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The Ohio State University, Ph.D., 1972
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THE STRUCTURE OF OVID'S AMORES, BOOK I

Dissertation

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

James Raymond Hofstaedter, B.A.

* * * * * *

The Ohio State University
1972

Approved by

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PREFACE

To date the first book of Ovid's Amores has not received a structural analysis as have the previous Hellenistic and Roman books of poetry. Such a structural analysis of Ovid's Amores I is the aim of this dissertation. I will attempt to show that the elegies of Amores I can be arranged around two themes according to what are certain patterns of book arrangement. In this case the themes are set in opposition and involve the success or failure of the elegiac poet and lover.

A study of the arrangement of the poetry books of the Augustan age has been carried out by Wilhelm Port in "Die Anordnung in Gedichtbüchern augusteischer Zeit," Philologus, 81 (1926), pp. 280-308 and 427-468 and this article will serve as the basis for the first chapter. After considering this article, I will show how the arrangements of the poetry books of the Hellenistic authors Callimachus, Theocritus and Herodas also adhere in a general way to the patterns of book construction Port found among the Augustans Horace, Vergil, Tibullus, and Propertius. After stating what patterns of arrangement Port found repeatedly employed among the Augustan poets, I will proceed to show how these patterns of arrangement are seen in the Hellenistic and Roman authors prior to Ovid by mentioning what previous critics have thought to be the structures of these books. I will make
no attempt to defend or criticize their findings, but will simply state their arrangements of the poems in the respective authors.

This study will make up my first chapter.

In my second chapter I will discuss my structural arrangement of the elegies of Ovid Amores I. Such a structure as I am proposing does not claim to make void any other structural arrangement of individual elegies in the book, for no great artist would limit himself to only one pattern of arrangement. What I am proposing is what seems to be the most basic structural arrangement of these fifteen elegies in light of the basic alternatives offered to an elegiac lover - success or failure. A diagram of my structural organization of Amores I will be given early in Chapter II and then I will proceed to discuss this diagram section by section in the rest of the chapter.

The text of the Amores which I will use throughout the second chapter is Amores, Medicamina Faciei Femineae, Ars Amatoria, Remedia Amoris, ed. E.J. Kenney (Oxford: Clarendon Press, 1961).

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ACKNOWLEDGMENTS

I wish to thank my adviser, Dr. John T. Davis, for suggesting to me the topic of this dissertation and for his advice and guidance offered to me during its preparation. I am also grateful to Professor Kenneth M. Abbott for his assistance and helpful comments.

I am especially indebted to my parents for their invaluable encouragement and assistance given to me during my years in school. Finally I am grateful to my friends for their good wishes and especially to Stephen V. Tracy for his constant support and encouragement.
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Catullus, Propertius, and History of Elegy. Professor John T. Davis
Sallust. Professor Mark P.O. Morford
Paleography and Textual Criticism. Professor Francis Newton
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LIST OF ABBREVIATIONS


All other title abbreviations are those used by J. Marouzeau in l'Année Philologique.
CHAPTER I

INTRODUCTION

Just as a poet who is truly worthy of his profession strives for a certain unity and balance within an individual poem, the Roman poets, acting under what seems to have been a Hellenistic development, strove after this same continuity not only within their individual poems, but also within a whole book of poems as will become clear in the course of this chapter.¹ A poet's innate sense of symmetry seems not to allow him arbitrarily to collect random poems and circulate these poems as a gedichtbuch with no apparent rationale for their arrangement. By examining the various structural analyses of the books of the Hellenistic and Roman poets prior to Ovid I will attempt to show throughout the rest of this chapter that their books, either lyric or elegiac, were a carefully worked and studied group of poems with each poem occupying its particular position for a very definite reason which usually enhanced the overall unity or theme of the book.

¹This chapter concerns itself with the extant books of the Hellenistic and Roman poets prior to Ovid which the author himself wrote and circulated and not with such later collections as anthologies.
Wilhelm Port\textsuperscript{2} examined the books of various Augustan poets and found that there appeared to be certain patterns of construction which they shared.\textsuperscript{3} These patterns of arrangement, as will be shown shortly, also appeared in the books of poetry of the Hellenistic authors. The three patterns of composition that Port found repeatedly employed among the Augustan poets were based on contrast or similarity in meter, addressee, or theme.\textsuperscript{4}

The first of these patterns is one used most often and demands the least amount of effort on the part of the poet. It is variatio; a striving after variety by attempting to separate poems of similar meter, addressee, or theme.\textsuperscript{5} Naturally, variatio in meter would not apply to the elegiac poets, but a lyric poet such as Horace would employ this by varying his meters unless for a special reason he would choose to group poems of the same meter. This first pattern of arrangement calls for the least effort on the part of the poet since a simple shuffling of poems is all that is necessary to create the desired effect. In the books of poetry considered below, variatio will appear as an artistic device which adds to the overall structural


\textsuperscript{3}See especially the summary of Port's results on pp. 456-461.

\textsuperscript{4}Port, pp. 458-459.

\textsuperscript{5}Ibid.
unity of the book by allowing certain similar or contrasting themes or situations to be interspersed throughout the entire book.

Another development which Port found manifested was the positioning of particular poems at the two most conspicuous places within the book, the beginning and the end. Sometimes even a special poem was positioned in the center of the book. Whenever the central poem of the book occurred as a focal point, it is usually found that the poems in either half of the book have certain themes in common and as a result one half may form either a mirror or a parallel image of the other half. The precision in balancing one half against the other varies to a great degree, but it does happen often enough to be considered as a type of arrangement of poems within a book. The poets of the Augustan age arranged their books with one or more poems at either end serving as an introduction and conclusion and most often with a middle section of one or more poems.

In addition to these patterns of arrangement, there appeared groups of related poems operating as units within a book. The smallest unit within the group was naturally a pair. These pairs of poems were frequently composed on similar or contrasting themes and

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6 Port, pp. 456-458.
7 Port, p. 458.
8 Port, p. 459.
9 Port, pp. 459-460.
sometimes offered two views of the same situation. A pair of poems would be a group in which one poem follows immediately after the other, but they are not connected, that is, they do not form one continuous poem. Along with paired poems, groups of three or more poems forming a cycle are found together. Usually within this group of poems a smaller structure is found where the two outer poems act as a frame for the inner poem or poems. Often when this group appeared, it was balanced with another group in the book, and as a result a theme which the poet was unable to handle within a single poem might be treated in one of these self-contained units.

These techniques of book arrangement are generally recognized as the ones which the Augustan poets most frequently employed. Prior to the Augustan poets, three Hellenistic poets also arranged their books with similar artistic precision. These poets were Callimachus, Theocritus, and Herodas. The patterns of arrangement such as variatio, the positioning of specific poems for special places within the book, and the grouping of related poems are seen in the organization of their books.

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10 Port, pp. 460-461.

11 Ibid.
Two of Callimachus' collections of poems should be mentioned, the *Iambi* and the *Hymns*. The diagram of the *Iambi* on the next page is taken from an article by Christopher Dawson and upon examination certain of the patterns of book arrangement can be seen. The principle of *variatio* is seen in the poet's striving for variety by separating some of the poems similar in dialect and subject matter, yet at the same time deliberately grouping others. The composition of specific poems to begin and conclude the book appear in poems I and XIII. In the first the poet offers some general advice and criticism of his fellow poets and in the concluding poem Callimachus answers his critics for his poetic practice of *polyeideia*. In this way a frame is established within which the poet organized the remaining poems. "Iambus five is transitional in nature; the use of the choliambics and the polemic spirit connect it with the preceding *Iambi*, while its epodic form places it at the head of a new group." Very

---

12. In addition to the *Iambi* six poems make up Callimachus' other extant book of poetry and these are all hymns. To date no commonly accepted structure for these six poems has appeared although this is not to say that one does not exist. Since a structure inter-relating all six poems has not yet been described adequately, this work must be by-passed.


<table>
<thead>
<tr>
<th>No.</th>
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<th>Character of poem</th>
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<td>or</td>
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<td>X</td>
<td>160</td>
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<td>Aition-heroic myth-Aphrodite</td>
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<tr>
<td>XI</td>
<td></td>
<td>Doric</td>
<td>Iambic trimeter</td>
<td>Aition-mock epitaph?-Aphrodite</td>
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<td>XII</td>
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<td>Ionic</td>
<td>Acephalic trochaic trimeter or catalectic trochaic trimeter</td>
<td>Personal-birthday poem-favor of Apollo</td>
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<td>XIII</td>
<td>82+</td>
<td>Ionic</td>
<td>Choliambic trimeter</td>
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likely poem five was composed especially for this place and did not accidently fall there. Although Dawson makes no mention of the fact, from his descriptions of the poems two groups seem to be evident, one including poems two to five and the other poems six to twelve.

The first group or cycle is:

- 2. criticism of contemporaries by using a fable about animals
- 3. personal invective - paidikos eros
- 4. criticism of contemporaries by using a fable about trees
- 5. personal invective - paidikos eros

and the second group is:

- 6. personal - propemptikon for a friend
- 7. to 11. etiological
- 12. personal - birthday poem for a friend.

These two groups are linked by Iambus five as described above and are framed by one and thirteen. The basis for this grouping is their related subject matter, tone, and theme as indicated in the diagram. Also a common dialect associates the introduction and conclusion and the four poems of the first group.

Another Hellenistic poet and contemporary of Callimachus was Theocritus, and Lawall15 hypothesizes that the first seven idylls of Theocritus make up what he terms a Coan collection of Idylls, that is, idylls written while the poet was residing on the island of Cos and

these idylls form a separate and distinct book. Lawall believes that the poet "had the poetry book in mind from the beginning and composed poems to fit into a larger, preconceived scheme." Here the pattern of arrangement consists in composing a group of poems for a particular position within a collection and inter-relating them by means of their form and content. "Each individual Idyll is a partial view, a one-sided facet of a larger, embracing vision of man and the world which Theocritus seeks to explore over the whole course of his poetry book." The first seven idylls are diagrammed on the following page. In such a diagram a preconceived structure can be seen.

Following the introductory idyll, there are three pairs of poems to which the subject matter of the central pair of poems is similar and these are framed by two sets of poems in which the subject matter is contrasted. These relationships of contrast, similarity and contrast are indicated by the solid lines in the diagram while the dotted lines indicate in what way these three pairs plus the first poem are related. The poet has composed his book by writing two poems each in the forms of monologues, dialogues, and responsive singing contests and made the content either contrasting or similar within each group.

16 Lawall, p. 5.
17 Ibid.
18 This diagram is a brief summary of the manner in which I think Lawall relates the first seven idylls through his entire book.
Theocritus' Goan Idylls

1. introduction - experience of love in idealized country life and myth
   contrasting opposite in setting and view of world

2. monologue - experience of love in the reality of city life (tragic)

3. monologue - experience of love in a country setting (comic)
   similar - Amaryllis as a character in both and Battus of 4
   similar to the goatherd of 3

4. dialogue - mimic conversation set in the country
   harshly realistic tone

5. dialogue
   - use erotic behavior of animals to clarify that of humans
   (5) long poem, realistic tone, lover's quarrel - a pederastic one

6. short poem, idyllic tone, lover's quarrel - a heterosexual one

7. responsive singing contest - contest is a charade in which the participants impersonate others

8. responsive singing contest - poet presents himself as man and as poet and symbolizes his poetic existence in terms of pastoral life
of two. The seventh Idyll is a program piece for the whole pastoral book and an apt conclusion to this Coan collection of Theocritus.

Another book of poems, in this case mimes written in the iambic meter, was produced by Herodas on the island of Cos about the same time as Theocritus' book. Lawall in his book on Theocritus also makes a brief comment about Herodas and offers a structure for the first eight Mimes which when diagrammed is as follows:

**Herodas' Mimes**

1. **private** - conversation in a house  
   procuress tries to seduce a married woman

2. **public** - scene in a court  
   procurer tries to gain restitution

3. **public** - scene in a schoolhouse  
   irate woman demands physical punishment on her son

4. **programmatic** - attempts to define and justify photographic realism in art, the mimic aspect

5. **private** - household affair  
   irate woman demands physical punishment on her slave

6. **private** - conversation of women over a device of the cobbler's clandestine trade

7. **public** - practice of the same cobbler (6) selling sandals to two women

8. **programmatic** - defends his use of the iambic meter.

---

19 See Lawall's explanation of why this is a fitting program piece on pp. 74-117.

20 Lawall, Appendix pp. 118-120. Gustav Gerhard, RE 1089-1090 also saw a certain planvoller Gruppierung of Mimes one to seven. The specific mimes under consideration here are one to eight and Lawall says on p. 138 that "the fragmentary beginning of a ninth mime in the papyrus would then be explained either as the beginning of a second volume or as the beginning of a series of other mimes which were not included by Herondas in his original collection, but were added by later editors."
In this instance the poet chooses to insert two program pieces into his collection, one in the center dealing with the mimic aspect of his poetry and one at the end treating the iambic aspect of his poems. As Lawall remarks, "the very name given to the collection as a whole (Mimiamboi or Mimes in Iambics) suggests a need for two program pieces." As was the case with Theocritus, Herodas also wrote his poems in groups of two and made them contrast. The procurer diptych at the beginning is balanced by the cobbler diptych at the end and each deals with the private and public business of the people involved. This same private-public organization is seen in poems three and five, but this time they are split by one of the program pieces. The unifying aspects of Herodas' poetry book are the private and public themes reflected in the dramatic situations of various people, and two program pieces occur in the middle and end of the collection which justify the form and meter of the whole work.

So far it can be seen how three Hellenistic poets use the principle of variatio by separating poems of similar theme, content, situation and tone; also that they positioned special program pieces in one or more of the two most conspicuous places in the book, the beginning and the end; that the middle of a book was made conspicuous by placing a special poem there; that groups of poems were used in pairs or larger cycles and were balanced in various parts of the book; and finally that a book of poetry is sometimes based on two opposite themes.

---

21 Lawall, p. 120.
At Rome, extant books of poetry prior to Ovid were written by Horace, Vergil, and the elegiac poets, Tibullus and Propertius, and their poetry books were composed along lines similar to those of their Hellenistic predecessors. An understanding of the arrangement of the works of Horace has proved to be a very difficult task and little is commonly accepted among scholars. What is accepted is that Horace positioned special poems in various parts of his works as is the case with Ode I.1, an introduction, and Ode III.30, a conclusion to the first three books of odes.²² Ode I.1 serves as the dedication to the first book and also as an introduction to the first three books of

²²See H. Draheim, "Die Anordnung der Gedichte im 1. Buche des Horaz," WKPh, 17 (1900), 1268-1270 where he proposes an arrangement based on metrical considerations within groups of ten, but has to conclude that some poems are "lost". "Vor dem ersten Paar alcaischer Oden (16f.) stehen fünf andere (11-15), vor dem zweiten Paar (26f.) ebenfalls fünf (21-25), und alles wäre in Ordnung, wenn vor dem letzten Paar (34f.) ebenfalls fünf stünden statt der drei 31-33. An dieser Stelle ist also der Verlust von zwei Oden zu vermuten, durch die das 1. Buch auf vier mit je einer sapphischen Ode schlies sende Dekaden gebracht würde. Da nun die zweite Ode jeder Dekade sappisch ist (2,12,22,32) so ist die Höcke mit grosserer Wahrscheinlichkeit nach dem 32. Gedichte als vorher anzusetzen." See also Pierre Salat, "La composition du livre I des Odes d'Horace," Latomus, 28 (1969), pp. 554-574, especially pp. 555-556 where he sees traces of a grouping by tens; "les odes 10,21,31 toutes trois dōdées à des divinités protectrices de la poésie," but he is forced to add "la régulaité de cette division n'est pas parfaite." "Tout cela nous orient vers l'hypothèse d'un état où le premier livre contenait non trente-huit poèmes ou quarante, mais trente, répartis en trois dizaines, chacune d'elle commençant par une invocation à une divinité." Such a discussion is invalid since it does not deal with the poems as they are in the MSS. Later in a treatment of metrics he is also forced to say on pp. 561-562 "Mais nous avons déjà eu et aurons encore l'occasion de remarque que tout schéma de composition que l'on peut dégager dans le livre I est imparfait." It seems as though no satisfactory structure exists for these books of odes.
odes. These two poems form a fitting frame because of their position, content, and meter, the Asclepiadean. In the first three books of odes, this meter occurs only in these two poems. The following eight poems (2 to 9) of book I present the reader with all the meters that the poet will use throughout his work; in fact, "after this group, Ode 10, a hymn to Mercury, patron of the arts, rather recalls the religious invocations that often open the poems or collections of poems of the ancients."^{23} Also it might be noted that apart from the first and last ode of book I, this book is enclosed within two poems directly celebrating Augustus, I.2 and I.37. The first nine odes in book I clearly form a suitable metrical introduction to the whole three books of odes.

A certain organization is seen among the first odes of the second book by Ludwig whose scheme is:\^{24}

<table>
<thead>
<tr>
<th>Sapphischen Metrik</th>
<th>Alkaischen Metrik</th>
</tr>
</thead>
<tbody>
<tr>
<td>ii</td>
<td>Philosophische Gedichte ii</td>
</tr>
<tr>
<td>iv</td>
<td>Erotische Gedichte</td>
</tr>
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<td>viii</td>
<td>Erotische Gedichte ix</td>
</tr>
<tr>
<td>x</td>
<td>Philosophische Gedichte xi</td>
</tr>
</tbody>
</table>


^{24} Walther Ludwig, "zu Horace, C.2, 1-12," *Hermes*, 85 (1957), pp. 336-345 here follows Port, p. 299 in reproducing his diagram. See also Port, pp. 296-304 where he discusses the erste Liedersammlung (Buch I-III).
Here the organization is based on groups of two poems related by
meter, Sapphic and Alcaic, and content, with our attention being drawn
to the two central poems on friendship.

Perret\textsuperscript{25} goes further and draws a plan for the second section of
the book which is:

\begin{itemize}
  \item 13-14    Death of poet
  \item 15       Against the luxury of gardens
  \item 16       Otium
  \item 17       Friendship
  \item 18       Against avidity and luxury
  \item 19-20    The poet feels himself to be immortal.
\end{itemize}

He points out, however, that such "objective verifications as metrical
analysis" as in the first half are lacking in the second part. Also
in both groups friendship occupies a central position. No clear cut
structure is immediately evident between the two sections of book II,
yet special attention is given to the theme of friendship - its cen-
tral position within each half - and the fact that the poems in the
first section are associated by meter and theme while in the second
section the pieces are related by theme only. It is also interesting
to note that the poems 1 to 11 in the first half contain 238 verses
and poems 12 to 20 in the other half contains 284 verses. This num-
ber is not exact, but the totals are certainly close enough to merit
our attention. The first ten poems (2 to 11) are framed by poems ad-
dressed to Pollio and Maecenas respectively, two friends of the poet.

\textsuperscript{25}Perret, p. 82.
The third book of odes, beginning with the so called Roman odes, III.1-6, forms a neat and obvious group based on a similar meter and tone. As Fraenkel remarks:

these six odes are bound together by their common metre, their solemn style, by the fact that none of them is addressed to an individual, by the affinity of their main themes, and by the central position which Augustus and his rule occupy in them. From these facts the conclusion has been drawn, and is now generally accepted that the six odes are intended to form a cycle, the only one in the collection of Horace's *carmina*.27

Although none of these studies deals with the structure of an entire book of odes *per se* and successfully inter-relates all of the poems within a book, it can be seen that Horace had some sort of arrangement in mind. The first block of poems in each of the first three books of odes seems to be grouped by the poet for some special effect.

26See Perret, pp. 82-84 for his discussion of the Roman Odes and also F. Solmsen, "The First Roman Ode," *AJP*, 68 (1947), pp. 337-352; p. 337, "If anyone were to wonder whether the first six odes of Book III were regarded as a unit by the poet himself his doubts would be dispelled by the four opening lines of the first ode of poems: carmina non praeus audita. The plural must be taken literally." An interesting unity of the Roman odes is seen by Ronald A. Sarmo, S.J., "Autotelic Argument for Unity in the 'Roman Odes'," *OB*, 42 (1966), pp. 49-53. On thematic unity, let us consider the possibility that a consistent image runs through the poems. Specifically, let us narrow it down to religious imagery." His structure seems to be similar to the idea of the Roman Catholic Mass (pp. 50-53):

1. the processional  4. the altar
2. the initiation rite  5. the sacrifice (of Regulus)
3. two homilies  6. the recessional

An arrangement of all the poems in the fourth book is more promising and Ludwig offers the following scheme:

```
    a b c
  1  2  3
b b c d c c a a d a a b b
  4  5  6  7  8  9  10  11  12  13  14  15
```

a = Liebe
c = Dichtertum
b = augusteische Politik
d = Frühling und Tod

It can be seen how the poet uses an introductory set of three poems containing the dominant themes which are to appear throughout the entire book. After the introduction, the second group of two poems is

---


```
1 Venusode: I
2 musische Oden: II,III
2 dynastische Oden: IV,V
1 Phoebusode: VI

1 Frühlingsode: VII
2 musische Oden: VIII,IX
1 männlich-erotische Ode: X
2 symptotische Oden: XI,XII
1 weiblich-erotische Ode: XIII
2 dynastische Oden: XIV,XV
```
exactly balanced by the last group in the book. The common theme of
Augustan politics unites the two groups. The two central groups con¬
tain four poems, three poems on related themes and one poem each on
spring (7) and death (12) and the fact that life should be lived to
its fullest while there is time. Once again in this book Horace sees
fit to use a set of introductory poems rather than a single program
poem to begin the book. While varying his subject matter throughout,
he is still able to form balancing groups or cycles to give the book
an overall artistic unity.

The Epodes are treated in a rather recent dissertation (Princet­
ton University, 1964) by Robert Carrubba entitled "The Arrangement and
Structure of Horace's Epodes" which adds to the study of book arrange­
ment. He sees the book of Epodes as being divided in two parts, poems
1 to 8 and 9 to 17. The dedicatory pieces (1 and 9), balancing one
another at the beginning of each half, concern Horace, Maecenas, and
Octavian at the time of Actium and poems 5, 7, and 8 are organized
chiastically with 12, 16, and 17 as follows:

\[
\begin{align*}
1 & \quad 5 & \quad 7 & \quad 8 & \quad 9 & \quad 12 & \quad 16 & \quad 17 \\
\text{Actium: 1 and 9} & & & & & & & \\
\text{Civil Strife: 7 and 16} & & & & & & & \\
\text{Canidia: 5 and 17} & & & & & & & \\
\text{"Aischrologia": 8 and 12} & & & & & & &
\end{align*}
\]

In addition to this, the epodes are organized by major themes and
thematic groups as indicated by the diagram which follows on the next
Here also the importance of an introductory poem acting as a dedication is found in the beginning of both sections of the book of epodes. Themes are varied so they are not all juxtaposed, yet certain thematic clusters emerge and are balances as are 9 and 10 with 16 and 17.

Horace's Epodes

A B B C C A C
A = Political or National
C = Invective
C = Country Life
D = Erotic and Symptotic

---

29 See also Port on the Epodes pp. 291-296. He organizes the Epodes by content on pp. 293-294:

1. die politischen gedichte (I, VII, IX, XVI)
2. persönliche Angriffe (V, VII, VIII, XII, II, III, IV, VI, X)
3. Liebe und Lebensgenuss (XI, XIV, XIII, XV)

30 For a structural arrangement based on meter see Port, p. 295 along with his diagram and remarks:

i-x waren rein jambisch (Trimeter + Dimeter)
i jambischer Trimeter + Elegiambus
xii daktylischer Hex. + daktyl. katal. Tetrameter
xiii daktylischer Hex. + Jambalegus
xiv, xv daktylischer Hex. + jambischer Dimeter
xvi daktylischer Hex. + jambischer Trimeter
xvii jambischer Trimeter stichisch

The first book of Satires has recently attracted the attention of van Rooy, whose article, while dealing only with poems one to four of book I, does provide a brief summary of the previous work done on these satires. The following scheme offers a diagram of some of the previous investigations into the organization of the satires of the first book:

on discontentment and avarice, introduction 1
on extravagance, mainly sexual...homilies 2
on friendship 3
Horace the literary critic 4
Horace the traveller...............Horace 5
Horace on ambition and his education 6
Rupilius Rex 7
Priapus.........................anecdotes 8
The "Test" 9
Horace the literary critic......conclusion 10

Heinze...pointed out that the number ten, and the structural division into two halves - since 6 recalls 1 by its opening address to Maecenas - recalled the appearance of Vergil's ten Eclogues about five years before. At the same time he observed that this formal pattern is crossed by another based on content. Nos. 1-3 contain moral wisdom; 3 to 6 deal with the poet himself in various capacities; and 7-9 contain amusing anecdotes; at the end of each triad, i.e. in poems 3, 6, and 9, we

have the most important poems for self-portraiture of the poet; and finally, while no. 1 serves as an introduction to the book, no. 10 is an epilogue.\(^{32}\)

Here the poems are organized in triads based on their similar form with the center cluster being primarily concerned with the poet himself. Once again the poet chooses to use cycles of poems to expound on a theme or topic that would be too extensive for one poem.

In a very brief study Boll\(^{33}\) notes the arrangement of the second book of Horace's satires as follows:

<table>
<thead>
<tr>
<th>i</th>
<th>Consultation</th>
<th>v</th>
</tr>
</thead>
<tbody>
<tr>
<td>ii</td>
<td>Ländliches Genügen</td>
<td>vi</td>
</tr>
<tr>
<td>iii</td>
<td>Saturnalienpredigt</td>
<td>vii</td>
</tr>
<tr>
<td>iv</td>
<td>Gastroosophie</td>
<td>viii</td>
</tr>
</tbody>
</table>

This structure is simply based on grouping poems of similar theme in both halves of the book.

As can be seen, Horace employed the usual methods for book arrangement, but in the studies done so far, it does not seem that he chose to use as an organizing principle two themes set in opposition within a single book. Quite possibly his subject matter was too vast for such a simple arrangement; yet composing special poems for particular positions, the use of thematic clusters or cycles, and the

\(^{32}\)van Rooy, p. 39.

balancing of these groups by means of similarity or contrast all appear as unifying factors in Horace's work.

The Eclogues of Vergil should next be considered along with the structural arrangement which is now commonly accepted for this work. Almost without any doubt, the ten poems are thought to break into two halves and any interpretations of structure spring from this. Brooks Otis offers the scheme or plan of organization as presented in the following diagram.

34 See Michael Putnam, *Vergil's Pastoral Art* (Princeton University Press, 1970), p. 6. "That the application of any system of balances to the Eclogues as a group cannot help but project one or more poems for focal consideration and that the number of differing proposals is considerable is reasonable evidence that none in particular fulfills the poet's intention." But he later he says: "Hence the position of Ec 5 in the book as a whole proves to have been carefully chosen. It sums up the past in idealistic strains which ring harmoniously next to its predecessor. Yet it also prepares the way for the next five poems which, each in its special way, examine particular facets of poetic expression."

Vergil's Eclogues

1. Roman - loss and recovery of a homestead
2. Love - (Corydon) narrative
   Theocritean
3. Amoebaeian dialogue
4. non arbusta...iuvant...humilesque myricae
5. Daphnis - Caesar
6. te, Vare, nostrae myricae, nemus...canet
7. Amoebaeian dialogue
   Theocritean
8. Love - (Damon, Alphesibaeus) narrative
9. Roman - recovery and loss of homestead
10. Gallus - Daphnis

In a more general vein, the book divides into two halves based on their mood:36

1. Optimistic half
2. (center: Death and Resurrection)
3. Pessimistic half
4.
5.
6.
7.
8.
9.
10.

In view of both structural arrangements, he points out that our attention is focused on the central piece (5) and its counterpart (10) and the remainder of the book is built around the pivotal poem with

36 Otis, p. 216.
each poem in the first half being balanced by a poem in the second half which is similar to it, as the first diagram indicates, and yet opposite to it in tone and mood, as the second diagram points out.

Otto Skutsch\(^3\) whose article is concerned with the relationship between symmetry and meaning in the Eclogues makes the following observation which also calls attention to the importance of poem five in this diagram:\(^4\)

\[\begin{array}{c}
330 \\
\text{lines}
\end{array}\]
\[\begin{array}{c}
\text{ii} \\
\text{iii} \\
\text{iv}
\end{array}\]
\[\begin{array}{c}
90 \\
\text{lines}
\end{array}\]
\[\begin{array}{c}
v \\
\text{vi}
\end{array}\]
\[\begin{array}{c}
331 \\
\text{lines}
\end{array}\]
\[\begin{array}{c}
vii \\
viii \\
i
\end{array}\]
\[\begin{array}{c}
149 \\
181 \\
181 \\
150
\end{array}\]

Although the total number of lines does not turn out to be exactly equal, they are certainly close enough (one line off) to merit consideration. There are 330 lines in the first half balanced by 331 lines in the second half and the total number of lines of the two balancing poems on either side of number five are almost exact, one and nine - 150 lines and four and six = 149 lines while the two sets in the middle two and eight and three and seven total exactly 181 lines each. All of this is too neat to be accidental. Clearly, the poet must have


\(^4\)Skutsch, p. 155.
had these structural techniques in mind while, if not before composing his book. So far all of the authors have chosen either the beginning, middle, or end of their books as the special points of emphasis and then proceeded to organize the rest of their book around one or more of these poems. This happens too often to be merely accidental and poems which occupy these positions in a collection deserve particular attention because quite possibly herein lies the key to understanding the entire book of poems.

Tibullus chose the first and the last poems of his first book to insert two program pieces. Both are gnomic in nature and the poet speaks out against money and war and the evils associated with each; such themes are recurrent within the elegiac tradition at Rome. The eight remaining elegies in the book are balanced one against one in either half of the book as Port indicates:

1 Programmgdicht

ii Delia im Besitze eines vir  vi

iii An Messala  vii

iv Marathus  viii

v Der reiche Nebenbuhler  ix

x Programmgdicht

Littlewood proposes the following symbolic structure for Tibullus' first book and says:

Prima facie the scheme comprises three pairs of love poems, each pair describing a different and progressive stage in the erotic life of Tibullus, or, more precisely, of the Tibullan persona. These pairs are separated one from the other by two genre poems, a mock-serious Priapean (I.4) and a sonorous ode to Messalla (I.7), and are embraced by two deeply reflective poems, which express and embody the poet's whole attitude to life, and, what is of prime importance to an understanding of the symbolism of the structure, all that Tibullus truly values.40

1. INTRODUCTION (Divitias alius fulvo sibi congerat auro)
2. SEPARATION I (A Paraclausthyron)
3. SEPARATION II (the poet languishes alone and ill at Corfu)
4. GÉNE POEM I (Priapus de Arte amandi)
5. DEILIA'S INFIDELITY (Regrets and grief)
6. DEILIA'S INFIDELITY II (Cynical exposure)
7. GÉNE POEM II (Birthday ode to Messalla)
8. INFIDELITY I (Marathus and Pholoe. A lecture)
9. INFIDELITY II (Marathus and Dives. An indictment)
10. CONCLUSION (Quis fuit horrendos primus qui protulit enses?)

This type of arrangement is very similar to the organization of some of Horace's books: the introduction, the balancing of two poems on

related themes, and the conclusion with our attention being called to
the first and the last poems in the book.

The five poems in book four dealing with Sulpicia reveal the use
of variatio between an interested observer and Sulpicia herself.
Port's diagram of these is:

```
to Mars
    —— ii Der Dichter spricht 24
        —— iii Sulpicia spricht 24
    to Apollo
        —— iv Der Dichter spricht 26 44 vv. 44vv.
        —— v Sulpicia spricht 20
    to Juno
        —— vi Der Dichter spricht 20
```

Our attention is focused on the central poem, the longest in this lit-
tle collection, and balanced on either side by both Sulpicia and the
poet each having forty-four lines. It is also noted that the three
poems of "der Dichter" are each addressed to a god or goddess - Mars,
Apollo, and Juno. Use of an addressee can also be a principle em-
ployed to add a certain unity to the collection of poems. This prin-
ciple will also be used in trying to discover a structural arrangement
in Propertius' first book.

Because of the number of poems Propertius chose to incorporate
into his first book and because he is traditionally considered a dif-
ficult poet, a commonly accepted structure is not as easily seen in
his book of poems as in the books of other authors. His first book,
the Monobiblos, has received great attention and a clear method seems
to have appeared where previously no order was thought to have existed

---

41 Port, p. 448.
The following structure of Propertius' *Monobiblos* is that of Otto Skutsch:

### THE STRUCTURE OF THE PROPERTIAN *MONOBIBLOS*

<table>
<thead>
<tr>
<th>Distichs</th>
<th>Long Word Endings</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>2</td>
<td>16</td>
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<tr>
<td>3</td>
<td>23</td>
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<td>4</td>
<td>14</td>
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<td>19</td>
<td>13</td>
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<tr>
<td>20</td>
<td>26</td>
</tr>
<tr>
<td>21</td>
<td>5</td>
</tr>
<tr>
<td>22</td>
<td>5</td>
</tr>
</tbody>
</table>

A1 = 177 distichs  
B1 = 141 distichs  
C1 = 36 distichs

---

The grouping of poems seven to thirteen was described by Marcus Ites in his dissertation. The two interior or B panels in the above diagram are framed by two poems in which the poet compares himself to his friend, Tullus, in six humbly and in fourteen proudly. Within this frame the four poems in each panel, B1 and B2, are chiastically arranged. Both B panels are enclosed by two A panels which "show traces of arrangement in pairs but in the main are held together by their subject matter."^45

Brooks Otis finds Skutsch's discussion of the outer panels (A1-A2) incomplete and continues:

his [Skutsch's] scheme implies at least a correspondence between the first (1-5) and the last (15-19) groups of poems (as well as between the two middle groups), and this becomes much clearer when we break down the poems of the two extreme groups into "stanzas" or "divisions".46

---

book III of Propertius by A. Woolley, "The Structure of Propertius Book 3," BISC, 14 (1967), pp. 80-82. Both of these articles offer no insight into the respective books of Propertius and so will not appear in the text of this chapter. An article which seems to be worth consideration and a discussion of which possibly should have appeared in the text of this chapter but came to my attention too late to be properly considered and included is Herbert Juhnke, "Zum Aufbau des zweiten und dritten Buches des Propertz," Hermes, 99 (1971), pp. 91-125. His elaborate diagrams of books II and III can be found on p. 112 and p. 121 respectively.

44 Ites, pp. 4ff.
In view of these two diagrams, it can be seen how Propertius chose to organize his _Monobiblos_ and from a study of the symmetry it is clear that a certain amount of carefully preconceived composing had to be done in order to meet the demands of so exacting a symmetry. In the first diagram, the total number of distichs is considered for the three major parts of the book and in the second diagram the divisions by the number of lines in two parts of the book are totaled and found equal. Within these groups the poems are related by their theme, subject matter, and addressee, all of which prove to be valid grounds for association. These usual patterns of arrangement are here enhanced.
by the poet's focusing on two opposite themes, fides and perfidia. With these themes as a basis for arrangement the contents of the first book of Propertius are as follows on the next page according to Davis. In this diagram the two opposite concepts of fides and perfidia serve to give added unity to the book along with the notion of love as a type of servitium.

The fourth book of Propertius has also attracted attention and has likewise proved to be more than just an arbitrary collection of poems with no special order at all. One of the initial attempts at finding a structure to book IV was carried out by Dieterich. The contents of the group were divided into three sections: the etiological poems, the poems dealing with women, and the poems containing elements of both. The following arrangement emerged:

Propertius' Book IV

I
II
III
IV
V
VI
VII
VIII
IX
X
XI

etiological poems
poems about women

poems containing elements of both

47Davis, p. ix "fides which with its opposite, perfidia, is thought by the poet to be the basic concern in relations between men and women and in Book IV between man and his gods" and p. 170, "Propertius organized and counterpoised the sections and poems of his first and fourth books on the basis of their expression of fides."

48Davis, p. 19.

Propertius' *Monobiblos*

I 1 Introduction

II 2-5 *fides* in *servitium*: lovers together

6 Tullus, *fides* in *servitium* - *servitium* greater than Roman career: lovers together

7 poetry as a power over the mistress *fides*

8a Cynthia, *perfidia* threatened: lovers apart

8b *perfidia* averted through *poetry*: lovers together

9 Ponticus, failure in love threatened because of poetry

III 10 Gallus, advice on how to be successful in love; be faithful

11 Cynthia, *perfidia* threatened: lovers apart

12 Rome, *perfidia* realized: lovers apart

13 Gallus, hope that his love will be successful: may she be faithful

14 Tullus, *fides* in *servitium* - *servitium* greater than wealth: lovers together

IV 15-20 *perfidia* in *servitium*: lovers apart

V 21-22 Conclusion
Shortly after this, the problem of arrangement in the Propertian corpus was attacked by Ites who followed Otto in an arrangement based on an alternation of poems of antiquarian content with those of lyrical-elegiac content. These are better divisions and are more suitable than Dieterich's groups because his categories included more poems that he believed they did. The new diagram would be:

```
I  introduction

II

III

IV

antiquarian contents

V

lyrical-elegiac content

VI

VII

antiquarian contents

VIII

IX

lyrical-elegiac contents

X

XI
```

Other structures are provided by Alfonsi who ignores the obvious distinction between etiological and non-etiological poems and Grimal.

50. Ites, op. cit.


52. Ites, pp. 73-76.


```
VI

IV IX

II X
```
Grimai views book IV as a pyramid coming to a peak at poem six and the
elegies which make up either side of the pyramid as corresponding:

\[
\begin{array}{cccc}
VI & V & VII \\
IV & VIII \\
III & IX \\
II & X \\
I & XI \\
\end{array}
\]

Weaknesses in this arrangement are pointed out by Nethercut\(^55\) and
later by Davis\(^56\) who in turn comments on both men, but his findings
rather complement than supercede Grimal’s analysis. In brief, an
etiological theme describing the origins of certain Roman monuments
is alternated with a series of elegies describing the loves of Roman
women. Special attention is also given to the first elegy which func-
tions as an introduction to the entire book because it contains ele-
ments of both themes of the book.\(^57\) The structural organization on
the next page according to Davis shows that the organization of the
last book is based on an introductory poem which contains elements of
the two major themes in which the remainder of the book is divided.
The poems within each cluster of five are related by subject matter

\(^{55}\) W. Nethercut, Propertius and Augustus (Diss., Columbia Uni-

\(^{56}\) Davis, pp. 107-168.

\(^{57}\) See Erick Burck, "Zur Komposition des vierten Buches des
with an introduction and commentary by H.E. Butler and E.A. Barber
Funktion des Einleitungselegie des 4 Buches des Properz," WS, 79
(1966) on p. 428 has compiled a list of the editors and critics who
have held that IV.1 serves as an introduction to the dual contents
of Book IV.
and similarity of situation with special attention being called to the central poem within each group, six, Actian Apollo and seven, Cynthia as the loyal mistress as opposed to Arethusa (3) and Cornelia (11) the loyal wives in the two framing poems of this second group.

Propertius' Book IV (Davis)

1. introduction - elements of A and B

2. Vertumnus (all male)
   - etiological (A)
   - 4. Tarpeia (man vs. woman)
   - 6. Actian Apollo
   - 9. Ara Maxima (man vs. woman)
   - 10. Jupiter Peretrius (all male)

   - 3. Arethusa - loyal wife
   - non-etiological (B)
   - 5. Bawd - attempt to make Cynthia unfaithful
   - 7. Cynthia's ghost - loyal mistress
   - 8. Party - Cynthia faithful, poet not

In the books of the seven poets mentioned above, certain clear patterns of organization are employed time and again by these writers to achieve an artistic unity within their books. For these patterns to materialize, the poet must compose specific poems for special places within the book; in fact, this is demanded. From the brief survey above it becomes obvious that poems were not arbitrarily gathered together and then issued as a book. Such unity and coherence which in some cases is rather intricate and elaborate are beyond the realm of the purely accidental. Poems are paired or grouped together
to form cycles and, in turn, these clusters of poems can be balanced with other groups to the point where one half of the book might either mirror or parallel the other half. Where a theme or situation may be too awkward for a single poem, a cycle of poems can be written to handle various aspects of the situation. Within this attempt at artistic symmetry, the principle of variatio is the most easily discerned and widely applied, but even this principle which at first often appears haphazard is usually found after some study to be not without a carefully thought out purpose by which poems can be associated according to addressee, theme, or dramatic situation. This association of poems according to theme can be extended and used as an organizing principle where two overall themes are found throughout an entire book. This principle, for example, was seen at work in books I and IV of Propertius where the themes of fides and perfidia were set in opposition. Around these two opposite themes Propertius, applying what were to emerge as certain principles for book arrangement, composed books I and IV. I will attempt to show in the next chapter that Ovid organized Amores I around two opposite themes which are basic to the elegiac love relationship, that is, the success or failure of the elegiac lover in his relationship with his mistress. Attempting to discover and to elaborate upon the structural composition of a book of poems by what may at first appear to be a detailed analysis of individual poems with respect to the entire book eventually enables us to understand the poetic genius by showing that a specific preconceived order does exist.
CHAPTER II

AMORES I

Publius Ovidius Naso was fourth in the order of elegiac poets at Rome which ended with him and quite possibly because of him. Erotic love elegy which was composed by the Augustans was a carefully selected collection of conventional themes and situations borrowed and adapted from a variety of literary sources from early Greek literature to Roman comedy and rhetoric, but of special interest was New Comedy and the Hellenistic epigram. These themes and situations became the means through which was expressed a novel kind of love relationship. Catullus first described this relationship in his poetry which was mainly epigrammatic in form although numbers 68 and 76 take on the "primitive" form of elegy. The elegist revealed his own patricular poetic genius through his choice and development of all the conventional material before him and not in the originality of his subject matter. Ovid seems to have realized that just about all that could be

1See Georg Luck, The Latin Love Elegy (London: Methuen, 1959), pp. 43-46 for his discussion of New Comedy and its relation to Roman Elegy. See especially p. 43, "I maintain that the influence of Menander, Plautus and Terence can be disregarded, at least in the case of Tibullus and Propertius; that there is no evidence which would force us to derive one literary genus from the other, etc."

36
done with such a limited elegiac tradition had been done and for him
to succeed he must try his hand at something new by giving the form
a different twist. A new approach was needed. The elegiac love re-
relationship was treated with poetic "seriousness" by his predecessors.
The "seriousness" of these elegiac poets was merely a poetic attitude
which enabled the poets to give the impression of writing from a truly
deep and sincere feeling of love for their respective puellae.
Tibullus and Propertius through their poetic personae had developed
just about as fully as was possible the "serious" love elegy just as
the poet Vergil in his Aeneid represented the epitome of Roman epic.
Ovid, realizing the present state of the elegiac genre, yet still
wishing to write this type of love poetry, decided to do something
different with the tradition which seems to have been fully in accord
with his poetic temperament. And this he did. Both the motifs and
situations which are hinted at in the Palatine Anthology, Books V and
XII, had been greatly amplified and developed by the earlier elegists
especially Propertius. The light hearted and often amusing love re-
relationships described in the Palatine Anthology had become for these
early elegists a "serious" bond between the puella and the poets them-
selves. A seemingly lack of understanding of the true nature of this
poetic "seriousness" has led many earlier and some present day critics
to interpret these poems as autobiographical and as a result they go

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2See A.W. Allen, "Elegy and the Classical Attitude toward Love:
Propertius I.1," YCS, 11 (1950), pp. 255-277 and "'Sincerity' and the
Roman Elegists," CP, 45 (1950), pp. 145-160, and J.P. Sullivan, "Two
528-536 where he discusses romantic love in the Roman elegists.
astray in their interpretation of the elegiac tradition and altogether miss the point of what Ovid was doing with the tradition by his brilliant variations of many of the most typical elegiac motifs and situations. Dickson touches on Ovid's purpose in the *Amores* but does not develop it when he says:

The bantering tone of the apologiae which preface the three books of the *Amores* is sustained throughout the work. The treatment in most of the elegies betrays the trained rhetorician with an innate sense of humor. This borders on travesty and burlesque in the poet's appeal to Corinna's *ianitor*, in the account of Dipsas, and in the admonition to Corinna's *coniunx.*

Brooks Otis says about the *Amores* that:

it is the extremely amusing work of a precociously clever poet who wants to shock, to make a smashing first impression.... It is witty rather than profound; it is full of paradox, conceit, exaggeration and a sort of insinuating savoir-faire.... Once he had written the *Amores*, he had to proceed to something else. So far as he was concerned, he had carried his amatory burlesque as far as it could go in that form.

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4 Brooks Otis, *Ovid as an Epic Poet* (Cambridge: Cambridge University Press, 1970), p. 16 mentions in his chapter on Ovid as an elegist and the limitations of elegy that the *Amores* are a burlesque with no real discussion of this point which is only expected since the book deals with Ovid as an epic poet and as an elegist. See also Luck, p. 155. The *Amores* "should not be taken too literally. All that matters to Ovid is the variety of moods and situations. There is a very slender thread of real events, and a great deal of imagination and purely literary echoes;" and A. Day, *The Origins of Latin Love-Elegy* (Oxford: Blackwell, 1938), p. 128, "The passionate intensity of Propertius' love, the bitterness of his disillusionment, becomes in Ovid, a graceful irony; to Ovid, love is an amusing game, a sport requiring skill and the application of certain rules;" and E. Haight, *The Symbolism of the House Door in Classical Poetry* (New York: Longmans, Green and Co., 1950), p. 135; she says, "Ovid, the most versatile of the Latin elegiac poets, was the satirist of elegy and its grave digger."
To call the *Amores* an "amatory burlesque" seems to be on the right track, but nowhere does Otis define exactly what he means by burlesque. Possibly Otis has in mind that Ovid's poetic persona is not emotionally involved in the "loves" he describes, hence the whole tradition is somewhat perverted. The love relationship of Tibullus for Delia and later for Nemesis and more especially between Propertius and Cynthia was for the poets' respective poetic personae a serious and an emotional affair which they described in their poetry. As I will try to demonstrate in the course of this chapter, this same type of involvement of the poetic persona was not the case with Ovid as it was with his predecessors. Ovid always remained uninvolved and as a result was able to pervert the tradition. Because of this Ovidian treatment, "serious" love elegy came to an end at Rome with Ovid.

In comparison with the other works of Ovid the *Amores* have attracted little attention as a whole and even less consideration has been given to the arrangement of the individual books of the *Amores.* Port, in his article on the principle of book organization of the Augustan poets, notes the use of an introductory poem in book I, II, III, IV.

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III and a concluding poem to books I and III, but then considers all three books together and finally concludes that in Ovid's Amores a new principle of arrangement is seen in the three books by which the poet composes poems on similar themes and situations and then inserts one poem in each of the three books and in this way the Amores as a whole take on, in his opinion, a certain unity. Admittedly, this is so and other scholars have seen various cycles or units of poems scattered throughout the three books, but nowhere does Ovid, as do the other Augustan poets, receive a detailed discussion of an individual book of poems and their structural arrangement and the reasons for their particular organization. Luck, referring to the Amores of Ovid says:

Ovid's Amores are not a lyrical novel. The order of situations and events, the arrangement of the poems within the book, is not dictated by chronology or dramatic effect. Certain simple outlines are visible, but how much do they add to the understanding of any single poem?


7Port, p. 456, "Die Untersuchung der Anordnung von Ovids Amores hat uns einen wichtigen Schritt weiter geführt, indem wir hier eine neue Methode der Anordnung kennen lernten, nämlich die Verteilung ähnlicher Gedichte auf verschiedene Bücher."


9Luck, p. 157, "Another principle of arrangement much more significant, runs through the whole collection; it is the principle of varietas, which seems to underlie to Hellenistic and Roman books of poetry. It means that similar poems are often separated from each other, sometimes even placed in different books."
Book I shows the love-affair in its beginning. He falls in love (I.2), he swears to be faithful (I.3), he fights against initial difficulties (4, 6, 10, 12), he enjoys the pleasures of one of their first clandestine meetings (5), he has his first quarrel and regrets it afterwards (7). 10

His statement that Ovid's *Amores* are not a lyrical novel is certainly true, but an overall outline does add to our understanding of individual poems and their particular function within the book. Ovid was not concerned with revealing his personal love life, not even remotely, in these poems or with describing a fictitious affair, but, as will be shown, was intent upon humor and irony.

As the poet himself states in the *epigramma ipsius*, five former books of love elegies are presently three books and so should prove to be less a burden to the reader:

```
qui modo Nasonis fueramus quinque libelli,
tres sumus: hoc illi praetulit auctor opus,
ut iam nulla tibi nos sit legisse voluptas,
at levior demptis poena duobus erit.
```

This opening epigram is briefly discussed by H. Schwarz 11 and vv. 3 and 4 offer the first example of what he calls an Ovidian *pointe* which is a witty and pointed remark which sets the tone for the situation being described. In this last couplet he believes, as do I, the tone of *Amores* I is set. In what might be called irony the poet says that even now one might not take pleasure from reading his books, but with

10Ibid., Luck also summarizes books II and III in a similarly cursory manner.

11H. Schwarz, *Still und Komposition in Ovids Amores* (Diss. Goettingen, 1952), pp. 3-5. This dissertation deals with an analysis of some of the rhetorical elements in Ovid's *Amores*.
two books less to read the burden will be somewhat lighter. Although this implies that there will still be some pain in reading once again the conventional elegiac themes, such a remark is a common poetic conceit as can be seen in Catullus 1 and in fact the poet thinks quite differently. He says that his book will be a burden, but in fact it will be something new and should offer some amusement to the reader. He plans from the outset to do something different with the elegiac tradition and this epigram in its subtle way indicates this. Ovid from the very beginning is out to give a comic twist to the "seriousness" of the tradition.

What exactly this reduction in books means has been a disputed question, but it is now generally believed that there were two editions and we presently possess the second of these. Likewise in the Tristia the poet refers to a collection of Amores which have been edited in some way:

moverat ingenti totam cantata per urbem
nome non vero dicta Corinna mihi.
multa quidem scripsi, sed, quae vitiosa putavi,
emendaturis ignibus ipse dedi.

(Tr IV.10. 59-62).

Since we are explicitly told that what remains of the *Amores* is a second edition, there is all the more reason to be sure that these poems are what the poet thought to be his best endeavor and as a result were very carefully written, chosen, and probably arranged in some order.

In his career, a poet can be either read or rejected, successful or unsuccessful and likewise the lover in the elegiac tradition: he is successful when he is on good terms with his mistress and is able to be with her and has no rivals for her affections and unsuccessful when for some reason or other his mistress is unfaithful to him. Both poet and lover can experience success or failure within their respective realms. It is these two themes that Ovid chooses to highlight in the first book of *Amores*. The outcome of love is never certain and the poet, realizing this, writes five elegies in which he is successful and five other elegies in which he is unsuccessful and balances these around two central pieces which reiterate the fact that the results of love (and war also) are never certain. These twelve elegies are enclosed within the frame of the book which deals with the success or failure of the elegiac poet. Below is a diagram of my structural analysis of book I which will be explained section by section throughout the rest of this chapter.

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13 Some of the reasons for unfaithfulness within the elegiac tradition are the advice of a bawd (see *Am* I.8), greed (see *Am* I.10), or a rival lover (see *Am* I.4, 6, 7).
Ovid's Amores I

1. poetry—Ovid "fails" or is unable to write epic and writes elegy in its place due to the intrusion of Cupid.

2. love—Ovid yields to Cupid.

3. to mistress—The poet pledges his faithfulness and states that his wealth is his poetry.

4. to mistress—A message delivered in public and the anticipation is happy.

5. no addressee—An afternoon of love is described.

6. to janitor—A paraclausithyron in which the appeal is to no avail and the poet is separated from his mistress.

7. violence—The poet censures himself for abusing his mistress.

8. bawd—Instructions from one woman to another in which success for the mistress leads to the lover's failure.

9. lover as soldier—Instructions from one man to another in which success for the lover leads to the mistress' failure.

10. to mistress—The mistress is unfaithful and wants money not poetry.

11. to mistress (Nape)—A message delivered in private and the anticipation is anxious.

12. no addressee—There is no love making today.

13. to Aurora—The poet's appeal is to no avail, but he is with his mistress.

14. violence—The poet censures his mistress for abusing herself.

15. love poetry—Ovid claims to have succeeded as a poet and speaks of immortality through his poetry.

* * * * * * * * * *
Both of these ideas of success and failure are reflected in the poems which make up the frame for the first book, poems I.1 and 2 and 15. The first poem of the book is the program poem, which acts as the introduction to the entire book. Along with this first poem, however, I believe that the second poem should be considered as a second program poem and that both I.1 and 2 taken together form an introductory unit.

Elegy I.1 is obviously not meant to be taken seriously since both the subject matter and tone are playful and ironic. Ovid, in the pose of an epic poet, has been unsuccessful in his attempt to write epic. His concern for writing epic is certainly not to be interrupted by some divinity and receive an admonition to write.

14 Fort, p. 453 notes that I.1 and I.15 clearly serve as a Einleitungsgedichte and a Schlußgedichte respectively.


16 Cameron, p. 322. "It is strange enough that Ovid should have written two introductory poems for the same book." He continues to say that the second poem is inconsistent with the first and as a result one of these poems must have been used as an introduction to one of the missing books of the first edition of the Amores. This is possible, but unprovable, even more so since both poems do seem to go together very well as introductions to the first book of Amores.

17 Cf. Vergil, Ec 6.3-5; Horace, Odes III 4.1-4; and Propertius III.3 and IV.1b.
what they really seemed to want to all along. The humor and irony found at the very outset of the work will be shown to continue, in varying degrees, throughout the first book. As every student of a rhetor knew *captatio benevolentiae* was an important feature of any beginning and with his playful and ironic tone Ovid tries to capture the attention of his audience by suggesting that, although this is love elegy, the genre of Tibullus and Propertius, there is going to be something different in his treatment.

There is no personal feeling for a girl that is inspiring him as there was with previous elegiac poets, but because of the intrusion of Cupid he writes elegy. This initial "failure" as an epic poet leads to his ultimate success as an elegiac poet (I.15). One learns from the first four lines of I.1 that Ovid was preparing to write epic, arms and deeds of wars, when Cupid appeared and, smiling, stole one foot from the second verse leaving the poet with a pentameter and so elegy, not epic resulted:

```
arma gravi numero violentaque bella parabam
edere, materia conveniente modis.
per erat inferior versus; risisse Cupido
dicitur atque unum surrripuisse pedem.
```

(I.1.1-4)

and this sentiment is repeated again after twelve lines:

```
cum bene surrexit versu nova pagina primo,
attenuat nervos proximus ille meos.
nec mihi materia est numeris levioribus apta,
sut puer aut longas computa puella comas.
```

(I.1.17-20)

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18 Notice the similarity in the opening words between *arma gravi numero* and Vergil's *arma virumque cano*. The importance of this will be discussed in this chapter.
and finally reiterated at the very end of the poem:

sex mihi surgat opus numeris, in quinque residat;
ferrea cum vestris bella valeta modis.
cingere litorea fluenta tempora myrto,
Musa per unenos emodulenda pedes.
(I.1.27-30).

At three different points in the first poem that poet calls attention to the fact that he was interested in writing poetry (in the first two sections epic poetry and in the third section elegiac poetry) which eventually came to be elegy. In lines 19-20 he tells Cupid that he has no material, that is, he is not a lover interested in this type of verse. His predecessors were lovers and were interested in elegiac poetry as a means to express their love.

After his initial attempt at writing epic and the intrusion of Cupid, there next follows a series of rhetorical questions addressed to Cupid:

'quis tibi, saeve puer, dedit hoc in carmina iuris?
Pieridum vates, non tua, turba sumis.
quid, si praecipiat flavae Venus arma Minervae,
ventilet accensas flava Minerva faces?
quis probet in silvis Cererem regnare iugosis,
lege pharetratae virginis arva coli?
crinius insignem quis acuta cuspida Phoebum
instruat, Aoniam Marte movente lyram?
(I.1.5-12).

In these questions the various functions of the gods and goddesses are attributed to the wrong divinity in an attempt to show that Cupid has no place in the realm of poetry just as Venus has no business with the arms of Minerva or Ceres reigning on the woodland ridges or Diana tilling the fields, etc.
In the next four lines:

sunt tibi magna, puer, nimiumque potentia regna:
cur opus affectas ambitiose novum?
an, quod ubique, tuum est? tua sunt Heliconia tempe?
vix etiam Phoebio iam lyra tuta sua est?

(I.1.13-16)

the poet says that Cupid's realm is great and his power is too potent.

Why has Cupid laid claim to the vales of Helicon which contain the
sanctuary of the Muses and the spring of Hippocrene which is asso-
ciated with poetic insprirtion? In addition, is the lyre of Apollo
scarely his anymore? The poet is arguing that Cupid is out of place,
but Cupid's force is overpowering even to the point of making poetry
his own. Yet there is still no girl inspiring the poet to write and
acting as the source for his poetry. The playfulness of I.1 as re-
vealed in the manner in which Cupid is introduced, and Ovid's own
questions set the light hearted tone not only of the first book of
elegies, but also for the entire collection of three books and it is
in this respect that I.1, while forming part of the introductory unit
to book I, can also be considered as a general introduction to all
the Amores.

Following this series of rhetorical questions the poet returns
to the idea of epic poetry yielding to elegiac poetry (vv. 17-20) and
then adds:

questus erem, pharetra cum protinus ille soluta
legit in exitium spicula facta meum
lunavitque genu sinusum fortiter arcum
'quod'que 'canas, vates, accipe' dixit 'opus.'
me miserum! certas habuit puer ille sagittas:
uror, et in vacuo pectore regnet Amor.

(I.1.21-26).
Such is the poet's complaint contained in the series of rhetorical questions when the mischievous boy, Cupid, wounds the poet with his arrows and provides the necessary material for his poetry. Ovid's lengthy series of questions (vv. 5-16) is to no avail and Cupid answers with a brief one line reply (v. 24). The poem concludes with a section (vv. 27-30) balancing vv. 1-4 and 17-20 which is solely concerned with elegiac poetry. The resulting structure of I.1 would then be:

\[ \begin{align*}
1-4 \text{ poetry: EPIC to elegy (arma gravi numero violentaque bella parabam)} & \quad 4 \text{ vv.} \\
5-16 \text{ Ovid's questions: is poetry Cupid's realm?} & \quad 12 \text{ vv.} \\
17-20 \text{ poetry: epic to elegy} & \quad 4 \text{ vv.} \\
21-26 \text{ Cupid's answer: yes!} & \quad 6 \text{ vv.} \\
27-30 \text{ poetry: epic to ELEGY (Musa per unde-nos emodulenda pedes).} & \quad 4 \text{ vv.}
\end{align*} \]

The three major sections of this poem, beginning, middle, and end emphasize the poet's "failure" to write epic and his ultimate resignation to writing elegy due to the overpowering influence of Cupid.

Cupid's realm was not the world of poetry and the arts, but love; poetry belonged to the Muses or to Apollo. Just as Hesiod and Callimachus introduced a divinity commonly associated with poetry as being the cause or the source of their poetry, so Ovid has adapted this tradition and introduced a divinity as the source of his poetry; and what better divinity for love elegy is there than Cupid himself!

Previous elegiac writers have found the source of their verse in

19 For example see the proem to Hesiod's Theogony and Works and Days.

20 For example see the proem to Callimachus' Aetia.
their mistresses, but Ovid does not mention any puella as inspiring his poetry in Amores I.1. Here Ovid in a mock serious way has elevated Cupid to the ranks of an Apollo. The real point of this seems to be that here we have a boy acting mischievously rather than a deity acting seriously as in Hesiod or Callimachus or even viciously as in Propertius I.1.

The poet is in love and Cupid rules in his heart:

uror, et in vacuo pectore regnat Amor.
(I.1.26).

Attention should be paid to the word vacuo by which it seems that the poet means his heart or affection is empty or lacking a lover; that is, there is no exclusive feeling for some girl inspiring his verse; yet somehow in spite of this, the poet is in love (uror). This apparent contradiction continues to make light of the elegiac tradition since for Ovid there is no puella as of yet who will be the source of his ingenium and ultimately his elegiac verse. Tibullus had his Delia and Propertius his Cynthia, but so far Ovid has only Cupid and amor. In this elegy the poet, in his epic pose, is unsuccessful; he "fails" in his initial attempt to write epic and also in arguing that

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21See René Pichon, De Sermone Amatorio apud Latinos Elegiarum Scriptores (Diss. Paris, 1902), p. 287, "Vacuus saepe proprio sensu accipitur; translativ vacui dicuntur qui sine amore vivunt (Ovid. Am I.1.21 et alia) aut qui a curis et laboribus sunt immunes."

22See Tibullus II.6; Propertius II.1.1 ff, 30.23 ff and IV.7.83-84; and Ovid I.3.19-20, II.17.34, III.12.16 where they refer to their puella as the source of their ingenium.
poetry is not Cupid's domain. The poet has to submit to the certas sagittas of Cupid and compose elegy in place of epic.

The second poem of book I is a more conventional program poem, as Reitzenstein pointed out and picks up where the first poem leaves off. The beginning of I.2 describes the discomforts caused by the sagittas (I.1.25):

esse quid hoc dicam, quod tam mihi dura videntur strata, neque in lecto pallia nostra sedent, et vacuus somno noctem, quam longa, peregi, lassaque versati corporis ossa dolent? (I.2.1-4).

Verses 7-8 continue the idea of Cupid's arrows which was seen in I.1.25-26:

sic erit: haeserunt tenues in corde sagittae, et possessa ferus pectora versat Amor. (I.2.7-8).

Elegy I.2 neatly continues the idea begun in I.1 and almost at the very outset of this second poem the same playfulness is seen in the parenthetical puto of v. 5:

nam, puto, sentirem, si quo temptarer amore-
Puto used in this way undercuts the whole tone of the beginning of the poem by mocking the sentiment contained therein. The tone of a poem is never allowed to become too heavy or "serious" although what was

See note 15.

See Cameron, p. 322; "It is strange enough that Ovid should have written two introductory poems for the same book. And stranger still that the second should be inconsistent with the first." Cameron seems to me to miss the point of these two poems, possibly because his intention is to discuss the first edition of the Amores.
once "serious" material for love poetry is here treated in a witty, and as a result, uniquely different manner, that is, the persona of the poet is really not emotionally involved with anybody. This is the same way the material introduced in I.1 is handled and so I.2 continues the mock serious tone of I.1.

After experiencing some of the symptoms of love, the poet debates the advantages and disadvantages of either submitting or resisting love and which would be the most advantageous. No poet in love has ever portrayed himself as being so rational. After posing the question, he decides to yield and offers four arguments, each two couplets long, to support his decision:

cedimus, an subitum luctando accendimus ignem?
cedamus: leve fit, quod bene fertur, omus.
vidi ego iactatas mota face crescere flammata
et vidi nullo concutiente mori;
verbera plura ferunt quam quos iuvat usus aratri,
detraquant prensi dum iuga prima, boves;
asper eques duris contunditur ora lupatis:
frena minus sentit, quisquis ad arma facit.
acrius invitos multoque feroctius urget,
quam qui servitium ferre fatentur, Amor.
(I.2.9-18).

25 Cameron, p. 321; "Throughout the poem the poet's attitude to this unexpected and inconvenient attack of love is rational and calculating. He coolly diagnoses the complaint, debates whether or not to yield, and then tries to extract concessions from Cupid! Everybody knows that a man in love does not react like this. So (of course) did Ovid. And that is why he wrote the poem this way, an ideal introduction to the new sort of poetry that the Amores are."
Having decided that it is better to yield, he has to confess that he is Cupid's recent captive:

\begin{quote}
\begin{flushright}
en ego, confiteor, tua sum nova praeda, Cupido; 
porrectimus victas ad tua iura manus. 
\end{flushright}
\end{quote}

(I.2.19-20).

There follows this a very elaborate metaphor in which Cupid is portrayed as a conquering general in his triumph with the spoils of his conquest and chief among the captives is the poet himself:

\begin{quote}
\begin{flushright}
ducentur capi iuvenes captaeque puellae: 
haec tibi magnificus pompa triumphus erit. 
ipse ego, praeda recens, factum modo vulnum habebo 
et nova captiva vincula mente feram. 
\end{flushright}
\end{quote}

(I.2.27-30).

Along with General Cupid are some of the soldiers of his army, who are cheered by the crowd as they pass in procession:

\begin{quote}
\begin{flushright}
omnia te metuent, ad te sua bracchia tendens 
vulgus 'io' magna voce 'triumphe' canet. 
Hlanditiae comites tibi erunt Errorque Erorque, 
adsidue partes turba secuta tuas. 
his tu militibus superas hominesque deosque; 
haec tibi si demas commoda, nudes eris. 
\end{flushright}
\end{quote}

(I.2.33-38).

Clearly Ovid was recalling a spectacle that was very familiar to the Romans and adapting the entire triumphant procession to suit his own purpose. Quite possibly this elaborate 32 line description of Cupid's triumph might call to mind the magnificent pomp and display recently

\begin{flushright}
See K. Galinsky, "The Triumph Theme in the Augustan Elegy," WS, 82 (1969), pp. 75-107 for a good discussion of the theme in the pertinent elegies of Tibullus, Propertius, and Ovid and what he feels to be the poets' sentiments in using this theme. See especially pp. 91-107 for his discussion of Ovid.
\end{flushright}
seen at Rome because of Augustus' great victories. This is made all
the more possible by the closing couplet:

\[
\text{aspece cognati felicia Caesaris arma:}
\quad \text{qua vicit, victos protegit ille manu. (1.2.51-52).}
\]

Caesar Augustus was a kinsman of Cupid since the Julian gens traced
its ancestry back in time to Venus, the mother of Aeneas. The signifi-
cance of this association seems to me to worth more attention than
critics give it and it will shortly be discussed.

In an allegorical way the poet has also been unsuccessful in
this poem and, although he never even tried to fight Cupid, lost in
his attempt to resist him: in the first poem he lost in his effort to
write epic and had to compose elegy and in the second poem he likewise
is unable to resist Cupid and has to submit. The playfully mocking
characteristics of these poems is seen in the fact that the poet
claims he did not fall in love and then choose to write about it as
previous writers of elegy gave the impression of doing. Ovid chooses
to depict his persona before the poet-lover had a mistress and then
to have his amour be without a named mistress. Even in the second
poem there is still no mention of anything so unimportant as the girl
with whom he is supposed to be in love.\(^7\) There is not yet any puella
ingenium nobis! These poems are clearly unique as introductory pieces
to a book of love elegies, and they provide an unmistakable indication

\(^7\) Luck, p. 157 says that "book I shows the love-affair in its
beginning. He falls in love (1.2), etc." Since no puella or amica
is mentioned as of yet, it is curious to wonder with whom or what the
poet fell in love.
from the very outset of the work that these poems are in no way
written to be "serious" love elegies as those of Tibullus and Prop-
ertius.

As mentioned above, 1.2 ends with a couplet calling on Cupid to
be mindful of his kinsman, 28 Caesar Augustus, and to act in similar
fashion toward the vanquished:

aspice cognati, felicia Caesaris arma:
qua vicit, victos protegit ille manu.
(I.2.51-52)

The last couplet of I.1 begins:

cingere litora flaventia tempora myrto
(I.1.29);

this line is very similar to Vergil's Georgic I.28:

accipiat cingens materna tempora myrto.

The reminiscence of Vergil is present in Ovid, but what is more
striking in these two lines in the middle sense contained in cingere.
This similarity is also strengthened by the fact that the opening of
I.1, arma gravi numero clearly echoes the opening of the Aeneid, arma
virumque cano and so the calling to mind of Vergil again at the close
of the poem. 29 The line from the Georgics occurs near the end of the

28 Nemethy, p. 105, "v.51-52 cognati...Caesaries, Augusti, quia
a Venere, matre Aeneae, originem ducebat gens Iulia" and Brandt, p.
45, "v.51 cognati) da Augustus seinen Stamm bis auf Aeneas, den Sohn
der Venus und Bruder des Cupido (Vgl. III,9,13) zurückführte."

29 These reminiscences of Vergil at the two emphatic positions
of the poem, the beginning and end, might be the poet's declaration
that he is not going to write the "official" type of poetry of a
Vergil (Aeneid and Georgics).
proem where the poet addresses Caesar Augustus (v.25) and says that
the earth shall receive Caesar and bind his head with his maternal
myrtle:

\[
\text{tuque adeo, quem mox quae sint habitura deorum}
\]
\[
\text{concilia incertum est, urbisme invisere, Caesar,}
\]
\[
terrarumque velis curam, et te maximum orbis}
\]
\[
auctorem frugum tempestatumque potentem
\]
\[
acciipiat cingens materna tempora myrto,
\]
\[
(\text{Geor I.24-28}).
\]

The maternal myrtle refers to the myrtle which was sacred to Venus who
was the ancestress of the Julian gens. Also Venus is the goddess of
love and mother of Cupid and so Ovid picks up this idea of being bound
with myrtle, but gives it the necessary twist to suit his own poetry
and purpose while at the same time recalling Vergil and Caesar Augustus,
the man who has recently and so magnificently triumphed over the
world just as Cupid has recently triumphed over the world and espe-
cially the poet. So both poems, I.1 and 2, end with reminiscences of
the triumphs or victories of two distinguished relatives of Venus,
Augustus and Cupid; I.1 indirectly by using a phrase similar to the
phrasing of Georigc I.28 and I.2 directly by referring to Cupid’s
kinsman, Caesar Augustus.

I believe that the poet had a specific purpose for doing this
and it is fully revealed in poem, I.15, the concluding piece to the
first book. The center of this poem, vv. 9-30, is taken up with a
long catalogue of successful poets who wrote in all genres. These
poets left their mark on the world and it is to their ranks that Ovid

---

30 Nemethy, p. 101, "v.29 cingere...mytro, non lauro, nam myrtus
Veneri sacra convenit lusae poeseos eroticae."
sees himself belonging. In the pose of an epic poet Ovid was unsuccessful at the outset of the book, but we learn of the poet's true sentiments of his worth and eventual success at the very close of book I in the concluding six couplets:

\[
\begin{align*}
\text{ergo cum silices, cum dens patientis aratri} \\
\text{depereant aevo, carmina morte carent:} \\
\text{cedant carminibus reges regumque triumphi,} \\
\text{cedat et auriferi ripa benigna Tagi.} \\
\text{vilia miretur vulgus; mihi flavus Apollo} \\
\text{pocula Castalia plena ministret aqua,} \\
\text{sustineamque coma metuente frigora myrtum} \\
\text{atque a sollicito multus amante legar.} \\
\text{pascitur in vivis Livor; post fata quiescit,} \\
\text{cum suus ex merito quemque tue tur honos:} \\
\text{ergo etiam cum me supremus adederit ignis,} \\
\text{vivam, parsque mei multa superstes erit.} \\
\end{align*}
\]

(1.15.31-42).

Though the rock and the ploughshare perish, poetry (carmina) is untouched by death. It is by writing good poetry in general as indicated by the various genres which the poets of his catalogue wrote and not specifically by composing love elegy or being in love that undying fame comes to the poet. Rulers and the triumphs of rulers will yield to poetry. Although Cupid, and in a more indirect way Augustus, have been and are triumphant in their respective realms as was mentioned by considering the concluding couplets of I.1 and 2, it is the poet who will be ultimately successful and triumph and will wear on his head the myrtle wreath\(^{31}\) and always be read by anxious lovers:

\[
\begin{align*}
\text{sustineamque coma metuente frigora myrtum} \\
\text{atque a sollicito multus amante legar.} \\
\end{align*}
\]

\(\text{(I.15.37-38).}\)

\(^{31}\)See \textit{Am} III.1.33-34:

\[
\begin{align*}
\text{alter, si memini, limis subrisit ocellis;} \\
\text{fallor, an in dextra myrtea virga fuit?} \\
\end{align*}
\]

It is the goddess, personified Elegy, who carries the myrtle branch which will eventually belong to the poet.
The crown of myrtle has gone from Augustus and Cupid to its final resting place on Ovid. The final couplet of I.1 recalls Vergil's Georgic I.28 where Augustus was bound with his maternal myrtle in victory and in I.2.23 (necte comam myrto) it is Cupid who binds his hair with the myrtle; both Cupid and Augustus were born from Venus, goddess of love and both were victorious and celebrated triumphs. Ovid points out that these triumphs and those who celebrated them will cease and give way to the poet and his poetry; in other words, it is he, the poet, who will be ultimately successful and remembered.

Poem I.15 is the counterpart of I.1 and 2 and these poems serve to frame the remaining twelve poems of book I and contain and emphasize the two themes of being successful and unsuccessful which serve as the major organizing principles of the first book. But within the poems which make up the frame for the book, it is the success or failure of the poet which are emphasized, while the remaining poems emphasize the success or failure of the elegiac lover.

* * * * * * * * * *

The next poems of Amores I to be considered are in the middle of the book; I.8 portrays the lena and her advice to a young girl and I.9 is a fully developed poetic essay on the lover as soldier. In my structural analysis of book I, I choose to consider both 8 and 9 as

32 See diagram on p. 44.
the central unit because of their similarity and the function that they perform in emphasizing the two opposite themes of the entire book which I consider to be the basic element of the elegiac love relationship, that is, the success or failure of the lover. I demonstrated in the previous chapter how poets prior to Ovid chose to position certain poems in the center of their books for a specific reason. I feel that Ovid chose the center of his first book of Amores specifically to emphasize the two opposite themes around which the rest of the poems of this first book are centered. The outcome of love is never certain because of the great number of factors involved in this relationship. Since this is quite true in the real world of love, the elegiac poet-lover tries to create this atmosphere in his poetry and as a result he enhances the "seriousness" of the love affair. Since Ovid is writing erotic elegy, he would be expected to continue the "seriousness" of the love affair, but instead he seems to isolate himself from any "subjective" involvement and writes five elegies each about the success (1.3, 4, 5, 13, 14) and failure (1.6, 7, 10, 11, 12) of an elegiac lover. As is seen in the central elegies the results of love and war are never certain. As will be shown and as the poet himself explains in 1.9, their activities are similar, but the circumstances, the battle ground, and the ultimate type of victory are different. The success or failure of each depends on the tactics each one chooses to employ. Some of these tactics, along with their success or failure, will be the subject matter for the remaining elegies surrounding 1.8 and 9.
In both central poems the poet has a person offer advice to another on how best to succeed in the art of love - the lena advises a girl and the poet himself speaks to a friend, Atticus. An older woman's advice to a young woman in matters of love is set against a man's advice to another man on the same topic. In each instance the speaker appeals to that which the other person can most readily grasp and associate with. Dipsas dwells on the girl's forma and the swiftness of time (celer habitur annus), while the poet in I.9 associates love with soldiering, its hardships and tactics. The advice of both is meant to bring about success for the respective parties, yet success for the girl means failure for the lover and vice versa. The lover who is successful has no rivals and as a result the bawd's advice has been to no avail and failure results for the girl. In light of these two poems both the lover and the beloved cannot experience success in their relationship at the same time - a rather perplexing dilemma for the elegiac lovers. These two elegies reveal the two dominant themes of the remaining ten elegies of the book; in five (3,4,5,13,14) the poet experiences success and in the other five (6, 7,10,11,12) the poet is unsuccessful. The middle section of the book focuses on the elegiac love relationship itself while the frame, I.1 and 2 and 15, is primarily concerned with elegiac love poetry.

Port chooses only to consider I.8 as the central poem of the book. Since he does not want to consider I.2 as part of the introductory unit, it would fall exactly in the middle of the book:

Abgesehen vom ersten und letzten Gedicht ist vor allem die Stellung von 8 im Mittelpunkt des ersten Buches beabsichtigt; das Gedicht, das in breiter
As Port says above 1.8 is the longest poem (114 vv.) of the first book and because of this would attract some attention and serve as an ideal central poem. Since we have seen that 1.2 serves very nicely as part of the introductory unit, elegy 1.8 would no longer fall in the middle of the book and in order to achieve some balance within the book another explanation for the central section of the book is necessary.

As seen in my diagram above (p. 44) and as will be shown below, I find 1.9 a suitable companion piece to 1.8 and together these two poems act as the central unit of the book.

In 1.8 the poet has taken a character whose presence in ancient classical literature had a long history and developed a dramatic situation somewhat after the comic tradition and expanded it greatly in view of his elegiac predecessors for the amusement of his readers. The character of the female attendant or confidante as seen in the tragic and comic traditions becomes for the elegists a true bawd whom they set in their elegic cast. Such a character and what she represents easily lend themselves to the elegic tradition.

33Port, pp. 454–455.

34See the nurse of Phaedra in Euripides' Hippolytus for the first extant source of the bawd-type; also for example see the pertinent remains of Dubulus' Kynnylion, Pamphilos and Stephanopolides; Antiphanes' Mystis; Xenarchus' Pentathlos; Alexis' Orchestris and Isostaion; and Xenander in J.M. Edmonds, The Fragments of Attic Comedy, Vols. II and IIIb (Leiden: Brill, 1959-61); Gyllis in Mime I of Herodas; Thestylos in Idyll II of Theocritus; AP V. 101,106,127,182 and 187; fragments of Naevius' Corolloaria; Polyxo, the nurse of Hypsipyle and Chalciope, the sister of Medea in Apollonius of Rhodes
What were to become of some of the standard characteristics of this character are seen in Phaedra's nurse in Euripides' Hippolytus. She acts as an intermediary between Phaedra and Hippolytus; she is old, has magical and curative powers and is the object of a vicious curse by Hippolytus. A course directed against all women in general with special attention given to the nurse. The bawd as seen in comedy is a drunken old woman and in Middle Comedy appears as a retired prostitute who as a type of praeceptor amoris offers advice which is usually shrewd and practical to the young girl who is coming

Argonautica I and III; Sophoclidisca in the Persa, Scapha in the Mostellaria, Cleareta in the Asinarius, Laena in the Curculio, Astaphium in the Truculentus, and Melaenis and Syra in the Cistellaria, all by Plautus; Syra in the Hecyra and Pythias in the Enouchus of Terence; various courtesans are treated in the Odes and Epodes of Horace who are old and ugly (Odes I.25 and IV.13 and Ep 8 and 12), yet it can not be inferred with certainty that they are bawds; (possibly, Anna in Aeneid IV of Vergil); I.5 and Phryne in II.6 of Tibullus; Acanthis in IV.5 of Propertius; and Dipsas in I.8 of Ovid. See also J.P.V.D. Balsdon, Roman Women (London: The Bodley Head Ltd., 1962).

Some of the dominant characteristics of the bawds seen in note 34 are: 1. they act as intermediaries; 2. they are old; 3. they are closely associated with their mistresses (as nurse, maid or sister); 4. they give practical and worldly advice; 5. they are excessive drinkers; 6. they possess magical or curative powers; and 7. they are the objects of the curses of the rejected lover. For a brief consideration of these characteristics see David R. Winter, The Literary Sources for the Stock Character of the Bawd in Roman Elegy (M.A. thesis: The Ohio State University, 1969).

See Hippolytus, vv.616-667.
along in this ancient profession. The motivating force of the bawd's advice is primarily greed and how to engender this vice in the young aspirant so that both, but especially the lena herself, can continue to live in their accustomed manner. As a result she often becomes the object of the rejected lover's curse. Roman comedy adopts the stereotyped bawd with the attributes of old age, drunkenness, craftiness and greed. Naturally these qualities along with the lover's curse are adapted and developed in such a manner as to create laughter.

The seriousness of the type of character as seen in Phaedra's nurse appear again in the person of Polyxa, the aged nurse of Hypsipyle in Apollonius' Argonautica I and Chalciope, the sister of Medea, also in the Argonautica III.

The actual merging of the two traditions, the serious and the comic, is accomplished by the elegists. The common attributes of old age, the role of the bawd as an intermediary, and the use of a dramatic monologue are combined with the craftiness, greed and drunkenness of the comic bawds and the advice and magical powers of the bawd from the more serious tradition. The result of this process is a stereotyped elegiac bawd who finds her full characterization as a comically sinister character in Ovid, Am I.8. With the exception of Tibullus' lena, the bawd is a dramatic character who slowly reveals her own personality in her own words in a speech of advice on matter of love to her young mistress.

37Old age could make the character a wise woman as in tragedy or epic or because of the usual accompanying ugliness of old age, she could be a humorous character as in comedy or a disgusting figure as in elegy.
Ovid had the entire tradition with which to work, but chose to model his elegy very closely on the poem of his immediate predecessor Propertius. Both poems divide into three parts, the introduction and conclusion spoken by the poet which act as a frame enclosing the dramatic monologue, a speech by an aged bawd:

Propertius IV.5
1-20 introduction 20 vv
21-62 dramatic monologue 41 vv
63-78 conclusion-curse 15 vv

Ovid I.8
1-22 introduction 20 vv
23-108 dramatic monologue 86 vv
109-114 conclusion-curse 6 vv

The poets indicate in the first line of their respective poems what their subject matter is to be by placing the word lena in an emphatic position:

terra tuum spinis obducat, lena, sepulcrum

(Prop.IV.5.1)

est quaedam (quicumque volet cognoscere lenam,

(Ovid I.8.1).

Immediately this word would connote the tradition of the lena and the ancient listener or reader would be perceptive as to how the poet was working with the tradition.

\(^{38}\) Very similar to the dramatic situation which Ovid recreates is the scene in Plautus' Mostellaria vv. 157-312 where Philolaches overhears Scepha's advice on love given to Philematium. Philolaches interjects various asides to the audience until he finally comes forward while Ovid remains silent and is eventually betrayed by his shadow.

\(^{39}\) See Davis, pp. 155-161 and especially note 139 for a discussion of this elegy and its place within the structural arrangement of book IV of Propertius. See also E. Courtney, "Three Poems of Propertius," BICS, 16 (1969), pp. 70-87, especially, pp. 80-86 where he discusses what he thinks the different aims of Propertius were in IV.5 and Ovid in I.8.
Ovid tells us much in the first couplet:

est quaedam (quicumque volit cognoscere lenam, audiat), est quaedam nomine Dipsas anus. (I.8.1-2).

His subject matter is to be an old (anus) bawd (lenam) by the name of Dipsas. This name is related to the Greek verb δύσηω meaning to be thirsty or metaphorically to thirst after a thing, like the Latin sitire, to thirst after or to desire eagerly. There is also another word δύσξ, δύσος, a venomous serpent whose bite caused intense thirst. 40 The following couplet indicates what is meant:

ex re nomen habet: nigri non illa parentem
Memnonis in roseis sobria vidit equis.
(I.8.3-4).

Also implied in her name is the quality of being eager for money or simply greed and because of her "bite" (in the form of a persuasive speech), she tries to instill this vice in her young mistress. She desires not only drink but also wealth. Thus these opening lines prepare the reader for all that is to come in the body of the poem.

Gradually the qualities of the traditional bawd are revealed by the poet, but it is the bawd by her insidious babbling in the monologue (vv.21-108) who reveals herself. After the drunkenness of the

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40 See Nicander, Theriaca 234 and Aelianus De Natura Animalium VI.51 (post-Ovidian). There existed a plant called δύσαξ δώκυς (Theophrastus Hist Plant IV.7.1); see also Pliny NH XIII.139 spina quae sitiens vocatur. Courtney, p. 81 suggests that Propertius the name Acanthis and so Ovid chose to use the name Dipsas because Ovid realized Propertius' source for the name.
bawd is established and her greediness hinted at, her magical powers are listed and these represent the bawd also as a witch: 41

illa magas artes Aeaeaque carmina novit,
inqua caput liquidas arte recurvat aquas;
scit bene quid gramen, quid torto concita rhombo
licia, quid valeat virus amantis equae.
cum voluit, toto glomerantur nubila caelo;
cum voluit, puro fulget in orbe dies.
sanguine, si qua fides, stillantia sidera vidi;
purpureus lunaee sanguine vultus erat.
hanc ego nocturnas versam volitare per umbras
suspicor et pluma corpus anile tegi;
suspicor, et fana est; oculis quoque pupula duplex
fulminat et gemino lumen ab orbe venit.
evocat antiquis proavos atavosque sepulcris
et solidam longo carmine findit humum.
(I.8.5-18).42

The whole tone of the passage enumerating the powers of the bawd is undercut by the insertion throughout of such asides as siqua fides, suspicor, and fana est. Magic is part of the apparatus of the bawd and so is included, but the real "magic" power of the luna is her

41 Ojars Kratins, "The Pretended Witch: A Reading of Ovid's Amores I.viii," PQ, 42 (1963), pp. 151-158, seems to find the representation of the bawd as one with magical powers as unusual in spite of the fact that this is well established in the tradition; p. 155, "Why does he not tear apart this incarnation of depravity (vv.111-112).....? The answer lies in the poet's own introduction of the old bawd and beyond that in the character of the poet as it emerges from the Amores." p. 156, "The initial description of Dipsas as a witch becomes significant as an explanation of this restraint, for it could only be fear of this Dipsas that causes the poet to check himself." Kratins seems to want to consider this elegy much more seriously than Ovid seems to have intended.

42 See also Tibullus I.8.17-22 and Propertius IV.5.5-18 for a list of the bawd's magical powers as they appear in the other elegists.
rhetorical eloquence. The craftiness of her baneful eloquence which is revealed in her upcoming speech culminates her many powers:

haec sibi proponeit thalamos temerare pudicos;  
neque tamen eloquio linguæ nocente caret.  

(I.8.19-20).

The entire dramatic situation with the three characters, poet, bawd, and girl is finally set in the next couplet with something of a comic touch:

fors me sermoni testem dedit; illa monebat  
talia (me duplices occultaret fores):  

(I.8.21-22).

One can easily imagine the poet concealed behind the double doors and listening attentively to the bawd's remarks, all the while not saying anything until he is betrayed by his shadow and curses the lena. There is a similar scene in Plautus' Mostellaria involving the three characters of Philolaches, Philematus and Scapha. It is highly possible that situations similar to this were common to comedy and Ovid in elegy I.8 has adopted the situation from the comic tradition of which the scene in the Mostellaria is a specific example.

In the main portion of this poem, the dramatic monologue, the bawd assumes the role of praeceptor amoris. The fact that here it

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43 For the praeceptor amoris see A.L. Wheeler, "Erotic Teaching in the Roman Elegy," CP, 5 (1910), pp. 440-450 and CP, 6 (1911), pp. 56-77; on p. 447 he says that in Roman elegy the role of the praeceptor is transferred from earlier sources and assigned first to a character, in this case the lena or secondly, the poet-praeceptor, cf. Prop.1.7 and 9; II.34, etc.; Tib.I.4.75, I.6, 9 ff.; Ovid Am II.18 and 20. p. 448, "The first - the character as teacher - is the original form; the second - the poet as teacher - has developed out of the first because only by such a change could the role become essentially elegiac. The poet takes the place of the lena or meretrix or peritus adulescens of comedy, and becomes an erotic expert himself."
is a woman giving advice to another woman is balanced nicely against I.9 in which the poet tells his friend Atticus how every lover is like a soldier. In I.8 there is a contrast between the old experienced hag and the young and innocent girl and this is set against the characters in I.9 who seem to be very similar. Dipsas, whose remarks are in character with her type, gets straight to the business at hand and immediately in her first line demonstrates one of her traditionally dominant traits — greed:

'scis here te, mea lux, iuveni placuisse beato?

(I.8.23).

A prospective lover who just happens to be wealthy⁴⁴ (beato) is spotted and the girl must do all she can to encourage him:

haesit et in voluta constitut usque tuo,
et cur non placeas? nulli tua forma secunda est;
me miserum, dignus corpore cultus abest.
tam felix esses quam formosissima vellem:
non ego te facta divite pauper ero.
esta tibi oppositi nocuit contraria Martis;
Mars abit; signo nunc Venus apta suo.
prosit ut adveniens, en aspice; dives amator
tei cupidit; curae, quid tibi desit, habet.
est etiam facies, qua se tibi comparat, illi:
si te non emptam vellet, emendus erat.

(I.8.24-34).

The bawd clearly points out (v.28) that as the young girl becomes rich, she, the bawd, will not be poor. She even seizes upon the girl's blushing (erubuit) as a means to enhance her beauty and also increase their wealth:

erubuit! decet alba quidem pudor ora, sed iste,
si similes, prodest; verus obesse solet.

(I.8.35-36).

⁴⁴See Némethy, p. 127 beato, diviti and Brandt, p. 63 beato) reich.
quantum quique ferat, respiciendus erit.
(I.8.38).

The girl should use her beauty to its fullest for:

formae, nisi admittas, mullo exercente senescit;
nece satis effectus unus et alter habent.
certior et multis nec tam invidiosa rapina est;
plena venit canis de grege praeda lupis.
(I.8.53-56).

Her advice is certainly of a pragmatic nature which has, no doubt, as its primary aim her own well being. Emphasis is placed by the bawd on the beauty or youth of the girl and this is also mentioned in I.9 where the poet states to his friend that youth is more suited to love than old age:

quae bello est habilis, Veneri quoque convenit aetas:
turpe senex miles, turpe senilis amor.
(I.9.3-4).

In this case it is the lover who should be young, while in the bawd's opinion anyone of any age is a suitable lover provided of course that the money is sufficient. This readily leads to her attack on the poet (always poor in the elegiac tradition) who has nothing but many recently composed verses to offer to the girl:

ecce, quid iste tuus praeter nova carmina vates
   donat? amatosis milia multa leges.
ipse deus vatuma palla spectabilis aurea
   tractat insuratae consona filia lirae.
qui dabit, ille tibi magno sit maius Hymero;
   crede mihi, res est ingeniosa dare.
(I.8.57-62).

The last verse quoted above sums up the bawd's opinion of genius.

Her advice continues for the rest of her speech to instruct the girl
in all she must do to win new rich lovers while still retaining her former ones, both of whom provide her with sufficient wealth to make her life more than comfortable. The bawd, realizing that she is speaking from long experience, concludes her speech:

haec si praestiteris usu mihi cognita longo
  nec tulerint voces ventus et aura meas,
  saepe mihi dices vivae bene, saepe rogabis,
  ut mea defunctae molliter ossa cubent—'

(I. 8. 105-108),

as the poet's shadow betrays him and he utters the lover's curse:

vox erat in curru, cum mea prodidit umbra;
  at nostrae vix se continuere manus
  quin albam raramque comam lacrimosaque vino
  luminas rugosas distraherentque genas.
  di tibi dent null osque lares inopemque senectam
  et longas hemies perpetuamque sitim.


Almost surprisingly Ovid's curse is but two lines long as compared to Propertius' curse which runs for twelve lines. The last half of the pentameter of Ovid's curse (perpetuamque sitim) nicely picks up the last half of the first pentameter of the poem (nomine Dipsas Anus). Both the beginning and the end of the elegy focus on the bawd's attribute of old age and drunkenness while the center section of the poem emphasizes her greediness and her practical worldly advice which goes to increase her own wealth through the wealth of her mistress. True success in the realm of love for the girl is measured by the

45 For rich rivals see Tib. I. 5. 47 ff.; II. 3. 35-60; and Prop. IV. 5. 19-62.

46 For lover's curse see Tib. I. 5. 47-56 and Prop. IV. 5. 1-4, 75-79.
amount of wealth she is able to accumulate. If the bawd's advice is to be taken seriously by the girl, the poor lover-poet will be unsuccessful in the face of his rich rivals. The bawd encourages the girl to seek as many wealthy lovers as possible and not limit herself to only one man. This would result in the poet-lover's failure to be the sole object of her affections. While in 1.9 it is implied from the poet's examples of the great soldiers of the past that the lover acting like a brave soldier and with Cupid as his general will be successful.

In 1.9 the poet views the love relationship from the male's point of view and highlights what a man must do to serve and ultimately win the girl. Spies demonstrates in his dissertation that:


The poet chose to place this elegy next to 1.8 and to contrast their subject matter while treating the love relationship from the view point of the two participants through the advice of another. Here the

poet tells his friend Atticus what he must do to be a successful lover just as the bawd in I.8 told her mistress what she ought to do to be successful. In the former poem, I.8, success for the girl is having many wealthy lovers and of course this results in the failure of the poor lover-poet.

The same kind of appeal made by the lepra to the girl's beauty and youth is made by the poet in I.9 when he tells Atticus that the time of life best suited for making war is likewise fit for making love and old age is unbecoming to both pursuits:

\[
\text{quae bello est habilis, Veneri quoque convenit}
\]
\[
\text{turpe senex miles, turpe senilis amor.}
\]

(i.9.3-4).

The bawd is well aware of this and suggests that the girl make the most of her youth and beauty while they last for her, but this does not mean that she is to avoid older men as lover - provided of course that the price is right. The point of both of these poems is the success of the respective partners in love viewed through the eyes of two veterans.

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48 The point of the poem is not to persuade Atticus to become a lover, but simply to enlarge on a commonplace metaphor by making a number of clever and witty comparisons between a soldier's and lover's life.

49 This Atticus is unknown; see Thesaurus Linguae Latinae vol. 2, fasc. 5 (Leipzig, 1903), col. 1136, sec. 3; P. von Rohden, "Attikos," RE (1896), col. 2239, sec. 2; E. Groag and A. Stein, Prosopographia Imperii Romani Secq. I, II, III (Berlin and Leipzig, 1933), p. 269, no. 1333. An Atticus also appears in Ep. ex Pont. II.4.2. and 7.2; although it seems probable that these are the same person, there is no evidence to support this.
Rautenberg's structural analysis of the poem at first appears enlightening but when we learn that he rejects six verses (vv. 33, 34, 37-40), his analysis falters somewhat. Just as I.8, I.9 divides into three sections: theme, comparison of lover and soldier, and moral. Rautenberg's structure for I.9 is:

A. Theme  B. Comparison  C. Moral

A. v. 1-2 amans militi comparatio

    v. 3-8 a 1)annorurum 2)animorurum 3)excubiarum
    v. 9-15 b uterque facit longa itinera
    v. 15-20 c 1)perferunt tempestates 2)speculantur
    3)obsident

B. v. 21-26 d nocturno tempore invadunt
    v. 27-32 e 1)fallunt costodes 2)in incertorum
    deorum tutela 3)sunt fortis ingenii
    v. 33-34 f ut Hectoris me quoque amica fecit sollertem

C. v. 45-46 hortatio ex antecedentibus hausta.

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50 Ernest Rautenberg, De Arte Compositionis quae est in Ovidii Amoribus (Diss. Vratislav, 1868), especially pp. 39-40.

It is a well known feature of Ovid's style that he most often states in quite clear terms the thesis of his poem at the very beginning rather than let the reader decide for himself what the poem is about as it progresses. So in I.8:

est quaedam (quicumque volet cognoscere lenam, audiat), est quaedam nomine Dipsas amus. (I.8.1-2)

and also in I.9:

militat omnis amans, et habet sua castra Cupido;

From this point he lists many of the ways a soldier and lover are similar touching as he proceeds some of the motifs commonly found in love elegy, such as:

exclusus amator or paraclausithyon respectively:

pervigilant ambo, terra requiescit uterque;
ille fores dominae servat, at ille ducis.
(I.9.7-8),

quis nisi vel miles vel amans et frigora noctis et denso mixtas perferet imbre nives?
(I.9.15-16),


See Luck, p. 159, "The propositio, or thesis, is often stated right at the beginning, then developed methodically, each distich usually representing a step forward in a logical progression."
rivalis:

mittitur infestos alter speculator in hostes,
in rivale oculos alter, ut hoste, tenet.
(I.9.17-18),

postes fragere:

ille graves urbes, hic durae limen amicæ
obsidet; hic portas frangit, at ille fores.
(I.9.19-20),

custos

custodum transire manus vigilumque catervas
militis et miseri semper amantis opus.
(I.9.27-28).

These ideas are to find fuller amplification in some of the other poems of the first book.\(^{53}\)

The section of lover-soldier comparisons ends with a *sententia* summing up what has proceeded:

Mars dubius, nec certa Venus: victique resurgunt,
quosque negas umquam posse iacere, cadunt.
(I.9.29-30).

The outcome of neither love nor war is certain; their activities are similar, but the circumstances, the battle ground, and the ultimate kind of victory are different. The success or failure of each depend on the tactics each one chooses to employ. Following this remark the

\(^{53}\)For example see I.4 for the rival and I.6 for the locked out lover.
poet chooses three heroes from mythology and one of the gods to prove that love is not spiritless:

ergo desidiam quicumque vocabat amorem,
desinat: ingenii est experientis Amor.
ardet in abducta Briseide maestus Achilles
(dum licet, Argeas frangite, Troes, opes);
Hector ab Andromaches complexibus ibat ad arma,
et galeam capiti quae daret, uxor erat;
summa ducum, Atrides visa Priameidi fertur
Maenadis effusis obstripuisset comis;
Mars quoque deprensus fabrilia vincilia sensit:
notior in caelo fabula nulla fuit.
(I.9.31-40).

Finally the poet includes himself among the spirited men in love:

ipse ego segnis eram distinctaque in otia natus;
mollierant animos lectus et umbra meos;
imputit ignavum formosae cura puella,
iussit et in castris aera merere suis.
inde vides agilem nocturnaque bella gerentem:
qui nolet fieri desidiosus amet.
(I.9.41-46).

The poet was once inclined to idleness but love for a beautiful girl has caused him to put aside his laziness and take up the ways of a man of action by waging the wars of night. Rautenberg, with whom I agree in this instance, sees lines 45-46 as the moral to the entire poem balancing lines 1-2 which set forth the poem's theme. Strengthening this unity is the fact that the last word of the first couplet is amans and the final word of the concluding couplet is amet.

Poems 8 and 9 fall in the middle of the first book of Amores and here the emphasis is on success or failure in love while the emphasis in the three framing poems was on success or failure in writing elegiac poetry. So in the three major sections of the book - the introduction, the middle, and the end - the poet focuses on the two dominant themes of
the book - success and failure - and to what these themes are to be applied - elegiac poetry in the one case and in the other elegiac love:

1 and 2 poet as elegiac poet

8 bawd's advice =
success for girl,
failure for lover

8 and 9 elegiac lover

9 poet's advice =
success for lover,
failure for girl.

15 poet as elegiac poet.

* * * * * * * * * *

The two themes of success or failure in the elegiac love relationship on which the central section of the book focused are continued and developed in the elegies on either side of the central two poems. The groups to be considered presently are composed of elegies 3, 4, and 5 and their counterparts in the latter half of the book, 10, 11, and 12. Each of these poems is set one against the other so that six more facets of the elegiac love relationship are developed; in the first three poems he is successful in his love affair in that he is on good terms with his mistress while in the last three poems various events cause him to lose his mistress' affections.

Elegy I.3 is the poet's pledge of faithfulness to his mistress. He has recently become her captive and slave; he will serve her alone

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54 See diagram on p. 44.
and together they will achieve immortality through his poetry. This immortality through poetry is the wealth the poet offers his mistress, a wealth which transcends the worldly money which his rich rivals offer her. The poet concentrates on his poverty and concludes that his ability with poetry will win for the lovers the undying fame which wealth is unable to achieve. This elegy is balanced by I.10 which reveals the mistress as a greedy individual who is out to accumulate as much wealth as possible from as many sources as possible. She takes to heart the bawd's advice of I.8; the girl is unfaithful to the poet who claims his only wealth is his poetry. The girl wants money not poetry and so seeks other lovers who are able to pay for her favors; she desires the mundane wealth of his rivals in place of the poetic immortality promised in I.3. In both cases the poet is faithful to his mistress, but in the latter instance the girl is untrue and the poet must contend with his rivals.

Although in I.4 the poet does not act as his mistress' escort to a banquet, he is at least on good terms with her and able to offer numerous points of advice as to how she should act at this banquet. The unusual detail of the instructions is rather amusing as one tries to imagine the girl attempting to fool her vir and communicate with her lover by a number of prearranged signals. The poet is well versed in such instructions and in spite of them fears the eventual outcome

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55 The elegiac poet in the persona of the lover was traditionally a poor person unable to compete with his rivals' wealth in spite of the poet's seemingly better than average station in life.
of the evening since often the poet has been in a similar situation with his mistress while another has looked on and he is well aware how both he and his mistress concluded their nights. This elegy is followed by I.5 in which the success of the lover is immediately obvious. The poet is clearly fortunate as he spends a sultry afternoon in the embrace of his not too reluctant mistress.

These two elegies are balanced in the second half of the book by I.11 and 12, the only paired poems in the first book, that is, the second poem (I.12) takes its point of departure and originates from the first poem (I.11). In elegy I.11 the poet instructs the maid of his mistress to take a message written on two tablets to his mistress. This instructional tone is similar to that of I.4 where the poet spoke directly to his mistress; however, here in I.11 an intermediary, the maid Nape, is addressed. In poem I.12 the poet receives the return reply and is disappointed because of its negative answer. Poem I.12 with its negative reply is in direct contrast to I.5 where a mid-afternoon liaison was possible for the lovers. Although Ovid is successful in I.4 and I.5, in I.11 and I.12 he is unsuccessful and unable to be with his mistress. Each elegy in the first half of the book is balanced by an elegy in the second half and the two poems are opposite in view of the overall themes of success and failure in the elegiac encounter contained within the first book of Amores.

As was shown in the previous section which dealt with the introductory elegies I.1 and 2, these poems were primarily concerned

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56 See diagram on p. 44 and pp. 45-56.
with the poet as an elegiac poet and how, after starting out to write
epic, he was forced to turn to elegy because of the mischief of Cupid.
Finally in elegy I.3 there is mention of a puella who has recently
made him her captive; such a girl is a necessary constituent of any
love relationship, but appears for the first time in the third elegy.
This postponement of a mistress until the third elegy of the book is
another indication that Ovid is doing something different with the
elegiac tradition. The introduction of a mistress occurs at an em-
phatic position within the book where the poet first begins to speak
of and develop the elegiac love relationship proper. The humor con-
tained in this elegy which will be discussed below is important since
it once again sets the tone of mock seriousness that the poet is going
to employ throughout the rest of his book.

The other elegists mention their mistresses immediately since
they are a sine qua non for elegiac love poetry; not so with Ovid, his
first concern in I.1 is elegiac poetry. Having established in no un-
certain terms the genre of his poetry in the first two elegies, he now
introduces a girl:

iusta precor: quae me nuper praedata puella est
aut amet aut faciat cur ego semper amem.
(I.3.1-2).

Having introduced a girl he states, in keeping with the tradition, that he will be her slave and he pledges his faithfulness to her:

\[
\text{accipe, per longos tibi qui deserviet annos;}
\]
\[
\text{accipe, qui pura norit amare fide.}
\]

(I.5.5-6).

There next follows a statement of his equestrian rank which is to prove important for the humorous effect of the whole poem since by the end of the elegy it will be seen that it is to be taken in more than its mere literal sense. To continue, there are the usual characters who support the lover in his love:

\[
\text{si me non veterum commendant magna parentum nomina, si nostri sanguinis auctor eques,}
\]
\[
\text{nec meus innumeris renovatur campus aretris,}
\]
\[
\text{temperat et sumptus parcus uterque parentis:}
\]
\[
\text{at Phoebus comitesque novem vitisque repertor}
\]
\[
\text{hac faciunt et me qui tibi donat Amor}
\]
\[
\text{et nulli cessura fides, sine crimen more,}
\]
\[
\text{nudaque simplicitas purpureusque pudor.}
\]

(I.3.7-14).

Up to this point there seems to be little more than the quite conventional glorification of the poet and his worth with the usual

---

58 See Frank O. Copley, "Servitium amoris in the Roman Elegists," *TAPA*, 78 (1947), pp. 285-300; p. 286 "The figure of the lover as slave is common in Roman elegy, but is rare in extant Greek erotic literature. An explanation of the Greek and Latin evidence reveals that the Roman elegists showed considerable originality in their use of the figure and may be credited with having developed it as a vehicle for the expression of the romantic-sentimental view of love."

59 See the numerous examples in Tibullus and Propertius.

60 For the glory which poetry can bring see for example Tibullus I.4.61-66; Propertius II.5.5-8, 7.17-18, 11, 13.37-38, 25.1-4, 34.59-94; III.1.21-38, 2.17-26; IV.1.61-66; Ovid I.3.19-26, 10.59-64, 15; II.17.25-30; III.8, 12, 15.
Ovidian elaboration but the next line along with the examples of Io, Leda, and Europa provide an indication to understanding the Ovidian approach to the elegiac tradition. The lines which will be referred to are:

non mihi mille placent, non sum desulter amoris:
    tu mihi, siqua fides, cura perennis eris;
tecum, quos dederint amnos mihi filae sororum,
vivere contingat teque dolente mori;
te mihi materiem felicem in carmina praebis:
    provenient causa carmina digna sua.
carmine nomen habent extrerrita cornibus Io
    et quam fluminea lusit adulter ase
quaque super pontum simulato vecta iuvenco
    virginea tenuit cornus vara manu.
nos quoque per totem pariter cantabimus orbem
    iunctaque semper erunt nomina nostra tuis.
(I.3.15-26).

One interpretation of these lines is to see the poet comparing himself with previous poets who have made famous in their songs Io, Leda, and Europa and he by his songs will make famous his love. All of these women owe their fame to the poets and not especially to what happened to them because of their relationship with Jupiter. He asks his girl to be his love and he will make her famous also. As will be indicated below, Curran's ingenious interpretation of these lines is that there exists a comparison between Ovid as lover and Jupiter, but quite

61 See Leo C. Curran, "Desultores Amoris: Ovid Amores I.3," CP, 61 (1966), pp. 47-49; p. 49 "Read as a statement of the superiority of poetry to wealth, the poem is unoriginal; read as the plea of a tormented lover, it is insincere. The compensations of poetry and the initial presentation of the lover are conventional, however, deftly handled. The real point of the poem lies in the manipulation of the conventional character once it has been carefully built up and in the gradual revelation to the reader in the course of the poem itself of the speaker's insincerity."
simply the comparison is between those bards who sang of these three women and Ovid. Just as he will make his beloved famous so also he expects the fame of past poets. But there seems to me to be more included in these lines. The poet says that he is no desultor amoris (v.15) which is in keeping with his pledge of faithfulness and that his mistress will be his everlasting care (v.16). These verses along with what has gone before are part of the seducer's usual "line" to win the girl. The seducer's "line" is exposed for its true worth in the mythological allusions which follow in vv.21-24. I agree with Curran who sees the irony in these allusions and associates them with the desultor amoris of v.15. Irony occurs when the words mean one thing to one of the characters, in this case the girl and something else to the writer, audience or other characters. Curran says:

the girl is promised the renown of Io, Leda, and Europa. She is identified with 3 mythological heroines, but Ovid with only one mythological lover, Jupiter. The identification of himself with Jupiter, jumping from love affair to love affair, is a curious choice for a lover who advertises himself as a model of fidelity and who declares:

\[ \textit{non mihi mille placent, non sum desultor amoris.} \]

(I.3.15).

The girl is meant to think that she will have the fame of these three mythological maids and to a degree she will; she does not realize that her lover is being compared to the unnamed Jupiter who was anything but a faithful lover. The tone for the entire book of \textit{Amores} is

\[ \text{Curran, pp. 48-49.} \]

\[ \text{Curran, p. 48.} \]
gradually and unmistakably being set. Love is to be a mere game in which the lover always tries but sometimes in vain to win the girl.

**Desultor**, a technical word in Latin and rather rare, so it deserves attention by its non-technical usage in this passage. The poet chose **desultor** for a specific reason which enhances the humor of this poem.

The **desultor amoris** without equal is of course Jupiter. This is the reputation Ovid will win for himself as a lover in his poem. When he finally reveals himself as **desultor amoris**, we see that his admission of his equestrian background is to be taken in more than one sense.

The first elegy of book I revealed the poet's humorous intent when he introduced his poetic genre in the form of an anecdote in which the smiling Cupid stole a foot from every other hexameter causing it to become a pentameter and as a result an elegiac couplet.

The first poem after the introductory unit of 1 and 2 introduces a **puella** who has recently captured his heart and in the course of the poem with its conventional language of slavery and faithfulness of the lover, the poet has revealed his attitude toward the tradition specifically by playing with three mythological examples and the word **desultor**. Although the poet claims he will be no **desultor amoris**, the actual point of the elegy as shown by the mythological examples is

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65 Its figurative sense is rare and seems only to have occurred here, in Seneca *Suas. 1.7* and in Apuleius *Met. 1.1.*

66 Curran, p. 49.
that he will be a desultor amoris. Ovid as an elegiac poet is to be quite different from his predecessors. This was seen in the very first elegy of the entire book which was primarily concerned with elegiac poetry and again in the third poem which was the first elegy to deal specifically with the elegiac love relationship. In both cases the tradition is mocked, in the former poem elegiac poetry and in the latter elegy the elegiac love affair. In two emphatic positions in the opening of the book the poet has unmistakably hinted, if not actually said, that his book is to be something entirely different.

Elegy I.3 with its external and superficial pledge of faithfulness on the poet's part is set against I.10 in the second half of the book. This elegy is concerned with the mistress as a type of meretrix mercabilis. This elegy

is characterized by marked shifts in tone, language, and attitude, as it progresses from an unreal world of Greek myth to the harsh reality of Augustan Rome, from romantic Propertian idealization to ironic Ovidian calculation, from elegy to something closely approaching satire.

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67 For the theme of the greedy mistress see for example Tibullus I.4.57-72, 5, 8.29-52, 9; II.3, 4; Propertius I.8; II.16, 23, 24, 26.21-28, 34.67-72; III.13; IV.5; and Ovid I.8, 10; III.8.

68 Leo C. Currán, "Ovid Amores I.10," Phoenix, 18 (1964), p. 314. This article proves to be as perceptive as Currán's later article (see note 61) on the wit and humor in Ovid's Amores.
As was the case with I.3, I also agree with Curran's analysis of I.10. The opening lines of Ovid I.10.1-7:

qualis ab Eurota Phrygiis avecta cavínis
coniugibus belli causa duobus erat,
qualis erat Leda, quam plumis abditus albis
callidus in falsa lusit adulter ave,
qualis Anymone siccis erravit in agris,
cum premeret summi verticis urna comas,
talis eras: aquilamque in te taurumque timebam,
et quidquid magno de love fecit amor

are clearly and carefully portrayed in Propertian terminology as seen when compared to these lines of Propertius I.3.1-8:

qualis Thesea iacuit cedente carina
languida desertis Cnosia litoribus;
qualis et accubuit primo Cepheia somno
libera iam duris cotibus Andromede;
nec minus assiduis Edonis fessa choreis
qualis in herbo so concidit Apidano;
talis visa mihi mollem spirare quietem
Cynthia non certis nixa caput manibus.

This strong Propertian coloring is a measure of the distance between the girl's old *simplicitas* as shown through the examples of past heroines and her recently revealed desire for money. He devotes the long central section of the poem (11-52) to a methodical destruction of the figure of the mythological heroine because she demands a price for her love (*quia minera poscis*). The idealization which was carefully worked in the opening seven lines and which could be seen in the poet's pledge of faithfulness in I.3 has gradually given way to contempt. The girl once so idealized is now ranked with a common

69 Curran, "Ovid Amores I.10," p. 325.

70 Ibid.
meretrix whose favors go to the wealthiest. The success of the lover felt in I.3 and initially in I.10 is contrasted to his disillusionment and eventual failure with his mistress in I.10. As Curran correctly notes, there is the accumulation of expressions drawn from the language of everyday business and legal transactions in the Roman forum, the terminology, much of it technical, of buying, selling, hiring, bribes, and contracts.\(^{71}\)

All this goes to increase the poet's attack on the girl he loves. But as might be expected with Ovid, he makes an abrupt about-face:

\[
\text{nec tamen indignum est a divite praemia posci:}
\text{numera poscenti quod dare possit habet;}
\text{carpite de plenis pendentis vitibus uvas,}
\text{praebat Alcinoi poma benignus ager.}
\text{(I.10.53-56).}
\]

He is now willing to admit that there is no shame in asking presents from rich lovers; with regard to them it is permitted to treat love as a business transaction. The strict moral censure he leveled against his mistress is slowly being retracted except in cases of rich lovers. He now even seems to be willing to accept the fact that there are other lovers than himself. The next lines:

\[
\text{officium psuper numerat studiumque fidemque;}
\text{quod quis habet, dominae conferat omne suae.}
\text{est quoque carminibus meritas celebrare puellas}
\text{dos mea: quam volui, nota fit arte mea.}
\text{scindentur vestes, gemmae frangentur et aurum;}
\text{carmina quam tribuent, fama perennis erit.}
\text{(I.10.57-62)}
\]

with their studiumque fidemque, carminibus celebrare puellas, and carmina quam tribuent, fama perennis erit recall clearly the pledges

---

\(^{71}\)Ibid., see also pp. 315-316 for a list of these expressions involving money.
of I.3 and the former days when his mistress did not ask for money. The reversal first seen in v.53 is reiterated in:

\[
\text{nec dare, sed pretium posci designor et odi;}
\text{quod nego poscenti, desine velle, dabo.}
\text{(I.10.63-64)}
\]

and climaxed in the very last word of the poem, dabo.\(^72\) Here in an entire elegy which focuses on the greedy mistress with the contempt which would be associated with such a female, the poet ends with dabo. A lover in such a situation can hardly be called successful. The tone of these two elegies is contrasted; the happy pledge of faithfulness and hope for their future relationship of I.3 is set against the disillusionment of I.10. As a result this elegy is in contrast to I.3 with respect to the overall themes of the book.

In elegy I.4\(^73\) the poet assumes the guise of the praecceptor amoris and this time offers particular advice as to how his mistress is to behave at a banquet in the presence of her vir, the poet's current rival.\(^74\) Throughout the banquet he will observe his rival with the girl whom he loves and at this time feels allegiance to while he sits nervously by on the sidelines acting the role of a couch for

\(^72\) See Curran, "Ovid Amores I.10," pp. 318-319 for his discussion of the term stipulatio and how dabo is equated with it.

\(^73\) See G.B. Ford, "An Analysis of Amores I.4," Helikon, 6 (1966), pp. 645-652. His point is to show how Ovid treated the same themes found in I.4 in the Ars Amatoria, Heroides, and Amores by using this one elegy to illustrate the relationship existing among the three works.

\(^74\) For some examples of the rival see Tibullus I.2, 2.65-78, 5, 6, 9; II.3; III.2; Propertius I.5, 8; II.8, 9, 16, 21, 25, 34; III.8; Ovid I.4; II.5, 19; III.4, 8.
his mistress. The situation is to be reversed in I.5 when the poet enjoys a pleasant afternoon's liaison with his mistress. Along the same lines as I.4 is I.12, where, because of his mistress' negative reply, the poet is the *exclusus amator* and knows that she is probably spending her time with one of his rivals.

The poet sets the scene in the first couplet and curses the rival:

*vir tuus est epulas nobis aditurus easdem:*
*ultima cena tuo sit precor illa viro.*
*(I.4.1-2).*

The next series of rhetorical questions:

*ergo ego dilectam tantum conviva puellam
despiciam? tangi quem iuvet, alter erit, alteriusque simus apte subjiccta fovebis?
iniciet collo, cum volet, ille manum?*
*(I.4.3-6).*

all of which receive the answer "yes," are to be fulfilled in a situation similar to that seen in I.5, although this is not to say that I.5 is the direct outcome of I.4, as might be thought from the word *cras* *(v.70).*

The first instruction given to the girl seems to be somewhat strange and the poet in an amusing aside (indicating the tone of the elegy) also notes its strangeness, yet repeats it:

*ante veni quam vir; nec quid, si veneris ante, possit agi video, sed tamen ante veni.*
*(I.4.13-14).*

---

75 For other instances of this type of repetition see I.9.1 f; III.2.27 f, 43 f and 6.61 f.
And the advice continues for the rest of the elegy until the poet finally concludes:

sed quaecumque tamen noctem fortuna sequetur,
cras mihi constanti voce dedisse nega.
(I.4.69-70).

In spite of all his advice on how to fool the vir, he suspects the worst and whatever the fortune of the night should be, he asks that she deny it the next day. The poet wants to be deceived even though he knows the truth. 76

This elegy is balanced by a much shorter poem, I.11, in which the poet directs Nape, 77 the maid of Corinna, to take a message to his mistress asking for her company that day. Before actually beginning

76 See Davis, passim, where he demonstrates that the elegies of Propertius, books I and IV are organized on the basis of their expression of fides; that is, p. 170, "the relations of human beings, the love of man and woman, the confidence of one man in another, and the concern of the gods for men." See also Jean-Paul Boucher, Études sur Properce (Paris: De Boccard, 1965), pp. 85-104, especially pp. 88-89, "Face à Ovide qui se fait définir par Apollon comme lasciv i amoris praecceptor (AA II.497), Properce pourrait être qualifié de fidi amoris praecceptor....La fides amoureuse consiste dans l'affirmation que l'amour lie un seul homme et une seule femme pour toujours." Propertius insists on fides in his relationship with Cynthia, while Ovid (III.3, 15), realizing his mistress' infidelity, asks to be deceived. With such a comment as seen in I.4.69-70 it can be seen how Ovid is perverting the tradition which had become established in Propertius.

77 Nape is nothing more than a name, for a maid (cf. AP V.5.2) and no real person at all. The only addressee in the first book of Amores who has any claim to being a real person is the unidentified Atticus of I.9.
his instructions he first flatters the maid by commenting on her ability and her past favors:

\[
\begin{align*}
\text{colligere incertos & in ordine pomere crines} \\
\text{docta neque ancillas inter habenda Nape} \\
\text{inque ministeriis furtivae cognita noctis} \\
\text{utilis et demis ingeniosa notis,} \\
\text{saepe venire ad me dubitantem hortata Corinnam,} \\
\text{saepe laborant fida reperta mihi,} \\
\end{align*}
\]

(I.11.1-6).

There next follows a series of imperatives beginning with accipe v.7 and perfer v.8 addressed to Nape. If the tablets return with a favorable "veni," he will write on the shrine of Venus beneath the hanging tablets:

\[
\begin{align*}
\text{subscribam \ VENERI FIDAS SIBI NASO MINISTRAS} \\
\text{DEDICAT. AT NUPE VILIS FUISTIS ACER.} \\
\end{align*}
\]

(I.11.27-28).

Poem I.4 is addressed directly to his mistress prior to a banquet and he informs her how to send a message to him at the banquet, while in I.11 the poet addresses his mistress indirectly through the intermediary, Nape. The tone of I.4 is one of happy anticipation as the poet looks forward to tomorrow in spite of what may have occurred between the girl and her vir:

\[
\begin{align*}
\text{sed quaecumque tamen noctem fortuna sequetur,} \\
\text{cras mihi constanti voce dedisse nege.} \\
\end{align*}
\]

(I.4.69-70).

In I.11 the anticipation is at least anxious since if he were certain of a liaison, there would be no need for a message asking for a rendez-vous. Naturally the lover hopes for the best, but as seen in I.12 his hopes are in vain, while in I.4 his anticipation of a happy cras finds fulfillment in the type of situation which is described in I.5, which proves to the direct opposite of I.12.
Elegy I.12 takes its point of departure from I.11 and immediately answers the message which was sent in I.11. Some time has naturally elapsed between the two poems for the message to have been sent, received, answered, and returned. And a negative reply is sent:

\begin{quote}
\textit{flete meos casus: tristes rediere tabellae; infelix hodie littera posse negat.}
\end{quote}

(I.12.1-2).

Other points which clearly associate these two poems and make them a pair of poems are the common character Nape, the \textit{tabellae} and \textit{cera} of the two poems, and the word \textit{modo}, just now, contained in the phrase \textit{modo cum discedere vellet}:

\begin{quote}
\textit{omina sunt aliquid: modo cum discedere vellet, ad limen digitos restitit icta Nape. missa foras iterum limen transire memento cautius atque alte sobria ferre pedem. ite hinc, difficiles, funebria ligna, tabellae, tuque, negaturis cera referita notis,}
\end{quote}

(I.12.3-8).

The anticipation of I.11 answered with an all too abrupt "not today" and the lover bemoans his fate with an after-the-fact \textit{omina sunt aliquid}. He begins to skirt the issue at hand, the fact that his mistress does not want to be bothered with him and is probably spending her time with a rival and vents his anger on Nape, the tablets and wax. Here in I.12 everything but the lover himself (so he thinks) is the real cause of his failure with his mistress and misfortune, while in I.5, this elegy's counterpart, chance has worked in the poet's favor and he is able to spend an afternoon with his girl:

\begin{quote}
\textit{cera quies nescit? lassi requievimus ambo. proveniant medii sic mihi saepe dies,}
\end{quote}

(I.5.25-26).
In the first poem of this pair the addressee is Nape who is to carry the tabellae duplexes to his mistress and to do whatever she can to bring a favorable response. The second elegy, which is thirty lines long and only one couplet longer than I.11, is primarily addressed to the difficiles tabellae and the cera so that between the two poems the lover addresses all three of the instruments involved in his current misfortune. Following the opening couplet which links the two elegies as a pair, the next couplet with its modo and Nape strengthen the relationship between the two poems and indicate that I.12 takes its point of departure from the preceding elegy.

In my structural analysis elegy I.4 is set against I.11 and I.5 is balanced by I.12, but although I.11 and I.12 are a pair of poems and are closely associated with each other, elegy I.4 and I.5 do not share the same degree of association as do I.11 and I.12. Elegy I.5 is simply a poem about a pleasant afternoon liaison between the lovers. Although I.4 ends with:

sed quaecumque tamen noctem fortuna sequatur,
cras mini constanti voce dedisse nega.

(I.4.69-70).

and cras stands out in its initial position in the pentameter and this word seems to hint at and point the way for the upcoming day, there is not sufficient ground to say that I.5 is the cras of I.4.70. I see

this poem with its obviously successful lover as being in direct con-
trast to I.12 where such a liaison is not possible. The opening
couplets of I.5 set the scene:

aestus erat, mediamque dies exegerat horam;
adposui medio membra levanda toro.
(I.5.1-2).

It is mid-afternoon and the poet is resting on his couch. The poem
continues in straight narrative fashion which hardly needs any in-
terpretation at all. For the first eight couplets the scene is de-
scribed:

pars adaperta fuit, pars altera clausa fenestrae,
quale fors silvae lumen habere solent,
qualia sublucent fugiente crepuscula Phoebi
aut ubi nox abiit nec tamen orta dies.
illa vereundis lux est praebenda puellis,
qua timidus latebras speret habere pudor.
(I.5.3-8).

The next sixteen verses tell of Corinna's arrival, manner of dress,
and physical description. Some of the spontaneity and excitement and
passion which might usually be expected in such a situation in the
rest of the piece seems to be decreased just as if the description of
the light of day (6 vv.) were as important as the coming of Corinna
(8 vv.) and the description of her nakedness (8 vv.). For his prede-
cessors such description of the light of day may have been irrelevant
to their purpose of creating an atmosphere of passion, but for Ovid
such a description nicely serves his purpose by calling attention to
a detail that would normally be almost immediately dismissed. This
manner of handling a theme which was previously "serious" is also seen
in I.12. After the lover receives his mistress' negative reply, he
proceeds to address the tablets and wax on which her reply was written. He blames everybody and everything instead of himself for his present dilemma.

* * * * * * * *

The themes of success or failure which were focused on in the central section of book I are continued and developed in the elegies on either side of the central two poems. The tone of the entire book is mock-serious with each cluster of poems focusing on a particular aspect of the elegiac love relationship. In each case the lover either succeeds or fails; this success or failure is the least common denominator of any love relationship and on this basis Ovid seems to have organized his first book of Amores. The elegies of the first book next to be considered are 6 and 7 and their counterparts in the other half of the book, 15 and 14. Elegy I.6 is Ovid's rendition of the paraclausithyron or the lament of the locked-out lover before the door of his mistress. Poem I.7 is also a lament of the poet for having beaten and mistreated his mistress for some offense which remains unknown to the reader. To say that the offense was his mistress' spending a night with a rival which resulted in his being locked-out and forced to converse with the door-keeper and hence I.6, the paraclausithyron, would certainly be most inviting, but such an assumption is not based on any fact and can hardly be proved.

79 See diagram on p. 44.
Nevertheless both of these poems treat the poet's lament, one for not being able to be with his mistress and the other for something he did to his mistress. In both cases the girl is the cause of the poet's misfortune and he is unsuccessful in his love affair in that he is not on good terms with her. These two elegies are set against I.13 and 14 in which the lover is successful and is able to be with his mistress. In I.13 the lovers are together and the poet entreats Aurora to delay her coming so that he might continue to delight in the activities of the past night. In I.14 he is also with his mistress but here the girl finds herself in a rather embarrassing situation; she is disconcerted because she has lost all her hair in an attempt to dye it, yet the poet is present to console her. In my structural analysis I believe that the poet meant to set I.6 against I.13 and I.7 against I.14.

The paraclausithyron, I.6 is addressed to the door-keeper or custos of his mistress and the poet offers various reasons and tries different approaches - one time entreaties and another time threats - to get the custos to open up the door, if just a little, so that he might slip inside. This comic attempt at persuading the custos proves to be of no avail and as dawn, Lucifer, begins to arise the poet lover, having spent part of the night in conversation with the janitor, must depart. The humor involved in this situation as treated by Ovid will be discussed below to show how this elegy is in keeping with the mock-seriousness of the Amores. Poem I.13 seems to be related to I.6 because of their sources, which are two epigrams of Meleager,
AP V.172-173. In AP V.172 Meleager addresses the morning star and complains because she comes too early. This is what Ovid does in I.13. Both in Meleager's and Ovid's poems the lovers are together, but Ovid expands the poem greatly. In AP V.173 Meleager is locked out of his mistress' house and bemoans the fact that the morning star comes too slowly. This epigram of Meleager is an early type of paraclausithyron and Ovid expands and develops it in I.6. Also of note is the position of the poet with respect to his mistress; the position is exactly opposite in each case, in one he is outside without his mistress (I.6) and in the other he is inside with his mistress (I.13).

Elegy I.7 is also a lament of the poet but in this case for striking his mistress. As will be shown, the poem contains a certain amount of humor which greatly lightens the tone of the poem. The poet pays great attention to the girl's appearance but most especially to the girl's hair. This almost fetishistic attention given to her hair is put in proper perspective in the light of I.14 which is the poet's amusing "I told you so" (dicebam) regarding her dying her hair and her subsequent loss of it. Interestingly enough I.14 provides, with its lengthy praise of the girl's hair, a possible explanation for the poet's careful attention to it in I.7. The two poems are set in contrast: in I.7 where the girl's hair is in disorder because of her recent beating, in I.14 her hair (when she had it) is described as being neatly arranged. Since the poet found her hair so captivating, as indicated in I.14, he seems to have focused on it in I.7. Considering the nature of I.7 the poet is obviously unsuccessful while
in I.14 the poet is with his mistress and is able to offer at least some sort of consolation for her amusing tragedy. So I.6 and 7 are balanced by I.13 and 14. Each elegy complements the other in its own manner and strengthens the unity of the entire book. Each would undisputably be complete within itself and so could easily stand alone and be read in and for itself, but when considered in the light of the other elegies and the overall dominating themes of the book, the individual elegy takes on a new dimension which seems to me to have been previously missed or ignored and to have been the poet's intention in so arranging the poems within book I.

Elegy I.6 is Ovid's rendition of the paraclausithyron and his treatment of it differs somewhat from that of his predecessors. An indication of this is given by the very first word of the poem - janitor. Here the poet directly addresses a person, the door keeper and continues to speak to him throughout the poem. Addressing a person is more realistic than speaking to a door even if the door does

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80 For a discussion of the paraclausithyron as a literary theme see H.V. Canter, "The Paraclausithyron as a Literary Theme," AJP, 41 (1920), pp. 355-368 and especially his first footnote p. 355 for reference to previous work done on the paraclausithyron. Also see F.O. Copley, "On the Origin of Certain Features of the Paraclausithyron," TAPA, 73 (1942), pp. 96-107 where he discusses four conventional features of the paraclausithyron; namely, the lover's procession through the street, his drunkenness, his garland, and his vigil by the door. See also his later book, Exclusus Amator: A Study in Latin Love Poetry (New York: American Philological Association Monographs, No. 17, 1956).

81 See Catullus 67; Tibullus 1.2.7-14 and 5.59-68; and Propertius I.16.17-44.
answer back as in Catullus 67; the inanimate door is helpless in assist-
ing the lover get to his mistress while at least with a person, there is hope that he may give in and open up. Addressing a person is also a break with the tradition. In the first couplet:

ianitor (indignum) dura religate catena,
difficilem moto cardine pende forem.
(I.6.1-2).

the poet has indicated in two emphatic positions what type of poem this is to be (pande forem) and that he plans to do something a little different by his direct address in the first word, ianitor. The next couplets:

quod precor exiguum est: aditu fac iamua parvo
obliquum capiat semiadaperta latus.
longus amor tales corpus tenuavit in usus
aptaque subducto corpore membra dedit;
(I.6.3-6).

show that the poet is intent on humor and mocking the traditional exclusus amator theme. If only the janitor would open the door half way (semiadaperta), he could then slip inside; for, just as what he asks is a small thing, (exiguum est), so lengthy periods of love have worn him thin (longus amor corpus tenuavit). The humor of such a situation is immediately obvious when one tries to imagine the scene's enactment. Note should also be made of the word semiadaperta which occurs only here in Latin literature. I believe that this strengthens the fact that the poet plans to do something different with this theme and he inserts some indications of this within the first few lines of the poem.
Following the first eight couplets the poem divides into five sections of four couplets each with the refrain:

\[ \text{tempora noctis eunt; execute poste seram.} \]

This refrain is another feature of this elegy which emphasizes that this poem is different. Its purpose might be to act as a charm and hopefully in some way or other bewitch the guard and through some sort of magical spell cause the custos to open up the door. Although it might be expected as part of the convention of a paraclausithyron, we do not learn for certain that he has been drinking until the middle of the poem:

\[ \text{ergo Amor et modicum circa mea tempora vinum}
\text{mecum est et madidis lapsa corona comis.} \]

\[ \text{(I.6.37-38).} \]

Neither by entreaty nor threat can the lover get inside. The poet first tries to gain access to his mistress by recalling his past favors to the custos:

\[ \text{adspice (uti videas, inmitia claustra relexa)}
\text{uda sit ut lacrimis iamsa facta meis.}
\text{certe ego, cum posita stares ad verbera veste,}
\text{ad dominam pro te verba tremente tuli.}
\text{ergo, quae valuit pro te quoque gratia quondam,}
\text{heu facinus! pro me nunc valet illa parum?}
\text{redde vicem meritis: grato licet esse, quod op-
\text{tempora noctis eunt; excute poste seram, tas.} \]

\[ \text{(I.6.17-24).} \]

For the refrain in other classical literature see Theocritus Idyll II and Catullus 64 and Vergil Ec VIII.
Such an appeal is only natural and easily understood – I helped you once, now you help me (redde vicem meritis). Accomplishing nothing, the poet continues with his entreaty:

excute: sic umquam longa relevere catena,
neec tibi perpetuo serva bibatur aqua.
ferreus oratem nequiam, ianitor, audis:
roboribus duris iama fulva riget.
urbius obsessae clausae munimina portae
prosumt: in media pace quid arma times?
quid facies hosti, qui sic exclusis amantem?
tempora noctis eunt; excute poste seram.
(I.6.25-32).

It is only besieged towns that seek protection behind closed gates, but we are at peace so why fear the arms of a lover? These are not the formidable weapons of war, but of love:

non ego militibus venio comitatus et armis:
solus eram, si non saevus adesset Amor;
hunc ego, si cupiam, musquum dimittere possum:
ant vel a membris dividar ipse meis.
ern Amor et modicum circa mea tempora vinum
mecum est et madidis lampa corona comis.
amqu quis haec timest? quis non eat obvius illis?
tempora noctis eunt; excute poste seram.
(I.6.33-40).

Of the five sections of four couplets the first three are entreaties. The first two are concerned with the custos (adspice and excute) and the third with the lover himself (non ego). The two remaining sections are split between the custos (lentus es) and the lover (fal-limur) and the tone of these passages changes from an entreating to a threatening one.
Finding his pleas for entry to no avail the poet changes his approach and curses the door keeper:

lentus es; an sommus, qui te male perdat, amantis
verba dat in ventos aure repulsa tua?
at, memini, primo, cum te celare volebam,
pervigil in mediae sidera noctis eras.
forsitae et tecum tua nunc requiescit amica:
heu, melior quonto sors tua sorte mea!
dummodo sic, in me duras transite catenae.
tempora noctis eunt; excute poste seram.
(I.6.41-48).

This rather bold maneuver for the lover might be expected as all hope for entry seems to be fading away. The last section provides a touch of humor in which the poet asks a question with the word fallimur and in the next couplet answers the question with the same word:

fallimur, an verso somerunt cardine postes
rancaque cunccrseae signa edere fores?
fallimur: impulsa est animoso iama vento.
ei mihi, quam longe spem tulit aura meam@
si satis es raptæ, Borea, memor Orithyiae,
huc ades et surdas flamme tunde foris.
urbe silent tota, vitreque madentia ror
tempora noctis eunt; excute poste seram.
(I.6.49-56).

A final hope for the exclusus amator is lost to the wind. Although this paraclausithyron is somewhat different from its predecessors; the outcome is the same and the lover must depart at dawn.

The poet sums up the situation:

omnia consumpsi, nec te precibusque minisque
movimus, o foribus duior ipse tuis.
(I.6.61-62).

and as dawn approaches:

iamque pruinosus molitur Lucifer axes,
ique suum miseris excitat ales opus.
he must depart and leave behind the usual paraphernalia of the ex-
clusus amator:

\[
\text{at tu, non laetis detract a corona capillis,}
\]
\[
dura super tota limina nocte iace:
\]
\[
tu dominae cum te proiectam mane videbit,
\]
\[
tempos absumti tam male testis eris.
\]
\[(I.6.67-70).\]

The poet finally concludes with good-byes to everything that has kept him from his mistress:

\[
\text{qualiscumque vale sentique aheurstis honorum,}
\]
\[
lente nec admisso turpis amante, vale.
\]
\[
vos quoque, crudeles rigido cum limine postes
\]
\[
duraque conservae ligna, valete, fores.
\]
\[(I.6.71-74).\]

The last words of the poem, valete fores, recall the last words of the first pentameter pande forem. The theme of the elegy is indicated by pande forem, "open up the door;" the poet is an exclusus amator and the poem is a paraclausithyron. What better way to end a poem of this type than valete fores, "farewell doors!" In the guise of the lover he says farewell to the door which kept him from his mistress because he is forced to go away by the approach of dawn. This same type of repetition will be seen in I.13 involving the word dies.

This final section is composed of eighteen verses and Rauten-
berg, following the suggestion of Mueller, wishes to exclude vv.65-66 from the poem in order to bring the final section of the poem into harmony with the first part in regard to the number of distichs.

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83 Ernest Rautenberg, p. 20.

84 Mueller, "De Ovidii Amorum Libris," pp. 77-79.
In spite of the fact that vv.65-66 have solid MS tradition, Mueller wishes to exclude them because they seem to him to be irrelevant to the surrounding subject matter. Because of their presence in the MSS and since scholars like Kenney and Goold find no fault with these lines, I see no reason to drop them from the poem. Both Mueller and Bautenberg would like to see sixteen verses in each section forming a very neat symmetry. The verses under discussion are:

iamque pruinosis molitor Lucifer axes,
inque sum miseris excitat ales opus.


It might be well to point out that in mythology Lucifer, the morning star, was the son of Aurora; and it is Aurora whom the poet addresses in I.13. Both Lucifer and Aurora in their ways cause the poet to give up the activity in which he is involved, one for the good the other for the worse. This is also one more small point which goes to strengthen the unity of these two elegies within the first book.

As Némethy correctly notes in his commentary, elegy I.13 is based on an epigram of Meleager, AP.V.172, but neither he nor Brandt make any mention of 173, another epigram of Meleager which is to be read along with 172. The two epigrams under discussion are:

"Oρθες, τι μοι, δυσέβαστε, ταχὺς περὶ κοῦτον ἐπέστης,
ἀρτί φίλας ἵμους χωρὶς ἀλαλονεῦσι;

85 Némethy, p. 145.
It is obvious that these two epigrams are closely associated with each other and should be read together in order that the cleverness of the poet be fully appreciated. They both still make sense when read individually and can easily stand alone, but more is achieved by reading them together. I suggest that Ovid was definitely aware of these epigrams and just as he chose to model I.13 on 172 of Meleager, he also was aware that 173 was an early type of source for the para-clausithyron, and so I.6; just as 172 is related to 173 in epigrams of Meleager so I.13 is related to I.6 in Ovid's elegies. The structure of 173 is simple enough; the poet addresses the morning star
which revolves around the world too slowly since another man lies with his mistress; but when he was with his mistress, the morning star came all too quickly. (See 173 on p. 105.) In its simplest form this shows the poet in the role of the *exclusus amator* and Ovid has developed this into an elegy of seventy-four verses in I.6 and chose to set it against I.13, an address to Aurora to delay her coming. Poem I.13 is another example of what can happen to a simple epigram of six lines in the hands of Ovid — forty-four line elegy.

The structure of 172 is straight to the point: the poet asks the morning star why she comes so early and he wishes that she could reverse her course and be the evening star since once for Zeus when he lay with Alcmena she reversed herself so she could do it again if she chose (see 172 on p. 105). The epigram is simple: a question, a wish, and one example, but such is the nature of an epigram. Ovid is to use the devices of rhetoric and expand this epigram to the point of ridiculousness which is in keeping with the nature of the first book of *Amores*. His poem begins simply enough:

\[
\text{iam super oceanum venit a seniore marito} \\
\text{flava pruinoso quae vehit axe diem.} \\
\text{(I.13.1-2)}
\]

but shortly the poet begins to list the many reasons why Aurora should delay her coming. Such a long list is typical of the Ovidian style which is most of the time concerned with creating humor by *overdoing* the number of examples. Here the examples are given in rapid fire:

\[
\text{ante tuos ortus melius sua sidera servat} \\
\text{navita nec media nescius errat aqua;} \\
\text{te surgit quamvis lassus veniente viator,} \\
\text{et miles saevas aptat ad arma manus;}
\]
and the poet concludes that he could endure everything else but who
would put up with girls rising early in the morning:

omnia perpetuerer; sed surgere mane puellas
quis, nisi cui non est ulla puella, ferat?
(I.13.25-26).

At this point the tone of the poem becomes somewhat harsher until it
actually becomes threatening in vv. 35 ff.:

optavi quotiens ne nox tibi cedere vellet,
ne fugere vultus sidera mota tuos!
optavi quotiens aut ventus frangeret axem
aut caderet spissa mube retentus equus!
invida, quo properas? quod erat tibi filius ater,
materni fuerat pectoris ille color.
Tithono vellem de te narrare liceret:
femina non caelo turpior ulla forset.
ilium dum refugis, longo quia grandior aevo,
surgis as invisas a sene mane rotas;
ad si quem manibus Cephalum complexa teneres,
clamares 'lente currite, noctis equi.'
cur ego plectar amans, si vir tibi marcer ab annis?
um me nupsisti conciliante semi?
aspeque quot somnos iuveni donarit amato
Iuna, neque illius forma secunda tuae.
(I.13.27-44).

Just as in I.6 where the entreaties of the lover eventually give way
to actual threats against the janitor here, in I.12, the poet's at-
titude toward Aurora has shifted from gentle persuasion to a hope that
the worst about Aurora be made known. The lover hopes that Tithonius,
the aged husband of Aurora, were free to tell what Aurora is really
like and expose her shame to the world. These two elegies are similar in that the poet through the person of the lover tries to persuade in one case the ignitor to open the door and in the other case Aurora to delay by first entreating them and then gradually assuming a harsher tone in an attempt to bring about what he wants. In both cases he fails; the exclusus amator is never victorious nor is a mortal ever able to hold back the coming of dawn. The final couplet of his speech:

\[
\text{ipse deum genitor, ne te tam saepe videret,} \\
\text{commisit noctes in sua vota duas.} \\
\text{(I.13.45-46)}
\]

recalls the concluding couplet of 172 of Meleager and so the elegy might be expected to end here, but the poet adds one more couplet to balance the introductory couplet between which the speech of Aurora is set:

\[
\text{iur gia finieram, sci re s audisse: rubebat,} \\
\text{nec tamen ad sueto tardius orta dies.} \\
\text{(I.13.47-48).}
\]

The last word of the pentameter, dies, echoes the last word of the first pentameter, diem. The same sentiment is contained in both phrases; in I.13.2 it is quae vēhit diem, "she who brings the day," and in I.13.28 it is orta diem, "the day arose." Attention might also be called to the word-play in the word rubebat. Aurora blushes as she hears the remarks of the poet, but also with her blushing, in spite of the poet's remarks, dawn broke and the day began.

Although the poet is unsuccessful in his attempt to dissuade Aurora from coming and ending his night of love, nevertheless he is
successful insofar as he is inside and has spent the past night with his mistress:

\[ \text{nunc iuvat in teneris dominae iacuisse lacertis; si quando, lateri nunc bene iuncta meo est. (I.13.5-6).} \]

This is in direct contrast to I.6 in which the lover is unsuccessful and has to spend the night outside away from his mistress. In both cases the coming of dawn is involved, but the position of the lover is entirely different with respect to the girl.

Occasionally in the elegiac love relationship the lover might be forced or tempted to strike his mistress and because of this suffer some subsequent remorse. In I.7 the poet censures himself for harming his mistress and in I.14 the poet censures his mistress for harming herself, or at least her hair; in the former poem the hands of the poet do damage to what he loves – his mistress, while in the latter elegy it is the hands of his mistress which damage what she loves – her hair.

Previous writers who are mentioned below have commented on this poem and have found the author full of remorse and misgivings at his recent physical attack on his mistress. They seem to me to treat the poem as a separate whole which I do not question, but they find in it the sentiments that they expect to find in such a theme rather than

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\[ ^{86} \text{For the theme of the beaten mistress see Tibullus I.6.73-74 and 10.53-66 and Propertius II.5.21-26 and 15.17-20 and III.8.} \]
to see a specifically Ovidian treatment to a common theme. For example Fraenkel says that the poem

expresses the poet's emotions immediately after the excess, with frantic anger giving way to remorse no less inordinate. As he looks back upon what he has done, his deed is exaggerated beyond all due proportion, and in the abandon of his repentance he penetrates to an unusual depth of feeling.  

I really doubt that the poet ever "penetrates to an unusual depth of feeling" anywhere in the first book of *Amores*. To read this elegy in this manner is to attribute to the poet genuine emotions and feelings which are foreign to his love poetry. Also Wilkinson who comments on this elegy says that

Ovid is jealous, of course, sometimes insanely jealous. In a fit of passion he is capable of pulling his mistress' hair, and slapping her face, only to suffer violent remorse.

Such remarks as these seem to attribute to Ovid a seriousness which does not seem to be a part of his poetic nature in the *Amores*. The poet seems set on humor and irony in his handling of the elegiac tradition in all of its various aspects and even here in this situation which may at first seem to exhibit some depth of feeling, the poet plays with the tradition. Luck, in speaking about the first book of *Amores* in general, says of 1.7 that "he [Ovid] has his first quarrel

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and regrets it bitterly afterwards." Although this is the first quarrel spoken about in the first book, the poet says nowhere that this is his first quarrel with his mistress. This is merely an entire elegy composed around the theme of the mistreated mistress which the poet chose to place seventh in his first book.  

The poet opens I.7 with a plea to his friends to restrain his hands until this frenzy which has seized him has past:

```
adde manus in vincla meas (meruere catenas),
dum furor omnis abit, si quis amicus ades:
nam furor in dominam temeraria brachia movit;
fiel mea vesana laesa puella manu.  
tunc ego vel caros potui violare parentes
saeva vel in sanctos verbera ferre deos.
```

(I.7.1-5).  

His uncontrollable madness is emphasized three times, twice by the word furor and once in the word vesana; also the instruments of his anger are mentioned, manus and brachia. All of these things go to create the illusion of seriousness which will soon be undercut. The friends of the poet-lover would certainly have much to do to contain a man in this state of rage. From the very beginning of the elegy, the poet calls attention to his furor, but then he reverses his position and makes an attempt to justify such rage:

```
quia? non et clipei dominus septemplicis Aliax
strevit deprensos lata per arva greges,
et vindex in matre patris, malus ultor, Cretces
ausus in arcanas poscere tela deas?
```

(I.7.7-10).

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89 Luck, p. 157.

He does not continue to heap blame upon himself, but begins to excul- 
pate himself.

During this outburst he seems to take time out to distance him-
self from the situation and objectively comment upon his mistress'
beauty and especially her disarranged hair:

\[ \text{ergo ego digestos potui laniare capillos?} \]
\[ \text{nec dominam motae dedecuere comae:} \]
\[ (1.7.11-12). \]

The next few words of line 13, *sic formosa fuit* seem to me to be im-
portant in calling attention to the humor of the poem. These words
along with the examples which follow:

\[ \text{sic formosa fuit; talem Schoeneida dicam} \]
\[ \text{Maenalias arcu sollicitasse feras;} \]
\[ \text{talis periuri promissaque velaque Thesei} \]
\[ \text{flevit praeemptes Cressa tulisse Notas;} \]
\[ \text{sic, nisi vittatis quod erat, Cassandra, capillis,} \]
\[ \text{procubuit templo, casta Minerva, tuo.} \]
\[ (1.7.13-18) \]

indicate that even that way after his having beaten his mistress and
having caused her hair to be messed up she was still beautiful; in
fact, he has now increased her beauty - *sic formosa fuit*. Such a re-
mark would certainly be peculiar if there was any real sincere regret
on the poet's part. Another aside found in line 17:

\[ \text{sic, nisi vittatis quod erat, Cassandra, capillis,} \]

also seems to disrupt the seriousness of this elegy. The poet uses
three examples from mythology to show how beautiful women looked with
long dishevelled hair. The first two examples, Atalanta and Ariadne,
are straight to the point and so would the third example be, except
that the poet records the fact, which is obvious and would already be
known to this readers since Cassandra was a priestess, that she was wearing a headband. The three examples should have in common the beauty as well as the pathos of their situations but, whatever the poet's intention might have been, the parenthetical and no doubt scholarly observation about Cassandra has the effect of destroying the parallelism as well as the emotional impact. This irrelevant observation about the headband which indeed makes it unlikely that Cassandra's hair would be completely dishevelled seems to undercut the purpose of these examples and also the emotion in the poem by calling attention to such a detail. The poet seems to take a little time out from the situation to point out these examples of dishevelled hair just as if they might really make any difference. The lover in his jealous rage is able at a moment's notice to become unemotionally involved to make this comment. The tone has changed from the initial outburst of adde manus in vincla meas.

Ovid continues his humor when he extravagantly compares himself to Diomedes:

pessima Tydides scelerum monimenta reliquit:
ille deam primus perculit; alter ego.
et minus ille nocens: mihi quam profitebar amare
laesa est; Tydides saevus in noste fuit.
(I.7.31-34).

The goddess whom Diomedes wounded in battle before Troy was Aphrodite. Diomedes was the first to wound a goddess; the poet is the second — alter ego. By comparing himself to Diomedes he is also indirectly comparing his mistress to the goddess, Aphrodite. Both Diomedes and now he have struck a goddess, but in one case Diomedes wounded an
enemy while in the other instance the poet struck out at her whom he professed to love. The point then of the comparison in addition to the actual crime is that both wounded Aphrodite.

Ovid next uses the metaphor of which he is so fond, that of the triumph and military victory. In I.1 it was Cupid who was the conqueror and, subduing the poet, forced him to write elegy and I.9 the lover's life was compared to that of the soldier's and here the poet himself takes up the role of conqueror over a mere girl. These lines can be read with nothing but sarcasm:

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i nunc, magnificos victor molire triumphos,
cinge comam lauro votaque redde Iovi,
quaeque huos currus comitantum turba sequetur,
clamet 'io, forti victa puella viro est!'
ante eat effusus tristis captiva capillo,
si sincerent laesae, candida tota, genae.
(I.7.35-40).
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Here again attention is called to the girl's hair which is to hang loose over her face and shoulders. Throughout this poem his mistress' hair has been the subject of similes (vv.12-18) and the center of attention whenever the girl was spoken about (vv.11-12, 34-40, 49-50, 53-54, and 67-68).

Ovid seems to once again drive his point home in the next section where he enlists the help of five similes in speaking about the girl's pallor, trembling body, and ultimate collapse in a flood of tears:

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astitit illa amens albo et sine sanguine vultu,
caeduntur Paris qualia saxa iugis;
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91 H. Fraenkel, p. 21. "It was then, as he saw her tears streaming, that he realized his guilt (59); but something else also came to pass at the moment. To express it in our terms, her anguish flashed
exanimis artus et membra trementia vidi,
ut cum populeas ventilat aura comas,
\[\text{ut leni Zephyro gracilis vibratur harundo,}\]
\[\text{summave cum tepido stringitur unda Noto;}\]
suspensaque diu lacrimae fluxere per ora,
quilter abicta de nive manat aqua.
tunc ego me primum coepi sentire nocentem;
sanguis erat lacrimae, quas dabat illa, meus.
(I.7.51-60).

This excessive use of similes\(^2\) to emphasize a comparison is a particular feature of his style which tends to mock the manner in which other elegists used one or two similes as a means of "sincere" comparison. Ovid had throughout his life a vivid pictorial imagination which combined with his ebullience led him into excess. The poet seizes one aspect and plays with it to the point of absurdity.

The poem finally concludes with the lover telling his mistress to neither spare his eyes nor his hair:

\[\text{nec nostris oculis nec nostris parce capillis:}\]
\[\text{quamlibet infirmas adiuvat ira manus.}\]
\[\text{neve mei sceleris tam tristis signa supersint,}\]
\[\text{pone recompositas in statione comas.}\]
(I.7.65-68).

And lest such indications of his cruelty remain, he tells her to go and arrange her hair in a proper way. The last word of the poem is

over to his own soul, and he was one with her in a sudden unison of emotion. Ovid, to describe the occurrence, has coined one of the most astounding lines to come out of pagan antiquity." He quotes line 60, then continues: "...the identities of the two lovers have been merged in a mystic union." He seems to me to be mistaken to take this as a heartfelt expression of Ovid's feelings.

\(^2\)See S.G. Owen, "Ovid's Use of the Simile," CR, 45 (1931), pp. 97-106. His table on p. 99 listing the number of similes found in Ovid's works is helpful in seeing just how lavishly he dispensed his similes as compared to other poets.
comes and this nicely points the way to the elegy (II.14) with which I wish to contrast this poem. In 1.7 the elegiac lover is certainly unsuccessful as he has beaten his mistress in a jealous rage and hence as indication of his failure. The poet's jealousy is intimated at in his example of Orestes in the beginning of the poem:

et vindex in matre patris, malus ultor, Orestes
ausus in arcanas poscere tela deas?
(I.7.9-10).

The poet compares himself to Orestes who avenged his father's death at the hands of his adulterous wife, Clytemnestra. By using this example the poet tries to justify his anger against his mistress for her supposed "adultery" or unfaithfulness. The poet does not especially state that his mistress was untrue, but from the elegies concerning jealousy of Ovid's predecessors and from the above example it can easily be assumed that jealousy was the cause of his outrage. The lover himself with his own hands has damaged what he holds dear, his mistress. In I.14 it is the girl who with her own hands damages what she holds dear, her hair. The situation is reversed, yet the two elegies have certain features in common.

Elegy I.14 presents what appears to be Ovid's perversion of the sick mistress theme and once we see the seriousness of the situation

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93 For the jealousy of the lover see Tibullus I.3.83-94, 6; Propertius I.11, 15; II.6.29b, 32-1-24; Ovid I.7; II.5 and for the jealousy of the mistress see Tibullus IV.3; Propertius I.3.34-46; II.20, 29a; III.6, 8, 15; IV.8; and Ovid II.7.

94 See Tibullus I.5.9 ff.; Propertius II.9.25 ff.; 28 and Ovid I.14, II.13 and 14 for the theme of the sick mistress.
for what it really is, mock-seriousness or actual humor, we can begin
to see this poem's place in the first book of Amores. The first
couplet, as would be expected, states what the elegy is going to be
conscemed with:

dicebam 'medicare tuos desiste capillos';
tingere quam possis, iam tibi nulla coma est.

The poet had warned his mistress of the danger in dying her hair but
to no avail; now she has no hair to dye at all. The situation in
itself is amusing as one imagines the poet standing before his bald
mistress; even the most beautiful woman would look less than attrac-
tive with no hair. The poet tries to offer what consolation he can
but in a manner in which upon examination is in fact rather cruel. He
proceeds to praise her hair and her former beauty, surely the last
thing a woman who has recently suffered such a lose would want to
hear. Amusing cruelty is offered in the guise of consolation and
praise.

The praise of her begins:

at si passa fores, quid erat spatiolius illis?
contigerant immum, qua patet, usque latus.
quid, quod erat tenues et quos ornare timeres,
vela colorati qualia Seres habent,
vel pede quod gracili deducit aranea filum,
cum leve deserta sub trabe nectit opus?
nec tamen ater erat neque erat tamen aureus ille
sed, quamvis neuter, mixtus uterque color,
quam clivosae madidis in vallibus Idae
ardua derepto cortice cedrus habet.
addo quod et dociles et centum flexibus apti
et tibi nullius causa doloris erant;
on acus abruptit, non vallum pectinus illos;
ornatrix tuto corpore semper erat;
(I.14.3-16).

95 For care of the body as seen in the other elegists see Tibul-
lus I.8.9-16 and 41-44 and Propertius I.2. and II.18.23-38 and 29.25-
30.
He starts out speaking specifically of her hair (vv.3-5) and then mentions two similes on the texture of her hair (vv.6-9) and one simile on its color (vv.9-12) and then returns to her hair per se again. Lest the subject matter drift too far afield because of the similes, the poet returns to the question of her hair. The similes call attention to the beauty of her hair and increase the sense of lose his mistress must have felt. In spite of these remarks, which seem to be rather unsympathetic, the poet tells how often he had witnessed his mistress being attended by her maids and how often he saw her even early in the morning when her hair was not yet arranged:

ante meos saepe est oculos ornata nec umquam
brachia derepta saucia fecit acu.
saepe etiam nondum digestis mane capillis
purpureo iacuit semisupina toro;
(1.14-17-20).

The mane of line 19 recalls the blissful lovers of 1.13 as they lie together at the coming of dawn. An approaching change of tone is hinted at in the following lines:

tum quoque erat neclecta decens, ut Threcia Bacche,
cum temere in viridi gramine lassa iacet.
(1.14-21-22).

Although the Thracian Bacchante is here at rest on the green grass in peace, the potential fury of one of these women is always ominously present and instead of venting this furor on another, she is to become the object of her own cruelty and hard heartedness by attacking her own hair with iron and fire, ferro et igni:

cum graciles essent tamen et lanuginis instar,
heu, mala vexatae quanta tulere comae!
quam se praebuerunt ferro patienter et igni,
ut fieret torto nesilis orbe sinus!
clamabam 'scelus est istos, scelus, urere crines.
sponte decent; capiti, ferrea, parce tuo.
vim procul hinc remove: non est, qui debeat uris;
erudit admotas ipse capillus acus.'
(I.14-23-30).

In this elegy the girl is ferrea because of her incessant abuse of her hair while in I.7 the poet and lover was hard and cruel because of his attack on the girl. In each case some physical harm comes to the girl.

The poet continues to emphasize the one time beauty of her now lost hair and in a sort of praeteritio in line 33 he drives the point home and follows with two rhetorical questions:

formosae periere comae, quas vellet Apollo,
quas vellet capiti Bacchus inesse suo;
ilis contulerim, quas quondam nudam Dione
pingitur uamenti sustinuisse manu.
quid male dispositos quereris periisse capillos?
quid speculum maesta ponis, inepta, manu?
(I.14.31-36).

The answer is implied in what follows and just in case the girl missed the answer it is stated in no uncertain terms in lines 43-44:

non bene consuetis a te spectaris ocellis:
ut placeas, debes immemor esse tui.
non te cantatae laeserunt paelicis herbae,
non anus Haemonia perfida lavit aqua,
nec tibi vis morbi nocuit (procul omen abesto),
nec minuit densas invida lingua comas:
facta manu culpaque tua dispedia sensis;
ipsa dabas capiti mixta venena tuo.

The loss which she is now suffering was carried out by her own hand; she is the sole blame for her loss just as the poet in I.7, by beating the girl with his hands, was the sole blame for his fault.
Finally the girl can no longer bear her loss and scarcely is able to keep back her tears:

me miserum, lacrumas male continet oraque dextra
protegit ingemus picta rubore genas;
(I.14.51-52).

It is also toward the end of I.7 in line 57 that the girl breaks into tears. In both elegies the girl cries because she has been hurt.

The poem ends with a couplet much more in keeping with what one might expect in such a situation:

collige cum vultu mentem: reparatione damnum est:
postmodo nativa conspicere coma.

Calm yourself; your loss can be repaired and you will once again be admired for your hair. Such seemingly sincere consolation as this might have appeared after the first couplet but the poet, taking advantage of the opportunity, plays with the "seriousness" of the situation. Obviously, here in I.14 the elegiac lover is successful since he is with his mistress and able to calm her, albeit in a rather peculiar manner and likewise in I.13 the lover is successful since he has just spent a night with his mistress. These elegies are balanced in the first half of the book by two poems in which the poet as elegiac lover is unsuccessful; in I.6, the paraclusithyon, he is the exclusus amator and in I.7, he has recently beaten his mistress in a jealous rage.

The themes of success and failure in the elegiac love relationship are here highlighted in four examples and balanced two (I.13 and 14) against two (I.6 and 7) in each half of the book. This was also
the case in the previous section of this chapter in which three examples of the successful lover (I.3, 4, and 5) were set against three examples of the unsuccessful lover (I.10, 11, and 12) in the second half of the book. These ten examples of various aspects of the elegiac love affair were balanced, five on each side, around the two central poems (I.8 and 9) of the first book of Amores.96

96 See diagram on p. 44.
Almost all of Port's structural patterns have appeared in Ovid's *Amores I*. Special elegies are positioned at the beginning, middle and end of the book; I.1 and 2 serve as introductory poems, I.8 and 9 are central elegies in both their location and subject matter; I.15 is the conclusion to the first book. The book is divided into two halves with five elegies each (I.3,4,5,6,7 and I.10,11,12,13,14) on either side of the central two poems I.8 and 9.

In addition to the operation of Port's basic structural patterns in Ovid's *Amores I*, we have also observed that Ovid organized the poems into sections and counterbalanced them in each half of the book on the basis of the success or failure of the elegiac lover. These elegies are a carefully conceived series of poems which express various facets of the elegiac love relationship in a humorous light and with a certain degree of irony. The humor and irony of Ovid were seen in his treatment of the themes and situations which had become associated with the elegiac tradition and was most fully seen in Propertius. The tradition seems to have developed just about as fully as was possible and Ovid, realizing this, sought to do something new and different with the tradition. I have tried to demonstrate how Ovid accomplished this by examining each of the elegies in the first book of *Amores* and showing how, with respect to their themes, situations or
subject matter, they are Ovid's perversion of the elegiac tradition as seen in Tibullus and Propertius. Each of the fifteen elegies shows how the poet was working with the tradition by humorously twisting it and with an understanding of the tradition we are able to see Ovid's irony at work throughout the entire book. It is this humorously ironic perversion of the elegiac tradition which is Ovid's contribution to love elegy. Also in discussing each elegy I have proposed a structural arrangement for the entire book based on the success or failure of the elegiac lover. Besides using the individual elegies as a vehicle for his wit and humor, the poet organizes his entire first book to emphasize this playfulness and the mock-serious nature of the book by grouping the elegies together either on the theme of success or failure in one half of the book and then counterbalancing them with elegies on the exact opposite theme in the other half of the book. As a result of this both in the individual poems and the organization of the book as a whole, Ovid has accomplished something new and different within the elegiac tradition.
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Texts and Commentaries


Critical Studies


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