

SHARON L. JAMES : *Fallite Fallentes: Rape and Intertextuality in Terence's Eunuchus and Ovid's Ars amatoria*

This paper argues for a dense and systematic intertextual relationship between Ovid's *Ars amatoria* Book 1 and Terence's *Eunuchus*. The attitude of the *praeceptor Amoris* toward *meretrices*, the target women of the *Ars*, is found in all the male characters of the play, from neuter pronouns (*quod*) used for them to resentment at the expenses required for their company to the belief that rape of *meretrices* is justified. The *praeceptor's* lessons on deception (*Ars* 1.631-658) and rape (659-706) draws heavily on the rape plot of *Eunuchus*. From *fallite fallentes* (645) to the exemplum of the rape of Deidamia by Achilles (681-704), this passage takes plot and language from Chaerea, the young *adulescens* who rapes Pamphila, the foster sister of the *meretrix* Thais. The painting of Jupiter and Danae in Pamphila's bedroom offers a model for the Deidamia-Achilles tale, and Achilles' role as a model for the male pupil of the *Ars* further justify rape of women who have no physical, social, or legal recourse. Through his persistent intertextual engagement with Terence's play, Ovid exposes male privilege and resentment toward *meretrices*.

**Mots-clés :**

Ovid – *Ars amatoria* – Terence – *Eunuchus* – intertextuality – rape – *meretrices*