



A Harvard manuscript containing Ovid's "Tristia"

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NOTES

A Harvard Manuscript Containing Ovid's *Tristia*

HARVARD manuscript Lat. 42F belonged to the Phillips collection, in which it was 9045 (Quaritch, *Rough List*, 164, no. 128). According to the bookplate, it was bought for Harvard from the fund of Charles Minot, member of the class of 1828, and was received by the Library on 2 January 1897. In the main, the manuscript is paper, but there are also a number of vellum leaves. Most of these vellum leaves are clearly palimpsest, revealing a primary text in *littera bastarda* of the fourteenth or fifteenth century. The contents of the folio are *Heroides* (1r-56r), *Ars Amatoria* (56v-94r), *Remedium Amoris* (94r-107r), *Fasti* (107r-190r), *Tristia* (190v-248r), *Ex Ponto* (248r-300r), *Heroides XV* (300r-303v), *Conflictus Veris et Hiemis* (303v-304v), *Ibis* (305r-313v), *Consolatio ad Liviam* (313v-320r). The book was written in fifteenth-century humanistic script by three scribes. The first worked until the end of the *Conflictus*, the second did the *Ibis*, and the third copied the *Consolatio*.

For convenience I shall refer to the *Tristia* in the codex as *M*. *M* belongs to the *deteriores*, as is apparent from its readings *terra* (I, 10, 21), *findat* (I, 10, 36), *pridem intisa* (II, 8), *memor* (II, 16), *aequora* (II, 149), *hac* (II,

285), *uetiti . . . acta* (II, 306), *Chryseidos* (II, 373).¹ The quality of the text is indeed very poor. Wrong substitutions of words are exceedingly numerous. Striking examples are *prob* for *uir* (II, 55), *lucet et ipsa* for *arguiturque* (IV, 3, 80), and *potest* for *suo* (V, 4, 46). I have failed to find in *M* a single independent reading that was indisputably correct.

M is closely related to the Bolognese *princeps* of 1471 (*Z₂*) and its 1480 reprint (*Z₇*). The three texts have very many readings in common against those of other texts. The exact relationship between *M* and *Z_{2,7}* unfortunately cannot be determined since so few late *deteriores* have been studied. But it is evident from instances in which *M* does not agree with *Z_{2,7}*, but with other texts, that *M* was not copied directly from either edition alone and that the editions were not derived from *M* alone. In the following examples the first reading is that of *Z_{2,7}*:

II, 299 *Latinius*) *lanius* *MBCDEKOQT*
γδξπς *Edd. vett. plerique*

III, 3, 33 *tempus mortis*) *mortis tempus*
M B E *Edd. vett. plerique*

V, 5, 55 *nobilis una est*) *cognita nobis*
MDFKORTV *Δαβεηελνξουχψ* *Edd. vett. plerique*

M was probably transcribed from a single archetype. The suprascript variants in the manuscript, if they are in the hand of the original scribe, can be explained as later inserted or as taken

¹ See S. G. Owen (editor), *P. Ovidi Nasonis Tristium Libri V* (Oxford, 1889), p. xl. This work is my source throughout for readings of texts other than *M*.

from the archetype. On the other hand, had the scribe been consulting more than one text, he almost certainly would have been able to fill in the following indicated — that is, conscious — lacunae:

II, 371 aliud	III, 5, 53 facturum
III, 1, 71 me	V, 2, 20 pleno
III, 3, 69 foliis	V, 9, 25 se
III, 3, 88 mittit	

To have filled in these gaps would have been a primary aim. *M*, then, is not an apograph of either of the editions alone and is probably not an apograph of either, supplemented by another text or more.

The significance of the manuscript lies in the doubt that it casts on a view of S. G. Owen, who made the most extensive critical studies on the *Tristia*. The English scholar assigns the many readings recorded for only the *princeps* and its reprint to the ingenuity of Putcolanus, editor of the 1471 text:

² *Ibid.*, p. lxi.

³ *Ibid.*, p. lxii.

⁴ See Owen's apparatus, *ibid.*, at I: 2, 15; 2, 23; 2, 32; 2, 69; 2, 81; 2, 93; 2, 99; 2, 107; 3, 22; 3, 66; 3, 97; 5, 59; 7, 19; 7, 22; II: 31, 61, 77, 86, 99, 132, 151, 362, 366, 388, 402, 446, 448,

. . . et quaecumque in his duabus editionibus solis inveniuntur, ea acumini editoris . . . tribuam.²

Owen cites three examples of words which he thinks are the product of Putcolanus since, according to Owen, they occur merely in the two editions:³

II, 102 oceanique
II, 378 capta
II, 498 facti

M has not only these three readings but seventy others supposedly peculiar to *Z_{2,7}*.⁴ *Quam* (V, 13, 31), reported for *Z₂* alone, can also be found in *M*. The likelihood is now raised that the early editor took over the readings which were already present in a poor manuscript recension. The origin of the 'peculiar' readings in the *editio princeps* is of considerable interest for the textual history of the *Tristia*.

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472, 487, 500, 528, 563; III: 1, 40; 2, 8; 3, 49; 4, 32; 5, 10; 5, 51; 6, 32; 8, 15; 8, 36; 10, 49; 10, 64; 11, 11; 11, 55; 12, 6; 12, 41; 12, 43; 14, 47; IV: 1, 106; 3, 21; 4, 13; 5, 31; 6, 11; 6, 17; 6, 38; 8, 4; 9, 23; 10, 129; V: 1, 62; 2, 5; 2, 43; 2, 47; 5, 62; 6, 11; 7, 32; 9, 19; 12, 48; 12, 59; 13, 4-

A Theatre Party of 1729

THE fifth Earl of Cork and Orrery, aged twenty-two in 1729, comes into literary history as the friend of several writers and especially as biographer of Jonathan Swift. Although himself ambitious to shine as poet and essayist, his success was not great: his poems were unread, and his prose practically unknown. Nevertheless,

among his personal papers and letter-books, acquired by Harvard in 1923 through the Child Memorial Fund, are certain letters and essays, hitherto unpublished, that are surprisingly amusing. These include the following two letters, here given not merely as examples of his wit but also as pictures of the social life of his day. The two are inserted in his letter-books as

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