

AN OVID READER

Ed DeHoratius

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ISBN 10: 1-58510-149-4

ISBN 13: 978-1-58510-149-8

10 9 8 7 6 5 4 3 2 1 0

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Preface

For the Student

The use of this book is relatively simple. It requires you to know some Latin (not all) and, most important, it requires you to think. All that stands between you and a solid understanding of Latin is a few extra minutes of patience and reflection. When I tell my students this, they laugh or roll their eyes. But these same students can recite endings and the meanings of vocabulary, yet they still lack the confidence, despite demonstrated knowledge, to read Latin successfully. It is my hope that this book will help bridge that gap between knowledge and understanding.

The difficulties you face reading Latin are many:

- multiple definitions of words with different meanings
- understanding words with a wide range of meanings in a specific context
- grammatical rules that don't seem to apply as neatly or consistently as you were taught they would
- putting aside your natural inclination to think in English when it counters what you know (but may initially forget) about the Latin

The best way to address these difficulties is to spend time with the Latin in an active, constructive, and meaningful way. It is essential that you deal with the Latin as it is written and as it is intended to be read. Make certain to read the notes carefully when you no longer understand the flow of the Latin; if your confidence in reading is lower, read the notes for a sentence before going to the Latin to alert you to trouble spots in the sentence. The notes in general will not give you

explicit answers; particularly difficult phrases or constructions will indeed be translated. But the assumption of this book is that you have a solid foundation in forms and grammatical constructions; that it is not necessarily Latin itself but rather the particular Latin of, in the case of this book, Ovid that will cause difficulty. The book will supply, it is hoped, the context and clues you need to understand the specific Latin of Ovid.

The following summaries will introduce you to specific aspects of the book.

Content. The book contains six poems from Ovid's *Amores* and five stories from Ovid's epic poem, *The Metamorphoses*, the former written in elegiac couplets, the latter in dactylic hexameter. These eleven selections represent the entirety of the Advanced Placement Latin Literature Ovid syllabus. They are grouped into four themes: *Amor Vincit Omnia*, *Benevolentia Deorum*, *Difficilia Amoris*, and *Ars Latet Arte Sua*. Each chapter contains anywhere between two and four selections. Each chapter begins with an introduction to the theme, followed by unannotated clean or display copies of the Latin of the texts. Following these clean texts are annotated texts with vocabulary, grammar, and other aids. The annotated versions of each text are preceded by a short introduction to the themes and context of that particular text. In addition to the four chapters are a general Introduction, which includes an introduction to Ovid and his life, a timeline of important dates and a glossary of his works and of important people; an appendix, which includes a vocabulary frequency list for all of the texts, a summary of rhetorical figures included on the

AP syllabus and a summary of terminology and rules for scansion; and a glossary, which includes all words in the text with all not-obvious long syllables marked with macrons.

Clean Copy of Text. At the beginning of each chapter (after the introduction to the theme) is an unbroken, unannotated copy of each text. It is imperative that these texts remain unmarked; when you are reading at home, make any notes you need on the annotated text. The clean texts should be left in reserve for studying for your classroom tests (and the AP exam if you are preparing for it). Studying from an annotated text makes it difficult to interact with unannotated Latin; you become accustomed to having notes nearby when you read, and so, when faced with the unannotated Latin of a test, you find the lack of those notes detrimental to your understanding of the Latin.

General Layout of the Page. Starting from the upper left and moving clockwise around the page: notes, text, prose summary, vocabulary, visual, sentence structure diagram, discussion questions. Few pages will contain all of these, and the last three (visual, sentence structure diagram, and discussion questions) can shuffle their position on the page depending on the specific page layout.

Notes. The notes have been written to assist you with difficult aspects of a given passage. This assistance will take two primary forms: one, leading questions, which are designed to prompt you to think about Latin issues relevant to a particular passage; two, notes of negation, which predict how you might incorrectly interpret the Latin and negate that incorrect assumption to elicit the correct response. These notes promote the flexibility and skills that are essential to becoming better readers of Latin.

Prose Summary. A Latin prose summary (taken from an 1821 edition of Ovid) is included as a potentially easier version of Ovid's Latin. Often, the prose summary uses easier vocabulary and sentence structure, and should prove a useful reference when Ovid's Latin becomes confusing. The prose summary is intended to be read without any aids. While some spellings have been updated to make them more recognizable

to the student of classical Latin, and punctuation has been modernized, the text appears largely as it did in its original printing.

Vocabulary. There are two types of vocabulary in the book: running vocabulary below the text of a given page, and a glossary at the back of the book. The running vocabulary is a selective vocabulary, i.e. not every word will be defined there. The glossary does contain every word that appears in the book. In addition, the glossary contains macrons for every word for assistance with scansion, includes brief grammatical explanations for certain words, and brief explanatory notes for proper nouns or other words that might require further description than the definition alone provides.

Visuals. Visuals should not be considered extra or superfluous. They are included to illustrate specific aspects of the text. Often, visuals will include labels or diagrams that correspond directly to Ovid's text. When they do not, they encompass too much of the Latin to be labeled concisely. If the Latin does not make sense, use the visual as an aid to provide context and to better understand the narrative.

Sentence Structure Diagrams. Sentence structure diagrams do not follow a fixed visual pattern. Each diagram uses a system unique to the sentence it illustrates. Nonetheless, all diagrams render a non-linear sentence into some sort of linear format. The diagrams should be read top to bottom and/or left to right, depending on the specific format. Some explanation of each diagram will be included with it.

Discussion Questions. The discussion questions are designed to be used when reading and not necessarily as an activity separate from or in addition to in-class or nightly reading assignments. Discussion questions should be used as preparation for reading the text; the questions will point out broader themes and more specific points of interpretation for the text. Even if you do not answer the questions explicitly, you should keep them in mind when reading. It is from these questions that preparation for any essay portions of tests administered by your teacher (and for the essay portion of the AP exam if you are preparing for it) should come.

Terms to Know. The following terms are used throughout the text; you should make certain that they are familiar to you if they are not already. (It is assumed that you have an understanding of basic grammatical terminology; these are terms with which you might not be familiar.)

- **substantive:** the use of an adjective without a stated noun to modify; the noun must be supplied in English, and the gender of the adjective will determine the gender of the noun supplied
- **parallelism:** the use of phrases or clauses of similar structure and vocabulary, often with shared words omitted
- **idiom:** an expression whose words carry different meanings in isolation than as a unit, i.e. “raining cats and dogs” parsed individually would be nonsense, but understood idiomatically makes sense
- **apposition/appositive:** a noun connected to another noun by an understood verb “to be,” e.g. “Latin, the language of the Romans,...” can be understood as “Latin, (which is) the language of the Romans,...” with the “(which is)” being the understood verb “to be”
- **periphrasis:** literally a “speaking around”; an unnecessarily elaborate way of describing something, e.g. in Ovid’s Pygmalion story when, instead of Ovid saying “nine months,” he says, “when the crescent of the moon grows into a full circle nine times”
- **temporal clause:** a clause often introduced by *ut* or *cum* with an indicative verb that indicates time; it is important to distinguish temporal clauses, especially those introduced by *ut*, from other clauses that use a subjunctive verb
- **concessive / concession:** a clause that shows concession is introduced by the English word “although”; Latin commonly expresses concession with either an ablative absolute or a *cum* clause; Ovid also uses the impersonal verb *licet* to express concession
- **framing:** a feature of word order whereby a noun and its modifier are separated, and words or phrases, often genitives, ablatives, or prepositional phrases, are written in between the separated noun and modifier to indicate a single unit of meaning; although chiasmus can often act as framing, not every instance of framing is a chiasmus
- **connective relative:** a relative pronoun used at the beginning of a sentence to indicate a close connection between the content of the relative clause and its antecedent in the preceding sentence; the nuance of the connective relative is similar to the difference in English between using a semicolon and a period; it is best to translate a connective relative not as a relative but rather as a demonstrative
- **antecedent:** literally a “falling before”; the noun that a pronoun replaces
- **patronymic:** the identification of someone through the use of their father’s, or an ancestor’s, name
- **predicative(ly):** when an adjective or participle is used with modifying clauses or words; the non-predicative adjective or participle will be translated before its noun, e.g. “the running man,” while the predicative adjective or participle will be translated after its noun to accommodate the modifying phrases or words, e.g. “the man, running quickly to the store”

For the Teacher

Philosophy and Approach

The fundamental purpose behind this book is to help students become better readers and understanders of Latin. To that end every effort has been made to position students to understand the Latin without providing unnecessary or superfluous information that they should know or can figure out themselves. The primary vehicle for this is the notes. They are designed to present to the student the inherent difficulties of a given passage while still letting students come to some understanding of that passage on their own. Thus, the notes ask leading questions about potentially troublesome passages, or they anticipate incorrect student assumptions so that they might be avoided. While perhaps initially frustrating for students, especially those suckled by more generous texts, the mental process of grappling with Latin's difficulties on their own, rather than being sped through them, is essential for the development of students' reading skills.

On the other hand, there are certainly difficulties through which students should be led with more explicit guidance. Such difficulties often involve agreement and antecedents. In terms of the latter, it tends to be very difficult for students to keep track of antecedents and referents both because of the speed (or lack thereof) with which many of them read Latin and, more important, because of Latin's use and English's lack of use of grammatical gender, which only adds a further layer of complexity to an already difficult task. Agreement also proves difficult, especially in the more convoluted word order of poetry, because of its reliance on careful and exact knowledge of full vocabulary information. While the notes will often encourage students to understand on their own what noun an adjective describes, sometimes the time that that process might take is not worth any potential learning that might occur. In extended passages of particular difficulty, the poetic passage is rewritten in a more easily understood word order or a visual diagram of the structure is provided independent of the notes. Only in rare cases is a sentence or clause translated

outright because it is deemed too complex to explain adequately without translating it.

The AP student is an advanced reader, but certainly not an accomplished or experienced reader. The most advanced AP students will have only two years of reading behind them before the present syllabus, and so will still be developing reading and comprehension skills on, if not a basic level, then certainly not a proficient level. While there are many strengths to the AP student, there remain many weaknesses, and too often AP books present a frustrating combination of advanced and basic information: they will offer plenty of insightful interpretation but identify every subjunctive form outright (how frustrating for the teacher when she thinks that a student has understood the text only to realize, by the smirk on the student's face, that he has simply read the notes). Thus, the notes are focused primarily on increasing reading skills and sharpening comprehension skills. They dispense information outright only in what has been deemed the most necessary instances. They focus on both difficulties in the grammar of the Latin and difficulties in reading Latin. In the latter category would fall confusing or overlapping forms (e.g. *virum* = genitive plural of *vir*, *viris* or the accusative singular of *vir*, *viri*), word choice and lexical range, sentence structure anomalies, etc.; while students may know forms and grammar rules, the notes are intended to allow them to use such rules in a more predictable circumstance. When Ovid renders the Latin unpredictable, the notes will hopefully make it more predictable without providing the answer outright.

I suspect that the students who will benefit most from this book are the ones in the middle range of the class, who understand the basics of Latin but perhaps have not yet put all the pieces together. Our top students can, I suspect, succeed with any book. Unfortunately, our struggling students often have difficulties that stretch too far back in their Latin training for us to remedy them with any long-term success. The students in the middle of our range, however, who need that discipline of remembering what they know, especially when they are working at home, and who need the confidence that Latin is an accessible language given their training, should, I hope,

benefit from the pedagogy of this book, which focuses less on dispensing information and more on prompting students to understand how both Ovid and Latin in a more general sense convey meaning.

Translation has in some circles become a dirty word. It is viewed by some as an artificial process, and one that both obscures and hinders true understanding of the text. While I still rely primarily on translation in my own classes, I understand the argument of the anti-translators (I might suggest that there is not as great a distinction made between translation and understanding as many would have us believe). The notes then are designed to facilitate understanding; if the teacher wants to use them to generate a translation, she is welcome to do so. On the other hand, because this is a book that can be used with an Advanced Placement syllabus, translation (and literal translation at that) must be a part of it because of the reliance of the Advanced Placement exam on literal translation. Thus, when an issue of understanding becomes an issue of translation (e.g. a difficult or obscure use of a word) I will in fact translate for the student, or prompt them in terms of a translation.

Clean Texts

At the beginning of each chapter are unmarked, full texts. It is suggested that these be used in the following ways: 1. make overheads of them for focused and annotated reading in class; 2. have students not mark them up as part of their daily work, to keep them in reserve for studying (also explained in the Student section); 3. make these the in-class reading texts: students can make notes on their annotated text, but then cannot use these notes to read in class; they must be prepared enough to read from unmarked Latin (this can be difficult, but is imperative for preparing for the AP exam and its reliance on reading and understanding Latin, both sight and prepared).

Prose Summary

The prose summary is included to allow students to encounter and interact with a Latin that is not intended to be analyzed, but rather

could be read (though certainly not in every instance) as we might read English. The summary, taken from an 1821 edition of Ovid, is provided to allow the student another Latin version if Ovid's original proves too difficult. For the most part, the prose has been left as it was found. Spelling and punctuation has been updated (e.g. *ejus* becomes *eius*; *coeli* becomes *caeli*; *arundines* becomes *harundines*; quotation marks have been added) but the language of the prose summary has been neither changed nor glossed. The prose summary often will use more prosaic language and/or words with recognizable cognates: Apollo and Daphne 495, the idiom *deus in flammis abiit* becomes *deus conflagravit*. The prose summary renders an otherwise idiomatic expression into a simple verb with a clear, if difficult, English cognate. Even if students don't know the English "conflagration" (as often mine don't), at least a brief discussion of derivatives can be had. On the other hand, the prose summary can indeed use more abstruse vocabulary that the student (or the teacher) might not recognize: *Baucis and Philemon* 632-3, *illa consenuere casa* becomes *illo tugurio senectutem contraxerant*. In this case, the *casa* of the original is vastly more recognizable than the *tugurio* of the summary, and, while the *consenuere* of the original may not be a recognizable verb, its stem may help students understand its meaning more than they might understand the idiomatic use of *contraxerant* with *senectutem*. Additionally, the prose summary may not always match up with Ovid's text. I have not compensated in these instances for any textual inconsistencies.

Visual Aids

Visual aids are intended to be connected very directly to the understanding of the text. Diagrammed images are included to provide students not only a visual reference for the narrative but also a keyed visual guide to specific phrases or words in the Latin. Thus, when the construction of Daedalus' wing is compared to the gradually lengthening reeds of a pan-pipe, an image of both a pipe and a wing are included to illustrate this somewhat abstruse description.

Sentence Diagrams

The sentence diagrams are intended to break down visually into more easily digestible chunks complex Latin sentences. There is no set format for the diagrams; each will use a format specifically relevant to a particular sentence. To maximize the effectiveness of the sentence diagrams, however, it will likely be necessary for the teacher to offer a brief introduction to them. Some description has been provided with each, but often a written description of a diagram becomes as complex as the sentence itself.

Running Vocabulary

I have eschewed a statistical approach to the running vocabulary. While Pharr's method is certainly valid and popular, its reliance on frequency instead of context renders it somewhat restrictive. Thus, while the running vocabulary is not overly generous, there are certain instances when context might make a word difficult enough to understand that words that would otherwise not be glossed are indeed glossed. For instance, in *Amores* 1.9, *bellum*, *-i* is used in line 3, while *bellus*, *-a*, *-um* is used in line 6 (in the form *bella*). Because of the overlapping nature of these forms, both words are glossed in the running vocabulary to allow students to see the two possible words next to each other. To leave the more common word *bellum* out of the running vocabulary might lead students erroneously to assume that the word in line 3 is a form of *bellus*, *-a*, *-um*. In other instances, however, the relatively common *bellum* would not be glossed in the running vocabulary. Similarly, at *Amores* 1.11.13, the verb *ago*, *-ere* is glossed in the running vocabulary where it normally would not have been because it appears in the text as *agam*, both an uncommon form and one that might be confused with the accusative feminine singular of a first declension noun. As with the notes, I have tried with the running vocabulary to anticipate student difficulties based on individual contexts, and gloss words accordingly.

Conclusion

Encourage your students to make liberal use of the aids that accompany the text. We know all too well how many of our students read Latin: they look up some words, they string together some meanings in a more or less cohesive way, and they largely ignore the endings that they know will convey the meaning of the passage. The aids are designed specifically to slow them down and to encourage them to remember what they know, and apply it judiciously to a given passage. The notes will ask more questions than they answer; I leave it to you to provide the answers.

A Word on The Texts

The Advanced Placement Latin Literature exam quotes Latin from the most recently published Oxford Classical Texts (referred to throughout this volume as OCT): for the *Amores* Kenney's 1995, and for the *Metamorphoses* Tarrant's 2004. Whenever possible texts that reflect Tarrant's new reading have been used; if a new reading is not included in the text proper, it will be included in the notes.

I have left the texts relatively untouched, only updating them to reflect common usage (both Latin and English): words that begin sentences have been capitalized, single quotes have been made double where appropriate, and consonantal "u" has been made "v" (consonantal "i" has been left "i" because students seem more accustomed to this variation than the former); these are changes also made on the AP exam. In 2004 the AP exam stopped glossing the assimilation of prefixes, "easily recognizable" [from the Acorn Book] alternations in spelling, and words that can be written as one or multiple words (e.g. *quemadmodum* vs. *quem ad modum*).

Ovid's frame narrative proved problematic when deciding when to include quotation marks. Both the stories of Pyramus and Thisbe and the story of Pygmalion are entirely narrated by another character; Baucis and Philemon is mostly narrated by another character (Baucis and Philemon is the only story in this volume whose

narrator and the transition into the narrative are described). The quotation marks that, because of punctuation rules, begin new paragraphs in Pyramus and Thisbe and Pygmalion have proved consistently problematic for students; because both stories are excerpted without their context, it is difficult to remember that such context exists, and that it necessitates quotation marks. It also means that quotations within the stories, because the story itself is being quoted, use single rather than the more customary double quotation marks. Thus, I have for Pyramus and Thisbe and Pygmalion eliminated the quotation marks of the otherwise invisible narrator. For Baucis and Philemon, because of the introduction of the narrator Lelex and his story, I have included the quotation marks, but made them single quotation marks so that the dialogue of the Baucis and Philemon story can remain in double quotation marks. I leave it up to you to agree or disagree with this editorial decision.

The adoption of Tarrant's new text of the *Metamorphoses* could conceivably impact the text available for the AP exam because of Tarrant's admission of alternate readings commonly not included in previously published texts of the *Metamorphoses*. At *Metamorphoses* 8.184 (Daedalus and Icarus), Tarrant admits *solī* while many previous editions have admitted *loci*. Also, Tarrant's text includes bracketed lines that indicate either alternate readings or additions to the previously accepted text, and these bracketed lines could at least in theory appear on the AP exam. (Informal discussions with John Sarkissian of Youngstown State University, chief reader for the AP Latin Literature exam, indicate that it has not yet been decided how Tarrant's new readings will impact the exam.) These bracketed lines also have traditionally not appeared in texts commonly used for the teaching of the AP Ovid syllabus. On the following page I include a list of such readings, collated against common texts of the *Metamorphoses*.

Chapter One

Amor Vincit Omnia

Amores 1.1 *Apollo and Daphne*

Introduction

The power of love—it's transformative. It makes us do things we wouldn't normally do. We write songs, we send flowers, we scream, we laugh out loud, we jump for joy, we weep. It is one of the most profound feelings we are capable of feeling.

Both *Amores 1.1* and *Apollo and Daphne* assess the chaos associated with love: in the former, it is Ovid himself who grapples with love's chaos, while in the latter, it is Apollo. In both, Cupid is the agent of chaos. In both, Cupid forces his victims to accept that which they had previously refused to accept. In both, Cupid, representing love, proves victorious. And in Cupid's victory is encapsulated one of art's most enduring themes: the rational versus the visceral or, more simply put, the head versus the heart. And Ovid makes it quite clear which he values or at least finds more influential.

Both stories also say as much about Ovid's literary aspirations as they do about love. *Amores 1.1* is an explicit statement of Ovid's poetics, as he grapples with his desire to write epic and his need to write elegy; *Apollo and Daphne* does not ostensibly treat Ovid's poetics, but can be

interpreted as the mythological articulation of his poetics. As Ovid introduces explicitly his conflict between writing epic and writing elegy in *Amores 1.1*, he will, by the time he writes the *Metamorphoses*, resolve that conflict. In *Amores 1.1*, Ovid forsakes epic for elegy; the two cannot be rectified. In the *Metamorphoses*, Ovid combines the two genres. He will use the epic form but write elegiac substance. He will write an epic of love; not a traditional one about two lovers, but rather one that examines love in all of its incarnations, from its most tender to its most twisted. As Ovid surrendered to Cupid and love poetry in *Amores 1.1*, so does Apollo, presented as an epic hero, surrender to Cupid, love, and its elegiac tendencies in *Apollo and Daphne*.

Love has indeed conquered Ovid, but in his own way he too has conquered it. Ovid will attempt to tame the untamable through exploration and understanding. If he surveys every possible manifestation of love, perhaps he can overcome the mystery of love and the power of its effects. That is at least what he attempts not only in the *Amores* and the *Metamorphoses* but also to some extent in his entire *oeuvre*.

Amores 1.1

Arma gravi numero violentaque bella parabam edere, materia conveniente modis.	
Par erat inferior versus: risisse Cupido dicitur atque unum surripuisse pedem.	
“Quis tibi, saeve puer, dedit hoc in carmina iuris? Pieridum vates, non tua, turba sumus.	5
Quid, si praecripiat flavae Venus arma Minervae, ventilet accensas flava Minerva faces?	
Quis probet in silvis Cererem regnare iugosis, lege pharetratae virginis arva coli?	10
Crinibus insignem quis acuta cuspide Phoebum instruat, Aoniam Marte movente lyram?	
Sunt tibi magna, puer, nimiumque potentia regna: cur opus affectas, ambitiose, novum?	
An, quod ubique, tuum est? Tua sunt Heliconia tempe? Vix etiam Phoebos iam lyra tuta sua est?	15
Cum bene surrexit versu nova pagina primo, attenuat nervos proximus ille meos, nec mihi materia est numeris levioribus apta, aut puer aut longas compta puella comas.”	20
Questus eram, pharetra cum protinus ille soluta legit in exitium spicula facta meum lunavitque genu sinuosum fortiter arcum “quod”que “canas, vates, accipe,” dixit “opus.”	
Me miserum! Certas habuit puer ille sagittas: Uror, et in vacuo pectore regnat Amor.	25
Sex mihi surgat opus numeris, in quinque residat: ferrea cum vestris bella valete modis.	
Cingere litorea flaventia tempora myrto, Musa, per undenos emodulanda pedes.	30

***Amores* 1.1 Introduction**

Amores 1.1 presents a complex amalgam of innovation and imitation. On the one hand, *Amores* 1.1 does exactly what it is supposed to do: it serves as an introductory poem to Ovid's corpus of elegies. Like Propertius, Tibullus, and even Catullus before him, Ovid states both his goals and his stance in his opening poem. But Ovid does so with a twist; as he imitates, he innovates. Where Propertius and Tibullus state clearly what they are writing, why they are writing, and for whom they are writing, Ovid's opening poem presents a poet in conflict. Ovid is not equipped, as his predecessors were, to write love poetry: he set out to write epic, not elegy, and he has no concept, poetically at least, of what writing love poetry entails. Cupid, however, is forcing Ovid to forsake epic for elegy and, despite Ovid's protests, he must ultimately acquiesce. But the shift in genre that *Amores* 1.1 illustrates is indicative of Ovid's poetic approach to the *Amores*. While his predecessors laid out in clear terms a general direction for their poetry, Ovid creates a sense of uncertainty about the narrative course of the *Amores*; he is unsure about what he will write and in fact reveals that he has nothing or no one to write about. But in one sense that is exactly Ovid's point: he invites us to explore not only his own love elegy along with him but also love elegy in general. As Ovid "learns" this new genre over the course of writing his poetry, so too will we learn it along with him.

The imagery of *Amores* 1.1 is chaotic. Ovid spends much of the poem establishing incongruent dichotomies (the juxtaposition

of epic and elegy in 1-2, and the list of divine reversals from lines 7-12), asking naïve rhetorical questions whose answers both reader and narrator must already know (lines 5 and 15-16), and professing literary impotence as he attempts to convince us that he is unprepared to write elegy. But where Propertius and Tibullus will coöpt emotional chaos to imbue their poetry with anger, frustration and resentment, Ovid will coöpt literary chaos to reflect his exploration of genre: although much of the *Amores* will indeed reflect the elegiac tradition, nonetheless Ovid questions the limitations that the elegiac genre imposes on him.

Ovid will close *Amores* 1.1 by confessing that, even though he has accepted that he will now have to write love poetry, he has no one to write love poetry about. While Propertius and Tibullus each states clearly and unequivocally in their opening poems who his lover is, Ovid not only does not identify her but also confesses that she does not yet exist. In fact, it will not be until *Amores* 1.3 that he confirms that she is indeed a woman, and not until *Amores* 1.5 that he identifies her by name: Corinna. But Corinna is not yet important for the literary Ovid in *Amores* 1.1. In *Amores* 1.1, Ovid is still grappling with his new identity as an elegiac lover instead of an epic narrator. And as Ovid struggles with his new identity, he forces the reader to struggle with the innovative poetry he has written, where the lines between epic and elegy, or at least the lines defining elegy, are no longer as clearly defined.

1-4. The first poem of Ovid's *Amores* sets the tone for the entire collection. Ovid is writing love elegy, but here in the first poem cannot help but acknowledge (and poke some Ovidian fun at) the genre of elegy. Ovid creates a self-conscious narrator who wants to write the epics of the great poets but cannot avoid the lure of Cupid and love elegy.

1. **arma.** This word immediately recalls the first half-line (two and a half feet) of Vergil's *Aeneid*: *arma virumque cano* (Ovid's first two and half feet scan exactly the same; see the box on page 29 for the first seven lines of the *Aeneid*). Ovid, however, will transform Virgil's *arma* into not a central theme for his poetry, but rather a foil for his satire of literary genre. As in Vergil, the noun *arma* is the object of a first person verb.
gravi. Here used in its literary context, referring to the seriousness of epic. A modern parallel might be the use of the minor key in music to convey a somber or serious tone. This somber tone is what Ovid wants to write, but will be prevented from writing. (The opposite of *gravis* is *levis*, which refers to the lightheartedness and supposed lack of literary seriousness of elegy.)
numero. Specifically used here as a metrical term: "meter."
2. **materia.** Referring to the epic poetry Ovid was trying to write. What case is this noun? How is it grammatically connected to *conveniente*? And so, what construction is it?
modis. Another usage specific to metrics: "verse."
3. **par erat inferior versus.** Referring to dactylic hexameter and its lines of equal metrical length; Ovid was initially writing epic. (See the chart at the bottom of page 29 for a comparison of the meters of epic and elegy.)
risisse. To be read with *dicitur* in line 4.
Cupido. Be careful about case here. This is not an ablative.
4. **pedem.** Referring specifically to a metrical "foot." Ovid here describes the transformation of his poetry from the six foot per line dactylic hexameter of epic to the elegiac couplet, whose first line is a line of dactylic hexameter and whose second line is comprised of not six, but five metrical feet (i.e. a six-foot dactylic hexameter line minus a stolen foot).
surripuisse. Specifically implies a surreptitious or secretive taking away. The two infinitives reinforce the unexpectedness and the stealth of Cupid's "crime."

Discussion Questions, Lines 1-4

1. Identify the Latin words in the first line that recall aspects of epic poetry. Explain their significance both for epic poetry in general and for how Ovid is comparing epic poetry to love elegy.
2. Explain why the imperfect is the appropriate tense for *parabam* in line 1 (instead of, say, the perfect).
3. How does the enjambment in line 2 reflect the poetic tension that Ovid is describing?
4. How does the second couplet (lines 3-4) set the tone for the *Amores*? How will Ovid treat the subject of love?
5. How does the introduction of Cupid in line 3 signal a change in the poetry that Ovid is writing?
6. Why does Cupid laugh in line 3?
7. What is the effect of saying *Cupido dicitur risisse atque surripuisse* in lines 3 and 4 instead of the more direct *Cupido risit atque surripuit*? Why would Ovid choose such phrasing?
8. Identify specific Latin words or phrases in these introductory couplets that establish the humorous tone of the poem.

Arma gravi numero violentaque bella parabam
 edere, materia conveniente modis.
 Par erat inferior versus: rissime Cupido
 dicitur atque unum surripuisse pedem.

Cogitabam proferre arma et bella saeva metro grandiloquo, materia accommodata modulationibus. Versus posterior erat aequalis: Cupido perhibetur rissime, atque furtim sustulisse unum pedem.

atque (conj.). but, and so, still [*an adversative conjunction that often signals a shift in the story or sense*]

convenio, convenire, conveni, conventus. to be convenient, to be useful

edo, edere, edidi, editus. to say, to narrate, to tell, to give forth, to produce

inferior, inferius (gen.: *inferioris*). lower, inferior, following, next

surripio, surripere, surripui, surreptus. to steal, to take away

Ad Comparanda

Arma virumque cano, Troiae qui primus ab oris
 Italiam, fato profugus, Laviniaque venit
 litora, multum ille et terris iactatus et alto
 vi superum, saevae memorem Iunonis ob iram;
 multa quoque et bello passus, dum conderet urbem, 5
 inferretque deos Latio, genus unde Latinum,
 Albanique patres atque altae moenia Romae.
 (*Aeneid* 1.1-7)

The Metrical Comparison in lines 1-4

The opening two lines of Vergil's Aeneid
 (dactylic hexameter)

Arma virumque cano, Troiae qui primus ab oris
 Italiam fato profugus Laviniaque venit

The opening couplet of Amores 1.1
 (elegiac couplet)

Arma gravi numero violentaque bella parabam
 edere, materia conveniente modis

- the second line in each of the above examples is the *inferior versus* of line 3
- the *par* of line 3 refers to how each line of the epic column has the same number of feet
- the *surripuisse pedem* of the elegiac couplet column refers to the one fewer foot of the second line of the elegiac couplet (indicated visually by its indentation)
- the *surripuisse pedem* indicates elegy because now the second verse (the *inferior versus*) is no longer *par*, as it is in epic, but one foot shorter

Epic

dactylic hexameter
 each line = dactylic hexameter

dactylic hexameter = 6 feet of dactyls

Elegy

elegiac couplet
 couplets of one line of dactylic hexameter and
 one of pentameter

pentameter = 5 (modified) feet of dactyls