, and ludere describes the baffling of an opponent's purpose. Since he considers extrema ... in ala an overprecise definition of Hylas' position, Butrica proposes extremam... ad alam, "at about the extension of the wing." The emended 1ine, which Butrica admits is not "entirely satisfying", now reads, ille sed extremam pendentes ludit ad alam, "but he at wing's length baffles them as they hover." This emendation solves the problems posed by the transmitted text: since

Hylas remains on the ground there is no abrupt transition from the image of $27-28$ to the image of $29-30$; the Boreads continue their alternating attack and Hylas is able to offer a credible defence.

However, evidence from two sources, the representation of a similar image in art and the representation of a similar image within 1.20 itself, strongly supports the retention of the text as transmitted and acceptance of the words pendens and ala in their ordinary and natural senses, "hanging" and "wing". An image like that evoked by Propertius' description in line 29 is found depicted in a vase painting of the early fifth century B.C. (figure 7) ${ }^{4}$. The poet's description and the painter's portrayal are remarkably alike: a winged being hovers in the air above a beautiful youth; the boy hangs suspended from that part of its body where wing meets side. The existence of a pictorial image so similar to Propertius' description of "Hylas hanging under a wing's end", and the knowledge that Propertius' imagination and poetic expression was very much influenced by representations of myth in art, support the retention of the text and the suggestion that Propertius intended the phrase sub extrema ... ala to be construed with pendens. Further support is provided by the fact that the same construction, pendere sub, a most unusual one, is found but six lines later in the poem, pendebant.... /... poma sub arboribus (35f), where it expresses an image similar in many respects to the image in 29 . The novelty of the construction and its repetition within the space of six lines draws attention to the two images and serves as the poet's means of suggesting an analogy between them and inviting a comparison.

The evidence supporting the view that Hylas is portrayed as hanging in the air under a Boread wing is strong. There remain, however, the objections to this interpretation that led commentators to attempt to keep Hylas on the ground. The objection that Hylas would not be able to defend himself successfully from an aerial position is one that seems to demand a rational and logical account from a poet whose first interest is to portray a striking and general image, often one he has seen in art. Propertius' concern in this couplet is first to portray Hylas suspended in the air and secondly to make it clear that Hylas wants no part of their advances. The second objection to the view that Hylas is represented hanging under one Boread's: wing is that this image does not conform with the image of their "alternating attack" (instabant .... alterna... fuga 27f). Butrica, who raises the objection, does not consider the possibility that $29 f$ represents an image subsequent to the image of $27 \mathrm{f}:$ " $29-30$ are not later in time than $25-28$, they simply depict the other side of the same scene." ${ }^{5}$ But in order to accept the view that $29 f$ portray Hylas hanging in the air, we must accept that these lines depict a part of the Boread episode that occurs later in time than 27 f . Although the transition from the image of 27 f to the later image of $29 f$ seems harsh, abrupt transition of thought is a well known characteristic of Propertius' poetry and perhaps here a device for highlighting this important image. "The modern reader finds Propertius difficult because the progression of thought in his poems is often
abrupt. He skims over details, his transitions are often harsh and forced ... his images extravagant." ${ }^{6}$ The grounds for rejecting the view that in 29 Hylas is depicted hanging under a winged Boread are therefore less compelling than the support that is provided for this view by the vase painting and the similarly worded image in 35 f.
${ }^{1}$ Butrica 72
$2_{\text {A }}$
${ }^{2}$ A couplet was assumed to have dropped out by Scheidweiler whose conjecture suggests that he was disturbed by the abrupt change of image. iam subito fratrum puerum alter in aera raptat / sed prensantem alis heu retinere nequit.
3
Butrica 72
${ }^{4}$ See figure 7. This painting, which was adduced above (page as an example of the sort of artwork that may have inspired Propertius' Boread episode, is considered to represent Zephyrus carrying off Hyacinthus.
$5_{\text {Butrica }} 7$
${ }^{6}$ G. Luck, The Latin Love Elegy (London 1959) 113

