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Medicamina Faciei Femineae

Latin text

Discite quae faciem commendet cura, puellae,
et quo sit vobis forma tuenda modo.

Cultus humum sterilem Cerealia pendere iussit
munera, mordaces interiери rubi.

Cultus et in pomis sucos emendat acerbos, 5
fissaque adoptivas accipit arbor opes.

Culta placent. Auro sublimia tecta linuntur,
nigra sub imposito marmore terra latet.

Vellera saepe eadem Tyrio medicantur aeno;
sectile deliciis India praebet ebur. 10

Forsitan antiquae Tatio sub rege Sabinae
maluerint quam se rura paterna coli,
cum matrona premens altum rubicunda sedile
assiduo durum pollice nebat opus,
ipsaque claudebat quos filia paverat agnos, 15
ipsa dabat virgas caesaque ligna foco.

At vestrae matres teneras peperere puellas:
vultis inaurata corpora veste tegi,
vultis odoratos positu variare capillos,
conspicuam gemmis vultis habere manum; 20
induitis collo lapides Oriente petitos
et quantos onus est aure tulisse duos.

Nec tamen indignum: sit vobis cura placendi,

cum comptos habeant saecula nostra viros: feminea vestri poliuntur lege mariti et vix ad cultus nupta quod addat habet.	25
†Pro se quaeque parent et quos venerentur amores, refert. Munditia crimina nulla merent. † Rure latent finguntque comas, licet arduus illas celet Athos, cultas altus habebit Athos.	30
Est etiam placuisse sibi quaecumque voluptas: virginibus cordi grataque forma sua est. Laudatas homini volucris Iunonia pennas explicat et forma muta superbit avis.	
Sic potius nos urget amor quam fortibus herbis, quas maga terribili subsecat arte manus. Nec vos graminibus nec mixto credite suco, nec temptate nocens virus amantis equae. Nec mediae Marsis finduntur cantibus angues, nec redit in fontes unda supina suos.	35 40
Et quamvis aliquis Temesaea removerit aera, numquam Luna suis excutietur equis.	
Prima sit in vobis morum tutela, puellae: ingenio facies conciliante placet. Certus amor morum est: formam populabitur aetas, et placitus rugis vultus aratus erit; tempus erit quo vos speculum vidisse pigebit et veniet rugis altera causa dolor. Sufficit et longum probitas perdurat in aevum, perque suos annos hinc bene pendet amor.	45 50
Discite, cum teneros somnus dimiserit artus, candida quo possint ora nitere modo.	
Hordea, quae Libyci ratibus misere coloni, exue de palea tegminibusque suis: par ervi mensura decem made fiat ab ovis	55

sed cumulent libras hordea nuda duas.
Haec, ubi ventosas fuerint siccata per auras,
lenta iube scabra frangat asella mola.
Et quae prima cadent vivaci cornua cervo
contere – in haec solidi sexta fac assis eat. 60
Iamque ubi pulvereae fuerint confusa farinae,
protinus innumeris omnia cerne cavis;
adice narcissi bis sex sine cortice bulbos
(strenua quos puro marmore dextra terat)
sextantemque trahat gummi cum semine Tusco; 65
huc novies tanto plus tibi mellis eat.
Quaecumque afficiet tali medicamine vultum,
fulgebit speculo levior illa suo.

Nec tu pallentes dubita torrere lupinos,
et simul inflantes corpora frige fabas: 70
utraque sex habeant aequo discrimine libras,
utraque da pigris comminuenda molis.
Nec cerussa tibi nec nitri spuma rubentis
desit et Illyrica quae venit iris humo:
da validis iuvenum pariter subigenda lacertis 75
(sed iustum tritis uncia pondus erit).

Addita de querulo volucrum medicamina nido
ore fugant maculas; alcyonea vocant.
Pondere, si quaeris quo sim contentus in illis,
quod trahit in partes uncia secta duas. 80
Ut coeant apteque lini per corpora possint,
adice de flavis Attica mella favis.

Quamvis tura deos irataque numina placent,
non tamen accensis omnia danda focis.
Tus ubi miscueris radenti tubera nitro, 85
ponderibus iustis fac sit utrimque triens.
Parte minus quarta dereptum cortice gummi,
et modicum e myrrhis pinguibus adde cubum.

Haec, ubi contrieris, per densa foramina cerne;
pulvis ab infuso melle premendus erit. 90

Profuit et marathos bene olentibus addere myrris –
quinque trahant marathi scripula, myrra novem –
arentisque rosae quantum manus unaprehendat,
cumque Ammoniaco mascula tura sale.

Hordea quem faciunt, illis affunde cremorem 95
(aequent expensas cum sale tura rosas).

Tempore sint parvo molli licet illita vultu,
haerebit toto nullus in ore color.

Vidi quae gelida madefacta papavera lympa
contereret teneris illineretque genis. 100

* * * * *

Translation

Learn what treatment may enhance your face, girls,
and the means by which you must preserve your looks.
Cultivation commanded the barren earth to render Ceres'
'gifts,' the stinging brambles, to perish.

Cultivation removes bitterness from the juice of fruits, 5
and the grafted tree receives acquired wealth.

Cultivations give pleasure. Soaring halls are lined with gold,
the black earth lies hid beneath superimposed marble.

The same fleeces are dipped often in a Tyrian cauldron;
India proffers carved ivory for ornamentations. 10

Perhaps, under Tatius' reign, the ancient Sabine women would
have preferred their fathers' farms be cultivated rather than themselves,
while the ruddy-cheeked matron, sitting on her high chair,
spun her laborious task with constantly-moving thumb,

and she herself enclosed the lambs her daughter had pastured, 15
and herself put kindling and hewn logs on the hearth.

But *your* mothers gave birth to tender girls:

you want your bodies swathed in gold-embroidered garments,
you want to variegate your scented locks by means of styling,
you want to have your hands admired for their precious stones; 20
you adorn your neck with gems sourced from the East,
so large that it is a burden to bear two of them on the ear.

But this is not unworthy behaviour: you must be anxious to please,
since our age possesses well-groomed men.

Your husbands smooth their skin in line with the law of women 25
so that even a wife could scarcely add anything to their cultivation.

†Pro se quaeque parent et quos venerentur amores,
refert. Munditia crimina nulla meret.†

Women bury themselves in the countryside and yet arrange their tresses,
though rugged Athos conceal them, lofty Athos will have cultivated 30
women.

There is even a certain kind of delight in pleasing oneself:
for young girls dear to their heart is their beauty.

The bird of Juno unfurls feathers, praiseworthy in the eyes of mankind,
and in silence the bird exults in its beauty.

Thus it is more likely that passion drives us rather than powerful herbs, 35
which the sorceress' hand plucks with a frightful art.

Do not place your trust in grasses or a mix of juices,
try not the baneful venom of a mare on heat.

Snakes are not split down the middle by Marsian spells,
the wave is not reversed and returned to its own source. 40

And though someone may have set aside Temesaeon bronze,
the Moon will never be shaken from her chariot.

First and foremost, girls, should be the protection of your moral fibre:
overall appearance gives pleasure when it recommends character.

Love of good character is assured: age will ravage beauty, 45
and, features once pleasing, will be ploughed by wrinkles;

there will be a time when it will displease you to look in a mirror
and grief will become another cause of wrinkles.

Probity is the bedrock and it endures throughout a lengthy lifetime,
and it is from it that love securely depends. 50

Learn, when sleep has released your tender limbs,
how your face could shine radiantly.

Strip the barley, which farmers from Libya have sent by ship,
of its husks and coverings:
an equal measure of bitter vetch is soaked in ten eggs: 55
but the stripped barley should amount to two *librae*.

Once dried by gusty breezes, have these
crushed on a rough millstone by a slow she-ass.
Grind into this the first horns that fall from a long-lived stag –
see that a sixth of a whole *as* goes in. 60

Next, having mixed this into the pounded meal, you must
immediately sift every last granule through closely-meshed strainers;
add twelve narcissus bulbs minus the rind
(which a vigorous right-hand should grind on clean marble)
and let gum along with Tuscan seed weigh one-sixth of an *as*; 65
into it let there go nine times as much honey.
Any woman who applies this treatment to her face,
will gleam more smoothly than her own mirror.

Nor must you hesitate to roast pale lupin-seeds,
and at the same time to fry beans that make the body swell: 70
and let each of these have six *librae* in equal measure,
and give each to the slow-moving millstone to be thoroughly refined.
Let neither white lead nor the scum of ruddy natron be lacking
to you as well as the iris that comes from the soil of Illyricum:
give them all together to be pounded by the strong arms of young men, 75
but the correct weight, once ground, will be an *uncia*.

Additional treatments taken from the querulous nest of birds
put to flight blotches from the face; they call it *alcyonea*.

If you were to ask about a weight that would satisfy me, concerning these
it is that which an *uncia*, divided into two portions, weighs. 80

That they may combine and be smeared easily over the body,
add Attic honey from golden honeycombs.

Although frankincense can placate the gods and angry divine powers,
not all, however, must be surrendered to burning hearths.

When you have mixed frankincense with the natron that smooths swellings, 85
ensure there is a third of a *libra* from each in exact weighted portions.

To a cube of gum stripped of its rind less a quarter,
also add a small cube of thick myrrh.

When you have ground these, sift through close-packed strainers;
the powder will need to be compacted by an infusion of honey. 90

It is profitable also to mix well fennel with sweet smelling myrrh –
the fennel weighing five *scripula*, the myrrh nine –
and as much as one hand can hold of dried rose-petals,
and the finest frankincense with salt of Ammon.

Infuse these with the thick juice that barley makes 95
(the frankincense should equal the weight of the rose petals and the salt).

Although these ingredients be smeared on your soft features
only for a brief time, no colour will cling to the entire face.

I have seen one who crumbled poppies made moist by chilled
water and smeared them on her tender cheeks. 100

* * * * *

Commentary

Lines 1–2 – Opening couplet

The opening couplet introduces several key words:

(i) *discite* ('learn'). The dramatic imperative, choice of verb, and placement immediately introduce the poem as didactic and Ovid as the *praeceptor amoris* or, more applicable in this case, the *praeceptor cultus* ('teacher of cultivation'). It is repeated at l.51 (cf. p. 138 for editors who read *dic age*).

(ii) *cura* ('treatment'); also 'taking good care' and 'application'. The word also means 'anxiety', 'concern' and 'care'. It is repeated at l.23, where the context requires the translation 'concern'; cf. also AA 3.105 where it is translated as 'care'.

(iii) *puellae* ('girls'); recurring at l.17 and l.43. This is the standard word used to designate the female object of the elegist's desire. Here its generality reinforces the egalitarian nature of Ovid's intended audience; the *Medicamina* is for all girls, because it has something to offer all of them. On surveys of the term *puella*, cf. Miller (2013); also Watson (1983).

(iv) *facies* ('appearance', 'form', 'beauty'). This is a comprehensive term that denotes one's overall shape or appearance, one's figure, one's face; cf. also AA 3.105 (twice, where it is translated as 'beauty'); l.137 ('face'); l.210 ('appearance').

(v) *forma* ('looks', 'beauty', 'appearance'). *forma* may denote beauty per se, but perhaps not in the first instance (l.2), as Ovid is concerned with a general female audience, and clearly one including women requiring assistance with beautification (cf. *Ars* 3.255–256). In other words, if his audience all looked like Venus (or Corinna on a good day) there would be no need for this work. As he says in AA 3.261: *rara tamen menda facies caret* ('Rare nevertheless is the face that lacks blemishes'). *forma* appears four times in the text, translated as 'looks' in the first instance, and as 'beauty' in the other lines: the beauty of young girls, the beauty of the peacock and the effect of wrinkles on beauty; cf. also AA 3.103 (twice), ll.134, 205, 217, 234 (translated as both 'looks' and 'beauty' depending on context); AA 1.509 ('appearance').

Lines 3–10 – *cultus*

cultus ('cultivation') opens l.3, to emphasize it as the theme of the work. It is repeated at l.5 and l.26 ('cultivation'); the cognate *culta* in the plural is used in l.7 (lit. 'the products of cultivation'). The passive infinitive *coli* is rendered 'to be cultivated' at l.12 and the participle *cultae* as 'cultivated' at l.30. Cf. also AA 3.101 (twice), ll.102, 107, 127, 225.

The reference to Ceres initiates a series of images pertaining to cultivated nature. Cultivation causes 'stinging brambles to perish', removes the 'bitterness from the juice of fruits' and bestows the skill of grafting. In each example, nature has been improved upon by *cultus*; on the theme of *cultus* in this agricultural context and the links to the *Georgics*, cf. pp. 25–27; cf. also

Watson (2001: 457, 460) and Cioccoloni (2006: 99n10, 103). The imagery of *ll.*3–6 establishes a subtle connection to the overall theme of the work: like the unpleasant brambles, the bitter taste of juices and the grafted fruit trees, women are also improved upon by *cultus*; cf. Richlin (1995: 187–188) and Rimell (2005: 197) for feminist readings.

From *cultus* in a more artificial context, namely monumental architecture (*ll.*7–8), Ovid turns to examples appealing to women (*ll.*9–10). Firstly he refers to the rich purple-red dye obtained from the *Murex* (a family of sea snail), which was a luxury item from Tyre (a major city in Phoenicia). The process of achieving the colour was exceptionally labour-intensive; thousands of snails were required for one garment, which needed to be dyed repeatedly in order to obtain a rich colour that was fade-resistant. The verb employed to describe the process of dyeing is *medicare* (lit. ‘to medicate’ or ‘to heal’) and translated at *l.*9 as ‘treated’; Ovid also uses the term at *Am.* 1.14.1 to describe the process of dyeing hair (pp. 87–88). Olson (2008a: 119n5) notes that ‘Purple was the status color *par excellence*’ and discusses (2008a: 12) its ambivalent reception by men as a colour of choice for women: ‘Although women had a wide range of hues for their clothing, some authors did not consider purple seemly for women, probably because of the strong status implications involved.’ Olson cites Plautus’s comedy, *The Haunted House* *l.*289 as an early example of male disapproval of purple-clad women and Suetonius’s *Caesar* 43 on Caesar’s ban on wearing purple, presumably by both sexes, as part of his laws against extravagance (with some strictly defined exceptions). Olson (2008a: 12) rightly suggests that ‘Caesar’s restrictions on purple ... assumed women wore the color often’, although the colour symbolized excessive luxury whether adopted by either sex. Further on purple, cf. Reinhold (1970).

The second example of luxurious cultivation is Indian ivory (*ebur*). Like Tyrian dye, ivory was a highly prized commodity in antiquity, as St. Clair (2003: 7) discusses: ‘Whereas bone was cheap and readily available, ivory was a rare and valuable commodity and, even in times of plenty, a potent symbol of prestige. In the form of tusks, intricately fashioned works of art, or even on the hoof, ivory was hoarded, paraded, exhibited, and even burned as a sign of wealth and status.’ While elite women wore ivory hairpins, rings and bangles, Ovid evokes a plethora of luxury items with the word *deliciae* (translated at *l.*10 as ‘ornamentations’), suggesting all kinds of delightful pleasures (Rimell’s

objets d'art is a deft translation; cf. Rimell 2006: 45). *deliciae* is often found in Latin erotic elegy where it usually equates to 'darling' or 'delight', though it also means 'pet'; cf., for example, Catullus on Lesbia's bird, with a double-entendre on the meanings of 'darling' and 'pet' (2.1 and 3.4); on one who brings delight (6.1); on acts of delight between lovers (45.24 and 74.2).

Lines 11–16 – Women of the past

The poet's interest in the Sabine women is well attested in his oeuvre. Unlike the more sexualized and provocative version of the legend in *AA* 1.101–134, his concern here is to represent the women as the epitome of old-fashioned, upright behaviour. They are hardworking in the household and render much assistance around the farm and thus epitomize womanly and wifely virtues, especially piety and chastity. Nevertheless, the tone is gently mocking – achieved via a painterly scene of earnest, earthy women eschewing *cultus* in the Ovidian sense. Living during the reign of the Sabine king, Titus Tatius, a contemporary of Romulus, they understand *cultus* only in relation to rusticity; note the pun on *coli* ('to be cultivated') at l.12 in the context of the land being cultivated as opposed to the cultivation of the female body. Thus, rather than concerning herself with ornate clothing and beauty treatments, an austere Sabine *matrona* with ruddy (*rubicunda*) cheeks sits on her high chair and spins yarn; cf. Lovén (1998). As a pale or 'peaches and cream' complexion was valued in females, these Sabine women, sunburned in tending to their farms, show a regrettable (to Ovid) *insouciance* as to their appearance; cf. Watson (2003: 109) on *Epode* 2.41–42 and Horace's image of a farmer's sunburned wife. For sources on the Sabines, cf. Livy 1.10–14; Propertius 2.32; Tacitus *Annals* 1.54 and *History* 2.95; Plutarch *Romulus* 19–24. For Ovid, cf. *Am.* 1.8.39–40, 2.4.15–16, 2.12.21–24, 3.8.61 (where the *Sabinae* are essentially a stock motif for frigidity). On the Sabine women in Ovid's collected works, cf. Sharrock (2006); Labate (2006); further on Ovid, Rome's rustic past and *cultus*, cf. Watson (1982).

Lines 17–26 – Women of the present

The Sabine story prompts Ovid to consider the daughters and mothers of his own era – females who are very different to their ancestors. He marks the

transition from one age to the next by the conjunction *at* ('but'), which emphasizes the contrast between the women. Unlike the hardworking Sabine girl, the girls of Ovid's time will not end up with unattractive complexions through physical labour and neglected skin.

Ovid employs two examples of distinctly elegiac language in the couplets dealing with the women of the early imperial age: the women, designated as *puellae*, are described as *tenerae* ('tender', 'delicate', 'soft'); cf. Catullus 35.1; Ovid AA 3.333; *Rem.* l.757. The vocabulary evokes an image of the women as gentle, genteel, incapable of hard work and, as revealed in the lines that follow, lovers of luxury. That these *puellae* are the products of their mothers and their upbringing is suggested at l.17: *at vestrae matres teneras peperere puellas* ('But your mothers gave birth to tender girls'). Love of *cultus* is now, it seems, something one inherits, something a mother nurtures in her daughter; cf. Olson (2008b: 147–148) on the adornment of young Roman girls.

At ll.18–22, the desires of the *tenerae puellae* are catalogued:

(i) Gilded dresses. The women want their bodies swathed in beautiful fabric. The verb, *tegere* ('to swathe' or 'to cover'), does not suggest modesty but the desire for more fabric because it equates to more gold. In terms of the type of gold dresses to which Ovid refers, the process and artistry were impressive, as Cleland et al (2008: 83) discuss: 'Gold might be directly incorporated in Greek and Roman fabric and dress using metallic thread . . . or applied as metal decorations . . . Such threads could be woven into the cloth or embroidered onto it: remains of cloth from early Etruscan tombs suggest gold was already being sewn on – like sequins – as discs or other designs in the seventh century BC.'

(ii) Scented hair styled in various ways. Part of *cultus* is aroma, so the hair must be adorned not only with what can be seen, and thus what is visually appealing, but also with what is not seen, but which tantalizes with sweet smells (cf. Lilja 1972). The desire to change one's hair, to experiment with different styles, also preoccupies women. More detailed discussions of hair are to be found in the Commentaries on *Am.* 1.14 and AA 3.137–168, 235–250 (below).

(iii) Hands admired for their precious stones. Beautiful hands are not enough; as the body must be swathed in gold-trimmed fabric, the hair perfumed and styled, hands must be adorned with gemstones. As Ovid uses a generic term, *gemmae* ('precious stones'), he evokes the many insets available for rings.

According to Ogden (1992: 35): 'The stones used in jewellery ... range right across the mineral kingdom ... From about the beginning of the Hellenistic period, and probably connected with Alexander the Great's victories in the East, brighter, transparent stones became more favoured.' Ogden notes the popularity of emeralds as well as 'diamonds, sapphires, aquamarines, peridots, citrines and amethysts' (Ibid. 36); cf. also, Spier (1992) (on extensive examples of rings from the early imperial period) and d'Ambrosio (2001) (on Pompeian rings). For ancient sources on gems, cf. Theophrastus *On Stones* and Pliny Book 37.

(iv) Necks adorned with gems from the East. As with the generic term *gemmae* in relation to the stones in rings, a similar all-purpose term is employed here – *lapides* ('gems') – but with the specification that they come from the East. Ovid undoubtedly has in mind pearls, as those imported from the Persian Gulf were fashionable during this period (cf. Higgins 1980: 174–175). On the value and prestige of pearls, cf. Pliny 9.54.

(v) Ears bedecked with gems; cf. AA 129–130 (p. 109); also p. 16.

The list is introduced at *l.*18 by *vultis* ('you want'), which indicates that these women have agency; the verb implies a sense of purpose and determination (accentuated by its repetition at *ll.*18–20). Through these emphases on the women's active desires (or demands) for personal luxury items, Ovid employs a motif of Augustan literature, namely that of the past and its contrast to the present. For example, unlike the dutiful Sabine girl, who sees to her flock, tends the fields, obeys her parents and wants for nothing, Ovid's *puellae* are not hard working but, nevertheless, have high expectations.

As Rosati (1985: 66) notes, Ovid's list of female 'must haves' matches the *topoi* of Roman invective against women, expressly in comedy and satire. Even in AA 3.129–134 (p. 109), Ovid is somewhat censorious in his advice about female luxury and facets of adornment, but this is mild in comparison to other authors. More biting is *Rem.* 301–302 on the demanding girl who has 'this and that' but is never satisfied because she is greedy – an image suited to the satiric nature of the poem.

At this point in the poem, the impression is that women embellish themselves for the benefit of the gaze of others, implicitly the male gaze (in the expansion of the Ovidian definition of *cultus* and *forma* at *ll.*29–34, it is further argued that women also adorn themselves for their own benefit). At *ll.*23–24,

Ovid reassures his audience that adornments are not *indigna* ('unworthy' 'unbecoming', 'shameful') – women must take care to please the well-groomed men of the era. The word Ovid uses for these fashion-conscious *viri* ('men') is the participle *compti* from the verb *comere* (lit. 'to pay attention to one's hair'; also 'to adorn' and, as translated, 'well-groomed'). Ovid extends the topic of men's interest in adornment in ll.25–26 with a vivid flourish; husbands mimic femininity and can even rival a *nupta* ('wife') in terms of *cultus*. Ovid's use of *mariti* ('husbands') reveals something of the specificities of his audience; he composes, in part, for married women, that is, respectable women. Thus, in his view, refinement is as much a part of a married woman's world as it is of the unmarried. The imagery of marriage and married life, evoked by references to the *maritus* ('husband') and *nupta*, combined with acknowledgement of men's interest in *cultus*, indicates that there are married couples who are equal in terms of their immaculate appearance and love of *cultus*.

Ovid employs the adjective *feminea* ('womanly') at l.25, which is traditionally a negative description of a man. To compare a male's appearance with that of a woman is usually accompanied by ridicule, particularly accusations of *mollitia*; cf., for some examples, Cicero *Against Verres* 2.5.31 and *Against Catiline* 2.22–23; Seneca the Younger *Epistle* 122.7–8; Martial 1.96 and 3.74; Quintilian *Institutes of Oratory* 5.9.14. The reasons for Ovid's position here are twofold:

- (i) Rhetorical strategy. Ovid's primary goal is to instruct women in the art of beautification by persuading them to try a recipe or two. Therefore, an effective tactic is to draw attention to their cultivated husbands by employing exaggeration.
- (ii) The Ovidian persona. The poetic voice of the *Medicamina* belongs to a man from a sophisticated social milieu, seemingly unconcerned with paying deference to rigid gender binaries. Such a man, indicative of a new breed of men in the late-first century BC, is evoked in the words of Vout (1996: 212):

[V]ictorious Romans could not live in less luxury than the nations they had conquered. We can scarcely imagine that they would have been content to wear a heavy, white toga which had changed little over the centuries, when there were embroidered silks on offer.

This argument is supplemented by her inclusion of the perceptive words of Lurie: ‘The wearing of a single foreign garment, like the dropping of a foreign word or phrase in conversation is meant ... to indicate sophistication. It can also mean advertising wealth.’ (Lurie 1981: 12–13).

Lines 27–28 – corrupt lines

The problems of the lines and the attempts to repair them are addressed on p. 137. In keeping with Kenney’s assessment, the lines remain obelized; yet it should be noted that part of *l.27*, after appropriate punctuation following *refert*, leaves the perfectly workable – *Munditia crimina nulla meret* – ‘Simple elegance warrants no reproaches.’ This does not help, however, with the rest of the couplet, which has been subject to some ingenious, if strained efforts to make it work, none of which are compelling.

Lines 29–34 – *cultus* and *forma*

Ovid provides three examples to expand upon the themes of *cultus* and *forma*:

(i) Even country women style their *comae* (‘tresses’). Ovid subverts the stereotype of country folk as simple, rough and unsophisticated – cultivated women (*cultae*) can even be found in the wilderness. The imagery of wild countryside is evoked by the reference to Athos, a mountain on the easternmost of the promontories of Chalcidice in the northern Aegean. It represents remoteness, ruggedness (because of its thick forest) and loftiness (reaching a height of 2033 metres). He employs the image elsewhere; cf., for example, *Met.* 2.216–217 and *Ep.* 1.5.22.

(ii) Love of oneself, care of oneself, is a source of delight (*voluptas*), and beauty (*forma*) certainly delights young girls. An evocative word in the Latin erotic vocabulary, *voluptas* is regularly associated with sexual activities or sexuality per se; Ovid uses it at *Am.* 1.10.35 and *Met.* 4.327. Adams (1982: 197–198) associates it with *gaudium* (‘delight’). Again Ovid subverts the norm – one can experience *voluptas* by pleasing oneself – beautification (or *cultus*) is for the delight of the individual here, not for the pleasure of another’s gaze.

(iii) Juno’s bird, the peacock. The peacock wears star-like spots on its tail, the eyes of Argus, placed by Hera after the giant was slain by Hermes; cf. *Met.*

1.722–723 and 15.385. The peacock epitomizes the poet's views on *forma* and *voluptas*: beauty can give pleasure to others (as the peacock's unfurled tail brings to mankind) *and* to oneself (the peacock exults in its own magnificence). The choice of verb here, *superbire*, literally means 'to be haughty' as well as 'to take pride' (here translated as 'exults'). It is a powerful word, regularly with negative connotations, used here to champion *cultus* and its connection to justifiable self-exaltation. On the idea of beauty breeding arrogance, cf. *Am.* 2.17 on Corinna's beauty.

Lines 35–42 – Witchcraft

The previous three examples (*ll.* 29–34) lead to another Ovidian maxim: men are inspired by *amor* – not magic. This in turn introduces a new topic: witchcraft. Like other Augustan poets, Ovid often refers to magic and witches; cf. Tibullus 1.5 and 2.6; Propertius 1.1; Horace *Satire* 1.8 and *Epodes* 5 and 17. He has a poem on the witch / *lena*, Dipsas (*Am.* 1.8) and makes various references to magic throughout his works (cf., for example, *Her.* 12; *Ars* 2.99ff.; *Rem.* 249–290; *Met.* Books 7 and 14). Belief in the efficacy of magic for securing the man or woman of your dreams was widespread throughout the ancient world, leaving behind a substantial archaeological and written record. Ovid does not believe in such practices but the passage nevertheless demonstrates his knowledge of the topic. That magic is something to avoid is stressed by the repetition of *nec* ('not') at *ll.* 37–40, each time occupying emphatic placement as the first word of the line.

At *ll.* 35–36 erotic magic is introduced via the reference to *fortes herbae* ('powerful herbs'). Herbal ingredients were commonplace in magic and their effectiveness was believed to be enhanced if they were procured according to specific instructions; for example, being gathered on a certain calendar day and / or at a particular time. In view of the recipes that follow, the lines on magic may not be an unnecessary poetic flourish but rather a means by which the poet can establish legitimacy for his *medicamina*. Far from magical nonsense with silly and dangerous ingredients, his recipes for feminine beauty, and thus desirability, are sensible, effective and non-lethal. Indicative of the symbiosis between medicine, science, cosmeceuticals and magic in antiquity, Ovid's recipes are to be regarded as discrete from witches' brews.

Several magical practices are mentioned:

- (i) Mixtures of grasses and juices of unspecified ingredients. *gramina* ('grasses', 'herbs' or 'leaves'); *suci* ('juices', 'saps' and also 'potions').
- (ii) A baneful potion. The word for potion is *virus*, which has connotations of something slimy, foul of taste and malodorous; thus, it also designates poison. This particular potion, according to Ovid, is composed of a substance from a mare on heat, which is a reference to the *hippomanes*, a famous aphrodisiac in antiquity. Aristotle defines the substance as a black, viscous compound on the forehead of a newborn foal and also as a secretion from a mare (*History of Animals* 572a–b, 577a). He notes that both types of *hippomanes* were sought by those manufacturing spells. Theocritus references it as a plant that sends horses mad (*Idyll* 2.48–49) and Dioscorides (2.173) also identifies it as a plant (the caper). Clearly Ovid's expression, *amans equa* ('a mare on heat') indicates he understood *hippomanes* to be a mare's sexual secretion (as does Virgil in *Georgics* 3.280–283), while at AA 2.100, Ovid takes *hippomanes* to be the substance from the foal's forehead. Cf. Tupet (1986: 2653–2656); Watson (1993) and above (p. 56).
- (iii) Splitting snakes with Marsian spells. Ovid tells us (AA 2.102) that the Marsi, a formidable tribe from central Italy to the south-east of Rome, were renowned for incantations and magic; he places them in the same company as Medea and Circe. The Marsi were also snake-handlers or snake-charmers. Silius Italicus (*Punica* 8.495–497) writes of the Marsi chanting to snakes, causing them to fall asleep, while Lucilius (*Fragment* 605–606 Warmington) claims the chanting caused the snakes to explode. Further on exploding snakes, cf. Lucian *The Lover of Lies* ll.11–13 and, on the Marsi and this skill, Pliny 28.28. Cf. Horace *Epode* 17.29 where Canidia has induced a headache that afflicts him, which is described as a form of Marsian magic.
- (iv) Sorceresses reversing water flow. In both Greek and Roman belief, witches were thought to have the power to interfere in the natural world; cf. *Met.* 7.198–202. In his arresting passage on Thessalian witches, Lucan (*Civil War* 6.461–484) lists examples of their interferences in nature, including altering water courses.

- (v) Temese in southern Italy had copper mines from which metal cymbals were manufactured – hence Ovid’s Temesaeon bronze. The clanging of cymbals was a form of apotropaic magic to counter witches’ attempts to draw down the moon (cf. *Met.* 7.207–209). The metaphor is a sly, somewhat obtuse one: people can set aside their cymbals without fear as the efforts of apotropaic magic are redundant because witches *cannot* draw down the moon. In other words: magic is hokum.

Ovid refers to the moon as Luna, an ancient Italic divinity, rather than her Greco-Roman embodiment, Artemis / Diana, while the image of the goddess in her chariot is standard in poetry. The premise behind drawing down the moon was associated most commonly with erotic magic; motivated by the witch’s desire to collect the juice that dripped from the lowered moon (cf. Apuleius *Metamorphoses* 1.3). On witches drawing down the moon, cf. Horace *Epode* 5.45–46 and Lucan 6.499–506; for Greek sources, cf. Aristophanes *Clouds* 746–757 and Plato *Gorgias* 513a. Cf. also Watson and Watson (219): ‘the banging of various implements ... was thought to drive off malignant influences associated with the eclipse ... of the moon.’ On the latter, cf. also Tupet (1976: 39–43); Hill (1973). On magic in antiquity, including erotic magic, cf. Winkler (1991); Faraone (1999); Edmonds (2013).

Lines 43–50 – Beauty fades

Ovid advises the *puellae* about inner beauty and the need to nurture one’s character as well as one’s face. At l.43 he instructs them to be conscious of their moral fibre (*mos*) and at l.44 to be mindful of their character (*ingenium*). One cares for oneself, shows respect for oneself, by cultivating the outside as well as the inside, and presenting an image to the world that is as good as it can possibly be. In this sense, *cultus* extends to integrity and grace – good looks and an appealing character make an irresistible combination.

The theme of ageing and its physical effects introduced in l.45 is accentuated by the imagery at l.46: features (*vultus*) that were once pleasing will be ploughed (*arare*) by wrinkles (*rugae*, also at l.48). Warming to his theme, in order to stress the need for inner-cultivation and perhaps as a selling point for the recipes that follow, Ovid notes the emotional pain accompanying an ageing

exterior. Gazing at oneself in a *speculum* ('mirror') will be a source of displeasure and the resultant *dolor* ('grief') at one's ageing reflection will cause even more wrinkles.

On the sorrows of ageing, Ovid follows a long line of Greek and Roman poets. The Homeric epics include epithets such as *stugeron* ('hateful'; *Iliad* 19.336) and *khalepon* ('harsh'; *Iliad* 8.103, 23.623; *Odyssey* 11.196) for old age (cf. Bertman 1989: 159). In the *Homeric Hymn to Aphrodite* (ll.218–238), the goddess tells the story of Eos and Tithonos, unquestionably the most powerful myth pertaining to the hideousness and hopelessness of ageing in the Greco-Roman world. In *Poem* 58, for example, Sappho contemplates the myth as she considers the beauty of youth in contrast to her own old age. Mimnermus, composing earlier, produced some of the most intense lamentations on the isolation, despair and humiliation that accompanies the onset of old age. Such themes, with an emphasis on old women, are treated by later poets and scattered throughout the *Greek Anthology* (for a few examples: 5.21, 5.28, 5.76, 5.103, 5.112, 5.204, 11.67 and 11.69). In the latter sources and the more infamous Latin poems on the same topic (cf. Horace *Epodes* 8 and 12), old age incites intense anxiety and, regularly, repulsion. On ageing in Greek and Roman literature and society, cf. Falkner and de Luce (1989); Falkner (1996); Cokayne (2003); Parkin (2003).

The proem concludes with a final piece of advice (ll.49–50), which essentially constitutes a repetition of the subject matter of the previous six lines. At l.49 Ovid uses one of the strongest value terms in the Latin vocabulary, *probitas* ('probity', 'moral uprightness', 'rectitude'). According to Ovid, *probitas* endures and ultimately nurtures *amor*. A frequent word in Ovid's exile poetry, *probitas* is used especially in connection with his own wife and is a term applied to the exemplary wife per se (though it is also used of men). Johnson (1997: 412) observes that *probitas* appears only twice in the pre-exile works 'where it is diametrically opposed to beauty'; one is the passage from the *Med.* and the other is Helen's words to Paris in the *Heroides* (17.173–174):

De facie metuit, vitae confidit, et illum
securum probitas, forma timere facit.

As for my face [*facies*] it frightens him, he is trusting of my ways, and
my probity [*probitas*] makes him secure, my beauty [*forma*] scares him.

In the exile poems, *probitas* appears in relation to Ovid's wife:

Epistle 3.1.93–94:

Nota tua est probitas testataque tempus in omne;
sit virtus etiam non probitate minor.

Your probity [*probitas*] is known and proven for all time;
let your virtue [*virtus*] be no less than your probity [*probitas*].

Tristia 5.14.21–28:

Nam tua, dum stetimus, turpi sine crimine mansit,
et tantum probitas inreprehensa fuit.
Area de nostra nunc est tibi facta ruina;
conspicuum virtus hic tua ponat opus.
Esse bonam facile est, ubi quod vetet esse remotum est,
et nihil officio nupta quod obstet habet.
Cum deus intonuit non se subducere nimbo,
id demum est pietas, id socialis amor.

For your true probity [*probitas*], while I stood strong,
remained free from ugly accusation and was above reproach.
Now a space has been created for you on account of our ruin;
here let your virtue [*virtus*] set down a visible structure.
It is easy to be good, when what forbids it is remote,
and a wife [*nupta*] has nothing to get in the way of her duties.
Not to avoid the storm when a god thunders,
that alone is true piety [*pietas*], that is marital love [*socialis amor*].

Lines 51–52 – The recipes, an introduction

The first recipe is introduced with a repetition of the opening couplet: the imperative *discite* ('learn') of l.1 reappears at l.51 as does the promise of beauty. The advice that introduces the first recipe concerns the right time to apply it: after sleep has released *teneri artus* ('tender limbs'), the application will ensure that the face of the *puella* will shine radiantly (*candida*). The modern tone of the couplet is noted by Green (1979: 282): 'His first recipe . . . is for a face pack guaranteed to produce a brighter complexion – much like

modern advertising for products guaranteed to give women a brighter, fresher complexion.’

Both *tenera* and *candida* are words used of the elegiac *puella*; for Ovid’s employment of the terms, cf., for example: Corinna (unnamed) in *Am.* 3.3.25 is *tenera*; in *Her.* 15.216, Cupid has hands described as *teneri* and at *AA* 1.7, Amor is, overall, *tener*; Ovid’s verse in *AA* 2.273 is *tener* (cf., also *Am.* 3.8.2); Corinna at *Am.* 1.5.10 has a neck that is *candida* (‘radiant’; a reference to Catullus 68.70, in which Lesbia is described as *candida diva* – ‘radiant goddess’); Corinna is *candida* at *Am.* 3.3.5; Lampetia likewise shines at *Met.* 2.349, as does Penelope at *Am.* 2.18.29.

Lines 53–68 – Recipe 1

Ingredients:

23 oz (654 g) of Libyan barley with husks and coverings removed

23 oz (654 g) of bitter vetch

10 eggs

2 oz (55 g) of hartshorn

12 narcissus bulbs with the rind removed

2 oz (55 g) of gum

2 oz (55 g) of Tuscan seed

17 oz (491 g) of honey

Method:

Step i: Soak the vetch in the eggs

Step ii: Add the barley

Step iii: Dry the ingredients in gusty breezes

Step iv: Have a slow she-ass crush the dry ingredients on a millstone

Step v: Add the narcissus bulbs and hartshorn

Step vi: Sift the mixture

Step vii: Pound the narcissus bulbs on clean marble and add

Step viii: Add the gum and Tuscan seed

Step ix: Add honey

(i) Barley (*hordeum*); cf. also *l.*95; Fig. 7. Green (1979: 383) notes that modern creams do not include barley, but some contain oatmeal or oat-flour that

comes from the same family (*Poaceae*). Oat-flour has long been used to treat skin disorders and improve the complexion and the softness of the skin. The anti-inflammatory and anti-pruritic effects of oat components were recognized in antiquity, and oat-based lotions are still used to treat sores and other inflammatory skin conditions as well as various causes of pruritus, including burns, bites and sunburn. Certain phenols in oats also protect the skin from free radical damage and oat-based products have been found to facilitate skin hydration. For a discussion of modern uses and scientific data, cf. Makdisi, Kutner and Friedman (2014).

In Rome barley was incorporated into a variety of remedies, both medicinal and cosmetic, and was prescribed for topical application as well as ingestion. Pliny cites numerous recipes including barley, especially *polenta* (pearl-barley, that is, barley with its hull and bran removed); cf., for example, his face-pack at 20.20:

Silvestre rapum in arvis maxime nascitur: fruticosum, semine candido, duplo maiore quam papaver. Hoc ad levigandam cutem in facie totoque corpore utuntur mixta farina pari mensura ervi, hordei et tritici et lupini, radix ad omnia inutilis.

The wild turnip grows best in arable fields: bushy, with a white seed, twice the size of the poppy. Used to smooth the skin on the face or the entire body it is mixed with equal parts of the meal of bitter vetch, barley and wheat and lupins, the root being useless for anything.

Cf. also, Pliny 20.26 (the pounded stalks of white lettuce mixed with pearl-barley and applied with cold water to soothe cramps and sprains; the stalks, when mixed with pearl-barley and wine, assist with the alleviation of pimples); 20.81 (a liniment made with pounded cabbage and other ingredients, including barley flour to medicate gout); 21.129 (narcissus root, honey and pearl-barley mixed with oil to heal bruises and wounds). Celsus lists various uses of barley; cf. for example, pearl-barley as an enema (2.12) and as a poultice for drawing out infections (2.33). Cf. also Winter (2009: 98) on the continuation of the use of pearl-barley, particularly by Chinese herbalists. The ingredient is used again in the fifth recipe (1.95).

(ii) Bitter vetch (*ervum*) is a species of the genus *Vicia*; cf. Fig. 8. A member of the legume family (*Fabaceae*), vetch is one of the oldest crops in the ancient

Fig. 7 Barley (*Hordeum vulgare*).

Fig. 8 Bitter vetch (*Ervum ervilia* [sic]).

Mediterranean; its seeds resemble red lentils and, as its name suggests, it is unpleasant to taste. According to Winter (2009: 386), the ingredient was added to cosmetic creams as a thickening agent; it is also an effective emollient. Pliny cites its use in medicinal and beautification recipes; on the latter, cf. 20.20 (p. 61); cf. also 22.151 for its remarkably widespread applications (including healing bites, removing pimples, blemishes, boils and chilblains, and relieving pruritus). Cf. also Celsus 2.33 on bitter vetch in a poultice for drawing out infections; 5.5 and 5.16 as a cleanser.

(iii) Egg (*ovum*) is a common, all-purpose ingredient in antiquity and is still included in modern, home-made facial treatments. The purpose and benefits of eggs in beauty treatments are well known, for example: for tightening the skin, thus softening wrinkles (egg white); for stimulating circulation, thus enhancing glow (egg white); adding moisture (yolk). In modern pharmaceutical and cosmetic industries, eggs are widely used; in relation to cosmetic creams, the lipid (oils, fats and waxes) content of the yolk is recognized for its moisturizing quality as well as its emulsifying properties; cf. Laca, Paredes and Díaz (2012). Cf. also Galen (14.422–423 Kühn 1827) who has a facial recipe for cleansing and toning that includes egg white.

(iv) Hartshorn (*cornu cervinum*) was originally obtained by distilling the shavings of the antlers (sometimes also the hoofs) of a stag. When crystallized, the substance becomes ammonium carbonate, an ammonium salt, and an early version of baking powder. Today, the powder is industrially produced by heating ammonium chloride (Ovid's Ammoniac salt; cf. p. 78) or ammonium sulphate with calcium carbonate. Hartshorn was used in healing as well as beautification products. Green (1979: 384) suggests that hartshorn was most likely burned, the ash containing 'quicklime (calcium oxide), with phosphates and carbonates, including ammonium carbonate'; cf. Pliny 28.178 (pp. 117–118) and 28.187. Calcium oxide is still used today in products that cleanse the skin (lifting dirt from pores and stimulating circulation for a bright complexion) and treat hair (for straightening and waving, and also in some shampoos). Cf. also Pliny 28.233 on the use of hartshorn in the relief of pruritus and 28.241 for cleaning sores; Celsus 3.20 on burning hartshorn to cure lethargy and insomnia.

Note that the ingredients are to be the first antlers to fall from a stag. These instructions show the connection between cosmeceuticals, some medical traditions and, most likely, magic in the form of homeopathy. As the recipe is

for improving the skin, the specification of the first antlers suggests the concept of *similia similibus curantur* ('like cures like'); namely, to achieve a youthful complexion, ingredients need to be 'youthful'. On homeopathy in antiquity, particularly in medicine, cf. Shapiro and Shapiro (1997).

(v) Narcissus bulb (*narcissi bulbosus*); cf. Fig. 9. The preparation of the narcissus bulb for lotions, particularly ones targeting pimples, sores and other causes of skin discomfort, has a long history throughout antiquity, continuing to the present day. Celsus (5.6) includes the bulb in an extensive list of erodents (including myrrh, frankincense and uncooked honey) and also lists it as an emollient (5.15). Pliny (21.129) discusses the use of narcissus: when mixed with honey, it helps to heal wounds and burns; the latter mix, combined with daniel, medicates superficial abscesses. Dioscorides (4.158) lists several uses: with honey it heals burns, sores around tendons, ankle sprains and joint pain; mixed with nettle seed and vinegar, it removes freckles and white leprosy. Some modern body lotions include the liquid extract from the bulb of *Narcissus tazetta* to assist in preserving moisture content.

To obtain the narcissus gum, Ovid specifies that it must be pounded on marble that is 'pure' in respect of its state of cleanliness; cf. Horace *Epistle* 1.2.54 where he states that a jar must be clean otherwise the contents become sour. Leary (1988a: 25) and Saiko (2005: 205–206) suggest that the marble is most likely a mortar and pestle. Saiko further suggests that the purity to which Ovid refers may indicate a general sense of cleanliness – not only in regard to equipment – but also ingredients; that is, everything needs to be cleaned so that impurities do not get into the preparation process.

(vi) Gum (*gummi = cummi*). Ovid omits details as to what type of gum to use, although it may have been gum arabic (cf. Saiko 2005: 206), imported from the Near East and North Africa, or gum tragacanth from the shrub goats-thorn in Greece and Asia Minor (cf. Dirckx 1980: 330). Green (1979: 389) suggests that gum may have given the mixture an astringent quality and cites Pliny 24.106 (who writes that gums improve complexion). Gum arabic is used as an emulsifier and dispersing agent in modern products, including moisturizers, shampoos, wash gels, soaps and mascara.

(vii) Tuscan seed (*semen Tuscum*). Most likely *Triticum spelta*, a variety of common wheat, native to the Mediterranean, including Etruria, and one of the oldest domesticated cereal. Related to wheat (*Triticum aestivum*), from which

Fig. 9 Narcissus (*Flora Parisiensis*).

is extracted wheat germ oil (containing lecithin and fatty acids), known to have emollient properties and for this reason used in cosmetics, the oil of *Triticum spelta* is used in various body lotions, facial creams and bath products; cf. above p. 61 for Pliny's inclusion of *Triticum* in a face-pack.

(viii) Honey (*mel*). An age-old beauty product, particularly as an emulsifier, honey is used in numerous recipes for both healing and beautification. Attic honey was regarded as the best, with that from Mt Hymettus being especially prized as its taste was enhanced by the thyme on which the bees fed. Honey is also an antibacterial: Theophrastus in *Enquiry into Plants* observes that mixtures including honey are effective in the healing of wounds and also sores on the head (9.9), tumours (9.11) and burns (9.19). Celsus (5.16) recommends honey as a skin cleanser, suggesting that if mixed with an ingredient such as bitter vetch it is more effective. Cf. Pliny 16.71 on a mixture including honey for the treatment of sore eyes; 18.61 on wild poppy and honey for throat diseases; 20.4 with wild cucumber for extreme tonsillitis causing abscesses on the throat. For beautification of the skin, cf. Pliny 20.23 on a mixture of garlic and honey to improve the ill-effects of liver-spots; 30.10 on a mixture of lanolin and Corsican honey to remove spots on the face and also a mixture of rose oil and honey on wool to remove dead skin cells on the face (that is, as an exfoliate for a brighter complexion). Saiko (2005: 206) mentions the practicality of including honey because of its spreadability. Cf. Cilliers and Retief (2008); Burlando and Cornara (2013); Majno (1975: 117–118).

At ll.67–68, Ovid promises that this *medicamen* ('treatment') will result in a *vultus* ('face') that will gleam more smoothly than a mirror, implying a symbiosis between woman and mirror. Additionally, the mirror, a key object in a woman's toilette, is, like the finished product of the adornment it assists, an object of beauty. The woman will eventually put down the mirror and end her self-reflexive gaze and, upon leaving her boudoir, will 'see' herself in the 'mirror' of others as they respond to her gleaming face. On the mirror in the *Med.*, cf. Rimell (2006: 178 and 194); cf. also Figs 3 and 4.

Lines 69–76 – Recipe 2

Ingredients:

- 69 oz (1962 g) roasted lupin-seeds
- 69 oz (1962 g) fried beans
- 0.3 oz (9 g) white lead
- 0.3 oz (9 g) red natron scum
- 0.3 oz (9 g) iris from Illyrica

Method:

Step i: Roast the lupin-seeds

Step ii: Fry the beans

Step iii: Refine the ingredients on a rough millstone

Step iv: Combine, in equal amounts, white lead, red natron scum and iris

Step v: Give the above ingredients to strong-armed young men to be pounded

Step vi: Combine the ground lupins, ground beans and 1 oz (27 g) of the pounded mixture

(i) Lupin-seeds (*lupinus*); cf. Fig. 10. The lupin is a legume of the *Fabaceae* family. It is likely that Ovid meant for the seeds to be used as they were a common commodity derived from the plant. Dioscorides (2.109) recommends lupin meal as a skin cleanser and medicant for spots; when boiled with rain water, the thickened paste cleanses the face. Celsus (5.28) lists lupin meal as an ingredient to medicate scabies and Pliny provides various medical poultices and cleansers that include lupins (22.154–157; 32.87). Lupin oil, extracted from the seeds, is contained in some modern moisturizers and is promoted by some companies as possessing anti-ageing properties because it stimulates the production of collagen.

That the lupin-seeds must be pale may be an example of signatures (a plant or other ingredient has characteristics of its intended application). In this context, as Rimell (2006: 198) has noted: ‘Qualities belonging to ingredients are to be transferred to the female face: thus lupin seeds . . . are pale, like the girl’s desired complexion, just like the white lead combined with the blush of red nitre in line 73.’

(ii) Beans (*fabae*). Ovid uses *faba*, possibly the broad bean, which is in fact from the pea family. The *faba* was a popular ingredient in the Roman diet, with an entire section dedicated to it in Apicius’s *The Art of Cooking* (5.4). The broad bean is still used in facial and body creams because of its high quality, nourishing oil. The beans may have been included to make the skin look ‘plump’ and thereby healthy.

(iii) White lead (*cerussa*). When one thinks about ancient cosmetics, lead is something that often comes to mind. White lead was used by painters as well as cosmeticians; it was also medicinal and, when ingested or applied topically in large quantities, poisonous. The dangers of lead were known to Pliny (34.167;

Fig. 10 White lupin (*Lupinus albus*).

34.175), Vitruvius (*On Architecture* 8.6) and Dioscorides (5.88). For cosmeceutical and cosmetic purposes, white lead was manufactured in antiquity by pouring vinegar over lead shavings to dissolve them. The mixture was dried, ground and made into small cakes that were sold commercially (Olson 2009: 295). It was usually applied as a foundation after cleansing and

moisturizing, although in this recipe it is used as an emulsifier; cf. Martial 1.72, 2.41.11–12 and 7.25 on references to white lead as a foundation. Cf. Shear (1936), who discusses cosmetic jars containing traces of *psimythion* (lead carbonate), which had been deposited in the graves of Greek women and girls of the fifth and fourth centuries BC.

(iv) Ruddy natron scum (*nitri spuma rubentis*). Natron is a mineral predominately comprised of sodium carbonate decahydrate (hydrated soda ash or soda crystals) that occurs naturally in saline river beds. While its colour is white, it may be described here as ruddy because of the discolouring effects of iron bacteria in the water. In Egypt, natron was harvested from dry lake beds and used in a variety of products from medicines, insecticides and as a drying agent in the mummification process. As it softens water while removing dirt and grease, hydrated soda scum makes an effective skin cleanser.

(v) Illyrian iris (*Iris illyrica*). Ovid does not mention the part of the plant to be used, although it is almost certainly orris root. Dioscorides specifies that the root is employed regularly; cf. 1.1 where he provides a description of the preparation of the roots, which are cut, dried in a shady spot and stored by being hung from linen thread. He also specifies that the best plants come from Illyria as well as Macedonia, listing a variety of medicinal applications, including a mixture of iris and white hellebore to minimise freckles and heal sunburn. Celsus (5.15) recommends iris and honey for a skin cleanser and Pliny (21.143) discusses uses for the red iris, both as an ingestible substance, as well as an ingredient for topical mixtures for sores, abscesses, corns and warts. If the bulb is intended for use here, it would provide a cleansing effect, which, combined with the roasted lupin-seeds (adding a gentle exfoliant), would ensure a thorough yet gentle cleanser overall. If the iris petals are also incorporated, they would scent the cream with the perfume usually defined as the scent of ‘sweet violet’ or ‘essence of violet’ (cf. Green 1979: 386n45).

At l.75, the recipe specifies that the white lead, ruddy natron scum and iris are to be pounded (*subigere*) by the strong (*validi*) arms of young men (*iuvenes*), recalling l.64 and the instructions to grind (*terere*) the narcissus bulbs with a ‘vigorous right-hand’. Watson (2001: 459) rightly observes that the youths mentioned are slaves. *subigere* has agricultural connotations of ploughing or cultivating, as well as kneading. As Adams (1982: 155) notes, the verb is also

implicitly sexual, designating ‘the active role in homosexual or heterosexual intercourse, in which sense it was probably established in ordinary speech’. Adams (Ibid.) cites the use of the verb in a bawdy military song quoted by Suetonius (*Caesar* 49.4); for further discussion, cf. Adams (1982: 155–156). *terere*, translated at l.64 as ‘grind’, also has an agricultural meaning, such as rubbing grain from ears by thrashing or treading. According to Adams (Ibid. 183), in certain contexts, *terere* has various sexual implications related to acts of rubbing and stimulating, including masturbation. However, in the line of the *Med.*, while there is clearly an overtly sexual implication due to the imagery of the young men with their muscular arms pounding away, the word *terere* also means to cleanse or beautify by pounding something till it is smooth or shiny. Ovid’s brawny youths are envisaged as assisting in the woman’s beautification process by pounding her (ingredients).

As recipes one and two produce substantial quantities, the mixtures would have been stored in either one large container and portioned into smaller vessels as required, or distributed into several small containers. In Fig. 1 an example of a personal canister is represented. Measuring 6 cm in diameter and 5.2 cm in height and dated to the mid-second century AD, the canister was discovered in an archaeological site in London. Scientific tests conducted on the contents concluded that the substance was made from animal fat and the starch of plant roots or grains. The white cream was described as ‘slightly granular’ with a ‘pleasant texture when rubbed into the skin’ (Evershed et al 2004: 35). Scientists also recorded that while the cream felt ‘greasy’ on initial contact, ‘this was quickly overtaken by the smooth, powdery texture created by the starch.’ (Ibid.).

Lines 77–82 – Recipe 3

Ingredients:

0.5 oz (14 g) of *alcyonea*

Attic honey

Method:

Step i: Mix the ingredients

Step ii: Apply to the face (if there are spots) and / or to the body

At ll.77–78, Ovid refers to *medicamina* (‘treatments’) sourced from the nest of birds, which are called *alcyonea*. Combined with Attic honey, the paste removes

spots; cf. Galen (12.421 Kühn 1826) for a recipe including heated *alcyonea*, honey and a cereal paste for cleansing (also 14.536 Kühn 1827).

The exact nature of *alcyonea* has, at times, proved to be a scholarly conundrum, which has not been assisted by the accounts of ancient authors. Aristotle (*History of Animals* 616a) provides a vague description, associating it generally with all that comprises the light red nest of kingfishers. Hippocrates (*Diseases of Women* 1.106) recommends it be combined with wine for an effective depilation lotion that leaves the skin with a red tinge and looking healthy, but he does not define the substance. Pliny (32.86–87) lists four categories:

Fit in mari alcyoneum appellatum, e nidis, ut aliqui existumant, alcyonum et ceycum, ut alii, sordibus spumarum crassescens, alii e limo vel quadam maris languine. Quattuor eius genera: cinereum, spissum, odoris asperi; alterum molle, lenius odore et fere algae; tertium candidioris vermiculi; quartum pumicosius spongeae putri simile. Paene purpureum quod aptimum; hoc et Milesium vocatur, quo candidius autem, hoc minus probabile est. Vis eorum ut exulcerent, purgent. Usus tostis et sine oleo. Mire lepras lichenas lentigines tollunt cum lupino et sulphuris duobus obolis. Alcyoneo utuntur et ad oculorum cicatrices.

Alcyoneum is found in the sea, from the nests of the alcyon and the ceyx, as some suggest; from the refuse from the congealing of sea-foam, as others suggest; from the slime or, so to speak, ‘fluff’ of the sea, as others suggest. There are four kinds of it: similar to ashes, dense, of a pungent smell; another soft, milder in smell and like seaweed; the third like a whitish worm; the fourth like pumice, resembling rotting sponge. The best is almost purple; this is also called Milesian, while the whiter it is, the less valuable. Their property is to ulcerate and to cleanse when used. It is dried and applied without oil. With lupins and two *oboli* of sulphur it will miraculously remove leprous sores, lumps and freckles. *Alcyoneum* is also used for scars on the eyes.

Dioscorides (5.118) lists five categories:

τοῦ δὲ ἀλκυονίου πέντε γνωστέον εἶδη ὑπάρχειν· τὸ μὲν γὰρ πυκνὸν τέ ἐστι καὶ τῷ ῥυθμῷ σπογγώδες καὶ βαρὺ, ἔτι δὲ βρωμῶδες καὶ ἰχθύος ὄζον, ὃ δὴ πλεῖστον ἐπὶ τῶν ἡρίωνων εὐρίσκεται. τὸ δὲ ἐξῆς κατὰ μὲν τὸ σχῆμα περυγίω ὀφθαλμικῷ ἢ σπόγγῳ ἔοικε, κοῦφον δὲ ἐστὶ καὶ πολύκενον καὶ φυκῶδη ἀποφορὰν ἔχον. τὸ δὲ τρίτον σκωληκοειδὲς ὑπάρχει τῷ τύπῳ, καὶ τῇ χροᾷ

ἐμπόρφυρον, ὃ τινες Μιλήσιον καλοῦσι. τὸ τέταρτον δὲ ἐρίοις οἰσυπηροῖς ὅμοιον, πολύκενον, κοῦφον. τὸ δὲ πέμπτον ἔοικε μὲν κατὰ τὸ σχῆμα μύκητι, ἄνοσμον δὲ ἔστι καὶ τραχὺ ἔνδοθεν, κισήρει κατὰ τι ἑοικός, ἔξωθεν δὲ λεῖον, δριμύ, <ὅ>; πλείστον ἐν τῇ Προποντίδι κατὰ τὴν καλουμένην Βέσβικον νῆσον γεννᾶται, ὃ ἐπιχωρίως ἀλὸς ἄχνην καλοῦσι. τούτων τὸ μὲν πρῶτον καὶ δεῦτερον εἰς σμήγματα παραλαμβάνεται γυναικῶν, καὶ πρὸς φακοὺς, λειχηνάς τε καὶ λέπρας καὶ ἀλφούς καὶ μελανίας καὶ σπίλους τοὺς ἐπὶ τοῦ προσώπου καὶ τοῦ λοιποῦ σώματος. τὸ δὲ τρίτον εὐθετεῖ πρὸς δυσουροῦντας καὶ ἀμώδη συλλέγοντας ἐν τῇ κύστει νεφριτικούς, πρὸς ὕδρωπας, σπλήνας. καὲν δὲ καὶ καταχρισθὲν σὺν οἴνῳ ἀλωπεκίας θεραπεύει. τὸ δὲ ὕστατον ὀδόντας λευκαίνειν δύναται· παραλαμβάνεται δὲ καὶ εἰς ἄλλα σμήγματα καὶ ψίλωθρα μισγόμενον ἀλσί. καῦσαι δὲ βουλόμενός τι τούτων εἰς ὦμην χύτραν ἔμβαλε καὶ περιελείψας τὸ στόμα αὐτῆς πηλῷ δὸς εἰς κάμινον· ὅταν δὲ ὀπτηθῇ ὁ κέραμος αὐτῆς, ἀνελόμενος ἀπόθου καὶ χρῶ. πλύνεται δὲ ὡς ἡ καδμεία.

One must know, in fact, there are five types of *alcyoneum*. One is thick, sponge-like in shape and dense; it also stinks, smelling of fish; it is found in the largest quantities on the seashore. The next is similar in shape to a membrane from the eye's inner-corner or a sponge; it is light and porous and emits a seaweed-like smell. The third is in the shape of a worm, in fact, and coloured like red dye, which some call Milesian. The fourth is like greasy wool, very porous and light. The fifth is like a mushroom in shape; it is without smell, jagged inside, like pumice, but on the outside it is smooth and sharp; much of it is to be found in Propontis around the island called Besbicos, where the locals call it sea-foam. Of these, the first and the second are used as cleansers for women, and for spots on the body, lichen-like eruptions on the skin, leprosies, dull-white leprosies, black spots, blemishes on the face and the rest of the body. The third is suitable for those with difficult urination and for those with kidney disease who collect gravelly substances in their bladders, for those with fluid retention, and for the spleen. Burned and applied with wine, it treats bald spots. The last has the capacity to whiten teeth and is also used for other cleansers and depilatories when mixed with salt. If you wish to burn any of this, place it into an unbaked clay pot and, having luted the mouth of the pot with clay, put it into an oven. When it is heated; remove it, store and use. It is washed like calamine.

Both Pliny and Dioscorides describe the substance as coming from, or as associated with, the sea. Both list categories that overlap, indicative of a

common source, most likely Sextius Niger (Scarborough 2008). Despite ancient (and some modern) uncertainties, *alcyonea* are in fact various types of soft corals (also known as ‘bastard’ corals or sponges) belonging to the *Alcyoniidae* family; cf. the entry on ‘alkuoneion’ in Keyser and Irby-Massie (2009). Owing to the plentiful number of *genera* and species, which includes different shapes, sizes, textures and chemical compositions, scholars such as Pliny and Dioscorides were correct in listing the various ‘types’. The use of soft corals in pharmaceuticals and cosmeceuticals is increasing in line with research that has proven, for example, antibacterial and anti-inflammatory properties of various species. The ancients were aware of the cleansing qualities of *alcyonea* (cf. also the *Greek Medical Papyri*, cf. Hanson (2009) on the illustrated ‘Herbal’ from Tebtunis). Pliny mentions that the product is subject to a drying process and Dioscorides notes that it could be heated and then stored for future use (the incineration process producing ammonium carbonate; cf. above p. 64 on hartshorn).

Ovid’s interpretation comes from his familiarity with myths and words connected with the kingfisher, which blurs the meaning of the substance. For example, the meaning of the word *alkuōn* in Greek is ‘kingfisher’ and *alcyonea* in Latin etymologizes its connection with Alcyone. The latter was the daughter of Aeolus (god of the winds) and either Enarete (a mortal) or Aegiale (daughter of Helios), and the wife of Ceyx. Alcyone’s story is told in *Met.* 11.410–748: she and her husband arrogantly compared themselves to Juno and Jupiter, respectively, and were punished; Ceyx was drowned in a storm, Alcyone leapt into the sea after him and both were transformed into kingfishers. During winter each year, Aeolus calmed the seas for seven days so Alcyone could make her nest and lay her eggs, hence the phrase ‘halcyon days’. Such intertwining of mythology and etymology, with the resultant confusions, has clearly led to Ovid’s location of the substance as coming from the kingfisher’s nest.

Lines 83–90 – Recipe 4

At *ll.* 83–84 Ovid notes the use of incense in the veneration of gods and angry divine forces, which, as Rosati (1985: 78) comments, sets up an elegant formula of transition to the recipe that follows (*ll.* 85ff.). On the use of incense to worship, thank and placate the gods and other divine forces, cf. Scheid (2007);

cf. also Potter (2002) on the use of scent in Rome. Noteworthy also is Ovid's promise of incense to thank the gods if they heed his prayers and save Corinna, suffering from the aftermath of an abortion at *Am.* 2.13.24.

Ingredients:

4 oz (109 g) frankincense

4 oz (109 g) natron

$\frac{3}{4}$ cube of gum

1 small cube of myrrh

Honey

Method:

Step i: Mix incense with natron

Step ii: Divide the mixture into three exact weighted measures

Step iii: Add the stripped gum less a quarter with myrrh

Step iv: Blend the mixture and sift

Step v: Press the powder together with an infusion of honey

(i) Frankincense (*tus*). In most Latin sources it is difficult to distinguish between incense per se and frankincense as the word most often used for both is *tus* and usually designates frankincense. Frankincense, a gum in the form of large 'tears' from the *Boswellia sacra* tree, was one of the most prized luxury items in antiquity. Pliny (12.51–65) mentions it originated from, and its trade once dominated by, the Minaei (tribes from modern-day Yemen in south-west Arabia). At 12.63 he discusses the changes to the regional domination of the trade in frankincense with the collapse of the Minaei and describes the trade routes and various bureaucratic and financial aspects of importing the highly prized product from Arabia. For an excellent overview of the Arabian spice trade in antiquity, cf. Ben-Yehoshua et al (2012: 10–19).

Frankincense has long been recognized as having 'antibacterial, antibiotic, antifungal, and antiseptic properties ... The *Boswellia* resin is nontoxic to humans and can be applied externally, in combination with other products or alone.' (Ben-Yehoshua et al 2012: 34). In addition to its various uses in ancient and modern medicines, including holistic therapies, the *Boswellia* resin (in powered form) has been used in skin treatments and beautification therapies for thousands of years, treating 'signs of aging, such as wrinkles, skin sagging,

dark spots, skin infections, skin irritation, cuts, scarring, acne, cold sores, chapped lips, and varicose veins' (Ibid. 37). Theophrastus (*Enquiry into Plants* 9.11) recommends frankincense mixtures for sores. Celsus recommends frankincense mixtures for cleansing the skin (5.5) and also for effective emollients (5.17). Dioscorides (1.68) cites a plethora of ailments (wounds, ulcerated cavities, warts, eruptions on the face) treated with frankincense recipes and prescribes a mixture of frankincense and soda for a skin cleanser and dandruff remedy; cf. also Miller and Morris (1988: 78–80, 298–304) and, especially, Majno (1975: 207–219).

(ii) Natron (*natrum*), recalling *nitri spuma rubentis* of l.73, is identified as sodium carbonate. Rosati (1985: 79) suggests that the idea behind this line, with the use of 'natron' and the verb *radere* ('to scrape', 'to shave', 'to smooth'), suggests a process that soothes the skin while thoroughly cleansing it. For comment on *radere* and the alternative manuscript reading, cf. p. 138.

(iii) Gum (*gummi* = *cummi*); cf. above p. 65.

(iv) Myrrh (*myrra*), as observed by Riddle (1997: 51), 'was known to Greek mythology before it appeared in Greek medical records' and Ovid includes the aetiology of myrrh in *Met.* 10.298–502. Like many of the tales in the *Metamorphoses*, this one is full of taboo and dire punishments: Myrrha, the daughter of King Cinyras of Assyria, lusted after her father (Ovid blames the Furies) and desires to make love to him. Aided by her nurse, she eventually finds a way to seduce Cinyras in the darkness of night, and for several days, in anonymity, she visits her father and inevitably conceives a child. On Cinyras's discovery of her identity, Myrrha is forced to flee. Tired, heavily pregnant and having walked for months through Arabia, she pleads with the gods to release her, which they do, transforming her into the myrrh tree (*Commiphora myrrha*) while her unborn son, born from bark and foliage, is Adonis. The sap from the tree, myrrh, is known as Myrrha's tears.

Like frankincense, myrrh is a fragrant gum from southern Arabia. In the story, Myrrha walks through the spice regions of Arabia, including the southwest, famous for its frankincense. Like the story, the species *Commiphora myrrha* produces myrrh in the shape of tears. In antiquity, through to modernity, myrrh has played a role in healing; the resin possessing anti-inflammatory and antibacterial properties (Ben-Yehoshua et al 2012: 46). Celsus (5.6) lists myrrh as an erodent, indicating that it could be used as an

exfoliant as well as a cleanser to remove dead skin cells and more serious facial scurf. Cf. also, Pliny (24.154) on myrrh used to treat sores on the head and face. Dioscorides (1.64) discusses the many uses of myrrh, among them its inclusion in mixtures for facial eruptions and hair loss. In some modern cosmetics, myrrh is used to treat acne and reduce wrinkles. Further on myrrh, cf. Miller and Morris (1988: 82–83, 304–305); Majno (1975: 217–218).

(v) Honey (*mel*). The healing and beautification properties of honey have been discussed above; here honey is used as an emulsifier as in recipes one and two. Ovid mentions a honey infusion (the ingredients are covered with honey and allowed to blend). Such infusions can be with cold or hot honey; cold infusions should, ideally, be left to blend for around two weeks, while hot infusions with warmed honey can be used within a much shorter period of time.

Lines 91–98 – Recipe 5

Ingredients:

0.2 oz (6 g) fennel

0.4 oz (10 g) myrrh

1 handful of dried rose petals

Frankincense

Ammoniac salt

Barley juice

Method:

Step i: Add fennel to the myrrh

Step ii: Add dried rose petals with some salt and weigh

Step iii: Weigh the frankincense to equal the rose petals and salt

Step iv: Combine the ingredients

Step v: Infuse the ingredients in barley juice

Some ingredients have already been discussed: myrrh (pp. 76–77), frankincense (pp. 75–76) and barley (pp. 60–61), as well as the infusion process (above). Noteworthy, however, is the inclusion of the adjective *masculum* to describe the frankincense as ‘male’ at l.94. This appellation appears to have originated because of the apparent scrotum-like shape of some

forms of the gum that marked it as the finest quality. Further on 'male' and 'female' frankincense, cf. Theophrastus *Enquiry into Plants* 9.2; Pliny 12.61; Dioscorides 1.68.

The remaining ingredients are as follows:

(i) Fennel (*marathus*); cf. Fig. 11. Ovid uses *marathus* from *marathon* rather than *ferula* (the common word for fennel), *Marathōn* (Marathon) being so-named because it was overgrown with fennel. This herb has an extensive history in the Mediterranean, as testified by its inclusion in Linear B (Tablet My 105), possibly as part of a merchant's list; cf. Howe (1958). Pliny mentions it as an ingredient in medical treatments; cf., for example, in a recipe to alleviate oedema or fluid retention (20.43) and in a mixture to relieve joint inflammation (20.195). Dioscorides (3.70) mentions the application of fennel to treat snake and dog bites. All of the plant is useable, although Ovid does not specify a particular part (perhaps the leaf or the seeds as both are still used today in health infusions, including barley water infusions). In modern beauty products it is used primarily as a cleanser (with astringent qualities) and also as an emollient to soften and moisturize the skin.

(ii) Rose (*rosa*). Celsus (5.15) mentions rose petals as an emollient and Pliny (23.94) lists a variety of rose-based remedies (cf., for example, 22.188, 201, 246) as well as the use of rose oil in black hair dye (27.53) and perfume (13.9). Like superior frankincense, rose petals were also a luxury item, particularly in winter, although they were sourced within Italy (cf. *Georgics* 4.119). Rose petals, along with olive oil, beeswax and water constituted Galen's famous cold cream, *ceratum refrigerans Galeni*; a water-in-oil emulsion that continues to be produced in improved formulae. On the measurement of a 'handful', it appears that Ovid is using 'recipe language'; cf. Nicander, who includes 'a handful of fresh berries' in one of his snake-averting salves (*Theriaca* 94) and 'a handful of gypsum' in a draught to alleviate poison (*Alexipharmaca* 43).

(iii) Ammoniac salt is named after the salt obtained near the oracular shrine of Ammon in the Siwah desert. Some suggest that the mineral came from camel dung (and / or urine), which has a high salt content. The excessively dry nature of the dung meant that it could be collected easily and used immediately for fire with the resultant white crystalline deposit a source of ammonium chloride; cf. Majno (1975: 139, 487n282) who discusses the various theories behind its origins. It is likely that Ovid is referring to a common form of rock

Fig. 11 Fennel (*Foeniculum vulgare*).

salt given the 'Egyptian' label for prestige purposes because it resembled the salt obtained from the shrine. Rock salt is common around igneous formations, particularly active volcanoes such as Mt Etna and Mt Vesuvius, occurring as a white, crusty layer on the volcanic fumarole. Ammonium chloride is highly soluble in water, forming a solution that is mildly acidic and thus excellent as a cleanser and exfoliant for skin (cf. p. 64 for the same beautification effects as hartshorn).

Rosati (1985: 80) states that it is impossible to tell from the recipe whether Ovid means that the frankincense should equal the combined weight of the rose petals and the salt, or whether the salt and frankincense should each equal the weight of the petals. It seems most sensible to interpret the recipe as indicating the former in view of the excessively light weight of petals.

(iv) Barley (*hordeum*). The barley is steeped in water to make barley water, which will bind the ingredients.

At ll.97–98 Ovid explains the use of the *medicamen*, namely it is to be spread over one's *vultus* ('features') and will remove 'colour' from the entire *os* ('face'); that is, the skin will be free of blemishes. *vultus* has been employed earlier at l.46 and l.67 where it has been translated as 'features' and 'face' respectively.

Lines 99–100 – Poppy rouge and a broken text

Like roses, poppies provide natural rouge. Stewart (2007: 42) cites several types of rouge in Rome: *faex* (quite often wine dregs, but the term can also imply a generic 'muck'; cf. below p. 122); *morum* (consisting of crushed mulberries); *purpurissum* (chalk dyed with *murex*); *rubrica* (red ochre). Stewart (Ibid. 43) also mentions *cinnabar* (red mercuric sulphide) from Spain and India and *minium* (red lead), noting that 'like white lead, both cinnabar and red lead were known to be poisonous, an awareness of the dangers, among some at least, does not appear to have curbed their general use' (cf. also, *Rem.* 351). Pliny (28.184–185) lists more exotic rouges such as bull's dung, particularly if combined with *crocodilea* or 'crocodile' dung. *crocodilea* likely refers to the dung of a lizard or land 'crocodile'; cf. Pliny 28.28 (on the land 'crocodile' that eats fragrant flowers and produces the sweet-smelling substance, *crocodilea*); cf. also Galen 12.47–48 Kühn 1826; 12.308 Kühn 1826. Olson (2009: 297) notes

an alternative identification, namely *crocodilea* as ‘an Egyptian code-word for “Ethiopian soil”’ that was ‘a particular earth found beyond Upper Egypt’. Olson also mentions Lemnian and Samian ‘earths’ that were highly prized for skin preparations, and references Betz’s adoption of ‘Ethiopian soil’ for *crocodilea* in his edition of *Greek Magical Papyri* XII.401–444 (168). On the possibility of Ovid referring to the latter as a complexion lightener at AA 3.270, cf. Hendry (1995); Gibson (2003: 206).

Green (1979: 390) comments on the benefits of poppies for healthy skin: ‘It has been shown that certain essential fatty acids in poppy seeds, especially some isomers of linolenic acid, are effective against eczema, dry skin, and scalp disease.’ He also notes the benefits of rubbing one’s face with a mixture that includes cold water: ‘Cold water and rubbing are highly beneficial for the complexion, producing a healthy glow.’