

likely that the Spirensis had at least two parts, so that the date and script of the surviving bifolium need convey nothing about the illustrated part.¹⁸ On the contrary, corruptions in the illustrated part suggest that both it and its exemplar were written in insular script.¹⁹ That would account for Gelenius's reference to 'ultimi Britanni'. Furthermore, the one other manuscript of the *Notitia urbis Romae* and *Constantinopolitanae*, Vienna 162 (s. ix^{2/4}), was copied at Fulda from an insular exemplar²⁰ and corrected by an insular hand.²¹ The abbot at the time was Alcuin's pupil Hrabanus Maurus, and Alcuin had drawn on the *Alteratio* for a work of his own.²² The illustrations in the three *Notitiae* may even have impressed Alcuin's master Charlemagne: his will mentions 'tres mensas argenteas', of which one 'forma quadrangula descriptionem urbis Constantinopolitanae continet,' another 'forma rotunda Romanae urbis effigie figurata est,' and the third 'ex tribus orbibus conixa totius mundi descriptionem subtili ac minuta figuratone completitur'.²³ If the ruler of the west knew that the *Notitia dignitatum* had come to him from a pigeon-hole in Ravenna after serving the needs

1878), xxvii–xxix, xl–xliii, 71–103; *Nomina montium et aquarum*, ed. R. Valentini and G. Zucchetti, *Codice topografico della città di Roma*, i (Fonti per la storia d'Italia, 81, Rome, 1940), 294–6; the *Liber de mensura orbis terrae* of Dicuil (a. 825), ed. L. Bieler in *Scriptores Latini Hiberniae*, vi (Dublin, 1967); the *Notitia Galliarum* and *Lateralis Palatii Silvi*, ed. Th. Mommsen, *Chronica minora saec. iv.v.vi.vii.1* (MGH *Aud. Ant.* ix Berlin, 1892), 511–612; and *De montibus portis et viis urbis Romae*, ed. Valentini and Zucchetti, 296–301. As far as Dicuil the Spirensis had until 1945 a close relative in Dresden De 182, at Reims c.1000 and later at the Michelsberg, Bamberg: Bischoff ap. P. Lehmann, *SBAW* 1934, 16, assigned the script to the end of s. ix.

¹⁸ P. Schnabel, *Sitzungsber. der preuss. Akad.*, 1926, 247–57, first abandoned the assumption that the Spirensis was all of a piece. His initial division into an unillustrated and an illustrated part also commended itself to Ireland (edn., 53), but Schnabel went on to divide the former into two and the latter into three, partly because he did not realize that *De gradibus cognationum* was illustrated.

¹⁹ Seeck (edn.), xxvi, followed by Schnabel, 253–5; Lehmann, *SBAW* 1934, 19–20, disagreed, but see now Ireland (edn.), 42, 43, 54–5, who unlike Schnabel finds insular symptoms in *De rebus bellicis* as much as in the other illustrated works.

²⁰ Schnabel, loc. cit. (n. 19, above); Ireland (edn.), 51.

²¹ *Umbrae codicum occidentaliū*, ii (Amsterdam, 1960), with an introduction by F. Unterkircher. A different version of the *Notitia urbis Romae* usually known as the *Curiosum* appears in Vatican lat. 3321 (s. viii, central or southern Italy; *CLA* 1.15) and several descendants, and the two versions are conflated in Florence, Laur. 89 sup. 67 (s. x) and several relatives; see A. Nordh, *Libellus de regionibus urbis Romae* (Lund, 1949).

²² *Disputatio Pipini cum Albino*, edited with the *Alteratio*, an abridgement, and related material by W. Suchier, *Illinois Studies in Language and Literature*, 24 (1939), 95–166; cf. L. W. Daly, *ibid.* 79–82. Suchier infers from one reading (p. 112), but reasonably, that the abridgement does not derive from the Spirensis.

²³ Einhard, *Vita Caroli*, end. pointed out by Schnabel, 255. Though illustrations of Constantinople appear in OP and Gelenius's edition, the absence of any from MB, together with the headless state of the corresponding text in all descendants of the Spirensis (they begin with the last word of Vienna 162, f. 5v), shows that the Spirensis had none in the fifteenth century. Was it torn out by someone who had a special interest in Constantinople, for instance during the reign of Otto II (972–83), who married the Byzantine princess Theophano, or of their son Otto III (983–1002)? In October 984 the court met at Speyer; see K. and M. Uhlirz, *Jahrbücher des deutschen Reiches unter Otto II. und Otto III.*, ii (Berlin, 1954), 37–9. For the possibility that artists of s. ix–xi flattered their emperors with the aid of illustrations from the *Notitia dignitatum* see Alexander in *Aspects* (n. 2, above), 19 with n. 56.

of the *magister utriusque militiae*, 'the virtual ruler of the west from the mid-450s down to the end of the western empire in A.D. 480', then he knew what modern scholars have only been able to guess,²⁴ but it would be nice if they were right.

²⁴ J. C. Mann in *Aspects*, 8. He does not ask, and no one can say, when the *Notitia* and the other five works came together.

M. D. R.

OVID

Introduction

Amores, *Ars amatoria*, *Remedia amoris*

Epistulae ex Ponto

Fasti

Heroides

Ibis

Medicamina faciei feminae

Metamorphoses

Tristitia

Introduction

The emperor Augustus may have banished Ovid from Rome and ordered his works removed from its libraries, but he was unable to prevent Ovid's poetry from finding a large and receptive audience. From his own time until the end of Antiquity Ovid was among the most widely read and imitated of Latin poets; his greatest work, the *Metamorphoses*, also seems to have enjoyed the largest popularity. What place Ovid may have had in the curriculum of ancient schools is hard to determine: no body of antique scholia survives for any of his works,¹ but it seems likely that the elegance of his style and his command of rhetorical technique would have commended him as a school author, perhaps at the elementary level.

¹ The prose summaries and *tituli* preserved in some manuscripts of the *Metamorphoses* are probably the work of a late-antique *grammaticus*, but it is not clear that they were composed with a scholastic purpose or were part of a larger commentary.

Well-read writers of the Carolingian period were familiar with some or most of Ovid's works (the *Metamorphoses* retaining its pride of place), but Ovid was overshadowed both in general popularity and in scholarly attention by Horace, Lucan, and Juvenal as well as by the omnipresent Virgil and Terence. The situation can be seen changing in the latter part of the eleventh century, and in the twelfth century – the 'aetas Ovidiana', as Ludwig Traube called it – the circulation and influence of Ovid's poetry increased dramatically. Minor works such as the *Ibis*, *Nux*, and *Medicamina faciei femineae* emerge from obscurity and take their place beside the longer-established compositions. By the end of the century omnibus editions containing all of Ovid's elegiac poetry (sometimes including *Metamorphoses* as well, and often with an admixture of medieval pseudo-Ovidiana) had become a popular alternative to the independent circulation of individual works.²

Ovid's entry into the ranks of standard authors (a position he retained through the Renaissance and beyond) can be clearly traced in the treatment accorded his poetry in the most active centre of twelfth-century classical studies, the valley of the Loire. The compiler of the influential *Florilegium Gallicum* included generous extracts from all the works of Ovid available in the area,³ and the leading literary scholar of the day, Arnulf of Orléans, lectured and commented on *Metamorphoses*, *Fasti*, and other works.⁴ Ovid also travelled in less exalted scholastic circles: the *Remedia amoris* was often added to the so-called *Liber Catonianus*, a set of poetic texts widely used in teach-

² In general Ovid's works have distinct manuscript traditions; *Amores*, *Ars amatoria*, and *Remedia amoris*, however, were probably combined (perhaps along with *Heroides*) in at least one ancient codex, and there is also a close association between *Medicamina faciei femineae* and *Nux*.

³ The role of medieval florilegia, and of the *Florilegium Gallicum* in particular, in the transmission of several Latin authors was discussed by B. L. Ullman in an important article, 'Classical Authors in Medieval Florilegia', *CPh* 27 (1932), 1–42; most recently see R. H. R., 'Florilegia and Latin Classical Authors in Twelfth- and Thirteenth-Century France', *Viator* 10 (1979), 131–60. Partial editions of the *Florilegium Gallicum*: S. Rackley, *The Amatory Poems of Ovid in Four Manuscripts of the Florilegium Gallicum*, diss. Duke University, 1973; J. Hamacher, *Florilegium Gallicum: Prolegomena und Edition der Exzerpte von Petron bis Cicero, De Oratore (Lateinische Sprache und Literatur des Mittelalters)*, 5, Frankfurt, 1975; R. J. Burton, *Classical Authors in the Florilegium Gallicum and Related Manuscripts*, diss. Toronto, 1981 (selected portions of all the poetic texts).

⁴ Extracts from Arnulf's glosses on the *Metamorphoses* were published by F. Ghisalberti, *Memorie dell'Istituto lombardo*, 24 (1932), 157–234, but no complete edition of a commentary by Arnulf on Ovid has yet appeared. (A partial edition of an influential thirteenth-century *Metamorphoses* commentary, which includes material from Arnulf and other twelfth-century sources, is being prepared by Dr Frank Coulson of Ohio State University.) Selections from many twelfth- and thirteenth-century Ovidian commentaries, together with sympathetic discussion of the literary attitudes displayed in them, may be found in two books by J. B. Allen: *The Friar as Critic* (Nashville, 1971) and *The Ethical Poetics of the Later Middle Ages* (Toronto, 1982). Other important discussions or collections of material: G. Przychocki, *Accessus Ovidiani* (Cracow, 1911); E. H. Alton, 'The Mediaeval Commentators on Ovid's *Fasti*', *Hermathena*, 60 (1926), 119–51, also *ibid.* 94 (1960), 21–38, and 95 (1961), 67–82; E. Martini, *Einleitung zu Ovid (Vienna, 1933)*, with earlier bibliography.

ing elementary grammar,⁵ and even the less edifying erotic poetry occasionally found its way into the schoolroom.⁶

With acceptance and respectability came assimilation to medieval habits of understanding. Even when they were not interpreted allegorically (as the *Metamorphoses* often was), Ovid's poems were read as a form of ethical discourse, and Ovid himself often seen as a serious *praeceptor morum*: a transformation that the author of the *Ars amatoria* would have relished for its incongruity, and in which the poet of the *Metamorphoses* might have recognized a measure of justice.

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⁵ É. Pellegrin, *BEC* 115 (1957), 172–9.

⁶ This seems a fair inference from the outraged protest of Conrad of Hirsau: 'etsi auctor Ovidius idem in quibusdam opusculis suis, id est *Fastorum*, de *Ponto*, de *Nuce* et in aliis utcumque tolerandus esset, quis eum de amore crocitantem, in diversis epistolis turpiter evagantem, si sanum sapiat, toleret?' (*Dialogus super auctores*, ed. R. B. C. Huyghens (Brussels, 1955), 51). The existence of glossed texts of the *Ars amatoria* points in the same direction.

Amores, Ars amatoria, Remedia amoris

These poems are transmitted in a small group of older manuscripts (s. IX–XI) and in a much larger mass of *recentiores*.¹ The older codices give evidence of derivation from a common source, a manuscript (α) written on the Continent around the year 800, which contained the *Heroides* as well as the *Ars*, *Remedia*, and *Amores* (probably in that order).² The *recentiores* do not derive from α , as shown most clearly by their preservation of genuine lines missing in the α group;³ they need not have a single source.⁴ Some later manuscripts possess individual

The standard edition is by E. J. Kenney (OCT, 1961); the edition of *Amores* by F. Munari (Florence, 1964) is also valuable. This account is primarily based on Kenney's discussion, 'The Manuscript Tradition of Ovid's *Amores*, *Ars Amatoria*, and *Remedia Amoris*', *CQ* 12 (1962), 1–31, which incorporates the results of earlier treatments, e.g. S. Tafel, *Die Überlieferungsgeschichte von Ovids Carmina Amatoria* (diss. Tübingen, 1910). The important Hamiltonensis, brought to light after Kenney's edition had appeared, is discussed in the exemplary monograph of F. Munari, *Il Codice Hamilton 471 di Ovidio* (Rome, 1965); its readings are included in the edition, with commentary, of *Ars* 1 by A. S. Hollis (Oxford, 1977). (F. W. Lenz's 1969 Paravia edition of *Ars* gives an account of the Hamiltonensis, but the collation is less reliable than Munari's and the text much inferior to Kenney's.) Many passages in all three works receive acute discussion from G. P. Goold in 'Amatoria Critica', *HSCP* 69 (1965), 1–107.

¹ Kenney, 3–5 (all references are to his article cited above), lists thirty-two later manuscripts, almost all of s. XII ex. or s. XIII.

² The existence of such a manuscript had been postulated by Lucian Müller, *De Re Metrica* (St. Petersburg, 1894), 24 ff. The order *Ars*, *Rem.*, *Am.* is common to R and Y, the only close descendants of α to contain more than one of the three works.

³ *Am.* 1.13.11–14 and 2.2.18–22, 25–7, *Ars* 1.466–71; Kenney, 9 and 17.

⁴ Following Munari (ed., xix), Kenney (p. 9) assumed for the sake of convenience that they did descend from a common source (called β); note, however, the later disavowal in *The Classical Text* (Berkeley, 1974), 134.

Fasti

When Ovid was relegated to Tomi he had planned, and perhaps to an extent drafted, all twelve books of his poem on the Roman calendar,¹ but only the first six books seem to have reached a publishable state; these alone survive, in a draft incompletely revised by Ovid in exile.²

Though not one of Ovid's most popular works in the Middle Ages, the *Fasti* enjoyed a fairly widespread circulation from the ninth century onwards. Unfortunately, the early Carolingian phase of the direct tradition has entirely disappeared, and the text must be established from, so to speak, second-generation or later medieval witnesses.

Of the approximately 170 surviving manuscripts³ five far excel the rest in importance:⁴

- A Vatican, Reg. lat. 1709 (s. X ex., France⁵); ends at 5.24.
- U Vatican lat. 3262 (Ursinianus) (s. XI, Montecassino: old shelfmark IV^o 743).⁶
- I Cologny-Geneva, Bodmer lat. 123 (*olim* Ilfeld, Bibl. der Klosterschule 3) (s. XI/XII, Germany); contains only 2.568–3.204 and 4.317–814 (and scraps from the end of 1 and the beginning of 2).
- G Brussels 5369–73 (s. XI, Gembloux?); begins at 1.505.
- M Oxford, Bodl. Auct. F. 4.25, *olim* Mazarinianus (s. XV, perhaps Ferrara).

IGM form a clearly distinct family, called Z (ξ where I is missing);

The standard edition is now (and is likely to remain for some time) the Teubner (1978) of D. E. W. Wormell and E. Courtney, which builds on the preliminary work of E. H. Alton; the preface to that edition (cited as 'Praef.') is the basis of this account. The older editions by Sir James Frazer (London, 1929) and F. Bömer (Heidelberg, 1957–8) remain valuable for their commentaries. F. Peeters's *Les Fastes d'Ovide: Histoire du texte* (Brussels, 1939) assembles much useful information, but the exaltation of G and the attempt to incorporate all extant manuscripts into a stemma are generally thought to be misguided.

¹ This seems the correct interpretation of *Tr.* 2.541 *sex ego Fastorum scripti totidemque libellos*; cf. F. Leo, *Plautinische Forschungen*² (Berlin, 1912), 44; Praef. v–vi.

² A new prologue (addressed to Germanicus) was written for Book 1, and the original invocation to Augustus was incorporated in the prologue to Book 2. These changes, and the pathetic aside at 4.81–4 prompted by the mention of Sulpio, are the only certain evidence of revision; the transmission contains no true author's variants. (Praef. vi–vii.)

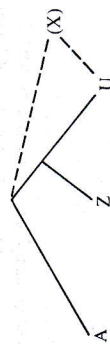
³ D. E. W. Wormell and E. Courtney, *BICS* 24 (1977), 37–63.

⁴ The sigla of the Teubner text are retained, although (among other reservations) one might have wished Z, which is not an extant manuscript, to be distinguished more obviously from A and U, which do exist. Plates of AUG in Frazer (vol. 5, pls. 1, 2, 4), of A in Chatelain (xcix), of IM in Wormell–Courtney (after p. 185).

⁵ Pellegrin, *Manuscripts*, ii.1., 383–6. The *Fasti* bear the title 'Ovidius maiolii', which might refer to S. Maurel, Abbot of Cluny (d. 984). Chatelain suggested that A was no. 71 in the 1532 Fleury catalogue.

⁶ A twelfth-century Italian copy of U. Berlin (West) lat. 8^o 134 (Y), permits the three early correctors of U to be distinguished from the last two; cf. E. H. Alton, *Hermathena*, 45 (1929), 371.

both Z and A descend from ancient exemplars and carry equal weight in establishing the text, although A is on the whole superior in quality. The position of U is harder to make out. It cannot be assigned simply to the A or Z branch of tradition, since it agrees with each in both true and false readings and on occasion gives the right reading against AZ.⁷ One must therefore postulate the existence of three streams of ancient tradition and reckon with the likelihood of contamination. U agrees with Z more often than with A, it is right against AZ much less often than A is against UZ or Z against AU,⁸ and it shows evidence of being the product of conscious thought and effort.⁹ The facts might best be accounted for on the following hypothesis:



(X) would thus be the source both of U's good readings against ZA and also of the readings that it shares with A against Z (almost all of which are of a kind suitable to horizontal transmission).¹⁰

Where AZU are extant they contain virtually all the readings that must be considered traditional; the isolated good readings offered by the *recentiores* are hardly ever beyond the powers of a twelfth- or thirteenth-century master.¹¹ In 1.1–505, however, Z is represented only by M and A is missing after 5.24. These losses can be mitigated to a degree with the help of secondary manuscripts:

- (1) related to A: Cambridge, Pembroke College 280 (s. XII, Canterbury?) = F; Florence, Laur. 36.24 (s. XII/XIII, Italy) = L; Paris lat. 7993 (s. XIII, northern France) = Δ.

⁷ Praef. xi–xii.

⁸ In 2.568–3.204 A alone gives the correct reading about twice as often as Z and nearly eight times as often as U (roughly 30:15:4, based on Wormell–Courtney's text and apparatus); in 4.317–814 A and Z are nearly equal in right readings (about fifteen each) and U is not as far behind (six).

⁹ Praef. xii. Several good readings unique to U could be the result of 'editorial' acuteness, e.g. 3.133 *in anno (-os AZ)*, 4.422 *henna (hensa A, (a)ethna Z)*, 692 *cum duro (duro A, cum uestro Z)*, 736 *iano (fauno AZ)*, 795 *feribant (ferbant A, ferrent Z)*.

¹⁰ The behaviour here suggested for U is very similar to that of one of the two Beneventan manuscripts of the *Metamorphoses*, Vatican, Urb. lat. 341 (also called U); see below. In the case of the *Metamorphoses* we are fortunate in having manuscripts N and E(P) to reveal U's primary affiliation and the nature of the contamination it has undergone; without them, U's readings would raise precisely the same problems as those of the Ursinianus do in the *Fasti*.

¹¹ Typical examples are 2.587 *laetabat (uacabat)*, 645 *huc (hic/hinc)*, 3.37 *pugnanti (-al)*, 96 *utrique (uterque)*, 131 *titiensibus (ol- A)*, 145 *isse (esse)*, 167 *si licet (scil-)*, 3.176 *solum (-um)* and 4.745 *mul(c)trunque (in utranque AZ)* show rather more skill.

(2) related to Z: Milan, Ambros. N.265 sup. (s. XII), contains 1.95–394, 2.467–660, 3.1–6.640 = θ ; Berlin (East), Diez. B Sant. 29 (s. XV) = σ ; Oxford, Bodl. D'Orville 172 (s. XV) = d.¹²

None of these manuscripts, however, is an entirely faithful representative of its type. The consequences for the quality of the text are especially serious in the last two books, where A's often uniquely valuable testimony is not available.¹³

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¹² Among other manuscripts Wormell–Courtney give preference to Leiden, Voss. Lat. O. 27 (s. XII ex., France? = B), Oxford, Bodl. Auct. F. 4. 29 (s. XII/XIII = C, with interesting marginal commentary), and Munich Clm 8122 (s. XII), a conflation of A and Z once thought to possess an independent status comparable to AZU (cf., e.g., Bömer, 52).

¹³ The situation is analogous to *Metamorphoses* 15, where the best specimens of the so-called 'Lactantian' group (MN) are missing and are not adequately replaced by later members of the class.

Heroides

The *Heroides*¹ are the least well-preserved of Ovid's works, in large part because of the circumstances of their transmission: the text of *Heroides* 1–14 and 16–21 (with possible exceptions to be noted below) is based on a single early Carolingian codex (Ω) written in France around 800. (The *Epistula Sapphus*, usually printed as *Heroides* 15, has a distinct transmission, discussed below.) It is very likely that Ω also contained the *Remedia amoris*, *Ars amatoria*, and *Amores*, and that it was the source of the better class of manuscripts of those works (called α).² In the amatory poems, the shortcomings of Ω can often be detected with the help of a second independent stream of ancient tradition, but this resource is not available for the *Heroides*. The approximately 200 surviving manuscripts represent successive stages in the degradation (and attempted correction) of the already debased text of Ω .

The oldest surviving manuscript is Paris lat. 8242 (s. IX^{3/4}, Corbie =

The fundamental study of the manuscript tradition is by H. Dörrie: 'Untersuchungen zur Überlieferungsgeschichte von Ovids *Epistulae Heroidum*', *NGG Phil.-Hist. Kl.* 1960 (I.113–230; II.359–423); some of his conclusions are modified by E. J. Kenney in *Gnomon*, 33 (1961), 478–87. The principal editions are by H. Sedlmayer (Vienna, 1886), A. Palmer (Oxford, 1898), and Dörrie (Berlin, 1971); this last, although valuable for its detailed reports of the manuscripts, is seriously deficient in almost every respect: cf. G. P. Goold, *Gnomon*, 46 (1974), 475–84, M. D. R., *CR* 24 (1974), 57–64, J. M. Hunt, *CPh* 70 (1975), 215–24. An OCT edition is being prepared by E. J. Kenney.

¹ The title *Heroides* is ancient (Priscian *GLK* 2.544.4), but not necessarily original. Ovid refers to the work simply as *Epistula* at *Ars* 3.345, and this suggests that that word figured in the title (perhaps, therefore, *Epistulae Heroidum*). The manuscripts vary between *Liber epistularum* and *Liber heroidum*.

² E. J. Kenney, *CQ* 12 (1962), 24 and n. 1.

P)³ now incomplete (contains 2.14–4.47, 4.104–5.96, 6.50–20.175⁴). It was almost certainly copied from the now lost part of Paris lat. 7311 (R of *Ars*, *Remedia*, and *Amores*).⁵ Since P is more than two centuries older than any other extant witness, it is, not surprisingly, less subject to interpolation and occasionally preserves a slight corruption that later manuscripts have emended away (e.g. 20.129 in *caput* P whence in *caput* ut Ehwald: in *caput et/inque caput* rel.). P's readings thus deserve close attention, although they possess no unique authority.

P is the only surviving Carolingian manuscript of the *Heroides*, and these poems appear to have been much less read in the ninth and tenth centuries than the *Metamorphoses* and the amatory works, and rather less well known than the *Fasti* and the letters from Tomi. Some evidence for the circulation of the *Heroides* in this period is found, though, in library catalogues (s. IX, Murbach) and in imitations by Carolingian writers (e.g. Angilbert and Mico at Saint-Riquier, not far from Corbie, the home of P, and Walahfrid Strabo at Reichenau, the mother house of Murbach). From the late eleventh century onwards the presence of the *Heroides* can be registered in several parts of Europe: in France from echoes in the poetry of Hildebert of Lavardin and Baudri de Bourgueil, and shortly afterwards from the extensive excerpts included in the *Florilegium Gallicum*, in the Beneventan zone of Italy (see manuscript E in the list below), in southern Germany and Austria (in the eleventh-century book-list of Blaubeuern and the fragments from Mondsee, W in the list below). By about the mid-twelfth century the text was in general circulation north of the Alps.

A codicological study of the surviving manuscripts would make it possible to trace the history of the text in greater detail. Investigation of the manuscripts has concentrated up to now on their textual evidence, and conclusions have been modest and guarded.

Extensive contamination makes it impossible to isolate clear-cut families, but several manuscripts are related in some degree to P: Frankfurt, Univ. Barth. 110 (s. XIII¹, France = F),⁶ Louvain 411 (s. XII, destroyed in 1940; text ends at 9.133 = L), and Wolfenbüttel, Gud.

³ Plates in Chatelain (Xci) and in Palmer's edition (frontispiece).

⁴ The traditional numbering is used; Dörrie departs from it in several poems because he reckons an additional introductory distich as lines 1–2 (7.8, 11, 12, 17, 20, 21). The *Concordance of Ovid* by DeFerrari–Barry–McGuire (Washington, DC, 1939) reports the *Epistula Sapphus* as a separate work and therefore refers to *Heroides* 16–21 as 15–20.

⁵ S. Tafel, *Die Überlieferungsgeschichte von Ovids Carmina Amatoria* (diss. Tübingen, 1910), 31; Kenney (n. 2), 6–7.

⁶ An *Opera omnia Ovidi*: brief description in F. Munari, *Catalogue of the MSS of Ovid's Metamorphoses*, London, 1957 (*BICS* Suppl. 4), no. 95; fuller account in G. Powitz and H. Buck, *Die Handschriften des Bartholomäusstifts und des Karmeliterklosters in Frankfurt-am-Main* (Frankfurt, 1974), 253–7. Dörrie dates the manuscript 'saec. XII ex.' in the list of sigla and in the introduction to his edition (p. 14), 'saec. XIII' in the introduction to the *Epistula Sapphus* (p. 297).

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TEXTS AND TRANSMISSION

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A Survey of
the Latin Classics

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