

Contents

Acknowledgements — V

Introduction — IX

Background: new comedy and Latin love elegy — XII

Terence in the early principate — XVII

Allusive Ovid: approaches — XIX

Outline of chapters — XXI

Note on texts and editions — XXIII

1 Defending *artes*: Terentian allusions in *Tristia* 2 — 1

Introduction — 1

Poet *versus* poetry: Ovid, Terence and Horace — 3

Godlike *mores*: anger, pity and rape — 10

Mimicking *artes* — 18

Conclusion — 22

2 Marriage, rape and status: the Roman tradition — 24

Introduction — 24

The Terentian rape-marriage plot — 29

An Ovidian rape-marriage plot: a paradox — 33

Marriage, rape and law: a question of identity and status — 40

Conclusion — 50

3 Love as disease: the love cure — 52

Introduction — 52

Terentian connections in the *Remedia amoris* — 56

What kind of a disease is this? Terentian lovesickness — 61

A love-cure in the *Eunuchus*: a programmatic connection? — 65

The steps to recovery: Terentian remedies in *Remedia amoris* — 71

Conclusion — 77

4 Genre and conditions: slaves, lovers and the slavery of love — 79

Introduction — 79

Terence's powerless lovers — 82

Seruitium amoris? Acting the slave — 88

Ovidian *seruitium*: the cunning lover — 97

The *praeceptor amoris* and the Terentian slave — 101

Conclusion — 110

5 Poetic imagery: militant love — 112

Introduction — 112

Aspects of Terentian *militia* in Ovid's *Amores* 1.9 and 3.8 — 115

The battle of the sexes: a matter of perspective — 122

In the name of love: amatory violence and attacks on doors — 126

Conclusion — 137

6 Ovid's Terence: *omnia mutantur, nihil interit* — 139

Bibliography — 145

Index — 155