CETERA QUIS NESCIT? : TEXTUAL INTERCOURSE IN OVID'S LOVE ELEGIES

by

ANDREW MILES LEMONS

(Under the Direction of Sarah Spence)

ABSTRACT

The representation of sexual satisfaction in the extant corpus of Roman elegy is unique to *Amores* 1.5. Placing the poem in its proper context with the other programmatic poems of the *Amores,* and then comparing it with the didactic elegies, *Ars Amatoria* and the *Remedia Amoris,* this essay shows how, in *Amores* 1.5, Ovid defies then redefines the limitations of the elegiac genre around the image of the *pudendum*, and thereby requires and creates a reader capable of reading elegy conscious of its generic and textual boundaries.

INDEX WORDS: Ovid, Elegy, *Amores* 1.5, Satisfaction, Reader, *Ars Amatoria*, *Remedia Amoris*, Genre.

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ANDREW MILES LEMONS

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ANDREW MILES LEMONS

Major Professor: Sarah Spence

Committee: Keith Dix
Erika Hermanowicz

Electronic Version Approved:

Maureen Grasso
Dean of the Graduate School
The University of Georgia
May 2006

DEDICATION

To Roxie

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INTRODUCTION

Ovid is perhaps the most playful elegist of all his contemporaries. From his first love poems, through his majestic epic *Metamorphoses*, even to his keening exile letters, Ovid is continually poking fun. Nothing escapes his critical laughter, not the poetic tradition, nor himself, nor even–especially not–his reader. The very first word we read of Ovid (*arma*: *Amores* 1.1.1) plays a literary joke on Virgil's *Aeneid* at a time when the epic had already become canonical, though its ink was still wet. Ovid's poetry was the first critical response to the *Aeneid,* a response which may be generalized as laughter, as often at as with its author. Ovid demonstrates a profound daring in his humor, which some might even call irreverence. Certainly someone did, since it was likely Ovid's poetic liberality and audacity that earned him the disdain of Augustus and the punishment of exile from his beloved Rome.

Whatever his geographic location with respect to Rome, Ovid remains, to this day, central to Roman poetry. At the center of his own poetics is always his playfulness. Ancient and modern commentators alike have recognized the current of laughter flowing under almost every line of Ovid's vast and diverse body of work. There, genre and language become as much playthings as artistic media, and the reader must either join in the fun or become the butt of the joke. And so this reader must be very careful not to fall prey to Ovid's games and become their victim. This study turns its attention to one such instance of this play, a poetic moment at which Ovid seems most derisive and yet most inviting to his reader.

The *Amores,* far from being the mere residue of a formative phase in Ovid's career, show an accomplished poet already active in the development of a revolutionary poetic style. Each

part of Ovid's work is a foundation for the next, so much so that no part is entirely comprehensible outside the context of the rest. The *Amores* are no exception. In these early elegies, Ovid begins his lifelong struggle with genre, which will become the most obvious and outward site of his subversiveness. Before Ovid, whoever heard of an elegiac epic, or an epic elegy, or a didactic love poem? Ovid's teasing and mixing of genres boldly declare his conscious divergence from tradition. This divergence from the norms of a genre become his hallmark, so that readers of Ovid come to expect that he is doing something other than what he seems. In the *Amores*, no less than anywhere else, Ovid is actively playing with genre. Roman love elegy had barely begun when its first and most ingenious critic at once undermined it and surpassed its limitations. All it took was the simplest, most obvious question, "Can elegy describe satisfaction?" In order to answer in the affirmative, Ovid must invent a new genre, and for it a new readership. It is essentially in this genre and to this readership, those who are in with the joke, that Ovid addresses his epic. It will be the purpose of this essay to study Ovid's derisive and deconstructive criticism of elegy, and his creation, in the *Amores,* of an ideal reader for the *Metamorphoses*.

CHAPTER 1: ELEGIAC SATISFACTION IN *AMORES* 1.5

> If a speech could be purely present, unveiled,
> naked, offered up in person in its truth, without
> the detours of a signifier foreign to it, if at the
> limit an undeferred *logos* were possible, it would
> not seduce anyone.
>
> Jacques Derrida, *Plato's Pharmacy*

Amores 1.5 plays with its reader, eludes and teases him, and thus demands his complete attention.[1] It anticipates the reader's failure, and even makes the success or failure of its interpretation one of its chief subjects. This singular quality may be the reason why many previous readers have failed to recognize the importance of the poem. L.P. Wilkinson dismisses 1.5 as "a straightforward account of a successful act of love."[2] T.D. Papanghelis, even as he prepares to launch into an exposition of 1.5, summarizes it lukewarmly, saying it is "far from being a complex composition, but...not an elegantly versified diary entry either."[3] Upon careful investigation, 1.5 reveals itself as anything but straightforward or simple. Such mixed critical reception is perhaps a result of its equally allusive and elusive quality as well as its self-conscious resistance to interpretation. It sets between the reader and interpretation endless obstacles and layers of concealment, as many resisting layers as lines, as words, even as images. It invites (and forces) the reader to act as voyeur, and then covers his eyes. In short, it involves the reader in the elegiac process more personally and directly than any other poem in Ovid's corpus, perhaps in the extant corpus of roman elegy. In this respect, as in many other respects, it

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1 My choice of the male pronoun for "the reader" is not arbitrary. Besides the fact that Ovid would have likely \ expected a mostly male readership, this poem includes the reader and involves him in the masculine activity of voyeurism. This chapter, then, will serve as my apology for my choice of the gendered pronoun.
2 L.P. Wilkinson, *Ovid recalled* (Cambridge: University Press, 1955), 54.

is unique. At the most general level, it alone of all Roman Elegy describes a successful sexual encounter.[4]

The deeper the reader penetrates into the subversive qualities of *Amores* 1.5, and the closer he seems to approach an understanding of its meaning (sexual satisfaction), the more defenses he finds placed by the poet in the way of his interpretation. The poem frustrates all the expectations it creates, reflects upon its own rhetoric with subversive language, and covers itself in successive layers of elusive literary devices. Thus it is at once the most exemplary and the most contrary of Roman elegies. In a generically elegiac framework, it offers an uninterrupted scene of love and fulfillment, but all the while interrupts and resists its own operation. That is, the elegiac framework interferes with the content and vice versa. Its text and its subject material are at constant odds, and are actually contradictory and syntactically unacceptable, according to the elegiac grammar Ovid generates in the four preceding programmatic poems.[5]

In the following chapters I will place *Amores* 1.5 in its context as the fifth poem in carefully organized sequence, and show how it interacts with that context (with its neighbors) to amplify its meaning, reinforce its paradoxes, and confirm the contents of its programmatic statements. I will then show how Ovid later engages in intertextual play, between this context, Amores 1.1-1.6, and its exterior, especially *Amores* 2.1 and 3.1, and later with his other love poems, especially *Ars Amatoria* and the *Remedia Amoris*. For now, I approach this poem directly and intratextually. More than other elegies, this poem relies on its reader to generate meaning. It needs the reading process to supply the force which it resists. It also needs a reader

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3 T.D. Papanghelis. "About the Hour of Noon: Ovid, *Amores* 1,5," *Mnemosyne* 42 (1989): 54.
4 J.C. McKeown, *Ovid: Amores: Text, Prolegomena, and Commentary in Four Volumes* (Leeds: Francis Cairns, 1989), 103. Propertius' 2.15 approximates the sexual encounter but fails to penetrate the subject of satisfaction and so does not capitalize on the potential of the subversive essence of its content, as *Amores* 1.5 does.
5 I will show in a following chapter how 1.4 is at least as programmatic as 1.1-1.3, which are the poems generally accepted by scholars as programmatic.

steeped in the elegiac tradition to supply expectations for it to tease and subvert. A reader of Ovid must be at his utmost attention, since Ovid is concerned with undermining and (ab)using the reader more in this poem than elsewhere.

Since I offer myself as such a reader, it will be incumbent upon me to conduct my analysis as though with a split personality. At once I must supply Ovid with the subjective, ideally elegiac reader that this poem requires to function, while maintaining distance enough to regard the poem's operations objectively. In this way, I hope to arrive at an interpretation of 1.5, without entirely falling into Ovid's traps laid to ensnare. In fact, I will show how it is the ultimate goal of the poem not to satisfy the elegiac yearning for sexual satisfaction–that being the force which motivates the genre's rhetoric and which this poem announces it will fulfill–but to trap and incorporate the reader and so to reverse the relationship of reader and read text.

In order to study the poem as a whole, I will define and approach each of its major layers in turn: first, its difference and separation from the rest of the *Amores*; next its play upon elegiac expectations and its anticipation of divine apparition; finally, the exploration of elegy itself, analogized here in the disrobing of the body of the beloved. Only after studying each layer individually will it be possible to consider summarily the entire complex text, with all its effects and ornaments again superimposed.

Difference and Separation

That such a poem is so discordant with the rest of the collection was not lost on Ovid, certainly not passed off without consideration. Its relationship with its immediate and not-so-immediate neighbors in the collection must await explication in a later chapter. But even within the text itself, Ovid creates a definite sense of separation. He takes pains to separate 1.5

textually, via imagery suggesting temporal and spatial instability, in order that it may appear apart from and yet remain embedded within the collection of the *Amores.* As we will see, this duality, one of many embodied in this poem, is partly responsible for its metapoetical perspective. From a slightly distanced perspective, it collates the characteristic ingredients of Ovidian elegy, testing each in turn by revealing the paradoxical nature of their roles in the process of elegiac poetics. Ovid is not himself so enamored of his verse that he is contained within a role of hopeless *amator* towards his own poetry. Here we find Ovid stepping away from this persona momentarily to comment on his masks and methods.

On the surface of *Amores* 1.5, Ovid describes a midday tryst of a lover and his beloved. He presents the ideal circumstances for an amorous encounter and the fulfillment of the sexual desire that he frustrates everywhere else in the *Amores.* For the moment of this poem, Ovid allows his persona to exult in the fulfilled criteria of perfect satisfaction, after which the doors to such fulfillment literally close against him again. The two surrounding poems, 1.4 and 1.6 exemplify elegiac frustration, a symposium setting and a paraclausithyron, respectively, and enclose the very unusual 1.5 between very usual, almost exemplary love elegies, thus emphasizing its otherness by comparison. Moreover, images of windows and doors at the beginning of 1.5 and the beginning of 1.6 give the effect of a protective barrier closing, or folding around 1.5:

> Aestus erat mediamque dies exegerat horam;
>   adposui medio membra leuanda toro.
> pars adaperta fuit, pars altera clausa fenestrae (*Am.* 1.5.1-3)
>
> It was hot; the day had passed its middle hour.
> I threw my tired limbs on the middle of my couch.
> one part of the window was open, the other part closed.

The speaker lies exhausted on his couch, he tells us, at midday. His window, half-open and half-closed, reflects the uncertain situation of the poem itself, which disobeys the thematic norms of the *Amores* as a unified collection. Ambiguous like the window, 1.5 falls between the "open," meta-poetic assertions of the programmatic poems poems and the "closed" world of frustration and exclusion that follows in the remainder of the *Amores*.   Furthermore, poem 1.5 itself seems to sit at the doorstep before the *pariclausithyron* poem 1.6. The opening word, *Ianitor* (*Am.* 1.6.1), figuratively guards against any of 1.5's subversive thematic content from penetrating into the rest of the collection.   In addition, the repetition of *mediam...medio* in lines 1 and 2 emphasizes the liminal, in-between quality of the poem. Greene suggests that the symmetry of *mediam...medio* and *pas...pars* suggests that the speaker is fantasizing, and fabricating this experience as "a projection of his own erotic imagination."[6] It does not seem to me ultimately helpful to understand this poem as an extended fantasy of the speaker, since the setting and tone of every elegy–being everywhere oriented from the first-person perspective–is arguably always controlled by the speaker's imagination. Rather than chase after the intentions of the speaker or the buried inhibitions of the poet, I will restrict myself to studying the poem as a textual event. To try to ascribe a violent, voyeuristic fascination to the speaker, whose persona reflects its qualities onto the reader, is to detract from one's own objectivity. Such a reading, as we will see, has already fallen into Ovid's subjectivizing snare.[7] Textually, the symmetry of this double anaphora emphasizes the image of "middle," which seats the poem somehow between the

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6 Ellen Greene*, The Erotics of Domination: Male Desire and the Mistress in Latin Love Poetry* (Baltimore: The Johns Hopkins University Press, 1998). 79. McKeown (1989), 105 suggests that the speaker is emphasizing the fact that he is alone, since he is free to stretch out in *medio toro*.

7 Greene (1998), 77-84. I do not reject any of Greene's arguments about the power of the speaker as a voyeur. I object to the over-simplistic reading of this characteristic as an unintentional and merely cultural feature, expressed by the poet unawares. On the contrary, I will be able to incorporate all of Greene's findings, by showing that the reader's voyeurism is an Ovidian construct, and so within the poet's control. So it is that Greene herself does not escape Ovid's voyeuristic gaze, but is as scrutinized and read by the poem, in her reading of it, as the poem's speaker.

surrounding texts. This is a quality, as I will show when I come to discuss Corinna's body, that

the text shares with the elegiac goal, the female *pudendum*.[8]

As this imagery of window and door separates, it also marks the poem's difference from

its neighbors. By confining the body of 1.5 between liminal images, Ovid creates a sequestered

textual space within the larger fabric of the *Amores,* protected from elegy's typical frustration,

which resumes its operation as the theme and primary image of 1.6. In the space of 1.5, he has

room, as it were, to experiment with the possibility of expressing a perfectly composed and

uninterrupted sexual encounter. Absolute privacy, it seems, is a requisite of such an encounter.

But Ovid soon reminds us that besides himself and his lover, there is another participant in the

scene locked within the barriers and complicit in its acts, the voyeuristic reader.

In addition to enclosing and protecting the poem's space, Ovid also denies a strict

definition of the poem's time.   After the apparent certainty of *mediamque...horam* (1), he

elaborates on the effect of the half-open shutters on the room's light:

> quale fere siluae lumen habere solent,
> qualia sublucent fugiente crepuscula Phoebo
>   aut ubi nox abiit, nec tamen orta dies.
> illa verecundis lux est praebenda puellis,
>   qua timidus latebras speret habere pudor. (*Am*. 1.5.4-8)

> Such a light as woodlands are accustomed to have
> Such as the twilight that shines down from Phoebus receding
> or when night sinks away, and the day is not yet risen,
> That was a light to be sought by modest girls,
> whose timid chastity hopes to find places to hide.

The comparison of interrupted midday light to the light that falls in a shady woodland *(siluae),*

and then to twilight (*crepuscula*: 5) not only destabilizes the physical setting, but also gradually

moves our perception of time away from certainty. The etymological meaning of *crepuscula* (5),

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8 I use the singular *pudendum* throughout to stress the singularity of the word and what it signifies. At all points, the
  term is transferable with the more common plural form, *pudenda* without any damage to the arguments.

"dubious, doubtful light," subtly underscores the temporal confusion.[9] Our doubts about the certainty of *mediam horam* (1) find confirmation in line 6, which forms a pivot between night and day and denies even the most general assignment of time to the poem. In its balance of the chronological opposites, *nox...dies*, line 6 approximates the spatial effect of line 3, in which the window lies both opened and closed. These effects both emphasize the liminality (marginality) of 1.5 with respect to the rest of the *Amores* text, and create for it a secluding space in which to harbor the unattainable elegiac ideal. Stephen Hinds agrees that the "incantatory catalogue" of time images and similes sets the trysting scene in a "zone of boundaries and transitions, a time in which normal human rules may cease to apply."[10] It begins to be clear that something more than bracing and distancing is the object of these images; I will discuss these effects further in the next chapter. The dim light operates on a simpler, more physical level of meaning. Michel Foucault points us to an illustrative passage in *Ars Amatoria* on light and seduction:[11]

> Nec lucem in thalamos totis admitte fenestris;
>   aptius in vestro corpore multa latent. (*Ars* 3. 808-809).

> Don't let light pour into the bedroom with windows wide open
> Much of your body is better left in hiding.

The windows of our present scene obey this prescription, remaining only half open to filter in a seductive light. Foucault finds the reverse sentiment in the *Remedia Amoris* (399 ff), in which light reveals the body's blemishes and diminishes desire. So, in addition to coloring the text and preparing the reader for its unusual metapoetical statements, the setting serves a practical function by setting a scene apt for a sexual encounter. But more than simply prepare for a

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9 McKeown (1989), 108-109, mentions this etymology, as well as the semantic ambiguity of *crepusculum*, which may refer to dawn light (usually *diluculum*) as well as evening.
10 S. Hinds, "Generalizing About Ovid," *Ramus* 16 (1987): 10.
11 Michel Foucault, *The Care of the Self: Volume 3 of The History of Sexuality* (New York: Vintage Books, 1986), 138.

mistress, the light and the temporal confusion also anticipate a higher function for the scene, the hosting of divine apparition.

Corinna as Divine Apparition / Corinna as Elegy

Several authors have noticed that the effect of the temporal and visual imagery is to weave an allusive network with similar settings, in which shade and marginal times are stages for divine apparition. W.S.M. Nicoll offers as one example of a Vergilian environment of similar character, *Aeneid* 3. 151-152:[12]

> in somnis multo manifesti lumine, qua se
> plena per insertas fundebat luna fenestras.
>
> In the very manifest light of sleep, in which
> the full moon was pouring itself through unlatched windows.

These lines, which share with *Amores* 1.5 the dreamlike quality of light and the filter of the windows, anticipate the apparition of the Penates. Several of Ovid's poems involve divine apparition in settings similar to this. *Amores* 3.1 establishes a woodland setting in which the speaker encounters elegy personified, *Elegia*. In preparation for the apparition, the setting envelops the speaker in imagery reminiscent of the scene in 1.5:

> Stat uetus et multos incaedua silua per annos;
>   credibile est illi numen inesse loco.
> . . . .
> hic ego dum spatior tectus nemoralibus umbris
>   (quod mea, quaerebam, Musa moueret, opus),
> uenit odoratos Elegia nexa capillos, (*Amores* 3.1.1-2,5-7).
>
> There stands an ancient wood, uncut through many years
> It is believable that a god dwelt in that place.
> . . . .

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12 Hinds (1987), and W.S.M. Nicoll, "Ovid, *Amores* I 5," *Mnemosyne* 30 (1977): 40-48.

> While I was ambling here, covered in sylvan shadows
> wondering what work my Muse would inspire,
> Elegy appeared, with her perfumed locks braided-up.

The setting is similar, shady and temporally blurred. The grove is timeless (*multos...per annos*: 1), and the trees "dress" the speaker in shades (*tectus nemoralibus umbris*: 5). The speaker is alone as in 1.5, and considering his next poetic project, when *Elegia* comes to him. This passage is an example of Ovid's composition of a scene in which a goddess will appear. We begin to see that its vague lighting and temporal qualities typify a sub-genre of divine apparition, of which *Amores* 1.5 declares itself a member. The temporal and spatial confusion that begins 1.5 also anticipates divine apparition. Nicoll suggests that the replacement of the expected goddess with a puella[13] represents a subversion, Ovid's (and Elegy's) resistance to epic.[14] Greene argues that the subversive mechanism is not to be found in a simple ironic replacement, but in the contrast between the expected divinity, and the actualized personal fantasies of the voyeuristic speaker.[15] I would argue that, rather than subvert the reader's expectations, the apparition of Corinna in place of a goddess actually invites the reader to interpret Corinna *as* the anticipated goddess, and perhaps also a personification of elegy as in poem 3.1. Nicoll and Greene seem to suggest that the reader's expectations will be quickly and easily disappointed and dispelled when it is only the girl, Corinna, who comes. But if it remains possible that Corinna represents a personification of her role as the elegiac beloved, then a deeper layer of interpretation becomes available. In his allusions to 1.5 in later poems (such as 2.1, if it was composed later), Ovid himself seems to argue for this reading. In 1.5, Corinna appears in a line that employs very similar language to Elegy's entrance cited above (*Am.* 3.1.7):

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13 I will use the unitalicized form "puella" throughout to refer to the character in a more generic sense, and not as a specific instance of the word.
14 Nicoll (1977).
15 Greene (1998), 77-84.

> ecce, Corinna uenit, tunica uelata recincta (*Am*. 1.5.9)

> look, Corinna comes, covered her girding tunic

Both females enter with the simple elegance of the verb *uenit*. Similar phrases follow in the line

describing their dress, which is tightly and carefully composed upon their entrance (*nexa*: 3.1.7;

uelata: 1.5.9). Such terms of careful, intricate composure in apparel and hairstyle are familiar

metapoetical tools in the Alexandrian and Propertian tradition.[16] Elegy's features are certainly

representative of Ovid's elegiac aesthetic. But from the similarity of the language in these two

passages, we may assume that Corinna's features also function as literary commentary, not only

on the much-fantasized expectations of the speaker (even of the ideal speaker), as Greene argues,

but on the ideal elegy. Thus Corinna herself is Elegy, no less than the goddess who inhabits

Amores 3.1. Along with the assumption that her body, so carefully deconstructed here (as we

will see in the following section) represents generic elegy, we may also hazard the interpretation

of Corinna's body as a representation of the generic elegiac text, even the text that represents her

body. Just as the speaker hurdles the pieces of the body as landmarks in his progress towards the

focus of his desire, the unspoken *pudendum*, at the same time Ovid encounters and catalogs these

features as metapoetical items in his self-critical toolbox, with which he deconstructs his own

poetics.

> Another example from Ovid's later elegies supports my argument that Corinna is to be

considered at once a literal sexual object and a personification of Elegy. In *Ex Ponto* 3.3, there is

a richly allusive passage revisiting via similar language the midday trysting spot of *Amores* 1.5:

> nox erat et bifores intrabat luna fenestras,
>   mense fere medio quanta nitere solet.
> Publica me requies curarum somnus habebat,
>   fusaque erant toto languida membra toro,
> stabat Amor, vultu non quo prius esse solebat

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[16] See, for instance, the description of Cynthia's hair in Propertius 1.2, which I will discuss in the next chapter.

. . . .
   fulcra tenens laeva tristis acerna manu,
nec torquem collo, nec habens crinale capillo.
   Nec bene dispositas comptus, ut ante, comas. (*Ex Ponto* 3.3.5-8,13-16)

It was night and the moon fell through the double shutters
with as much brightness as it was accustomed to bring mid-month,
Sleep, the common rest from cares was holding me
and my tired limbs were spread across the couch
. . . .
There stood Amor, not with the same face he used to have,
sadly holding the maple post with his left hand,
having no necklace on his neck, nor ties in his hair,
not well dressed, as before, in his disarrayed hair.

The familiar-sounding temporal phrase, *nox erat* (1) points to *aestus erat* as though from the end

of the same metaphorical day. At dusk, Ovid and the speaker seem to re-inhabit the same room

that played host to the midday tryst, with its double shudders (*bifores...fenestras* 1) through

which now late moonlight streams. So the time is no longer "doubtful," as before, but certain,

since the history of Ovid's early poetic career is fixed in time and illuminated in the clear light of

hindsight. Both speakers lie tired on their couch in a strange light. The lines from Vergil cited

above are also similar to this scene, in which another pensive mind awaits the visitation of a

guiding force. Apparition is implicitly requisite in such a scene, and the reader is forced to build

his expectations. Ovid does not disappoint, and this poem hosts a reunion of Ovid and Amor,

whose negotiations in Ovid's earliest elegies (*Am*. 1.1-1.3) resulted in the *Amores* themselves.

Amor may be taken literally as he is personified, as the god of love. But he must also, by virtue

of his name at least, refern to the *Amores* and represent the now distant qualities of Ovid's early

elegies. In the familiar bedroom environment, the older Ovid revisits his early work. Creating

an eerie séance atmosphere, Ovid enters the abandoned housing of his younger poetic self and

summons his old ghost, Amor.   He who once haunted every aspect of his poetic life is now

unkempt and ineffectual, and there is a tone of nostalgia accompanying the pitiful apparition.

Ovid seems to yearn for a more healthy muse, perhaps specifically for poem 1.5, his closest approximation to the satisfaction of the elegiac yearning.

The visitation in *Ex Ponto*, however, is by no means identical in tone to its intertextual source. Ovid's late pessimism dresses Amor in tatters. His hair is no longer composed, and the distance from the past is doubly stressed (*vultu non quo prius*: 13; *ut ante*: 16). Even the male gender of the visitor is subversive, since in erotic poetry we expect a female, and his role in Ovid's exile makes him unwelcome. After all, he is no Corinna, and this is cause for disappointment. But the expectation that a divinity should appear is clearly created and met. Amor and Corinna appear as though drawn by generic necessity to their respective scenes, just as *Elegia* was drawn to the grove and the idle poet of *Amores* 3.1. The numerous similarities invite comparison between the apparitions; Corinna, Amor, and *Elegia* are similar entities in Ovid's poetry.[17] Rather than reading Corinna's entrance as a disappointment of expectations of a divine apparition, it opens wider avenues of interpretation to consider her as a personification, that is, as a body representing the text she resides in. Scholars do not question the assumption elsewhere that the elegiac mistress is an emblem of elegy. For some reason, 1.5 is uniquely underrated in much of the critical literature, which has until recently supposed that the narrative of the tryst should be taken at face value.

The intertextual effects and play on expectation have not been exhausted. As Ovid recalls the themes from his earliest elegies, he conflates the visitor of *Amores* 1.1, Amor, and the setting of 1.5.[18] This superimposition suggests that we consider the possibility that 1.5 is as self-

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17 Hinds (1987), 10ff. Hinds focuses on intertextual connections with *Amores* 3.1, and also with Catullus 68 to develop a reading of Corinna as apparition. I read Corinna's apparitional qualities, rather, as no more (and certainly no less) than a blending of her bodily features with the features of the text. But certainly I don't dispute that qualities suggestive of divine apparition operate here and add meaning to Corinna's arrival. Also see Nicoll (1977) and Papanghelis (1989) on Corinna as a divine epiphany.

18 Nicoll (1977), 44-45.

reflexive and metapoetical as 1.1. We may also regard Corinna in *Amores* 1.5 metaphorically, as we must Amor in *Ex Ponto* 3.3, and of course, *Elegia* in *Amores* 3.1. Moreover, this conflation suggests that Ovid regarded *Amores* 1.5 as a member of the early set of programmatic poems, of which 1.1 is the first. I will explore 1.5's association with the programmatic set in the second chapter.

For the time being, a question arises. What does Ovid intend to do with a scene so uniquely prepared for self-criticism and experimentation? He intends, I propose, nothing less than a thorough assessment of elegy's most fundamental tenets and a challenge to the possibility of ever reaching the elegiac ideal of embrace and satisfaction. He allows his speaker to stretch the limits of sexual experience permitted within the constraints of the elegiac genre, and conducts a complete survey of the naked body of his mistress. Since Corinna stands for elegy here, this survey is tantamount to a review of the ideal elegiac text.

Deconstructing the Body of Elegy

I have described the ways in which 1.5 figuratively separates itself from the other poems of the *Amores* by means of barrier imagery that sets it between spaces, and by confusing temporal clues that place it as though between times. I have shown how this setting also relates it to other instances in literature of divine apparition. The setting of this poem is, in a sense, impenetrable, as though shielded from the generic features (such as frustration and dissatisfaction) that determine elegy elsewhere. This impenetrability is emblematic of the impenetrability and inexpressibility of the elegiac ideal or goal, the female *pudendum* which is both literally and figuratively the objective of 1.5. That is, Ovid creates the special secluded textual space of 1.5 specifically to express and explore the problem of elegy's fundamental

paradox: If sexual satisfaction is achieved, elegy ceases to exist. Explicit sexual satisfaction steps out of elegy and into pornography, the substance of which is indulgence. Elegy refuses indulgence, except of course indulgent self-pity for one's solitary miseries. But Ovid presses towards satisfaction anyway, as though to test what would happen if it is reached. He represents the Grail of the elegiac quest, then, naturally as the body of the mistress and its central locus of pleasure.

The surface features of the elegiac goal are no more (and no less) complex than the lover's disrobed form. Since this is the object that the elegiac speaker yearns to possess, it is also the object of the poet's rhetoric, which however must be approximated but never achieved. The features of this body, which the speaker elaborates in careful sequence, form the body of the poem's text. But these features are at first concealed under both a real tunic and a metaphorical drapery of allusions to mythical beauties:[19]

> ecce, Corinna uenit tunica uelata recincta,
>   candida diuidua colla tegente coma,
> qualiter in thalamos formosa Semiramis isse
>   dicitur et multis Lais amata uiris. (*Am*. 1.5.9-12)

> look, Corinna comes, covered in her girding tunic
> with divided hair touching her splendid neck
> likewise beautiful Semiramis is said to have entered
> her chambers, as well as Lais, adored by many men.

The speaker must first struggle past the real and figurative "clothing" in order to access the body itself. The references to mythological beauties, while they accommodate the elegiac delight in learned allusions, nonetheless fail to capture the beauty at hand. The word *dicitur* summons into

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19 B.W. Boyd, *Ovid's literary loves : influence and innovation in the Amores* (Ann Arbor: University of Michigan Press, 1977), 155 and Hinds (1987), 7-9 on the allusions as figurative coverings over the body. It is from their conclusions that I was able, by analogy with the allusions as clothing, to come to the understanding of Corinna's body as a text.

presence the tapestry of myth from which elegy draws, and integrates the connective threads into the present text. Reference to the semi-mythical Semiramis and Lais, a courtesan of obscure identity, elevates Corinna to a mythological stature and sublimates her. Comparison with divinity associates Corinna with the divine. In a setting prone to apparition, however, sublimation throws up a wall between the speaker and Corinna, since rarely do mortals and goddesses mingle sexually, and then not without danger for the mortal lover. On a purely textual level the allusions "protect" (the etymological sense of this word is particularly appropriate here) Corinna's body by diverting the attention of the speaker–and also the reader–from her actual body to various extra-textual referents. This diversion brings about a textual distancing of the body. If we may understand the allusive references as operating textually as well as literally, then we are likewise again invited to read Corinna's body itself as a textual phenomenon (as words of text) as well as a real body. It may be that we are to give priority to the reading of the body as a text of signifiers, metapoetically indicating properties of the text of the *Amores*. Corinna's body, identified with the elegiac text, desperately conceals itself underneath a protective layer of diversionary allusions. Literally the body hides from the speaker's lustful eyes. Figuratively it hides from Ovid's attempts to penetrate past the conventions of elegy (the allusions). Once revealed, the text/body again becomes the poetic object in the continuous, frustrating play between the elegiac voice/lover and the elegiac text/beloved. This play is an essential feature of Ovidian elegy.

Reading Corinna's body as a representation of elegy itself, we may understand the speaker's observations on her features in two ways, literally and metapoetically. That is, 1.5 simultaneously presents a lover uncovering and making love to his beloved, and *re*presents the

poet discovering and penetrating the traditions of his genre. Here, then, Ovid is at his most self-critical.

We meet the poet's self-conscious play with the elegiac tradition immediately. The speaker becomes impatient with the allusions' delay tactics and suddenly and violently tears through them. The initial unveiling of the body involves the speaker in a struggle and a momentary frustration of his lust, which becomes one instance among many of erotic play in the *Amores*:

> Deripui tunicam; nec multum rara nocebant,
>   pugnabat tunica sed tamen illa tegi,
> cumque ita pugnaret tamquam quae uincere nollet,
>   uicta est non aegre proditione sua. (*Am.* 1.5.13-16)

> I tore away the tunic; the loose [folds] didn't bother me much,
> But still she struggled to be covered by the tunic,
> and while she struggled so, like a girl who doesn't want to be conquered
> she was easily conquered, by her own surrender.

The verb *deripui* forcefully pulls our attention back and away from the digression into mythological allusion in the previous lines (11-12). Thus the action does equal violence to Corinna, to the text, and to the reader. But the speaker interprets this violence as a lover's game, which occupies the next three lines and builds in intensity with the double sets of fighting verbs, *pugnabat* (14) / *pugnaret* (15); and the triumphal *uincere* (15) / *uicta* (16) which ends the conflict.[20] Token violence is a regular feature in Ovid's procedure of seduction. The speaker here is not fooled by it. He acts in perfect accord with the instructions of Ovid's own *praeceptor amoris*.   In fact, Ovid seems to have this passage in mind when he says in his own manual of love:

> Pugnabit primo fortassis, et improbe dicet:
>   Pugnando vinci se tamen illa volet. (*Ars Amatoria* 1.665-666)

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20 Greene (1998).

> She will likely struggle at first, even call you "vile":
> but, by struggling, she will wish to be conquered.

Ovid remains in control of the scene in 1.5, so there is no question as to whether this resistance is for show and intended only to fuel the lover's passion by allowing him to play the role of conqueror.[21] It is fascinating to find that this prescription in *Ars Amatoria* against resistance is successfully tested only in *Amores* 1.5. In a later chapter I will discuss the unique capacity of this poem to incorporate many of the more hopeful principles in *Ars Amatoria* and the way in which the latter seems to build a kind of grammar of which 1.5 is an instance of correct syntax. For now, it is the effect of violence that is of interest in this interpretation. The repetition of *pugnare* here and in lines from *Ars Amatoria* stresses the connection of sexual and military conquest.[22] The metaphor of love as war is common in the *Amores,* especially in the polarization of elegy and epic themes in the programmatic set,[23] but here the battle approaches the body of Corinna itself. In the vicinity of the programmatic poems 1.1-1.3 and their struggles between the speaker and Amor, Corinna's body becomes both an elegiac battleground and the objective of the battle. In 1.1, the speaker fought for and lost the epic material. In 1.5 he charges at the elegiac material, and, we will see, is again repulsed. With the blunt violence of *deripui,* poet and speaker together come within sight of their mutual objective, penetrating past obscuring layers of the elegiac and mythological tradition. Ovid, literally and figuratively, cuts through the commonplaces of elegy to arrive at the substantial body of the elegiac text. This body, revealed and unprotected, appears immaculate before the eyes of the speaker. What transpires in its textualization of the body is the near realization of victory followed by the reaffirmation of the failure of satisfaction implicit in elegy.

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21 L. Cahoon, "The Bed as Battlefield: Erotic Conquest and Military Metaphor in Ovid's *Amores*," *Transactions of the American Philological Association* 118 (1988): 296.

22 Greene (1998), 81.

> ut stetit ante oculos posito uelamine nostros
>   in toto nusquam corpore menda fuit
> quos umeros, quales uidi tetigique lacertos
>   forma papillarum quam fuit apta premi
> quam castigato planus sub pectore uenter
>   quantum et quale latus quam iuvenale femur (*Am*. 1.5.17-22)

> As she stood before our eyes with her covering cast off
> in her whole body there was nothing to be fixed.
> What arms and shoulders I saw – and touched!
> How apt to be held was the form of her breasts!
> How smooth her belly under her taut chest!
> What a shapely curve! How youthful her thigh!

The visual sense dominates the scene as the speaker attempts to quantify Corinna's body. Her form, he says, needs no "mending." Likewise, the body of the elegiac text requires no mending. It is without fault, at least in this ideal state. That the term *menda* is more commonly applied to literary works is another clue to Corinna's dual function as presentation and representation.[24] The body stands before the eyes for inspection like a statue and likewise seems to have no meaningful features beyond its visual attributes. The speaker is given full view and the poet full voice to report what is seen in the hesitation before the sexual embrace.

Privacy becomes an issue here. Though *nostros* may easily refer to the singular speaker, perhaps it also includes the reader, and reminds him that he is implicitly involved in the scene, a fellow voyeur. Soon it becomes painfully obvious to the reader what visual limitations impede his perfect sympathy with the satisfied lover. The reader is tacitly present in this scene, and yet the body of the mistress is invisible save for the collection of images the dumbfounded speaker stutters. Meanwhile, the speaker's impressions become more and more hidden, more frustrating as the speakers language begins to fail his expression. He parses the body into a selection of its

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23   See, for a prime example of love as battle, *Amore* 1.9.

24   A.M. Keith, "*Corpus Eroticum*: Elegiac Poetics and Elegiac *Puellae* in Ovid's *Amores*," *Classical World* 88 (1994): 27-40.

constituent parts, revealing it piece by piece to the reader, though it is entire and unveiled for him. The masculine gaze is the only active role. Corinna's body suffers his uninhibited gaze passively. Her breasts are "apt to be held" (*apta...premi*).[25] The rest of the parts are grammatically objects of the speaker's verbs, *vidi tetigique.* The speaker is in command of the selection and composition of her body, and so of the text. The effect is like a film montage, a succession of quick, related but detached images.[26] From the separate parts given, it is impossible for the reader to reconstruct the body, to incorporate the few details into a meaningful whole. As the reading process becomes an impossible chore of reconstruction, the reader actually begins to suffer the kind of elegiac frustration that torments Ovid's elegiac lovers elsewhere. He views the body through the text as a shut-out lover might glimpse a body through a keyhole. Meanwhile, the speaker's quantifications exaggerate his lust and yet delay the embrace, which the violent disrobing anticipated ten long lines ago.[27] This apostrophe carries on too long and quickly adds the element of parody to a scene already dense with self-references. The superfluous repetition of indefinite quantifiers disables any reading of the scene that ignores its irony: the sequence *quos...quales...quam...quam* (19-21) builds to the hyperbolic finale of *quantum et quale latus quam* in line 22. With this type of self-conscious play, Ovid parodies the conventions of elegy, but also introduces parody as an integral technique in his handling of the genre. This marriage of ellipsis to hyperbole is the most effective mechanism for expressing Corinna's divine beauty, which is suddenly not commensurate with the text.

Ovid's piecemeal inspection is, however, not without order. From top to bottom, in a centripetal circumlocution, Ovid builds a topography of the body in the shape of a vortex. The

25 Greene (1998), 83.
26 Greene (1998), 82 likens the effect to a close-up, but the quick motion from image to image reminds me more of Eisensteins' film language.
27 McKeown (1989), 113.

progress of his vision moves out from her shoulders (*umeros*: 19) to her arms (*lacertos*: 19), then back to her breast (*papillarum*: 20) and her stomach (*uenter*: 21), then finally out to her flank (*latus*: 22) and then circles down to her thigh (*femur*: 22). The choice of anatomy is indicative of the special, non-Ovidian circumstances of this catalog; once the body is disrobed, the hair, which possesses the attention of the Ovidian speaker elsewhere, passes entirely unmentioned. The spiraling course of the speaker's glance maps the surface of Corinna's body and triangulates a destination his vision tends towards but never explicitly reaches, the *pudendum*.[28]

At the end of the spiraling list of anatomy, passion overwhelms the speaker's patience and the poet's language. The embrace occurs at last and the rest is passed over with a figurative wave of the hand:

> Singula quid referam? Nil non laudabile uidi,
>   et nudam pressi corpus ad usque meum. (*Am*. 1.5.23-24)

> Why should I refer to the separate parts? I saw nothing that wasn't praiseworthy,
> and I pressed her, nude, to my body.

The expected *pudendum*, the destination of the list's centripetal vector, does not materialize as an image. The text folds over and conceals its visualization. Suddenly self-conscious of his slow progress to the moment of his lust's fulfillment, the speaker interrupts his anatomizing of his mistress' charms before he arrives at their crowning jewel: *Singula quid referam?* (23). It would take forever, the speaker realizes, to textualize and parse the longed-for body into all its constituent pieces for the reader. The hesitation has already gone on too long, as we have seen. Greene argues that with *singula,* the speaker collects the disparate parts of the body into a singular corpus, which can only exist as such when it is comprehended, or embraced, by the male

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28 M.L. Stapleton, *Harmful eloquence : Ovid's Amores from Antiquity to Shakespeare* (Ann Arbor: University of Michigan Press, 1996), 18.

speaker.[29]   But another layer of textual play is evident here, since the body is never re-incorporated for the reader, nor is the sexual object, the *pudendum*, among the explicitly listed items. Certainly the speaker sees and enjoys the unspoken part of the body, but, Ovid denies the reader the same privilege by withholding textual description. Ovid leaves the full portrait of the body, and so also the text, in suspense. Thus speaker and reader cannot enjoy the body at the same time or the same textual level. For while the speaker describes, he cannot embrace, and while he embraces he cannot describe. Ovid, in turn, seems to move out from behind the poetic persona momentarily here to act directly as poet. He arrests the rhetorical superfluities of his speaker in order that the lover may take action. Speaker and poet together embrace the object of their "investigations," when the scene suddenly closes with the evasive phrase, *Cetera quis nescit*? (25). The effect is another abrupt break and an obtrusive ellipsis, no less violent to the reading process than *deripui* above, only this violence is at the reader's expense.

Ovid's investigation, which peels through the obstacles of the parodied elegiac baggage (namely the obscure temporal and spatial setting [1-8], the mythological references [11-12] and the descriptive-visual hyperbole [14-22]) all in an effort to discover the essential body of the elegiac text, itself vanishes into an obscurity of its own creation. Just as Ovid reveals himself from behind the mask of the speaker (à la the Wizard of Oz), where he has operated all along at the metapoetic level of parody, he also reveals the vacuity at the center of elegiac desire and the elegiac objective. The vanishing point of Corinna's body, which represents the perfection of the elegiac text, is ultimately unrepresentable.[30]   Ovid achieves here the closest possible

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29 Greene (1998), 83-84.

30 See Stapleton (1996), 18. Stapleton's comments on the purpose of Ovid's framing and denial of the pudendum are illuminating: "The speaker has created a "vanishing point." In reading the poem, the reader disappears in the indescribable cleft that Ovid has encouraged us to imagine. The metaphorical gap functions as an emblem for the *Amores*: a physical pudendum and symbolic vacuum on which the desultor focuses his entire being. He longs to vanish into it." The effect seems to me not unlike a poetic equivalent of M.C. Escher's "Print Gallery," in which a painting including itself simply *cannot* be completely depicted, necessitating a point of void in the center.

approximation of the ideal elegy.   But it nonetheless vanishes into the inescapable void of unrepresentability.   The brief unification of the poetic self and the elegiac voice (with *cetera quis nescit* 1.5.25) is shattered when we realize that, while the speaker has obviously penetrated the *pudendum*, Ovid is powerless to represent it.

The poet may be powerless to express the *pudendum* as an explicitly present image, which, if actualized, would plunge the poem into another genre entirely, such as pornography. But this is not to say that Ovid cannot realize the sexual object textually and present the word "pudendum" separate from the speaker's dialogue, rather than represent the its signified within the world, in which the speaker exists, and in which the reader is forbidden to "see" the *pudendum.*   An ideally schizophrenic reader, who can read at once subjectively at the level of signified imagery and objectively, at the level of signifying text (above the text as it were), is empowered to reinterpret the moment of sexual embrace at line 24, and discover parsed and scattered throughout the line, the syllables and letters needed for one complete iteration of the word, "pudendum:"

Et **NUD**a**M P**r**E**ssi ‖ cor**PU**s a**D U**sq**UE MEUM** (*Am*. 1.5.24)

> **PU – D – E – N – D – UM**

Almost enough elements of the word are hidden on either side of the caesura to form the word twice. Thus the message at lines 23-24, "why should I refer to the separate parts?...I pressed her nude to my body" operates at once at the level of the speaker making love within (or behind) the text, and at the level of the reader reading, on the other side of the text. *Singula quid referam* (24) hints that the reader might translate the speaker's visual parsing of the body and eventual comprehension of the body as whole into the activity of his textual process. Performing an analogous function, the reader may "press" out of line 25 the hidden "pudendum," and so realize

it as a "nude" textual, if not a visual, object. But this process requires that the reader distance himself from the text, as well as suspend his sympathy with the speaker enough that he remembers that he is a reader of a text and not a voyeur of lovemaking. Thus poem 1.5 will either trap the overly subjective reader in a hopeless attempt to penetrate the text and experience sexual satisfaction as the speaker does, or else awaken the reader into a more self-conscious relationship with the text itself.

The reader's satisfaction derives from the recognition of a new analogy, an inversion of the operative analogy in the text, of Corinna's body as elegy. He may discover for himself this analogy's reversal, that the elegiac text itself is like Corinna's body, possessing a "pudendum," which, unlike its counterpart *pudendum,* is accessible, if equally hidden by textual "clothing." Uncovering this poem requires a double perspective, with one eye to the interior elegiac world of lovers and beloveds and the other always inspecting the letter of the text.

The successful reader, at this new level of poetic consciousness, approximates Ovid's ideal reader, he who might understand his play at stretching the limits of genre and language that will become even more manifest in the later and longer works.

Even as 1.5 tears at the conventional trappings of elegy to arrive at something notably other, it remains always within the confines of the genre. Though the speaker is exempt from the frustrations of elegy, the nature of poetic language and the impossibility of describing sexual intercourse without descending into pornography dictate that someone occupy the role of elegiac "hero" and suffer frustration. In 1.5, the subjective reader is the elegiac hero, the voyeur and lover who is barred from his beloved. Here the beloved is the text. The barriers also are textual. Ovid's message, a staunch reminder to himself as poet and to the reader of his poems, is that

elegy is inclusive. There is no expression that escapes its grammar, and no language that will not conform to its principles when set in the rigorous elegiac framework.

Only if he can remain vigilant and separate from the text does the reader enjoy the satisfaction of discovering the *pudendum*. The experience cannot occur if the reader is lulled to sleep, as it were, and pulled into the sensual imagery of the text. As it approaches satisfaction in its rhetorical goals on either level of the poetic consciousness (of which the text is the intervening barrier), *Amores* 1.5 becomes the ideal elegy, and yet somehow not elegy at all, at least when compared to all its fellow *Amores*. Though it is nested in the trappings of elegy, it is subversive to the collection of the *Amores* and so also to the genre of elegy. But in the ultimate "failure" of its subversion–that is, the inability to express the *pudendum* as an image–it affirms elegy's resilience. As Ovid declares here, it is fundamental to the genre that the elegiac speaker be frustrated in his efforts, a fact that must at once motivate–and yet never occur–to the hopeless lover elsewhere. But this poem's speaker, presumably, reaches the goal (the *pudendum*) on which he focuses his entire being. This contradiction assumes a breakdown of the norms of elegy. We can easily infer the speaker's satisfaction from the ellipsis of time in the last line and a half:

> Cetera quis nescit? lassi requievimus ambo.
>   proveniant medii sic mihi saepe dies! (*Am*. 1.5.25-26)

> Who doesn't know the rest? Exhausted, we both rested.
> I hope such middays come to me often!

At *Cetera quis nescit*, the language of the poem momentarily breaks down in a figurative orgasm, that point at which the mind of the lover/speaker must pause in ecstasy. The sequence has come full circle; the speaker lies exhausted again on his bed, but now there are two (*ambo,* 25). I am tempted to read *ambo* and the first-person plural *requievimus* as both exclusive,

meaning the lover and beloved excluding the reader, and alternately as inclusive of the reader, which was a possibility also with *nostros* (17) as we have seen. The poem has already involved the reader in the speaker's voyeurism. Now it incorporates the reader, and controls him with *requievimus*. The singular *mihi* in the next line reminds the reader, however, that he has not actually partaken in the sexual embrace. The reader is exhausted from the reading process, the speaker from intercourse.

The final line has the dual effect of reestablishing a time frame and resettling the spatial setting in a concrete reality. The return of the words *medii dies,* recalling line 1, accomplishes a ring-formation and dispels the temporal ambiguities of lines 4-8. The plaintive voice of the last line, whose plea will become ever more ironic as we read on in the collection, reminds us of this poem's difference from the other poems of the *Amores*. The speaker of this poem has attained the absolutely private *pudendum*. But the reader and even the poet may not, except as a purely textual object. This is the subversive paradox of elegy: the poet must always work against and within the confines of frustration.

To protect yet still reveal this secret, Ovid sets the revelation within its own private space, surrounded on either side with barriers against the rest of the *Amores*. I have shown above how Ovid has carefully secluded this poem between protective barriers (the window at line 3 and the closed doors of *Amores* 1.6). The *paraclausithyron*, 1.6, offers a negative foil to 1.5, by abruptly excluding the speaker from the same type of enclosed, private space he recently enjoyed. Ovid seems to imply that the tryst of 1.5 has vanished like an apparition. By definition, the *paraklausithuron* entails frustration and exclusion, which is to be the speaker's dilemma continuously henceforth. Poem 1.5, however, "includes" the speaker, that is it captures him within the private space that he is everywhere else desperate to enter. Ovid ponders here, "well,

what if we let him in..." What he finds is the danger that threatens elegy from within, that it is impossible to express the satisfaction of elegiac desire. Though he let in the speaker, Ovid must still shut out the reader, and the poet. In all eventualities, elegy is exclusive; it fundamentally entails frustration.

Pudendum and the Void

By approaching the impenetrable *pudendum*, Ovid stretches the boundaries of elegy. By denying the poetic expression of the *pudendum*, however, he manages textually to maintain the conventional distance from the object of desire. This prevents the elegiac voice from being silenced in the vacuum of the inexpressible.[31] Therefore, poem 1.5 is an elegy with respect to the body of its text, even though its subject matter (the implicit satisfaction) is emphatically non-elegiac. Ovid rightfully sets it apart "in parentheses," as though marking it as separate and exclusive. It becomes itself a private space and the object of longing for the other *Amores,* the ultimate ideal vanishing point, the *pudendum* of the body of the whole collection, perhaps even of elegy itself. By analogizing the reading process to the speaker's sexual comprehension of Corinna's body, the elegiac framework of *Amores* 1.5 readjusts narratologically to fill the vacant role of frustrated lover. The reader peeks through the text onto the love-scene as through a keyhole, but is reminded to pay respect to the boundary and limit of the text.

By making the reader's voyeurism part of its content, the poem becomes a reader of its reader. As such, *Amores* 1.5 reveals much about Ovid's expectations of his reader. In the Shakespearean tradition, Ovid here turns a mirror on the reader, but one which prescribes as

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31 Sarah Spence, *Rhetorics of reason and desire : Vergil, Augustine, and the Troubadours* (Ithaca, Cornell University Press, 1988), 11-51 discusses a similar effect of introducing and denying alternate rhetorical paradigms in Vergil's *Aeneid.*

much as it reflects. Thus 1.5 is also programmatic, in that it informs the reader as to what is expected of him in reading the *Amores,* just as the previous poems (*Amores* 1.1-1.4) inform the reader what he can expect in the content and purpose of the *Amores.*

As though anticipating the paradox of language that Derrida captures in the epigraph to this chapter, Ovid demonstrates that in the context of sex, word as signifier necessarily fails or else desire fails. Though the signified *pudendum* is suggested and somehow adumbrated, it remains ultimately evasive and impenetrable. It resides outside the field of Roman elegiac grammar. Elegy, given the opportunity here and only here to satisfy itself, breaks down as its rhetoric achieves its aims. Satisfaction is impossible, since the grammar of seduction cannot express what it wishes to express most, even though this expression is the goal and purpose for the existence of the elegiac rhetoric.

Alert to this problem, Ovid attempts to revisit his own rhetoric. He reads Corinna (elegy herself), and she, of course, resists the reading. Reading *Amores* 1.5 is a violent activity in which the reader of the poem must bear the burden of concupiscence with its author and its speaker. As the speaker wrestles with Corinna to remove her concealing tunic, Ovid wrestles with elegy's resistance of expression. Meanwhile, the reader wrestles with the conflict of both poet and speaker, and so is anticipated by the poem. Though he struggles to interpret, the reader is himself interpreted and labeled a voyeur.

At the moment of revelation, Ovid and the reader stand together on the side of the signifier, exterior to the speaker's satisfaction, which is the signified. They are both voyeurs outside the source and end of elegy. Both find their characteristic activities foiled and defied, since expression and reading are actions that are interrupted by the fabric of the text. The text, like another layer of Corinna's garment, folds over the moment of embrace and forbids it from

seeing the light of language. At that moment, the poet is silent, the reader is blind. The expected *pudendum* is absent inside the text. Barred from within, since it cannot exist as image, it moves without and embeds itself as an absolute word in the actual fabric of the text. Thus, *Pudendum* becomes "*Pudendum,*" marked as a term distinct from its image and locked in parenthesis as is the whole poem 1.5. With *cetera quis nescit?* (1.5.25), a thorough paraleipsis, perhaps the most exemplary instance of this rhetorical device, closes over the *pudendum*, and the collection of the *Amores* folds around the poem.[32] The poem becomes, in all its textual effects, emblematic of the vaginal image, which in the classical world is associated with covering and concealing. What Derrida discovers about the seduction of language is ultimately just as true for Ovid's elegiac seduction. The stress of trying to see and consume what sees and consumes is analogous to the tension of the dubious relationship between elegy and its rhetoric. The elegiac genre is thus typified by its resistance to its own elegiac rhetoric. This is the essence of its seduction. Derrida observes the same tension operating in language itself: Signified must ever resist its signifier, or else become powerless.

By involving the reader in the elegiac frustration, *Amores* 1.5 forces him to recognize this paradox, and to realize that in reading the *Amores* (or perhaps any text), he too occupies the position of forlorn lover, as removed from the seducing text as Derrida's signifier is from its signified.

There is humor here. The question, "Who does not know the rest?" taken literally rather than rhetorically, has an answer: the reader doesn't know, nor does the poet who resorts to such a device when his language fails his intention. Ovid is playing a joke on the reader and himself.

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32 A similar phenomenon occurs in the *Aeneid*. Sarah Spence has suggested (in lecture, Spring 2005) that the end of Book 3 and the beginning of Book 5 seem to connect geographically and temporally. The text seems to close over Book 4 and Dido altogether, as though burying the problematic rhetoric that arises there underneath the epic process.

But because the joke is of his own devising, he is complicit with the speaker in its laughter at the reader. This is precisely his programmatic statement for his reader. He reminds us that we are voyeurs to his intrigues, as complicit in voyeurism and its pettiness as his speaker is, as subject to its limitations. In this respect, 1.5 is the most important programmatic poem so far in the collection, the end of the set 1.1-1.5, which is excluded from direct interference in the rest by the door-slam of *Ianitor*. The reader too is blocked out, left to snatch glimpses through the cracks of the signifiers, as derisible in his situation as the lover pining on the doorstep. Thus humbled, we readers are expected to adopt the fact of our situation as the key by which to "investigate" the rest. Finally, *Amores* 1.5 is Ovid's answer and rebuttal to his humorous punishments in *Amores* 1.1, in which Amor laughs at Ovid and determines his poetics. Here, Ovid determines his readership. Here, "risit" Ovid.

CHAPTER 2: THE *AMORES* PROGRAMS AND READERS

> sentenced to be nuzzled over a full trillion times
> for ever and a night till his noddle sink or swim by
> that ideal reader suffering from an ideal insomnia
> James Joyce, *Finnegans Wake*

In this chapter I will explore the three poems opening *Amores,* Book 1, how they interact with each other to invent and enforce the qualities and also the ambiguities inherent in Ovid's elegy, against which *Amores* 1.5 is the ultimate experiment and test. I will then show how the other two programmatic poems, *Amores* 2.1 and 3.1 respond to the results of *Amores* 1.5 and to the newly defined relationship of the reader to the text that we haves studied in chapter one. My analysis will focus on images, themes, and verbal similarities that these poems share with our subject poem, specifically those that suggest a consciousness of the text. It will be seen that *Amores* 1.1 presents its narrator as textually self-conscious, but that this narrator is afterwards lost and treated as though he were a dream experienced by the narrator of the remainder of the *Amores.* Lastly, my analysis will attempt to provide a provenance for the term *pudendum*. I will show that, though the exact term is avoided in Ovidian elegy, its etymological component, *pudor*, and complex paraphrases of it receive special treatment and represent significant metapoetical principles in the poetics Ovid describes in his programmatic poems. But first I must comment on this selection of programmatic poems, which must take into account the structure and sequence of Ovid's edition of the *Amores.*

More considerate than most of his Roman contemporaries in this respect, Ovid provides us with an epigram containing a signature as well as a publication history of the *Amores.* Still more interesting, the epigram pretends to be the second edition of the *Amores* itself speaking,

and as such, it addresses the reader directly.[33] For these reasons, it must begin our study of Ovid's invention of his reader:

> Qui modo Nasonis fueramus quinque libelli,
>   tres sumus; hoc illi praetulit auctor opus.
> ut iam nulla tibi nos sit legisse uoluptas,
>   at leuior demptis poena duobus erit. (*Am.* Epigram 1-4)

> We who were just recently five booklets of Naso
> are three; the author preferred *this* work to *that* one.
> It may be no pleasure for you to read us already,
> but the punishment will be lighter with two books omitted.

What was present in the original edition is a matter of conjecture and will not concern us in this discussion.[34] Though it withholds any evidence about what Ovid removed or rearranged in the editing process, this epigram, specifically the term *praetulit,* confirms that the poet himself arranged and presented the edition at hand. Extraordinary also is the unambiguous naming of the poet. The reader of the *Amores* will not meet the critic Naso again by name until 2.1.[35] As I will show in later sections, the identity of the poet (not necessarily Ovid), who seems to speak most clearly in the programmatic poems, is nonetheless a mutable entity, whose characteristics and level of knowledge change from poem to poem and sometimes from line to line. Meeting *Naso,* so called, before the beginning of the *Amores* proper may seem to complicate these interactions. But the most obvious explanation may be the best, that the Naso of the epigram is the editor, the moral critic and censor of entire "booklets" whose voice is not identical to the speaker or speakers of book one.[36] In book two, Naso (*ille ego*) emerges again in the same role which he

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33 McKeown (1989), 3. McKeown recognizes Ovid's indebtedness to the Hellenistic tradition of inanimate objects speaking.

34 Such conjecture has been attempted. See A. Cameron, "The First Edition of Ovid's *Amores*," *Classical Quarterly* 62 (1968): 320-333 for an attempt to derive the shape of the lost first edition of the *Amores* from Ovid's extent poetry.

35 Though the speaker of *Amores* 1.1 performs a strikingly similar self-criticism, as we will see, as he is able to read the text in which he is inscribed and correctly to perceive that the generic boundaries of the text are coterminous with his existence.

36 McKeown (1989); L. Cahoon, "A Program for Betrayal: Ovidian *Nequitia* in *Amores* 1.1, 2.1, and 3.1," *Helios*

performs in the epigram, to denounce the *Amores* as *nequitiae*, "worthless things" (2.1.2).[37] The epigram, then, does not confuse the reader so much as add flavor, since an obvious question to the Naso of 2.1 will be, "why not excise *these* worthless poems, if they're so worthless," to which 2.1 may be interpreted as a response. The epigram, however, cannot answer this, since it speaks only as the poems and not as the poet (the voice of Elegy herself, speaking both as the genre and as a specific instance of an elegiac text, will appear again in *Amores* 3.1). As a vehicle for the presence of this enigmatic Naso, however, the epigram functions as a frame surrounding and emphasizing the first book, as though it were already under critical review, post composition. Like all prefaces, the epigram refers to its succeeding text as an already completed artifact.[38] A similar problem of sequence will become a concern when we consider poem 1.1, in which the writing process is described as immediately contemporary with the reading process.

Thus, the epigram is less a simple prefatory notice, more an integrating reference to the whole collection as an ordered piece of work. More than just reminding us to read the following poems as a sequence, the epigram also encourages the reader to be conscious of the narrative voice and watch for the tricks it may play at the careless reader's expense. Further, it refers to the opening, programmatic poems of the second and third book, the one by naming the poet and the other by speaking *as* Elegy.[39] Further, it breaks the textual framework and addresses the reader directly with *tibi*. The warning to the reader, though colored with suspicious modesty, imparts a clear message: The reading process will present challenges, even punishments (*poena*: 4). The reader, whoever he is at this point, must be on his guard.

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12 (1985): 30.

37 Cahoon (1985), 30.

38   Jacques Derrida, *Archive Fever: A Freudian Impression,* Tranlsated by Eric Prenowitz (Chicago: University of Chicago Press, 1998), the entire text of which treats of this bracketing and pointing quality of prefaces and introductions to the artifacts that precede them.

39   McKeown (1998), 5 and below on an elegy speaking as and through elegy.

Cetera Quis Nescit?

When Ovid asks his reader in *Amores* 1.5, "Who doesn't know the rest?" he invites him to fill in the interrogative space the question creates with remembered experience.[40] But he also invites the possibility that the question is to be taken seriously; does anyone know the rest? What does the reader know? The purpose of this section is to determine what the posing of this question reveals to Ovid's reader about Ovidian elegy, and also to determine how the programmatic sequence selects the reader and programs him with expectations.

According to the tradition established by Propertius, Ovid's poetry should begin by making a statement about itself. The difficulty of peeling through layers of concealment towards an interpretation of *Amores* 1.5, and the way *Amores* 1.5 pulls covers over its meaning just as Corinna half-hides her body from her lover, prepare us for the type of program Ovid will favor, one that resists making just the sort of statements it presumes to make, and one that frustrates its own stability instantaneously upon its expression. The *Amores* begin with a triple program in at least two voices, three poems in sequence each of which presents a different framework for the elegies to follow that Ovid must be careful to accommodate. The reader may come to regard these inconsistent programmatic statements as stumbling blocks, or as angles of interpretation, or as both at once. This section will also present my argument against scholars who have suggested that there is only one speaker in the *Amores,* however unreliable.[41]

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40 Though it does not appear in poems 1.1-1.3, the function of *memini* in elegiac production will be a feature of both 2.1 and 3.1

41 Stapleton (1996), 9ff. Stapleton does present an argument central to the discussion in Chapter 3, that *Ars Amatoria* acts as an instructor to the *Amores,* which is its student.

Amores 1.1

Ovid's first elegy interrupts the poet in the process of writing something else, a different poem in the very different genre of epic. It begins:

> Arma graui numero uiolentaque bella parabam
>   edere, materia conveniente modis. (*Am*. 1.1.1-2)

> I was preparing to produce arms and violent wars
> in a serious meter, with content befitting the forms.

The first hexameter line, with its obvious allusion to the opening of the *Aeneid,* presents literally the epic that Ovid says he was composing before the *Amores.* Until *parabam* appears, the line *is* the epic poem, in the appropriate meter (*numero*), form (*modis*), and content (*materia*), that Ovid "was preparing." The imperfect aspect of the verb refers specifically to the first five words of the poem. Thus the *Amores* begins with poetry previous to itself and so incorporates its antecedent and opposite. The manipulation of the epic (hexameter), less-than-epic (pentameter) duplicity of elegy built into its form is Ovid's trademark.[42] The next couplet provides this duplicity with its *causa*:

> par erat inferior uersus; risisse Cupido
>   dicitur atque unum surripuisse pedem. (*Am*. 1.1.3-4)

> The next verse was equal, but Cupid is said to have
> laughed, and to have cut away one foot.

The dactylic hexameter continued intact until the second line, but Cupid laughed at and mocked the epic mode (*risisse*: 3), and cut away one foot. Any reader who can count is invited to find the exact point of Cupid's interruption in the second line. The meaning of the first word, *edere* (2), is suspicious in epic as it refers to the poem's authorship, but fits the dactylic meter (*gravi*

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42 P.R. Hardie, *Ovid's Poetics of Illusion*, (New York: Cambridge University Press, 2002). I will hereon use the term "duplicity" as in Hardie's usage of the word, emphasizing its playful rather than its malevolent senses. Since Ovid is never one-dimensional, never forthcoming, but always playful, "duplicity" seems to fit his multi-layered teasing perfectly.

numero: *Am*. 1.1.1), as does the next word, *materia* (2). But the remainder of the dactylic or spondaic foot is missing; Cupid's arrow struck precisely in the caesura between *materia* and *conveniente*, at which point the possible hexameter line is interrupted and the meter becomes definitely elegiac. It is only at this break, then, that the poet begins writing an *Amor* and stops writing an *Arma*. The struggle between the two words, the resistance of the one to the other, persists through the entire collection and motivates numerous attempts toward a resolution.[43] The fact that there are many programmatic poems attests to the complexity and longevity of the struggle, perhaps the very impetus that drives the *Amores,* a genre in search of a "befitting content." Contesting the necessity of choosing *materia* according to *modus* will become one of the key themes in all of Ovid's works, from the elegiac epic, *Metamorphoses,* to the epic elegy, *Fasti.*

Since elegy (form) precedes Amor (content), the poet in between them scrambles to re-unify his poetry, to re-attach *materia* to *conveniente modis*. In this as well as in the next two poems, he merely reacts to the action of external forces. The program comes about passively, or with passive resistance. The reader, meanwhile, who is expecting some settlement on genre, waits passively (in a kind of generic limbo) for this conflict to resolve itself. The poet reacts by complaining to Cupid, and restates, more metaphorically, the conflict described in lines 3-4:

> cum bene surrexit uersu noua pagina primo,
>   attenuat neruos proximus ille meos. (*Am*. 1.1.17-18)

> when my new page rose well in its first verse,
> the next [verse] makes slight my vigor/instrument.

Here, the poet revisits and redresses the violent turn of his verse, from epic to elegy, and begins to discover the potency of the meter. Each hexameter line surges (*surrexit*: 17) with epic

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43 There is a hint of an anagram in *Arma* and *Amor*, or more strongly in *amare,* that Ovid seems subtly to toy with here.

grandeur, but softens (*attenuate*: 18) in the next line. The perfect tense of *surrexit* and the reference to *nova pagina*, "the new page; this page when it was empty," create an image of the poet reading his own first two lines. With this, another layer of the discourse is revealed. The poet becomes an entity external to the text, as though sitting over it and within it at the same time. He is his own first reader, and it is his vigor/instrument (*neruos*: 18; a marvelously duplicitous lexical choice) that is softened by reading his own elegy.

The argument swiftly turns back from form to content; the central question of 1.1 reasserts itself:

> nec mihi materia est numeris levioribus apta
>   aut puer aut longas compta puella comas. (*Am*. 1.1.19-20)

> But there is no content for me appropriate to these lighter meters
> neither a boy nor a girl adorned in her long hair.

With the pregnant terms *levioribus* and *attenuat* (18), Ovid enlists himself, reluctantly at first, in the Callimachean conflict between the swollen grandeur of epic and the simple elegance of elegy.[44] In the *Aitia*, Callimachus proved that elegiac form could accommodate content of epic scale. And yet, Ovid must still justify his content to his Roman audience, as Propertius had before him, since their *materia* will be no grander than *Amor*. The missing *materia* of line 19, though still in question, narrows to a small field of choices by the next line. It will be an object of desire, either a boy or a girl. Content and love object are still genderless to this point, but the reader has been tacitly engendered; *his* first model is the former epic poet, the questioning, carefully revising reader who narrates his dilemma with genre so dramatically here.[45] The prototypical reader is masculine, confronted with a text that resists its own composition and interpretation.

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44 Perhaps most thoroughly and concisely declared in the first *Aitia* fragment, "*In Telchines.*"
45 Cahoon (1985), 29f.

The poet does what he can. He cobbles together an elegy out of the genderless relics of epic. Though 1.1 is programmatic, it must necessarily fulfill elegy's narratological requirements for a lover and a beloved. It is left to the reader to determine what characters occupy these roles. The poet-reader certainly plays the lover, searching for his yet un-gendered beloved and preceding him/her in the text. Cupid, then, is left to fill the vacant role of beloved. To comic effect, he plays the part of fickle puella perfectly. As Corinna interrupts the mid-day relaxation of the speaker in *Amores* 1.5, so does Cupid interrupt the poet's composition here. As though trying to seduce, the boy-god (a *puer*) disrobes before he gives his response:

questus eram, pharetra cum protinus ille soluta (*Am*. 1.1.21)

I had finished my complaint, when immediately he loosened his quiver.

The removal of the quiver, Cupid's one distinctive garment, (*pharetra…soluta*) references the disrobing of Corinna in *Amores* 3.1.51, *tunica velata soluta*, which in turn reflects back on the phrase at 1.5.9, *tunica velata recincta*.[46] In the previous chapter I showed how Corinna's appearance is similar to the apparitions of Cupid and Elegy elsewhere. Here, Cupid's apparition becomes a model for Corinna's in 1.5, as the poet-reader is forced to accept a *puer* as his *materia*. But Cupid has loosened his quiver only to select his weapon of choice, which he will send to the poet with his piercingly concise response:

'quod'que 'canas, vates, accipe' dixit 'opus!' (*Am*. 1.1.24)

And, "Accept," he said, "the work which you must sing, Vates"

The brevity of this phrase is as sharp as his arrow, and grammatically minces the pentameter line as violently as Cupid's first shot struck line 2. This present line determines much of the conflict, and in five words settles a surprising amount of the programmatic doubt that has arisen. Cupid offers his weapons, "sure/unambiguous arrows" (*certas...sagittas*: 1.1.25), as a replacement for

himself in the vacant role of beloved. The action of shooting and the weapons *are* the response and are to be taken in apposition with *opus,* which seems to embrace semantically the two terms which until now have been disparate, *modus* and *materia*. Cupid's sentence was merely a preface to his action (an epigram of his own), which conveys literal *arma* into the poet. And so the first subversion operates against several layers of duplicity and paradox; Cupid mocked (*risisse*) the poet's *Arma* poem, yet uses *arma* to interrupt and transform it into elegy. The reader discovers that the *materia,* still ambiguous, will accord with familiar Roman erotic elegy. And yet, the *opus,* which seems to encompass the resultant conflict, will involve struggle (*arma*).[47] This is natural, since these components of *opus* have already engaged in a sort of conflict. The *modus* precedes the *materia* and yearns for it as a lover for his beloved. Form is vacuous without content, and so the pair presents another analogy to the elegiac relationship of lover and beloved at the level of generic qualities. Furthermore, Cupid's response gives the poet of *Amores* 1.1 a generic label. He is a *vates*, a poet as divine medium, and not a *poeta,* or craftsman, like Callimachus and Propertius. This terminology itself will become subject to conflict, contested and resisted as the *Amores* matures into a true sequence of poems. For now, it is the terminology established by Cupid, the first love object and apparition, and the model of beloveds and apparitions to come.

The poet soon arrives upon a better title for his *opus,* and specifies his relationship to it with the introduction of another set of key terms. Since the poet is also reader, these terms will describe the relationship of reader to the text as well.

uror, et in uacuo pectore regnat Amor. (*Am*. 1.1.26)

I burn, and *Amor* rules in my empty chest.

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46 Hinds (1987), 8; (Greene) 1998, 80.
47 See especially Cahoon (1988), 293-307 for Ovid's extended Military and Battle metaphor. Since the subject has

Cupid's arrows, embedded in the poet's empty chest, become the *opus.* Thus, *opus* represents, inside the text, the text of *Amores* 1.1 seen from outside, that which lies at hand simultaneously before the poet and the reader. Upon reception, it burns in the chest as it is synchronously written and read. The result of this burning (*uror*: 26) is a softening (*attenuat*: 18) of the reader receiving the *Amor* into his heart via reading, and of the writer in receiving it as inspiration to write. This play is captured in the polyvalent term *vacuo* (26), which means at once "empty" and "receptive, ready, available to be filled." It is not entirely a passive emptiness that qualifies the heart; there is also an active thirst for content. As a poetical term, it can refer equally to the poet-vates, who must be receptive at once to his inspiration, to the poetry, which must be open to interpretation, and to the reader, who must be equally receptive and open to the effects and the intrusive process that the *Amores* operates upon him.

The poem closes with yet another reference and rephrasing of the single action that is perpetrated upon, and described by *Amores* 1.1; the alternating lines of hexameter and pentameter that comprise the elegiac rhythm:

> sex mihi surgat opus numeris, in quinque residat;
>   ferrea cum uestris bella valete modis. (*Am*. 1.1.27-28)

> Let my work rise in six numbers and settle back in five;
> Farewell, iron wars and your forms with you.

Thus, every elegiac couplet reaffirms the refusal of epic. And yet, the epic grandeur is implied in the forceful *surgat*, as though elegy accommodates both epic and elegiac form and content. Even Cupid deploys the word/weapon *opus* with confidence, as though the problem of *materia* and *modus* has been settled. But the double nature of elegy's meter, at once *sex* and *quinque,* is by no means a settled matter.

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been so well covered by others, I will presuppose their work in my discussion.

What can be settled upon already in *Amores* 1.1 is that the poet-lover's dilemma refers constantly to the elegy as a textual object, referencing the rhythm of its lines and its composition in progress. As yet, only the poet recognizes himself as a reader of a textual object and not just a character in an elegiac love affair. That is, Ovid has already demonstrated the boundary of text between poet and reader, by showing the unique position of the poet and reader on either side at once. Thus 1.1 begins to lay the metapoetical foundations that inform the reader's awakening, at *Amores* 1.5, into a consciousness of his role as reader (as we saw in chapter one) and not just as a voyeur or participant in the elegiac world of emotion and image within the text.[48]

Amores 1.2

The inconsistencies that arise between *Amores* 1.1 and 1.2 have led some scholars to suppose that the second poem, with its programmatic content, must have been the first in one of the omitted books of the first edition.[49] Whether this is true is a matter of conjecture. What is certain is that Ovid placed it second in his second edition. Nor does it violate the traditions of Roman elegy to place programmatic content in the second poem of a collection. In the second poem of his *Monobiblos,* Propertius introduces the physical body of his mistress, representing metaphorically (but obviously) statements about his Callimachean poetics. In language reminiscent of Horace's aesthetic, Propertius announces his position on style with appropriate concision:

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48 Though it is another question of conjecture, is it possible that the number five (*quinque*), begins to receive special attention? The epigram preceding the body of the *Amores* indicates that the original five (*quinque*) books were somehow unfavorable, reduced to a more tolerable three. Five begins to represent the emphatic other, the quality of elegy that distinguishes it from epic and anything else for that matter. The focus on "five" will arise again as the satisfier, that which settles (*residat,* 27) and relaxes (*attenuat,* 18). Is it merely coincidental that 1.5, so positioned in the sequence by a conscious editing process, is the only elegy that succeeds in satisfying?

49 McKeown (1989), 33; A. Cameron, "The First Edition of Ovid's *Amores*," *Classical Quarterly* 62 (1968): 320.on the lack of dramatic cohesion. J. Moles "The Dramatic Coherence of Ovid, *Amores* 1.1 and 1.2." *Classical Quarterly* 41 (1991): 551 also makes an argument for dramatic cohesion, although foci and emphases very

nudus Amor formam non amat artificem (*Proptertius* 1.2.7-8)

Amor, being naked, does not love artificial form/beauty.

This is the kernel of Propertius' entire stylistic program, which the poem proceeds to elucidate with examples. The phrase is directed, as though didactically to the puella and the writer of elegy at the same time. For both addressees, it bears the epideictic message, "*Amor* is a genre best served nude; it neither resists nor conceals." Ovid will demonstrate in his second poem that this is a projection of the poet's desire, contrary to the mechanism whereby elegy and puella necessarily resist exhibition to the reader as well as to the poet. Far from Propertian, the Ovidian poet-lover is always struggling with his poetic content while being at the same time fascinated by its form. This poet-lover, however, is sometimes more the poet than the lover.

The poet himself, whose voice rises closer to the surface of the text in 1.1 and 1.5 than anywhere else, has stepped wholly out of the text by *Amores* 1.2. What is left is a different speaker entirely, one who seems inconvenienced by the meddling of the poet-reader in 1.1. That is, Ovid demonstrates the barrier of text between reader and speaker by referencing two levels of poetic consciousness, one for each "side" of the textual boundary: there is the reader who has the text before him, and the elegiac speaker in a definitely separate world of elegiac love, not entirely accessible to the reader who cannot ever wholly penetrate the intervening text. The speaker of *Amores* 1.2 is not aware of the text as the speaker of 1.1 was and operates entirely within (or behind) it, as we will see.

Amores 1.2 opens with a setting similar to the one with which 1.5 begins, the couch of a single tired sleeper. Only none of the confusing temporal or spatial images occur here. In their place is a grammatical confusion, caused by the ambiguity of the first line:[50]

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different from mine.

50 If I were trying to make another conjecture, about the sequences of the original five books, I might consider the

> Esse quid hoc dicam, quod tam mihi dura uidentur
>   strata, neque in lecto pallia nostra sedent (*Am.* 1.2.1-2)

> How will I say this to be, that the bedding seems so hard
> to me, nor do my sheets stay on the bed.

The first tortured interrogative phrase is emblematic of the poet's momentary uncertainty as to how to proceed, and how to express "what seems very hard." Moreover, *dura* will elsewhere represent the contrasting aesthetic to the Callimachean "soft" poetics, as in *Amores* 2.4, in which the possible forms of the puella is surveyed.[51] There, *dura* appears in a discussion of Callimachean poetics (Callimachus is named in 2.4.19), and more specifically, of metrical considerations:

> molliter incedit: motu capit; altera dura est:
>   at poterit tacto mollior esse uiro. (*Am.* 2.4.23-24)

> [one puella] walks softly: she captures [me] with her pace; another is hard
> but she can become softer when she's touched a man.

This is roughly the same statement, in so many words, as the definition of elegy Ovid repeats three times in *Amores* 1.1; that elegy's form (*modus*) involves a continuous metrical oscillation between "hard" hexameter lines and "softer" pentameter. Elegy personified, as we will see in the next section, incorporates both hard and soft steps, limping back and forth on one long and one short leg (or foot) to represent her meter (*Am.* 3.1.8).

The reader, meanwhile, is left to doubt whether the poet has truly surrendered his resistance to elegy's intrusion. Resistance to elegy becomes as prevalent in the second poem as in the first, and a reader who expects elegy to "settle in its second verse," begins to suspect that Ovidian self-resistance will be a routine feature of the *Amores*. The speaker of 1.2, however, seems woefully unaware of the introspective process toward satisfaction that the speaker

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similarity between these settings, as well as the similarities between Propertius' 1.2 and *Amores* 1.5, as evidence that 1.5 could have occupied an initial position.

underwent in 1.1. The restless poet of 1.2 says he is *vacuus somno*, "empty of / ready for sleep" (1.2.3), which sets him in opposition to the previous poet, whose heart was "empty of / ready for" Amor (*uacuo pectore regnat Amor*: 1.1.26). That *Amor* and *Somnus* are a contrasting pair is apparent in the next few lines, in which the reader seems even more unaware of the previous poem:

> nam, puto, sentirem, si quo temptarer amore -
>   an subit et tecta callidus arte nocet?
> sic erit: haeserunt tenues in corde sagittae,
>   et possessa ferus pectora uersat Amor. (*Am*. 1.2.5-8)

> For, I think, I would know if I were assailed by some love
> but does he cleverly sneak in and wound me with his concealed art?
> So it will be: Soft arrows have sunken into my heart
> and fierce Amor turns my occupied breast.

In the same dream-like confusion that opened the poem, reflected in grammatical confusion, the poet's semantic grasping for the verb appropriate to the sense *(puto, sentirem...temptarer*: 5)*, betrays that he has no idea that Amor has already wounded him, or that action of the first poem has occurred at all. He remembers Amor's entrance only vaguely, as though it were a fading dream. And the bedroom setting suggests that he has recently awoken, as though from one level of consciousness into another. In the second couplet above (lines 7-8), the poet discovers, through deduction and not memory, what transpired in 1.1. The arrows of Cupid, no longer as certain (*certas*: 1.1.25) as they seemed, but subtle and soft (*tenues*: 7), are now already planted in his heart.[52] His chest is thoroughly occupied (*possessa...pectora*: 8) by Amor. Gone (or, filled) is the receptive chest of 1.1. The poet-reader of 1.1 and the poet of 1.2 have no idea that the other exists, but are both subject to Amor and Cupid, of whose dominion 1.2 is a reaffirmation, an excessive reconquest.

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51 Keith (1994), 33-34.
52 McKeown (1989), 33.

Sleep and dream are the images that separate the two poems. The most pressing difference between the two very different speakers is that the first has access to the text, while the second is contained within it and is barred from revising himself textually. *Amores* 1.1, then, itself occupies and represents the role of the reader of the *Amores* as its speaker is both poet and reader. When considered from the position of *Amores* 1.2, 1.1 appears as dream, precisely the *somnus* that escapes the second speaker, and for the memory of which he is open and eager (*vacuus,* 1.2.3). The new speaker is in search of the reader, the set of expectations against which his poetry is to be formed. The process of realizing that *Amor* has already decided his fate in the lines above (5-8) is also the process of realizing what the reader has already seen and of coming to terms with this knowledge.

Here, sleep is the barrier between the text and reader, and since dream seems to be the closest analogy to the reader's reality, we may compare the dream-like opening of *Amores* 1.5, which, as we have seen, also operates differently in different levels of poetic consciousness.[53] *Amores* 1.5 also begins with a character wavering between sleep and dream in a dream-like setting beyond temporal and spatial certainty. According to the model that is born in the divide between *Amores* 1.1 and 1.2, 1.5 seems to represent a return to the dreaming poet-reader of 1.1. And as I have shown in the first chapter of this study, the operation of reading, the poet-reader and Ovid himself, all make their presence directly felt in 1.5. The barriers which were found to surround and "protect" the poem, in light of the relationship between the first two poems, seems to indicate another shift in the level of poetic consciousness, a step nearer to the surface of the poetic text at which point the reader becomes as closely involved in the creative process as he is in *Amores* 1.1.

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53 It is also curious to note that in the *Somnum Scipionis* of Cicero, Scipio rises in a dream through worldly barriers in order to review the world and the universe comprehensively from a higher level of perspective.

The poet of 1.2, from behind the closed barrier of text, is left to *re*formulate the entire elegiac program, which, though he rehearses some of the same statements made in 1.1, still manages to discover a fresh insight. For example:

> cedimus, an subitum luctando accendimus ignem?
>   cedamus: leue fit, quod bene fertur, onus.
> Uidi ego iactatas mota face crescere flammas
>   et rursus nullo concutiente mori. (1.2.9-12)

> Do I yield, or by resisting stir the penetrating flame?
> I'll yield: the burden that is born well becomes light.
> I've seen flames grow when tossed by the torch's motion
> and settle down again when no one is shaking it.

The image of the torch and its terminology reference *Amores* 1.1 at line 8:

> ventilet accensas flava Minerva faces?

> Should blond Minerva fan the flaring torches [of Venus]?

The metaphor follows the same elegiac pattern described, in various phrasing, three times in *Amores* 1.1 (at 3, 17-18, and 27-28). But this metaphor of the torch refers less to elegy's form and meter than to its content, Amor. Less connected to the text and more grounded in his own experience (to which *uidi* attests), the new poet discovers that resistance (*luctando*) is in fact the augmenter of Amor. The grammatically broken line 10, which ends in *onus*, refers the reader to the similarly broken line 24 of 1.1, in which Cupid's response and the poet's citation alternate in interlocking word order, and which ends in *opus.* The two terms appear to be very closely related, since both represent the finished work of elegy, the integration of Amor (the content) and Elegy (the form), which is in both instances a poetic object determined by resistance. As though half-remembering the "dream" of *Amores* 1.1, the new poet rediscovers Cupid's mandate, but mis-remembers (or perhaps, reinterprets) his exact term, *opus,* as *onus.* Nonetheless, he still arrives at a profound understanding of elegy, which entails a continuous alternation of

insurgency and settlement, flare-up and burn-down, resistance and yielding, at all points inseparable from elegy's alternating rhythm of hexameter and pentameter couplets. Thus love elegy incorporates the tension of love and resistance by balancing harshness and softness. This is a divergence from the strictly Callimachean poetic program. Ovid employs Alexandrian simplicity and softness, but augments these qualities by juxtaposing them with their opposites. He uses elegy's grave hexameter and its tenuous pentameter, with all the generic baggage they bring, to the full effect of each. Analogous to these effects are the juxtapositions of references to the worlds "inside" the text, the world of lovers, and "outside" to the text as actual text. Ovid is already here anticipating the necessity of a reader, such as one who attains the "pudendum" in *Amores* 1.5, by building a poetics capable of operating both subjectively and objectively.

Through his second speaker (of *Amores* 1.2), Ovid gives a name to his style of elegy, a term first applied to that method by which Amor enters the poet's breast:

an subit et tecta callidus arte nocet? (*Am*. 1.2.6)

Or did [Amor] enter me and, cunning with his covered art, wound me?

The reader meets this *tecta ars,* or "concealed style," in every one of the *Amores,* though it is perhaps nowhere so apparent as it is in 1.5, in which almost every line, word, and image conceals before it revgeals its meaning, and in which what is kept from and what is accessible to the reader, to the speaker, and to the poet are subjects under examination. This delight in interpretive barriers is more pronounced in Ovid, and more a part of his poetics than it was for his predecessors.[54] Propertius, as we have seen above, allies himself more strictly with the Callimachean simplicity, and mentions images of veiling and covering (in his terms, *artificem*: *Am*. 1.2.8) only to prescribe that they be dispensed with. Ovid makes the struggle past barriers a staple of his eroticism as well as a signature of his poetics. The principle of resistance

discovered in *Amores* 1.2.9-12 is actually prescribed to the reader as a stimulant of Amor, as we saw in chapter one, at *Ars Amatoria* 1.665-666. In the next chapter I will discuss further the role of Ovid's didactic elegies in developing a potential elegiac grammar by which the reader might interpret the *Amores*. For now, the reader has only the terminology derived from the programmatic *Amores* poems with which to describe the elegiac grammar.

Never one to restrict himself to a limited lexicon of terminology when a larger set of synonyms and suggestive antonyms will do just as well or better (e.g. synonyms *onus/opus* and antonyms *somnus/amor*), Ovid quickly refreshes his wordplay. The newly christened *tecta ars* takes on the fresh guise of the word *pudor*. This term will become continually more important as well as subversive of its regular usage:

et Pudor et castris quicquid Amoris obest (*Am*. 1.2.32)

And Chastity [submits to Amor] and anything adverse to the camps of Amor.

Here is another pair of carefully balanced opposites, *pudor* and *amor*, which are uneasily allied in the *Amores*, as they will be later in the seductive toolbox of *Ars Amatoria*. Here already, one is instrument of the other. *Pudor*, at the service of *Amor*, becomes the abstraction representative of the *tecta ars*. Personified, *Pudor* represents Ovidian resistance itself, a fact manifest in a simple etymology: buried in the word *pudendum*, the etymon *pudor* quietly but deeply operates. Concealed underneath the text of each *Amor* in the *Amores, pudor (*via the *pudendum*) awaits its contradictory revelation. But a revealed chastity is as much an oxymoron as a successful elegy, since as Herodotus (1) so famously put it, "all of a woman's chastity is shed along with her clothing."[55] Such conscious play with contradictions and paradoxes at various levels, from the

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54 Hardie (2002), 3ff.

55 Or for a more modern instance of a similar sentiment, see Roland Barthes, *Mythologies* (New York: Hill and Wang, 1972), 84: "Striptease…is based on a contradiction: Woman is desexualized at the very moment when she is stripped naked. We may therefore say that we are dealing in a sense with a spectacle based on fear, or rather

textual to the lexical, is characteristic of Ovid's delight in duplicity. This particular set of opposites will reenter poetic play even more conspicuously in 1.3.

For now, the role of the reader in 1.2 remains to be investigated. More closely affiliated with the speaker of 1.1 than with the speaker of 1.2, the reader (endowed with memory of *Amores* 1.1) must necessarily distance himself from the text along with the poet-reader of 1.1. With all the shifts of perspective and discontinuities, he must begin to expect that resistance (namely, *tecta ars*) will continually challenge his interpretive process. Still, when the speaker of 1.2 offers the two possibilities of resisting or yielding to Amor, he also voices the reader's dilemma in tackling Ovid's style. So in some small way, the speaker of 1.2 confronting Amor is also a kind of reader, one whose eyes are covered; as such he is a prototype of the reader at *Amores* 1.5. The poet of 1.1, as also that of 1.5, represents a reader who is both integrated with the text and also aware of his condition. Thus 1.1 and 1.2 offer two different models and programs for the reader: the 1.1 reader is distanced enough to engage in the poetic process and sees text as text; the 1.2 reader awakens into the text as from a dream and suspends his awareness of the poetic mechanisms operating on him. Of these, the second is the more theatrical of the two, the one must buried in the world behind the text, and so the most subject to illusion. Only *Amores* 1.5 can integrate these two readers for all their dissimilarity. There, the question *cetera quis nescit* (1.5.25) invites the reader to extract from his real experience a real puella, not as a poetic abstraction but as an instance remembered from his own love life, and to supply that which must be concealed in the elegy, the *pudendum*. So doing, the reader performs a creative role in the composition of the elegy. He becomes synonymous with the revising poet-reader of 1.1, and so must reassess 1.5 (which has now incorporated the reader's real

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on the pretence of fear, as if eroticism here went no further than a sort of delicious terror, whose ritual signs have only to be announced to evoke at once the idea of sex and its conjuration."

experience), as a meta-elegiac commentary via abstraction of the puella's body as a symbol of text. For the text has taken on definite feminine qualities by 1.5, exhibiting *pudor* as a property of its self-concealing body. The style of its poetry is its blush; imagery and metaphor its dress; meter its comportment. So when the reader is asked *cetera quis nescit*?, he is also asked to consult his knowledge of previous elegies to fill the poetic vacancy. From the body of the *Amores* so far, even the lascivious 1.4 (which this study must pass over since it is not programmatic) provides no suitable material to fit. But as though it were a puella, as we have seen, the body of the text itself provides a "pudendum" to the reader through a process analogous to the speaker's lovemaking with Corinna's body.

Amores 1.3

The majority of the criticism leveled against 1.3 takes the famous phrase, *non sum desultor amoris* as its point of entry and focus. Olstein, Curran, and Greene all identify the first inconsistencies and duplicities of the *Amores* as originating in this phrase.[56] While I will rely on their research, I will attempt to connect Ovid's careful revelation of inconsistencies here to the programmatic shifts already recognized in the first two poems. The poet's denial that he is a *desultor amoris*, while duplicitous indeed, is not at all novel or inconsistent with the programmatic shifts presented in 1.1 and 1.2.

The last poem in the set of programmatic poems follows 1.2 fluidly, without the disjunctions and inconsistencies that troubled the transition from 1.1 to 1.2. After the acquiescence to Cupid at the end of 1.3 and the love-god's triumph, the speaker of 1.3 seems

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56 L.C. Curran, "*Desultores Amores*: Ovid *Amores* 1.3," *Classical Philology* 6 (1966): 47-49; K. Olstein, "*Amores* 1.3 and Duplicity as a Way of Love," *Transactions of the American Philological Association* 105 (1975): 241-257; Greene (1998), 74-77.

ready finally to begin the task of creating the *Amores*.[57] Amor, which was still suspended and genderless in poem 1.1, is decisively feminine now. The act of choosing a puella over a puer is omitted, eclipsed by the transition between 1.2 and 1.3. Only the fact remains that the puella has finally joined Ovid's cast:

> Iusta precor: quae me nuper praedata puella est,
>   aut amet aut faciat cur ego semper amem. (*Am.* 1.3.1-2)

> I pray for fair things: let the girl who has recently taken me
> either love, or make up a reason why I should always love.

The phrase *cur ego semper amem* is a rough paraphrase for *causa* (1.3.20). As elegy precedes Amor in 1.1, so does the puella here precede a *causa* that might require her. As we might expect from this inversion of proper chronological sequence of cause and effect, the same problem of content confronts the speaker of 1.3 as confronted the speaker of 1.1, in which elegy preceded both Amor and puella into the text. Addressed to the puella, the speaker later rephrases this dilemma:

> te mihi materiem felicem in carmina praebe,
>   provenient causa carmina digna sua. (*Am.* 1.3.19-20)

> Provide yourself to me as the happy material for my songs,
> my songs will come about worthy of their cause.

The question of accommodating content to form that troubled the poet of 1.1 seems within reach of its solution, if only the puella would submit herself. She is responsible for supplying herself as content (*materiem*) for the proper function of elegy, without which the *opus* is definitely an *onus,* a perpetual frustrated reaching towards a unified poetry. The puella is not forthcoming with the material (which is herself), and is seemingly unresponsive to this poem, which consists

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57 See Cahoon (1988), 293-307; J.F. Miller, "Reading Cupid's Triumph," *The Classical Journal* 90 (1995): 287-294; J.C. McKeown, "Militat Omnis Amans," *The Classical Journal* 90 (1995): 295-304 for the triumph of Cupid, which is at once too thoroughly covered and too digressive from my topic to be discussed in the present study.

of nothing but desperate pleas to her. As Corinna in 1.5, this puella employs *tecta ars* as an expression of her *pudor.* As the content of the *Amores,* a poetry typified by resistance, she naturally resists the easy exhibition of herself. Against this resistance, the poet presents a list of the qualities he has to offer the puella, at the end of which are

> nudaque simplicitas purpureusque pudor. (*Am*. 1.3.14)

> naked simplicity and purple chastity.

Metapoetically, these are the stylistic features that the poet will use on the condition that the puella give herself over to his treatment. The phrase *nuda simplicitas* derives from Propertius' poetic statements in his second poem.   Together with *pudor,* these words form another contrastive pair.   The word *purpureus,* meaning "blushing," postpones the pronunciation of *pudor*, as though a stutter of its first syllable: *PU-PUreus PUdor*.[58] But while this pronunciation intones an aural and visual emblem of *pudor,* the image of the color *purpureus*, especially in the vicinity of *nuda,* may ironically be an anatomical reference to the *pudendum*. Thus the line is the perfect expression of chastity, and its perfect undoing.

Together, simplicity and chastity are the very features that allow the puella to be stubborn and resistant to poetic or erotic investigation, even if the ironic alternative meanings of the phrases considered above offer the key to their subversion. Thus, if the verb *amare* (line 2) can mean "to write *Amores,*" then the pleas composed in elegiac meter, begging the puella to "either love or make up a reason why the poet should always love," are a self-fulfilling request, since her reluctance and resistance are already her roles in generating Ovidian elegy. Elegy itself is a language act that effects a penetration past that resistance. In this sense, 1.3 is effectively the first proper elegy of the *Amores* collection, since it is addressed to a resisting puella*,* an

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58 McKeown (1989), 70 passes of this effect as stammering self-consciousness, which hardly suffices to describe its function in the poetry.

addressee and material appropriately gendered. And, contrary to the traditional interpretation, the poet is actually *not* a *desultor amoris* after all, at least not anymore. He has done leaping around in genres and lovers, and has for now settled on one elegiac puella.

The overt purpose of elegy, which the poet has hinted at earlier, and which he will make clearer in the later programmatic poems 2.1 and 3.1, is already implicit in 1.3. That is, the poet claims that elegy can make what flares up defiantly (*surrexit* 1.1.17; *surgat,* 1.1.27) and what is hard and resistant *(dura* 1.2.1, etc.) soften and acquiesce (*attenuat,* 1.1.18; *residat* 1.1.27) to the desire of the elegy's author. Though this is necessarily never the actual result that befalls the elegiac poet (since elegy without resistance would cease to exist), this is still the proposed practicality of the genre. Elegy's intended efficacy, on the most real level, is the opening of the barriers that separate the poet from the puella. For Ovid, this purpose explodes into every metaphorically analogous level available, so that the purpose becomes as much to pass the barriers between lover and beloved, as between reader and text, language and meaning.[59] In passing from dream to wakefulness between *Amores* 1.1 and 1.2, this transgression has been partially effected, anticipating the more complete satisfaction of this goal in *Amores* 1.5.

The third poem is the first experiment in the efficacy of elegy. It is not then insignificant that the *Amores* are referred to here as *carmina,* the loaded generic label of efficacious song-charms. After lines 19-20, cited above, line 21 bestows upon song still another potency: "in song they have a name..." (*carmine nomen habent*: 1.3.21). The emphatic repetition of *carmen* three times in three lines overextends the label to the cusp of self-parody and so prepares it for subversion later. The poet claims that his name and the name of his beloved, conjoined to song, "will be sung through the entire world" (*per totum pariter cantabimur orbem*: 1.3.25). Elegy's efficacy has usurped the pseudo-historic purposes of epic to its own advantage. *Nomen,* roughly

paraphrasing the Homeric *kleos*, enters high on the list of elegy's results. Finally, the poetic voice of 1.2, which is, with the particular exception of 1.5, the predominant voice of the *Amores'* first book, will refresh this statement in the last poem of book one with *pars mei multa superstes erit* "the greater part of me will remain" (*Am.* 1.15.42). All the while, the reader is hidden behind the *cantabimur* (*Am.* 1.3.25) as its unspoken agent. Thus he becomes a tool of Ovid's production of *nomen*, a subject to the poet's desire, but the necessary participant in activating Elegy's efficacy. The *Amores* must be read and remembered to communicate and proliferate names into perpetuity. Hence the absolute necessity of a sympathetic reader.

Amores 1.5 claims to provide a unique example of success in the former purpose, that is the opening of barriers. The poet promises certain generic conditions to his puella if she provides herself as content, *provenient causa carmina digna sua* (1.3.20). This transaction seems to have been completed at the end of 1.5, where the poet is able to allude to line 1.3.20 with *proveniant medii sic mihi saepe dies!* (1.5.26). Thus 1.5, according to the generic requisites adopted in 1.3, is itself a *causa carmina digna sua.* There the conditions have been agreed upon and met with unexpected (and so subversive) ease; Corinna has willingly supplied her body as *materia* and the poet has complied by depicting her in a worthy (*digna/apta/conveniente*) form.

Lassi Requievimus Ambo

In the interval between the first programmatic set and the program poems of the next two books, 2.1 and 3.1, *Amores* 1.5 has occurred, opening fresh problems of readership and interpretation, problems that the rest of Book One closes out of its discourse and conceals. The paradox of elegiac satisfaction in 1.5 left off with the lover and beloved, representing the reader

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59 Hardie (2002), 3ff.

and text, lying exhausted together after the act of coitus, a literal integration of the space inside and outside the text. And yet, Ovid's poetics have been marked by duplicity (expressed in *ambo)* all along. His style integrates *nuda simplicitas* and its opposite, *purpureus pudor* (1.3.14), epic grandeur and elegiac slightness. In 1.5, the half-opened window, the half-hidden Corinna, her parsed body with her concealed but penetrated *pudendum,* together perpetrate a unification of opposites into a poetic *ambo*, which, while it is efficacious in uniting lover and beloved, is immediately subversive to the genre of elegy. Hence the exhaustion (*lassi*: *Am*. 1.5.25) of conducting such an analysis of elegy's most intrinsic tensions, uniting disparate poetic principles, and causing a virtual poetic orgasm. The rest of book one must ignore this exhaustion in order to sustain enough momentum to proceed, since satisfied elegy ceases to be elegy and becomes something pornographic or masturbatory. Ovid cannot, however, ignore a poem that is "both" elegy and not-elegy for long, and must return to it again when his program comes back under review.

The purpose of this section is to explore in what ways Ovid revisits 1.5 when he reopens discussion of his own programmatic statements, subverts and redefines some, and reaffirms others, in poems 2.1 and 3.1. He alludes to the crucial and self-consciously unusual poem 1.5 several times, always with a significant gesture that confirms its importance as a key to the interpretation of Ovid's poetics.

Amores 2.1

The epigram tells us that the second edition was a unit of three books. Thus, under whatever label, the last poem of book one, 1.15, would precede 2.1 in a straightforward sequence. The space between the first and second books is the site of another of Ovid's

masterful uses of transitional space. In 1.15, Ovid presents a catalog of his poetic influences, along with individual critiques. For instance, the Alexandrian astronomer-poet, Aratus, will live on *cum sole et luna* (16); Ennius is *arte carens* (19), but Accius is possessing of *animosi...oris* (19). Pride of place goes to Gallus, the father of Roman elegy, with whose name his subject, Lycoris "will always be known" (*cum Gallo nota Lycoris erit*: 30).   Here is the realization of poetic fame, or *nomen,* the secondary object of elegy, as described in *Amores* 1.3 (line 20). By the end of book one, the poet seems ready to announce his success. After all, he esteems himself worthy of crowning this list of names.

But 2.1 calls this success into question. Its opening lines indicate and include the preceding poem and the previous book. It stamps the name "Naso" on the *Amores,* effectively extending Ovid's etiological catalog in 1.15.[60] But the poet, proud enough to reveal his name, still issues a harsh qualitative verdict upon his poetry:

> Hoc quoque composui, Paelignis natus aquosis,
>   ille ego nequitiae Naso poeta meae.
> hoc quoque iussit Amor; procul hinc, procul este, severi! (*Am*. 2.1.1-3)

> This also I composed, I born among the watery Paeligni
> The one and only me, Naso, poet of my own worthlessness.
> This also Amor has commanded; away from here, go away, serious [readers]!

Just as the opening lines of 1.1 present and include the abandoned epic that preceded the *Amores*, the phrase here, *Hoc quoque,* embraces what came before this poem, namely book one. Ovid is always careful to own his poetic past and comment upon the preceding while also proceeding. As though remembering the beginning in his backward glance, he names himself for the first time since the epigram, only now his true name and the narrative voice align. The level of discourse is again on a higher level, closer to the voice of 1.1 and 1.5 than to that of 1.2 and the

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60 See McKeown (1989), 388 on this type of etiological catalog as a sphragis, or stamp-end to poetry collections inherited from Hellenistic sources.

rest of book one. That is not to say that the poet of 2.1 is any less duplicitous. Within the word *Paelignis* is contained the word *ignis,* the most abundant element in the *Amores* and the most common metaphor for passion. Allowing this etymologizing to play out, Naso is "born in watery fire," a living paradox in the tradition of elegiac satisfaction and blushing chastity. Next, in the recent tradition of 1.15, this Naso turns a critical nose to his own work, which he dismisses as *nequitiae,* even after exalting in his own fame as *ille ego* (2), "that famous me."[61] This is the same function the epigram assigns to its Naso, the moral critic who prefers lighter content (*praetulit...levior*: Epigram 2-4), but who nonetheless composes more *nequitiae.* Perhaps this is because his work is a compulsory collaboration; Amor commands (*iussit,* 2.1.3), Naso composes.

The passage that follows approaches toward an answer for *cetera quis nescit?* (*Am.* 1.5.25). Naso invokes his ideal reader, he who might be capable of decoding the hidden *pudendum* in *Amores* 1.5.24, and of supplying from memory the absent orgasm. The passage contains a full complement of verbal and visual components that describes the memory of the *Amores*' ideal reader, and must be considered at length:

> non estis teneris apta theatra modis.
> me legat in sponsi facie non frigida uirgo
>   et rudis ignoto tactus amore puer;
> atque aliquis iuuenum, quo nunc ego, saucius arcu
>   agnoscat flammae conscia signa suae (2.1.4-8)

> You, [serious ones] are not an appropriate theater for my tender forms.
> Let not the virgin, cold in the face of her betrothed read me,
> nor the untrained boy touched by an Amor he doesn't understand;
> but let some young man, wounded by the bow, by which I'm now struck,
> recognize the familiar signs of his own fire.

Just as the poet of *Amores* 1.1 searches for material appropriate to his light numbers (*materia...numeris levioribus apta*: 1.1.19), so now the poet must find an audience appropriate for his *opus*. Poem 1.5 informs the choice of *theatra* to describe the readership. The voyeuristic

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61 Cahoon (1985), 30ff.

reader watches as much as reads, and struggles through layers of poetic resistance just as the lover does through the clothing of his beloved.[62] Thus the role of poet and reader are similar, as they were in 1.5, as well as collaborative, hence the need to make sure the two share similar experience in *Amor* (both real experience and knowledge of the tropes of elegiac poetry). The term *apta* (4) allies *theatra* and *materia,* which are one and the same, since readership is the subject of this passage. The poet of 1.1 was also the first reader of the *Amores,* and so 1.1 and 2.1 seem then to focus equally on the invention of the audience, as much as on the *recusatio* of epic. As with the *materia* in 1.1, the *theatra* starts off genderless. But the choices are the same; a *virgo* and a *puer* are offered, and both rejected for their innocence and ignorance. At first, *virgo* seems to suggest that a puella could be a potential reader, but the list of positive qualities in lines 7-8 dismisses any reader who doesn't share the same wound, and so the same gender as the poet; for they must be sympathetic entities of like mind in order to collaborate.

The poet is so confident of his sympathy with the reader, in fact, that he can now anticipate the reader's response to the *Amores*, and speak for him:

> miratusque diu 'quo' dicat 'ab indice doctus
>   composuit casus iste poeta meos?' (*Am.* 2.1.9-10)

> And having marveled for a while, "Taught by what informer" let [the reader] ask,
> "has that poet composed *my* calamities?"

Miratus confirms the gender of the reader as masculine. The cause of his wonder is the identity of his experience and the material of the *Amores.* Again, in reading the *Amores,* the reader is forced to read himself. This is the same mirror that *Amores* 1.5 held to the reader, only here he is allowed to voice his astonishment–rather, not allowed but compelled. Jealous of his power in every aspect of his poetry, Ovid remains in control of the reader's response, invents it, and embraces it, too, inside his text. He precedes and expects the reader at every turn, and causes

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62 Greene (1998), 79-84.

him to read the *Amores* as the poet reads (and writes) them. This is another more explicit instance of the poet's revision of himself, such as was witnessed in *Amores* 1.1. There, as here, the poet reads for and with the reader, so that the two anticipate and reflect each other; the reader reads over the shoulder of the poet, who reads over the shoulder of the reader, etc. As this paradox reproduces itself in its infinite alternations, it approaches a simple identity: the poet and reader tend to become the same entity with respect to the *Amores.* Just as 1.5 has shown us, the poet and the reader are textual beings confronting the text from both of its sides, from within and from without. They read and compose with the shared intention of penetrating through to the elusive goal of perfect communication through the text, the impossible concord of word and meaning represented by the *pudendum,* which is always both present and absent.

After another refusal of epic, the poet regenerates the poetic purpose and generic label he has invented in *Amores* 1.3, styling his poetry,

carmina, purpureus quae mihi dictat Amor (*Am.* 2.1.38)

songs, which purple Amor dictates to me.

The aesthetic which was only adumbrated and dimly approximated in 1.3 seems sturdier in its concise expression here; *purpureus Amor* captures with "nude simplicity" the paradox of uniting *pudor* and *amor.* Amor remains the agent of the poet's verse, as he was in line 3 (*iussit Amor).* In the full catalog of Amor's verbal activity in the programmatic *Amores,* *regnat Amor* (1.1.26), *versat Amor* (1.2.8), *donat Amor* (1.3.12), and as we will see *urit Amor* (3.1.20). Amor is all things to the poet and reader, and it is their mutual subservience to his agency, to the effects of *Amores* poetry, that unites them.

The desired effects still include the penetration of boundaries, such as those which separate reader and poet from the interior world of the text. In 2.1, upon the poet who is trying

to compose an epic Gigantomachy, the puella closes the door (*clausit amica fores,* 2.1.17). Though she closes the door to epic, at the same time she also offers a medium for elegy, since it is upon and within boundaries that elegy is composed. At the climax of an appraisal of the qualities of *carmina,* featuring a triple repetition of the word reminiscent of similar lines in 1.3 (19-21), the poet declares the triumph of his genre, "doors fall before songs" (*carminibus cessere fores,* 2.1.27). Barriers yield to elegy; this is decidedly the primary efficacy of the genre. And this proves so much more useful than the epic purpose that Naso dismisses the quest for *nomina* that occupied the poet of 1.3:

> nomina! non apta est gratia vestra mihi. (*Am.* 2.1.37)

Names, your favor is not appropriate to me.

Apta is finally turned against the original, epic aesthetic that brought it into the *Amores'* discussion of itself. Re-applied to the elegiac aesthetic, it now declares for itself a thankless purpose (at least according to the epic standards), one seeking pure poetical transmission, and relishing in Amor, with all its diverse agencies. *Amores* 1.5 has already accomplished this purpose by creating analogies between the alignment of form and content, the unification of lover and beloved, and the transmission through text between poet and reader. But since the normal mechanics of elegy may not recognize this success, we find a rehearsal of the same problems here.

Amores 3.1

This chapter has now described a full circle. As we have noted in the previous chapter, there is a close parallel between the apparition of *Elegia* in 3.1 and Corinna's appearance in 1.5. *Amores* 3.1 is also where Elegy has her chance to speak directly, the voice which was first heard

in the opening epigram. Having confronted epic poetry twice (in the beginning of each previous book), Elegy now steels herself against Tragedy for her last contest. Both 1.5 and 2.1 have anticipated this confrontation, since the *theatra* of *Amores* 2.1.4, in which the audience is both witness and participant, is a model that closely resembles and invokes Tragedy. A final revision of programmatic statements comprises Elegy's defense of herself, and Ovid's justification of his poetics.

It is now safe to say that Elegy's entrance in 3.1 alludes to Corinna's entrance in 1.5, and not the reverse as this non-sequential study has been forced to suggest. The fact that Elegy so closely resembles Corinna in her apparition attests to the importance of 1.5 in Ovid's construction of a poetic program. I have already commented on the similarity of settings. It remains to study the body of Elegy, which appears in person to the meandering poet:

> venit odoratos Elegia nexa capillos,
>   et, puto, pes illi longior alter erat.
> forma decens, uestis tenuissima, uultus amantis,
>   et pedibus uitium causa decoris erat. (*Am.* 3.1.7-10)

> Elegy came, with her redolent hair braided up,
> and, I think, one leg/foot was longer than the other.
> Her form was pleasant, her dress diaphanous, her face lovely
> and the fault in her feet was a cause for her grace.

Ovid's Elegy is everything Propertius rejects. Her nude simplicity is amply covered by purple regalia, which hardly accords with Propertius' *nudus amor* (*Prop.* 1.2.7). To this compare the beginning of his 1.2:

> Quit iuvat ornato procedere, vita, capillo
>   et tenuis Coa veste movere sinus
>   aut quid Orontea crines perfundere murra.... (*Propertius* 1.2.1-3)

> What avails it, darling, to parade about with ornate hair
> and move soft folds of a Coan dress,
> why suffuse your locks with Orontean myrrh?

All that Propertius proscribes, Ovid's Elegy flaunts. Their poetic ideals are equal and opposite: Propertius favors his *nudus Amor* (1.2.8), Ovid, his *purpureus Amor* (2.1.38). The schism is dependent on Ovid's delight in duplicity and in the resistance of the subject, in contrast to Propertius' delight in the simple, unadorned subject itself. So it is that *Elegia* faces two opponents here, the ultimately unimpressive contestant, Tragedy, and the distorted image of herself in Propertius' mirror. If we compare Corinna's hair and ornament at *Amores* 1.5.10 (*candida diuidua colla tegente coma*) we find that Ovid's mistress resembles Cynthia more than Elegy. Corinna's hair is undone and parted over each shoulder, which is Ovid's recommendation to the puella in the *Ars Amatoria*:

Alterius crines umero iactentur utroque (*Ars* 3.1.141)

Let the hair of another fall down on either shoulder.

Elegy's hair is perfumed and meticulously knotted, but Corinna's flowing locks are no less the product of intention (*ars*). As Horace's Pyrrha, Corinna is "simple in/with adornments" (*simplex munditiis*: *Carmina* 1.5.5) perfectly composed to seduce and be taken. Whereas Elegy embodies the pure form (*modus*) of the elegiac meter (which also distinguishes Elegy's cumbersome feet from Corinna's easy step) absolved from and prior to Ovid's application of it to material, Corinna represents Ovid's finished product (*opus*). Her body combines form and content, and so specifically represents Ovid's own variety of elegy, not elegy as a Platonic form. Thus Corinna and Elegy represent elegy at the beginning and the end of the poet's work, respectively. When Elegy claims that she has educated Corinna, we may interpret this as a comment on the effect of the meter on poetic composition.

We may apply this assumption to the contest between Elegy and Tragedy which ensues. The two personifying goddesses engage in a rhetorical debate. After Tragedy speaks, Elegy

presents a shockingly simple rebuttal, that Tragedy has been forced to make *her* argument entirely in elegiac couplet. Elegy easily neutralizes Tragedy by assimilating all of her arguments (her content), into the elegiac form and discourse. Elegy's next argument, which at this point is hardly necessary, presents a conclusive justification of elegy directed to the reader and to the poet (who is the "Paris" of this judgement of goddesses). Elegy, she herself declares, is the most efficacious genre in both real and textual worlds. As such, her speech is a summation of the many programs presented in the programmatic poems and tested in *Amores* 1.5:

> sum levis, et mecum levis est, mea cura, Cupido:
>   non sum materia fortior ipsa mea. (*Am*. 3.1.41-42).

> I am light, and my subject, Cupid, is light with me:
> I am myself not stronger than my material.

Concord of material and form are finally no longer in question. Love elegy represents a perfect balance of form and content, a lilting, alternating meter in which to capture playful, duplicitous content. The heavy pace of Tragedy (*ingenti... passu*: 3.1.11) though it must remain exterior to the elegiac text, is too cumbersome, its content too violent (*violenta*: 3.1.11). Tragedy fails, and without event, because she meets the same obstacles that Ovid has already hurdled and passed; she tries to make her tragic content (*nunc habeam per te...nomen*: 3.1.29) fit into elegiac couplet, and necessarily fails. Of course, it has taken the poet of the *Amores* until now to discover this fact and tailor his Elegy accordingly. In a sense, Tragedy embodies all the *recusationes* and mistakes that the poet has faced and surpassed in his previous programmatic poems. Elegy, then, revisits them all at once from a superior perspective. She understands her own qualities intimately and can easily prove herself against the ambiguities that plagued the earlier programmatic poems.

It is Elegy's efficacy that finally silences Tragedy, her ability to pass real and textual boundaries. It is here that Elegy alludes to 1.5 directly as an example of her success:

> per me decepto didicit custode Corinna
>   liminis astricti sollicitare fidem
> delabique toro tunica uelata soluta
>   atque impercussos nocte mouere pedes. (*Am*. 3.1.49-52)

> Through me, Corinna learned to elude her guardian and
> tamper with the faith of the tight-closed boundary
> and to recline on the couch, covered with a loosened tunic
> and to move in the night with undisturbing steps.

The occasion these lines remember is precisely Corinna's apparition to the poet in 1.5, past boundaries and Ianitores, to bring about a singular instance of satisfaction. If there is any doubt of a direct allusion, it is dispelled by the similarity of *tunica uelata soluta* here and *tunica uelata recincta* (1.5.8) which first describes Corinna as she appears (*ecce, Corinna venit*: 1.5.8).[63] The textual miracle of poem 1.5, in which even elegy's own generic boundaries are broken, is here recognized with *liminis astricti sollicitare fidem* (50*)*; Ovid has never spoken more meta-poetically. He has "tampered" with and subverted the fidelity of textual boundaries (*liminis*)*,* and he has accomplished this gently and subtly, with "undisturbing steps."[64] How this paradoxical side-stepping of boundaries could transpire in elegy is explained by the metaphors of doors in lines before and after this allusion, which I give here together:

> quam tu non poteris duro reserare cothurno,
>   haec est blanditiis ianua laxa meis; (*Am*. 3.1.45-46)

> This door, which you [Tragedy] will never unlock with your harsh boots,
> is softened by my pleasantries.

On the one side and, on the other:

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63 Hinds (1987), 8; Greene (1998), 80.
64 P. Pucci, "Lingering on the Threshold," *Glyph* 3 (1978): 52-73. for an extended discussion of erotic *limen* as text, analyzed in a Derridean framework.

uel quotiens foribus duris infixa pependi
   non uerita a populo praetereunte legi!
quin ego me memini, dum custos saeuus abiret,
   ancillae miseram delituisse sinu. (*Am*. 3.1.53-56)

Or how often have I hung fixed to unyielding doors
not too modest to be read by people passing by!
I even remember when I revisited miseries in the heart of a handmaid,
so long as the harsh guardian was away.

Elegies, that is, specific instances of actual poems, effect the opening of doors. This is the primary efficacy of Elegy in the "real" world, representing metaphorically the passing of textual boundaries. Here again, the reader appears, since it is the process of reading, of integrating into oneself an elegy, whose medium is the surface of a doorway (the ultimate *vacuus* anti-space) that brings about the opening of the door. And, if we follow this image through to its logical conclusion, then, because Elegy is composed on boundaries, the softening and breaking of these boundaries ultimately effects a dissolution of elegy itself. So Elegy is in a sense nihilistic, since it cannot but challenge and subvert its own boundaries, which are also its medium, the text.

"Closing" Remarks

The last subversion that the poet performs is, as usual, at the reader's expense: The most important reader of the *Amores*, the reader whose reading-process activates the door-opening effect of elegy is none other than the puella. It is she who reads them, judges them, and opens or closes the door (*clausit amica fores*: 2.1.17) depending on their efficacy. Male reader and poet sit together on the other side of the door from their mutual love object, and must wait for her agency to undo the lock. *Amores* 1.5 is the singular instance of this happy outcome. Thus the puella is the ultimate critic of the *Amores*. If she approves of the execution of an elegy, she opens the door and appears to her lover. If the elegy is rejected, it is returned with a negative

response (as in *Am*. 1.12), or destroyed as Elegy herself reports: *rumpit et adposita barbara mersat aqua* (*Am*. 3.1.58). In the latter case, the puella is akin to the Naso of the epigram, who purges unsatisfactory elegies from the *Amores.* The puella then must be none other than the representation, as 1.5 hinted and as is here confirmed, of the elegiac success and satisfaction; her *pudendum* is the ultimate *vacuum* into which elegy yearns to penetrate. And since elegy's object is the dissolution of boundaries on which it is inscribed, elegy is destined to consume itself, or else fail but continue to exist.

As always, poetry that disappears ceases to exist as poetry. The *Amores* then are always the means, never the end. Poem 1.5 sits between images of doors and barriers, which have not been, nor can ever be opened unless the guarded poem should cease to exist as an elegy. It is, however, as it were, half open and half closed, a representation of transmissive space (of which the *pudendum* is an emblem) as that between *Amores* 1.1 and 1.2. *Amores* 1.6 begins with *Ianitor* (1.6.1), as though swinging close the door that 1.5 embodies. Likewise, 2.2 begins with a relative clause describing a Ianitor, *quem penes est dominam seruandi cura* (2.2.1), "you whose charge is the care of guarding your mistress," again, closing the door on metapoetical and programmatic discourse that operates necessarily on a higher level of poetic consciousness. Visually, the image suggests that 1.5 and 2.1 are written upon the proverbial closed-door, the traditional locus for posting one's elegies. *Amores* 1.6 and 2.2 are themselves *paraklausithura*, poems composed "for a closed door." We may conclude that textually, really, and metaphorically–in all possible senses–the entirety of the *Amores,* a feminine textual entity, is elegy addressed to a door, which is also text. Ovidian elegy is thus an independent feminine system, in all events exclusive of masculine entities and attributes. The masculine poet and

reader can only seem pathetic, elegiacally pathetic, in their exclusion. Still, they may share in sympathy for one another, which is the most common actual outcome of elegy.

It is worth final notice that the allusion to *Amores* 1.5 in 3.1, which recounts and remembers it in brief, is also surrounded by door and barrier imagery (the lines cited above, 3.1.45-46 & 53-56). This ring shape is genetic to elegiac satisfaction, the tenuous dress that must chastely prevent the revelation of the puella under any circumstance. This vaginal, circular figure, finally also serves as an emblem of the enclosed *pudendum* itself. However close the *Amores* comes to reveling the body of the puella (which constitutes poetic success), it is barred from maintaining such success (beyond brief epiphanies such as *Am.* 1.5) by ever more boundary text. As soon as it is revealed, the metapoetical *pudendum* sinks again behind the text in order that the genre of elegy may persevere. Thus it is the fate of elegy to incorporate even its success into its rhetoric of frustration. It thus remains exclusive, never surpassing itself, and so ever meeting with failure.

CHAPTER 3: THE RE-PRESENTATION OF ELEGIAC SATISFACTION

> The most important elements of an erotic art linked to
> our knowledge about sexuality are not to be sought in the
> ideal...but in this multiplication of pleasures connected to
> the production of the truth about sex.
>
> Michel Foucault, *The History of Sexuality, Vol 1*

Our study of *Amores* 1.5 and its effects on Ovid's elegies must finally turn outside the text of the *Amores* and address the two didactic poems, *Ars Amatoria* and the *Remedia Amoris.* Both follow the *Amores* in sequence of publication, but on the level of the reader (for whom it is possible to read the works out of sequence), both purport to instruct the typical *amator* of the *Amores*.[65] The later didactic elegies respond to their antecedent elegies and perform a re-reading of them, if not a redress (a fictive anticipation) of their problems.[66] We have already examined *Amores* 1.5 as an anomaly in the *Amores* program, though nonetheless an anomaly provided for and contained by the limits of the elegiac genre as presented in the programmatic elegies. Now this anomalous poem will undergo re-examination in the didactic elegies. It is my purpose in this chapter to show how *Ars Amatoria* and *Remedia Amoris* both re-figure and, in a sense, re-contextualize issues in *Amores* 1.5 with respect to themselves. Both poems offer precepts

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65 G.B. Conte, *Latin literature: A History* (Baltimore: Johns Hopkins University Press, 1994), 53-56; Stapleton (1996), 9ff.

66 A. Sharrock, *Seduction and repetition in Ovid's Ars amatoria 2* (Oxford: Oxford University Press, 1994), 4; E.D. Blodgett, "The Well Wrought Void: Reflections on the *Ars Amatoria*," *The Classical Journal* 68 (1973): 322-323.examine how the mythological examples of the *Ars* alter the perception of the use of mythology in the *Amores* and prefigures its use in the Metamorphoses.   See C.E. Murgia, "Influence of Ovid's *Remedia Amoris* on *Ars Amatoria* 3 and *Amores* 3," *Classical Philology* 81 (1986): 203-220, C.E. Murgia, "The Date of Ovid's Ars Amatoria 3," *The American Journal of Philology* 107 (1986): 74-94 for discussions of the possibility that the *Remedia* actually preceded and informed the composition of *Ars Amatoria* 3, as well as the edition of *Amores* 3.

regarding the lover/pupil's goal of sexual satisfaction, all of which are anticipated and so governed by the only actualization of this satisfaction, which is *Amores* 1.5.

Ars Amatoria offers instruction in achieving sexual satisfaction, the *Remedia,* instruction in neutralizing the need for satisfaction.[67] In their opposite methods, both poems aim at canceling the need for elegy, either by fulfilling or preventing the passions that compel it into existence.   G.B. Conte raises the possibility that *Ars Amatoria* functions as a descriptive grammar, which, in correct application, yields a correct instance of elegiac syntax, or elegiac love.[68] But he invokes the simile only to dismiss it, arguing that "the ideology of elegy...by entrusting erotic passion to the logic of impetuous impulses, denied it the positivity of a stable satisfaction," and that "the rhetoric...which governs the whole *Ars Amatoria* is thus the exact opposite of real elegy."[69] I will argue to the contrary, that a limited affirmation of this idea of elegiac grammar is possible, and that *Amores* 1.5 presents a stable satisfaction while adhering to the ideology of elegy. Especially if 1.5 is the only instance of correct elegiac syntax, it merits recognition as such.

In surveying the didactic poems, it will become apparent that *Amores* 1.5 comes to *re*present elegiac satisfaction in *Ars* and *Remedia*. The identity of 1.5 lies in the impossibility of repeating it elsewhere, or even of referencing it without the elaborate textual bracketing effects that set it off as if in parenthesis, as we have seen in the previous chapters (as in the reference to *Amores* 1.5 in *Amores* 3.1). As to *Ars* as productive and the *Remedia* as destructive of satisfaction (namely of 1.5), I will show in this chapter that the sexual satisfaction represented in 1.5 is different from, and in fact a composite of, the sexual encounters presented in *Ars* and the

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67 Conte (1994), 54.
68 Conte (1994), 53; Blodgett (1973), 326; A.W. Allen, "'Sincerity' and the Roman Elegists," *Classical Philology* 45 (1950): 145-160 suggests the contrary, that the "art" mentioned in the *Amores* involves a controlling of passions and a concealing of infidelities. I ally myself with Conte in his disagreement.

Remedia.[70] Or, to be more chronologically accurate, the features of *Amores* 1.5 are divided between the two descriptions of sex in the two didactic poems, creating an inverted pair of descriptions.   The satisfaction of *Amores* 1.5, then, acts as a kind of point of origin or transmissive space between *Ars* and *Remedia,* and once again seems to occupy its regular position in the spaces between the boundaries of two texts. Even removed from its context in the *Amores* and considered in the context of the didactic elegies where satisfaction is possible, *Amores* 1.5 will once again prove to be just as anomalous as it was in its own collection, and to exist at once within and without the norms of its genre.

In order to reassess the idea of *Ars* as a grammar for constructing real elegy, I will first study the ways in which the text and its narrative voice suppose a foreknowledge of the *Amores* as a source of experience. Next I will compare the *exempla* of sexual encounters in *Ars* with the realized sexual satisfaction presented in *Amores* 1.5. Finally, I will repeat the process with the *Remedia* and thus, I hope, come to some fresh conclusions about Ovid's sexual discourse.

Knowledge of the *Amores* in *Ars Amatoria*

There is a distance between the speaker of *Ars* (the *praeceptor amoris*: 1.17), and the implied Reader posited in the opening statement of *Ars*:[71]

> Si quis in hoc artem populo non novit amandi,
>   Hoc legat et lecto carmine doctus amet (*Ars* 1.1-2)

> If anyone in this population does not know the art of loving,
> let him read this and let him love, having become learned from reading this poem.

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69 Conte (1994), 53-54.

70 It is here that Conte's argument may escape contradiction in his qualification of the opposite of the *Ars* as "real elegy," which perhaps does not include *Amores* 1.5.

71 It is from Sharrock (1994) that I borrow the practice of capitalizing "Reader" to mean the internal, ideal Reader to distinguish him from the external, lower-cased "reader", but who represents the actual reader (us), but who is no less within the field of Ovid's playful influence.

The distance is determined by knowledge, that which the *praeceptor* possesses and the Reader desires. The relationship between didactic characters entails a necessary non-identity of the didactic voice and the pupil/lover, which is a constraint demanded by the didactic genre.[72] Ovid addresses with *si quis* (1) a more general Reader than the figures that Lucretius and Vergil adopted as their nominal pupils.[73] *Si quis* requires the external reader either to posit himself in the place of this pupil, or else to suppose an internal, naïve Reader. Assuming the latter choice, the reader is allowed to witness objectively while the Reader tackles the illusory *ars,* an activity that progressively deteriorates into farce.[74] And thus the external reader, in his objectivity, is led into a false sense of sophistication in comparison with the naïve Reader, and presumably also into a level of elegiac competence comparable to that of the *praeceptor*. Meanwhile, just as the external reader was assimilated into the play of *Amores* 1.5 and compelled to occupy the role of elegiac lover, so the external reader of *Ars* suffers assimilation into the mechanics of the text.[75] By inviting the external reader to congratulate himself for rising to a seemingly privileged and superior situation with respect to the unlearned Reader, Ovid creates pleasure in reading and entices the external reader to keep reading.[76] To put it another way, the text seduces the reader

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72 See R.M. Durling, "Ovid as *Praeceptor Amoris*," *The Classical Journal* 53 (1980): 157-167. for the didactic genre constraints which and their definition of the character's roles in *Ars*. Sharrock (1994), 10-17 discusses the relationship between didactic voice and didactic reader, while D. Clay, *Lucretius and Epicurus* (Ithaca: Cornell University Press, 1983), 219ff shows how Lucretius, an altogether more well-intentioned didactic voice than the *Praecepter* comes to bridge the distance between instructor and reader: 'Lucretius can associate himself with his reader in the self-sufficient relation of "you" and "I"; he can indicate the gap that separates him from his reader by speaking of "us" (Epicureans); he can join Memmius and contemplate the rest of mankind from a distance; and he and his reader can join the large company of the fearful and unenlightened (1.114 and 134)." Ovid's *Praeceptor,* in contrast, remains aloof, never using *nos* or its adjectives to indicate anyone but himself.
73   Sharrock (1994), 7-9. This is not to say that Lucretius' Memmius and Vergil's Maecenas were intended as the only readers of their respective works, only that their characters occupy the role of internal Reader, nor are their characters immutable. See Clay (1983) for Lucretius' way of evincing progress in the Reader.
74 This teasing and gaming with the Reader has been so thoroughly examined in Blodgett (1973) 322-333, M. Myerowitz, *Ovid's games of love* (Detroit: Wayne State University Press, 1985); Sharrock (1994). I will rely on their more elegant work in order to more quickly move on to topics of sexual knowledge and sexual satisfaction.
75 Durling (1958), 157. Sharrock (1994), 15; Conte (1994) 49-50.
76 Wilkinson (1955), 121; Sharrock (1994), 21-27. Hardie (2002) 219-200 suggests that the reader, rather than posit a separate Reader, rather assumes a persona of ignorance themselves. Either response seems possible, though Hardie's reader/Reader would allow themselves (with disbelief suspended) to be carried manipulated as the pupil,

as a frustrated elegiac lover hopes to seduce his beloved. Ultimately, the success of the text depends on the effect of *hoc legat* (2) on the real reader and not the hypothetical Reader, who is as different from the *praeceptor* and reader as the lover in *Amores* 1.5 is from Ovid and the reader.

As to the elegiac knowledge of these three characters (reader, Reader, and *praeceptor*), it will be informative to see whether a Reader (or reader) educated by *Ars* (*lecto carmine doctus*: *Ars* 1.2) will be capable of answering the question that has become critical to this study, *Cetera quis nescit?* (*Am*.1.5.25). The posited Reader is not expected to know the answer to this question at the point of line 1 (*si quis...non novit*), otherwise the line would direct him not to continue reading. The reader either pretends he is ignorant, or assumes that the Reader is. The *praeceptor*, on the other hand, presents himself as an experienced lover, and one who has known or at least witnessed satisfaction:[77]

> Usus opus movet hoc: vati parete perito;
>   Vera canam: coeptis, mater Amoris, ades! (*Ars* 1.29-30)

> Experience will move this work: listen to an experienced bard;
> I will sing true things: mother of Love, may you favor my beginnings!

The didactic authority of the *praeceptor's* voice depends on his possession of some knowledge of satisfaction.[78] If the *praeceptor*'s knowledge should prove deficient in this respect, if his *usus* should prove false, his character as instructor would be undermined. He would thus become

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whereas Sharrock's reader would allow themselves to be manipulated as s/he enjoys watching the internal Reader suffer manipulation.

77 L.J. Churchill, "Magisterial Voices and the Pleasure of the Text: Irony in the "Ars Amatoria"," *Pacific Coast Philology* 20 (1985): 33. Myerowitz (1985), 147-149. Myerowitz, 37ff wrestles with the possible identity or non-identity of the *Praeceptor* and Ovid, and a comparison of their experience. I refer to her work on this subject, which constraints of space forbid me from pursuing at length here.

78 A.S. Hollis, *Ovid: Ars Amatoria: Book 1* (Oxford: Clarendon Press, 1977), 37 suggests that Usus operates here as a personified entity, possibly external to the *praeceptor*'s own experience. To this usage of Usus, Hollis offers for comparison Lucretius 5, 1452-1453: "Usus et impigrae simul experientia mentis / paulatim docuit pedemptim progredientis;" and Vergil, *Georgics* 1.133: "ut varias usus meditando extunderet artis." And yet, the present didactic poetry, as it co-mingles with elegy, is susceptible to a more strictly personal voice, which is more likely to

merely another instance of the elegiac voice, frustrated in his distance from satisfaction, merely donning a feigned authority in observance of the didactic genre's constraints.

The *praeceptor's* experience does seem to comprise some kind of knowledge of the *Amores*. He seems to draw on his limited knowledge of the *Amores*[79] and of the *Heroides*[80] as sources from which to extract *exempla,* usually mythological (but not always as we will see). This knowledge, however, proves imperfect and half-remembered when it comes to *Amores* 1.5. The most blatant discrepancies between *Ars* and the experience of the *Amores* are found in the descriptions of sex in *Ars*. In these passages, the sexual experience of the *praeceptor* seems poeticized and artificial, as though concealing with artifice a lapse in experience where the content of *Amores* 1.5 should be.[81] Further analysis of these discrepancies in the following sections, and a survey of the hypothetical sexual satisfactions described by *Ars* and of their negation in the *Remedia,* all in comparison to the actual satisfaction in *Amores* 1.5, will provide the basis for some conclusions about the relationship of *Amores* 1.5 to Ovid's didactic elegies.

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mean real experience, or as we will see shortly, remembered elegiac texts.

79 For example, at 1.136ff, he mentions the secret speech seen in *Amores* 1.4. At 2.251ff he gives instructions,first how to win handmaidens describing the use of the maid, Nape in *Amores* 1.11, next how to win the *Ianitor* who confronts the lover at *Amores* 1.6, 2.2, and elsewhere. At 1.437-486 and again at 2.273-286, he instructs on sending and receiving messages in wax tablets, as played out to comic effect in *Amores* 1.11 and 1.12. Examples could be provided to exhaust almost all of the material in the *Ars,* save mythological references, for which see the following footnote.

80 Most of the mythological examples in the *Ars* have parallels in the letters of the *Heroides,* for example in one cluster at *Ars* 2.353-360, as examples of love at a distance, there are references to Phyllis and Demophoon (*Her.* 2), Penelope and Ulysses (*Her.* 1), Laodamia and Phylacides (*Her.* 13), and Helen and Paris (*Her.* 16 & 17). At *Ars* 1.457, explicit reference is made to letters between Acontius and Cydippe (*Her.* 20 & 21). Another cluster, this time of scorned women, at 3.33-40 refers to Jason and Medea (*Her.* 12), Ariadne and Theseus (*Her.* 10), again Phyllis and Demophoon (*Her.* 2), and Dido and Aeneas (*Her.* 7). Finally, at *Ars* 1.525 there follows a virtual sequel to the letter from Ariadne to Theseus (*Her.* 10).

81 For the *Ars* as an intellectualized eroticism based on the *Amores,* see Fränkel (1945), 56-57; Sharrock (1994), 3-4 & 291-296.

Sex as the Objective of *Ars Amatoria*

The first two books of *Ars,* those addressed to a male reader, cover the material given in the "table of contents," as it has come to be called:[82]

> Principio, quod amare velis, reperire labora,
>   Qui nova nunc primum miles in arma venis.
> Proximus huic labor est placitam exorare puellam
>   Tertius, ut longo tempore duret amor. (*Ars* 1.35-38)

> First, labor to discover what it is you wish to love,
> you who come now for the first time into strange battles.
> The next labor in this is to acquire a girl you have pleased:
> Third, that love be made to endure for a long time.

These three objectives find close parallels in the first three programmatic poems of the *Amores,* in which, first, a *materia* is sought to suit the form (1.1); second, a puella is demanded (1.2); and third, enduring love is coveted (*iuncta semper erunt nomina nostra,* 1.3.26). Between the first and the second objective, just as suddenly and surprisingly as in *Amores* 1.2, the puella becomes the controlling force, displacing the initially neutral love object (*nec mihi materia est...aut puer aut...puella, Amores* 1.3.19-20), and arresting the possibility of an alternative. Despite these parallels between *Ars* and the *Amores,* sexual satisfaction is not completely co-terminous with any of these objectives, but is perhaps implied as the underlying and governing impetus of them all; both books one and two of *Ars* climax in the description of sexual encounters.[83]

Sexual intercourse does, however, receive mention in the preface, immediately preceding the table of contents:

> Nos venerem tutam concessaque furta canemus,
>   Inque me nullum carmine crimen erit (*Ars* 1.33-34)

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82 Here, Ovid follows in the tradition of Vergil's *Georgics* 1, which opens with a similar summary of its contents, inclusive of all four books, on which see Hollis (1977), 39-40. On the fulfillment of the three objects in two books, and the problem of dating the third, see Fränkel (1945), 58-61; Sharrock (1994)18-20; Murgia (1986), 74-94.

83 See Myerowitz (1985), 83-84 on this progress towards sexual satisfaction as a narrative journey, reflected in the sexual scene itself.

> I sing safe love-making and accepted thefts
> and in my song there will be no crime.

As much as these lines try to disavow their own secretive, criminal influence, their vicinity to the table of contents casts a shadow over the three objectives and hints that they all furtively refer to sexual satisfaction. The self-contradictory nature of the phrase, *concessa furta,* "thefts agreed-upon-ahead-of-time" (another in the series of significant coupled antonyms, such as *purpureus pudor*), proposes an inside agreement (*concessio*) between *praeceptor* and reader, allowing for the verbal deceptions (*furta*) that will ensnare the Reader (but also, secretly, the reader). This tendency of the text to contradict itself, at once exhibited and denied in these lines, manifests itself also in the juxtaposition of *carmine crimen* (34). Though these words almost reflect each other anagrammatically, they emphatically (and suspiciously) indicate opposite meanings; this poem (*carmine*) is meant to be safe (*tutam*). In this play with opposites, Ovid admits *Ars* into the continuous discourse of the *pudendum*. Experimentation with balanced opposites (such as the self-deconstructing objects, *purpureus pudor, tecta ars, vacuo pectore*), is one of Ovid's favorite methods of indicating the resisting/non-resisting void of his textual *pudendum,* which lies at the limit of his genre's boundaries.

Thus *Ars* immediately interests itself in the same struggle with the generic constraints that are so ubiquitous and prohibitive in the programmatic poems of the *Amores*, and which are so effortlessly surpassed in *Amores* 1.5. To proceed, we must turn to the explicit references to sexual satisfaction (and so to 1.5) in *Ars* and examine further the success and failure of its grammar in expressing satisfaction.

Near the ends of both books one and two of *Ars,* the *praeceptor* exhorts the Reader to enjoy the fruits of his amorous labor and to engage in sex with his beloved. At the climax of book one,

Quantum defuerat pleno post oscula voto?
  Ei mihi, rusticatas, non pudor ille fuit
Vim licet appelles: grata est vis ista puellis
  Quod iuvat, invitae saepe dedisse volunt.
Quaecumque est veneris subita violata rapina,
  Gaudet, et inprobitas muneris instar habet. (*Ars* 1.671-676)

How much was lacking from your vow's fulfillment after kisses?
Oh me! That was uncouthness, not modesty.
It is permitted that you apply force: It is pleasing to girls
They often wish to have given unwillingly what pleases them.
She who is snatched up by the sudden violence of love-making
Rejoices, and the impropriety has the appearance of a gift.

A long list of mythological examples follows, and the mention of sex here is abbreviated to await fuller explication in book two.[84] Outwardly, this passage does not seem entirely discordant with the scene of *Amores* 1.5. Both poems are impelled by sudden violence, an agreed-upon furtiveness (*concessa furta*). Upon closer examination, however, the scene is subtly different. There are no kisses (*oscula,* or even *basia*) in 1.5, nor even words. The sexual act is neither preceded by any practice of art nor consequent to any other act; it is entirely spontaneous. Moreover, though it is indeed *subita violentia* that brings about the onset of the sexual encounter in *Amores* 1.5, it is not violence committed by the male lover. Corinna's appearance (*ecce, Corinna uenit*: *Am*. 1.5.9) in clothing already undone (*tunica uelata recincta*: *Am*. 1.5.9) with hair already untied (*diuidua...coma*: *Am*. 1.5.10) is far greater violence to the elegiac code (and *Ars*) than the lover's single, quick lunge at her tunic (*deripui tunicam*: *Am*. 1.5.13). The lover himself suggests that his violence was only routine, since the tunic did not cover much anyway (*nec multum rara noceba*: *Am*. 1.5.13). Corinna resists (*pugnabat tunica sed tamen illa tegi*: *Am*. 1.5.14), but this is no less routine, since (as implied by *tamen*) her drapery was already inadequate to conceal her body. Here, the precepts of *Ars* are reduced to a barely visible routine,

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84 On these mythological examples in particular, see Myerowitz (1985), 68-72. For the general use of mythology in the *Ars* in weaving an illusion of correct instruction, see Wilkinson (1955), 124-143; Blodgett (1973) 322-333;

which neither causes nor sustains the pleasure of the sexual encounter. Its precepts are quickly and nonchalantly observed and dismissed. Nor has the lover undergone any labor to find the object of his love (cf. *quod amare velis, reperire labora*: *Ars* 1.35), nor has violence been necessary to acquire and please his girl (cf. *placitam exorare puellam*: *Ars* 1.37). Thus, the lover of *Amores* 1.5 is not simply a Reader and practitioner of *Ars* (*lecto carmine doctus*: *Ars* 1.2). He has no recourse to its intellectualized artifices, but passively receives Corinna. And so again, *Amores* 1.5 proves itself anomalous. Just as it is exterior to the programs of the *Amores* but true to their promise in testing the generic constraints of form and material, it is also disobedient of *Ars*' grammar, yet syntactically elegiac in its accomplishment of sexual satisfaction.

Before progressing to the extended description of sex in book two, Ovid closes book one with a direct allusion to *Amores* 1.5. In the final couplet of the book he says:

> Pars superat coepti, pars est exhausta laboris.
>   Hic teneat nostras ancora iacta rates. (*Ars* 1.771-772)

> Part of the work I've begun remains, part is exhausted,
> Here may the thrown anchor hold my ship.

The first line bears a striking resemblance to *pars adaperta fuit, pars altera clausa fenestrae* (*Am*. 1.5.3), which expresses a similar in-betweenness, with a similar repetition of clauses balanced at the caesura. The first phrase represented, as we have seen, the transmissive nature of *Amores* 1.5. Perched at the boundary between the two books, this reference recalls the liminality and duplicity of 1.5, and introduces a shade of these features into the *Ars*. At the moment of this line, the labors of writing and reading are shared between the reader, the Reader, and the poet, only the burden of continuing falls chiefly on the poet and the external reader. The journey of the internal Reader, we remember, is passive and created jointly by the writing and reading process. Furthermore, the exhaustion (*exhausta*) of book one resembles the lovers in *Amores*

P. Watson, "Mythological Exempla in Ovid's Ars Amatoria," *Classical Philology* 78 (1983): 117-126.

1.5, *lassi requievimus ambo* (25). As seen in chapter one, this *ambo* can refer to all the pairs implicit in the many relationships at play in the poem, and cause similar reflections on the reader's position and the agency of the text. Here, in *Ars,* this anchor-drop between books also implies a similar period of rest between labors. And once again, *Amores* 1.5 itself appears at the occurrence of a space between texts figuratively outside elegy, and occupies it with its presence.[85]

In book two, before the discussion of sex, the *praeceptor* betrays some of his personal experience, and describes, with some familiar language, a kind of negative example of the actions in *Amores* 1.5:

> Me memini iratum dominae turbasse capillos:
>   Haec mihi quam multos abstulit ira dies!
> Nec puto, nec sensi tunicam laniasse; sed ipsa
>   Dixerat, et pretio est illa redempta meo. (*Ars* 2.169-172)

> I remember that I was angered and disturbed her hair.
> How many days this anger lost me!
> I don't think, I didn't feel that I tore her dress; but she
> said I did, and the dress was replaced at my expense.

The actions of the lover and beloved are, on the surface, identical to those of *Amores* 1.5; the puella's hair is disturbed as Corinna's was and her dress likewise is torn. Only the emotion responsible for the violence is different; *ira* causes the suppression of sex. As an anti-example (comparable to the mythological *exempla* borrowed from the *Heroides*), this passage silently indicates its positive, which is the image of *Amores* 1.5 recalled by *memini*.[86] The *praeceptor*'s memory is uncertain, however, and he suffers from a moment of hesitation that results in the

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85   This anticipates a discussion of space-filling below. For now, see Blodgett (1973) and Myerowitz (1985) on what Blodgett calls "well-wrought voids," in the *Ars.*

86   See J.T. Davis, "Exempla and Anti-exempla in the *Amores* of Ovid," *Latomus* 39 (1980): 412-417. on *exempla* and anti-*exempla.* The use of *memini* here to derive examples from memory associates this experience (*usus*), and so perhaps the content of the *Amores*, with the mythological examples throughout. This serves to elevate the *Amores* to the level of the epic and tragic genres against which it constantly resisted and defined itself.

verbal stutter, *nec puto, nec sensi.* We have already seen this alternation before, in *Amores* 1.2 (*nam puto, sentirem,* 1.2.5). There the speaker (a new voice in the collection) tries and fails to remember the content of *Amores* 1.1. Could it be that here our *praeceptor* tries and fails to remember *Amores* 1.5 from his tenuous memory of the *Amores*? Misremembering, he reshapes the line *Amores* 1.2.5 to yield a muddled variation at *Ars* 2.171. Perhaps it is the case that the boundaries surrounding and protecting *Amores* 1.5 close it off from elegiac memory, just as sleep presents a barrier between *Amores* 1.1 and 1.2, through which the new speaker, in his lower level of the elegiac consciousness (where we must, then, also posit the *praeceptor*) cannot penetrate. We begin to sense that the *praeceptor* has less access to the functions of elegy than he first professed, less anyway than the speaker of *Amores* 1.1 who had access to read even his own textual prison. The verbal parallels between the *praeceptor's* fumbling verbs and the similar confusion of the poet/non-reader in *Amores* 1.2 associate these voices, and cause the reader to begin to suspect that the *praeceptor*'s knowledge of sex is quite limited.[87]

The *praeceptor* is nonetheless eager to discuss sex in book two. He comes to it at length after several false starts. After some instructions on complimenting the girl's appearance, he digresses:

> Ipsos concubitus, ipsum venerere licebit
>   Quod iuvat, et quae dat gaudia voce notes. (*Ars* 2.307-308)

> It will be allowed for you to signify with your voice
> your bed-play and love-making, what pleases you and what joys she gives.

The lover of *Amores* 1.5 certainly describes (*notes*) Corinna's body, and we might therefore be inclined to conclude that this is one precept he actually follows. Only the vocal description of love-making is, in the precept, concurrent with the act and addressed to the girl, which would

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87 See Durling (1958), 157-158; Myerowitz (1985), 24; Conte (1994), 50 for the *praeceptor*'s proclivity for illusion and dissembling.

demand that the itemization of the woman's body (1.5.19-22) is speech directed towards Corinna. But the aspect of the lover's verbs in *Amores* 1.5 tells us otherwise; they are all in the perfect tense (*tegi,* 14; *fuit,* 18; *vidi tetigique,* 19; *fuit,* 20). The repetition of these verbs emphasizes their reportage of events after-the-fact, not concurrent with the encounter. This list of pleasures is addressed to the reader, not to Corinna.[88] She and her lover speak in a language of actions, not with words at all.[89] The mouth apparently has no use in 1.5, neither for kisses (*oscula*) nor words (*voce*). Again, this is subversive of the sexual script the *praeceptor* presents as authoritative.

The *praeceptor* concludes this section on compliments, however, by recognizing the danger of mixing the language of gestures with words, paraphrasing the *tecta ars* (from *Amores* 1.2.6) in the process:

> Effice, nec vultu destrue dicta tuo
> Si latet, ars prodest: adfert deprensa pudorem (*Ars* 2.312-313)

> Take care, and do not contradict your words with your face
> If art hides, it avails: discovered, it brings shame.

No facial communication at all occurs in *Amores* 1.5. Corinna's head and face are absent from the text. Her loose hair (*dividua...coma,* 1.5.10) covers her neck, and the parsing of her body begins at the shoulders (*umeros,* 1.5.19). Her lover exists only as a set of eyes (*oculus...nostros,* 1.5.17) and hands implied by the actions of the verbs (*tegi,* 1.5.14; *premi* 1.5.20). There is no danger of the contradiction (*destrue*) these precepts warn against, since there is neither face (*vultu*) nor word (*dicta*) to be at odds. The text of 1.5, in which the *pudendum* is expressed via

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88 Ovid's *praeceptor* does provide advice for bragging, at *Ars* 2.625-630. Only it is recommended there that one only proliferate lies so as not shame any real mistresses. That Corinna is given by name (and so-named for the first time) in *Amores* 1.5 disqualifies it from the *praeceptor's* bragging.

89 This is not to confuse their "sexual conversation" with the lover's sign language described in *Amores* 1.4 and at *Ars* 1.137. This language, as *concessa furta* or agreed-upon secrets, is intended for secretive communication in situations where physical contact is impossible. Thus, where the lovers are distanced in *Amores* 1.4: *me specta nutusque meos uultumque loquacem; / excipe furtivas et refer ipsas notas;* and where they may touch in the circus-

poetic *pudor* (that is, by concealing expression of the *pudendum* as an image while parsing its signifier "pudendum" into the text itself) contradicts these lines, in which a certain level of *pudor* is required to satisfy the constraints of the elegiac genre. We might, then, render *adfert deprensa pudorem* (*Ars* 2.313) in the opposite sense of what it is intended to mean here: "when the art is discovered, it will provide the *pudendum*." This, in turn, reads like a paraphrase of the reader's work in discovering and reconstructing the syllables of "pudendum" hiding in *Amores* 1.5.24, which itself describes the lover's analogous action of collecting the parsed list of the female body and embracing it as a whole.[90] Again, the speaker of 1.5 seems to be altogether more proficient in the art of love than the *praeceptor* whose grammar runs the risk everywhere of self-contradiction (as in the present passage), and of misconstruing emotion and action (as in the passage above, in which *ira* ruins sex).

The book ends with the much anticipated, much delayed scene of the sexual encounter. The *praeceptor* presents essentially the same configuration of the lover's room that opens *Amores* 1.5:

> Conveniunt thalami furtis et ianua nostris,
>   Parsque sub iniecta veste pudenda latet:
> Et si non tenebras, ad quiddam nubis opacae
>   Quaerimus, atque aliquid luce patente minus.
> Tum quoque, cum solem nondum prohibebat et imbrem
>   Tegula, sed quercus tecta cibumque dabat,
> In nemore atque antris, non sub Iove, iuncta voluptas
>   Tanta rudi populo cura pudoris erat. (*Ars* 2.617-624)

> Bedrooms and doors befit our secret acts,
> the shameful part hides under a garment placed there:
> And, if not darkness, we seek a certain amount of thick cover
> and something less than open light.
> Then also, when roofs did not yet prevent the sun and rain,
> but an oak gave shelter and food,
> In grove and caves, not under the sky, pleasure was joined.
> Such was the care for shame in that rude people.

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seats at *Ars* 1.137: *Nil opus est digitis, per quos arcana loquaris, / Nec tibi per nutus accipienda nota est.*

Comparisons with the setting of *Amores* 1.5 are obvious, though with subtle, subversive differences. The necessity of barriers surrounding the sexual encounter is clear (*conveniunt thalami...et ianua*: 617). And the desired lighting is here, just as in 1.5, something between light and dark (*aliquid luce patente minus*: 620). The now loaded term *pars* appears here (with anatomical connotations), only without the balance of a second iteration, as at *Amores* 1.5.3 and *Ars* 1.771. Here too is a reference to woodland lighting, parallel to *Amores* 1.5.4 (*quale fere silvae lumen habere solent*).[91] In short, *Amores* 1.5 compresses the content of these eight lines into two. Or to put it more accurately, these lines expand at length on the features of the earlier poem, but lose the force of their concision, as well as their carefully balanced ambiguities. The message here is concisely: with clothing (*veste*) or darkness (*tenebras*), hide the *pudendum* so that it might not be seen. To this I will compare, in the next section, the opposite extremes of the *Remedia*, in which open daylight and the uncovering of the *pudendum* are meant to defer desire. Between these two extremes, we will see, lies *Amores* 1.5. But for now, there remains to analyze the sexual act itself.

Following his own suggestion of delay perhaps too studiously, the *praeceptor* digresses for another 80 lines before he reaches the sexual climax, which I must quote at length:

> Conscius, ecce, duos accipit lectus amantes:
>   Ad thalami clausas, Musa, resiste fores.
> Sponte sua sine te celeberrima verba loquentur,
>   Nec manus in lecto laeva iacebit iners.
> Invenient digiti, quod agant in partibus illis,
>   In quibus occulte spicula tingit Amor.
> . . . .
> Crede mihi, non est veneris properanda voluptas,

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90 Greene (1998), 77-84.

91 E.W. Leach, "Georgic Imagery in the *Ars amatoria*," *Transactions of the American Philological Association* 95 (1964): 142-154 might call this comparison with a rustic setting a part of the "georgic dimension" of the *Ars*, but here, there is a clear enough antecedent in *Amores* 1.5 for this specific image in this context. As Nicoll (1977), 40-48 shows, Vergil's *Georgics* and *Eclogues* are present show their influence directly over 1.5, of which this passage is an echo.

> Sed sensim tarda prolicienda mora.
> Cum loca reppereris, quae tangi femina gaudet,
>   Non obstet, tangas quo minus illa, pudor.
> Aspicies oculos tremulo fulgore micantes,
>   Ut sol a liquida saepe refulget aqua.
> Accedent questus, accedet amabile murmur,
>   Et dulces gemitus aptaque verba ioco.
> Sed neque tu dominam velis maioribus usus
>   Desere, nec cursus anteat illa tuos;
> Ad metam properate simul: tum plena voluptas,
>   Cum pariter victi femina virque iacent. (*Ars.* 2.703-708, 717-728)

> Behold, the conscious couch accepts two lovers:
> Muse, stand at the closed doors of the bedroom.
> They will speak eloquent words on their own, without you,
> nor will the left hand lie useless on the couch.
> Their fingers will discover what they should do in those parts,
> in which Amor secretly dips his darts
> . . . .
> Believe me, the pleasure of sex is not to be hastened,
> but should be gradually spurred by a slow delay.
> When you discover the parts which she desires to be touched,
> let not shame keep you from touching them any less.
> You will see her eyes blinking with tremulous light
> as the sun often shines off liquid water.
> Complaints will come, then a lovely murmur will come,
> and sweet moans, and words appropriate to the sport.
> But don't leave your mistress behind with too much sail
> nor let her get ahead of your pace;
> Hurry together to the turning-post: then pleasure is complete,
> when man and woman lie together equally conquered.

This long passage purports to include all the elements needed finally to achieve sexual

satisfaction, the endgame, so to speak, of the objectives in the table of contents. The similarities

between this passage and *Amores* 1.5 are apparent: the enclosure of the sexual space, the

resistance to the Muse of elegy, the touching of the body and the girl's brief resistance. The

disparate elements are familiar from the discussion of the *praeceptor's* compliments above;

spoken language does not exist during the sexual encounter of *Amores* 1.5. But words come

frequently and fluidly in the bedroom of *Ars*. The lovers don't need the elegiac muse but *sponte*

sua...celeberrima verba loquentur (705). In the girl's resistance and quick acquiescence there is yet more speech (*accedent questus, accedet amabile murmur / et dulces gemitus aptaque verba ioco,* 723-724). Who but the Muse, one wonders, inspires the extended (excessive) nautical and racing metaphors that entirely describe (and hide) the actual intercourse, and who supplies the *ars* that makes *apta verba* (724), which we have seen to be a primary aesthetic concern of elegy? In the present passage, the Muse is shut-out, *ad thalami clausas...fores* (704). In *Amores* 1.5, the lover communicated actively by touching *(tegi,* 1.5.14; *tetigi* 1.5.19)*,* Corinna passively by suffering herself to be touched (*victa est,* 1.5.16; *apta premi* 1.5.20).[92] No words are exchanged between them, and the text describing them becomes almost an ekphrasis of Corinna's body. As I showed in chapter two, Elegy is dissolved along with the doors (*ianua*) she desires to penetrate; it is necessarily language on the wrong side of barriers. Language remains a factor of *Ars* even within the spatial and temporal boundaries of the bedroom. As in the passage on compliments discussed above, this interpolation of language where none is found in *Amores* 1.5 is dangerous to any elegiac success, since elegiac language must not pass the boundaries but dissolve with them. This art has not been derived from the experience (*usus*) of 1.5, and so does not derive from any real *usus,* since 1.5 is unique. Nor does *Ars* directly inform the lovers of *Amores* 1.5, for they don't follow its precepts. Neither Corinna nor her lover are our didactic Readers.

Thus these precepts for sex are superfluous, perhaps even damaging to the lover's cause. Even the lover of 1.5, narrating his exploits after the fact, cannot tolerate delay. He abruptly and violently curtails his list of Corinna's parts (*Singula quid referam*: *Am*. 1.5.23) in order at once to embrace the body and the hidden *pudendum.* Perhaps it is because of its delay and its excessively metaphoric description of love-making that *Ars* fails to capture the essence of the

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92 See Greene (1998), 77-84 on Corinna's passivity and her lover's activity in *Amores* 1.5.

final satisfaction, the orgasmic achievement of the *pudendum*.[93] An ellipsis covers it, and lengthy metaphors approximate it, but never is the question answered, *Cetera quis nescit*? (*Am.* 1.5.25). As we have seen, the *cetera,* indicating the *pudendum,* rewards the reader who is careful enough to discover the hidden syllables of "pu-d-e-n-dum" scattered in the text and accessible only to the reader. The reward is recognition of a heightened understanding of elegy as a textual phenomenon. For it is only as a textual object that *Amores* 1.5 reveals the hidden "pudendum" and communicates an emblematic, textual approximation of the lover's satisfaction in discovering the *pudendum*. In this section of *Ars,* no such satisfaction occurs. The reader who begins *Ars* clueless in carnal knowledge remains, at the end of the course of his instruction, still clueless. Meanwhile, the experienced (*doctus*) Reader, such as the lover of *Amores* 1.5, would not need to use *Ars,* not because he already knows its precepts, but because its precepts don't accurately describe the satisfaction he has experienced.[94] To put it another way, the only voice in the *Amores* who would not be deterred by the first line of *Ars* is the voice of *Amores* 1.5, who definitely has learned (*novit*) of love. The *praeceptor,* who has presented himself as experienced, proves to be not as experienced as the lover of 1.5.

Thus, at the points of convergence between the grammar of *Ars* and the syntax of the *Amores*, Conte's argument, that the rhetoric of *Ars* is opposed to real elegy, because elegy cannot describe satisfaction, seems to break down momentarily. Certainly the ideology of elegy at this passage in *Ars* 2 entrusts "erotic passion to the logic of impetuous impulses."[95] His "impetuous impulses," which practically translates *sua sponte* (705), should have "denied [elegy] the

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93 The nautical metaphors of sex connect this passage to the last line of book 1, *Hic teneat nostras ancora iacta rates* (772), and via the previously line (*pars...pars*, 771), recall *Amores* 1.5 to this passage by means of the association of these images.

94 See Durling (1958), 157-158, 166; Blodgett (1973), 322-333; Myerowitz (1985), 24ff; Conte (1994), 50ff on the precepts as constructive of an illusion in which to trap and humiliate the Reader.

95 Conte (1994), 53.

positivity of a stable satisfaction."[96] These impulses, however, inspire language ("real elegy"?) here, which does not occur in the "stable satisfaction" of 1.5. So in this respect, the grammar of *Ars,* in correct application, does not in fact generate 1.5 as a "real elegy," and Conte's claim remains accurate in this respect. It is accurate, however, not because elegy cannot admit elegiac satisfaction, which it can, but rather because didactic elegy cannot generate it.

So *Amores* 1.5 is anomalous within the elegiac genre as well as within the didactic genre, and occupies a distinctive position not just in its own elegiac context but also in Ovid's love poetry as a whole. As a signifier of the *pudendum*, it fashions itself in the textual shape of a fold or circle. Thus it becomes (as the *pudendum* itself) emblematic of boundaries and voids. The transition between books one and two of *Ars* allude to it in this function. It was in this same way that we saw *Amores* 3.1 shelter an allusion to 1.5 within a ring-structure of boundaries, indicating its duplicity and tendency to consume itself in the paradox of elegiac success.

It seems that only elegy other than 1.5 is *not* doomed to failure in its programs before it begins. The goal of the *Remedia Amoris* is nothing less than to bring about failure in love and to prevent sexual satisfaction. It is to this unusual work that this study must now turn.

Sex as Destructive in the *Remedia Amoris*

Strangely, the *Remedia,* comprising negative prescriptions against love, contains more explicit verbal references to the *Amores'* programmatic sets and to *Amores* 1.5 than *Ars* does. As both a preventative and purgative medicine to *Amor,* the *Remedia* opposes itself to elegy. Applied to the lover/poet at the moment of *Amores* 1.1, the *Remedia* might have prevented the existence of the *Amores* altogether, or so it claims. The programmatic opening sees the *praeceptor* (or anti-*praeceptor*) returning to a familiar dialogue with Cupid:

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96   Conte (1994), 53.

Legerat huius Amor titulum nomenque libelli:
  "Bella mihi, video, bella parantur" ait.
"Parce tuum vatem sceleris damnare, Cupido,
  Tradita qui toties te duce signa tuli
. . . .
                           ...ego semper amavi
  Et si, quid faciam, nun quoque, quaeris, amo. (*Remedia* 1-4,7-8)

Amor had read the title and name of this book.
"I see that wars," he said, "wars are prepared."
"Don't convict your poet of a crime, Cupid,
I, who bore the standards you gave me so often with you in the lead
. . . .
                           ...I have always loved
And if you should ask what I'm doing, now also I love."

These lines distinctly refer to *Amores* 1.1. Amor reads the *titulum nomenque* of the title, namely

"Remedies for Amor*,*" and under it, "by Ovid," and naturally becomes a bit defensive.[97] He

suspects a betrayal, that his favorite whipping boy is preparing more resistance against him. The

phrase, *bella parantur* (2), immediately recalls *bella parabam* (*Amores* 1.1.1), and returns the

reader to the moment of Amor's introduction and the inception of the *Amores*, as though the

Remedia is attempting to undo him at the point of origin. The poet's supplicating response

suggests that he possesses memory of the content of *Amores* 1.1, which sets him apart from the

character of *Ars* (who, we have seen, has revealed himself to be as forgetful as the speaker of

Amores 1.2). The anti-*praeceptor* rebuts the charge of betrayal, swearing that he bears Cupid's

standards (*signa*: 4)*,* alluding to Cupid's triumph in *Amores* 1.3. Finally, his avowal in lines 7-8,

that this present book is no less an "*Amor*" (*semper amavi...nunc amo*: 7-8), reflects Amor's first

words to the poet at *Amores* 1.1.24: *'quod'que 'canas, uates, accipe' dixit 'opus!'* Line 8

displays the same syntactic complexity that heralded the poet's first steps in love elegy. The

interlocking word order of the line syntactically intertwines the poet's speech inextricably with

Cupid's. In this allusive quality, though, it also intertwines the *Remedia* equally inextricably

with the *Amores*. Thus the *Remedia* presents itself as a far more explicit response to the *Amores* than was the *Ars*. Moreover, the text of the *Amores* seems more directly accessible to the memory of the anti-*praeceptor* than to the "learned" *praeceptor amoris*. Perhaps this is why there are so many direct references here to *Amores* 1.5, as we will see.

In order to prevent sexual arousal, the anti-*praeceptor* reports that he treated himself against the girl with his own medicine *(propriis...herbis*: 313)*, and:

> "Quam mala" dicebam "nostrae sunt crura puellae!"
>   Nec tamen, ut vere confiteamur, erant.
> "Bracchia quam non sunt nostrae formosa puellae!"
>   Et tamen, ut vere confiteamur, erant.
> "Quam brevis est!" nec erat; "quam multum poscit amantem!" (*Remedia,* 317-321)

> "How ugly," I would say, "are the limbs of my girl!"
> They were not however, as I truly confess.
> "How unshapely are the arms of my girl!"
> And they were not however, as I truly confess.
> "How short she is," she was not, "how much she pesters her lover!"

The list of disparagements continues, though nowhere else is the language so similar to the itemization of Corinna's body in *Amores* 1.5 as here. The repetition of *quam...quam...quam* recalls the superfluities of the sexual encounter, and the repetition of *tamen, ut vere confiteamur, erant,* emphasizes the irony that these statements are all false, and indicates that the opposite of these negative descriptions, which is almost precisely the list at *Amores* 1.5.19-22, is actually true. Here again, it seems that Ovid is creating a negative image of *Amores* 1.5, which at once inverts its content and invokes it into presence. It seems that wherever Ovid's texts imply a *pudendum,* a subject to be at once revealed and hidden or else a gap to be covered over, there is reference to *Amores* 1.5. This tendency is even more apparent in the next and final section to be analyzed.

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97 M.H.T. Davisson, "The Search for an "alter orbis" in Ovid's "Remedia Amoris"," *Phoenix* 50 (1996): 240-242.

Several lines after these anti-compliments follow instructions on how to neutralize a sexual encounter. Far from being the climax, this section lies at the exact middle point of the *Remedia*:

> Tunc etiam iubeo totas aperire fenestras,
>   Turpiaque admisso membra notare die.
> At simul ad metas venit finita voluptas,
>   Lassaque cum tota corpora mente iacent,
> Dum piget, et malis nullam tetigisse puellam,
>   Tacturusque, tibi non videare diu,
> Tunc animo signa, quaecumque in corpore menda est,
>   Luminaque in vitiis illius usque tene.
> Forsitan haec aliquis (nam sunt quoque) parva vocabit,
>   Sed, quae non prosunt singula, multa iuvant. (*Remedia* 411-420)

> Then, I command you to open the windows entirely,
> and to notice the unsightly limbs with daylight let in.
> And when spent pleasure has come to the turning-point,
> and exhausted bodies lie there with the whole mind,
> while you are disgusted and you would wish you had touched no girl
> and you would not see yourself touching one again for a long time,
> Then mark in your mind all that needs mending in her body,
> and hold your eyes entirely on her faults.
> Perhaps someone will call these small, for they are,
> but what single things don't profit, help when they are multiplied.

This passage borrows its language partially from *Ars*, but far more from *Amores* 1.5, with the end result of creating another, even more perfect inverse example of the latter. The windows are to be entirely thrown open *(totas aperire fenestras*, 411)*,* so as to shed light on the *pudendum* whose explicit discovery destroys both sexual satisfaction and elegy. Curiously, here sex proceeds anyway. The line, *At simul ad metas venit finita voluptas* (413) recalls the sexual encounter at the end of book two of *Ars* (*At metam properate simul: tum plena voluptas*, 2.727), and seems to continue the sexual encounter at the end of *Ars* 2 where it left off. At *Ars* 2.727*,* the lovers still approach the *meta,* by the time of *Remedia* 413, they have already passed it, as the perfect tense of the verb *venit* (413) indicates. Between the two texts lies the unspoken,

circumlocuted and circumambulated *pudendum,* and so *Amores* 1.5. Its presence is strongly felt in these lines, informing most of the diction. The description of the post-coital lovers here, *Lassa...corpora iacent* (414) recalls the phrase *lassique requievimus ambo* (*Amores* 1.5.25). Only the *Remedia*'s lover does not rest, but studies the female body for *quaecumque in corpore menda est* (417), which in turn recalls the other lover's appreciation of the body, *in toto nusquam corpore menda fuit* (1.5.18). If these *menda* be called small, the anti-*praeceptor* advises that *non prosunt singula* (420), which mirrors and answers *singula quid referam* (1.5.23). Each of the key phrases in this passage of the *Remedia* have as their source their perfect opposite in *Amores* 1.5. Even the sequence of actions is reversed. The lover of 1.5 regards the absence of *menda* (18) in Corinna before the scene culminates in sex and mutual exhaustion. The *Remedia* begins with two lovers already exhausted after sex, whereupon the male lover is free to scrutinize the female body.

We have already seen how the sexual encounter in *Ars* is itself a kind of incomplete approximation of *Amores* 1.5, which supplies parts of its content as source of experience (*usus*) to each didactic passage, but does not exhaust its content in informing either. For instance, *Ars* suggests that darkness (*tenebras*) is best for promoting sex, while the *Remedia* suggests open light (*admisso die*) for hampering the same. *Amores* 1.5 figuratively comprehends both (*ambo*) by leaving the window half open and half closed. Despite their opposed attitudes towards sex, the two texts share a singular purpose, to end elegiac frustration, and bring about a satisfaction in which elegy is not needed. Either program, if successful, would destroy the need for elegy and unravel the text in which the program itself is contained. Therefore, the *Remedia* and *Ars* are both, as the *Amores* before them, doomed to a kind of perpetual, though typically elegiac, failure. All three texts, however, indicate and continuously approach the satisfaction of *Amores* 1.5.

The Opposite of Real Elegy

As opposite poles in the elegiac consciousness, the two didactic poems, in their description of sex, divide between them aspects that *Amores* 1.5 comprehends and assimilates. The lover of *Amores* 1.5 approaches coitus (as in *Ars*) and lingers to comment after the fact (as in the *Remedia*); Corinna's body both resists her lover's eyes and reveals itself to scrutiny; the lighting is partly dark, partly bright. In almost every respect, *Amores* 1.5 straddles the limit between sexual discourse and intercourse in *Ars* and the *Remedia.* It fills the space between them, occupying again the space between texts, of which it is by now emblematic. The object to which sex in *Ars* races, and from which sex in the *Remedia* departs, the *meta* or turning-post, becomes another name for the elusive *pudendum.* As such, it is also another title of *Amores* 1.5. An image of the relationship between these three poems might resemble a coordinate plane, of which *Amores* 1.5 occupies the point of origin, only rather then procede from this point in either direction, *Ars* and the *Remedia* continually approach *Amores* 1.5, from the negative and positive sides of the graph, respectively. But neither poem may ever pass the *meta,* at which elegy is momentarily at zero-value, and so cannot exist as "real elegy." The ambiguities fundamental to the otherness of *Amores* 1.5 posit it in the place of the elegiac *meta* that *Ars* and *Remedia* have described. And as for lover's post-coital thoughts in 1.5, *proveniant medii sic mihi saepe dies* (1.5.26), we find in them the potential for recursiveness that the metaphor of *meta* encapsulates. This last line of the poem acts as an internal *meta,* a turning point of the reading process as though in a race, and here is one solution to the problem of post-coital disappointment: The optative sense of *proveniant,* if taken alternately in a hortatory sense, yields a direction: "let the middle of the day thus come again to me!" At which point, the compliant reader must refer to the first line of the poem, *Aestus erat, mediamque dies exegerat horam* (*Am*. 1.5.1), and so the

poem begins again and repeats indefinitely, circling around the *meta/pudendum* along with the path of the lover's gaze (1.5.19-22), continually satisfying and forbidding elegiac anxiety in its safe love-making (*venerem tutam*: *Ars* 1.33). This reading was foreshadowed in *Amores* 1.1 in which the poet-reader, still inside his poem as it were, refers back to its first two lines. Thus *Amores* 1.5 is also a recursive and re-readable text, securing in itself a reprieve from frustration and disappointment by its perpetual "multiplication and intensification of pleasures connected to the production of truth about sex."[98] This fundamental truth is the paradoxical, a-textual nature of the *pudendum* as the goal and limit of elegy. Thus 1.5 supplies the "positivity of sexual satisfaction" that Conte despaired of ever finding, and offers itself as an emblem of the *pudendum* towards which all elegy tends, infinitely generating sexual pleasure, analaous to a continual approach to orgasm without ever arriving.[99]

In her long study of *Ars Amatoria 2,* Sharrock pursues the thesis that the book generates pleasure by performing a series of readings of previous elegies, of *Ars* book 1, and finally of itself as a re-reading.[100] *Amores* 1.5 is then (except, of course, for its foreshadowing in the self re-reading *Amores* 1.1) the first instance of Ovid's re-reading poetics, condensed into the span of 26 lines. Against its recursiveness, it is only the slamming door of *Ianitor* at the beginning of the next elegy (*Amores* 1.6) that arrests the cyclic turning around the *meta/pudendum,* and this only if the reader chooses to arrest the cycle. As *Ars Amatoria* perpetually approaches its goal of the *pudendum*, consciously (at the expense of the Reader) or unconsciously (at the expense of the *praeceptor*) never intending to reach it, so does the *Remedia* endlessly retreat. Forever the in-

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98 Michel Foucault, *The History of Sexuality: Volume 1: An Introduction*, (New York: Vintage Books, 1978), 71. I borrow these words from Foucault's discussion of attempts to analyze eroticism, and the consequent pleasure that is produced by the analysis. In this sense, *Amores* 1.5 is itself an *ars erotica* as Foucault describes the genre.
99 Conte (1994), 53-54.
100 Sharrock (1994), passim.

between-elegy, *Amores* 1.5 is the pivotal *meta* around which the contrary purposes of *Ars Amatoria* and the *Remedia* revolve and reflect each other inversely.

CONCLUSION

Some final comments are required on the trio of characters we have been following and the progress they have made. In previous chapters I have shown the dilemma of the poet and the reader to be similar, as both confront elegiac resistance in their separate duties. These, too, are the pair we find enjoying their superior position over the internal Reader of *Ars* and *Remedia,* whose posited naiveté becomes humorous and elevates the external reader to a comparatively sophisticated position.[101] But the speaker of *Amores* 1.5 is neither naïve nor foolish; compared to him and his capacity for stable satisfaction within elegy, the poet and reader who continue beyond 1.5 appear naïve. Only once does Ovid allude to a character potentially wiser than the praeceptor (*doctior ille*: 2.553):[102]

> Hac ego, confiteor, non sum perfectus in arte;
>   Quid faciam? Monitis sum minor ipse meis. (2.547-548)

> I admit it, I am not thoroughly accomplished in this art;
> What can I do? I myself am less than my advice.

The condition of being thoroughly accomplished in elegy entails, in Conte's term, the achievement of a "metaliterary consciousness," such as the reader/poet or *Amores* 1.1 seems to possess.[103] "Ovid's irony," Conte explains, "is the epiphenomenal outcome of deeper movements, the echo within elegiac language produced by his escape from the powerful closure of the elegiac code...He considers the borders that demarcate the language of elegy to be mere rhetorical constraints."[104] Such metaliterary consciousness is evident in the self-conscious play

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101 Wilkinson (1955), 121; Sharrock (1994), 21-27.
102 Fränkel (1945), 61.
103 Conte (1994), 49.
104 Conte (1994), 49-50.

with expectations and generic norms, as well as the expansion of generic boundaries in *Amores* 1.5. In *Amores* 1.1, the irony of a poetic voice that can read itself as text offers another instance of this consciousness, which can "read...the form of the discourse that has constructed it."[105] An equally powerful irony informs the character of the speaker in *Amores* 1.5, who has access to the image of the *pudendum,* the hidden orientation that governs the rhetoric and discourse of all elegy.

In chapter one, we saw how the reader can access the *pudendum* by reassembling its disjointed letters and syllables hidden at *Amores* 1.5.24. This, as we saw, is an altogether different *pudendum* than that which the speaker sees, a "pudendum" rather, a literal signifying object and not a signified object. Being an object embedded in the letter of the text, and not among the words spoken by the speaker, it is not accessible to the speaker, but communicated, as it were, over the textual surface and directly between poet and reader. Only the reader who can detach himself from his voyeurism enough to recognize that *Amores* 1.5 is merely (wholly) text, is admitted into this level of satisfaction and it is thus that Ovid determines his ideal reader. It is only such a one who can read his texts as though with a split personality, with one mind to enter the text and experience its interior world sympathetically and another to maintain enough objective distance to appreciate his word play and deconstructions and reinventions of genre, and generally to participate at a higher level of involvement with the text than previous readers of elegy.

Thus, at *Amores* 1.1 and 1.5, the poet and reader are raised to an equal competence in understanding the mechanisms that underlie all of elegy, which are represented by the *pudendum* in their necessary concealment under elegiac text. The true purpose of the didactic poems, Conte argues, is not to create a better lover, but to educate a better elegiac reader, one capable of rising

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105 Conte (1994), 50.

to the level of Ovid himself, and of grasping the hidden discourse of elegy in order to construct or alternately deconstruct it. *Amores* 1.5 is the real test of this education. As for the question *Cetera quis nescit?*, the subject of this study, we may pose a solution by replacing the *Cetera* with its referent, the *pudendum,* the locus of elegy's tension and meaning. This question, thus rephrased, indicates Ovid's exclusivity as it bars all but the ideal reader from understanding the *Amores*.

The end result of Ovid's elegies, then, is to create a smarter, more active reader for itself and for Ovid's major works to come. At the end of *Amores* 1.5, where the poem may repeat or end, it is only the reader's choice that plunges the speaker-lover back into the elegiac world of frustration. And yet such a reader who is capable of the objective reading that Ovid has invented will not need to suffer further in his sympathy for frustrated elegiac lover, but may remain aloof, as the external reader of *Ars*, and witness his tribulations as from a distance, aware of Ovid's play with the speaker both in content and form. After awakening, as it were, in the *Amores* and subsequently graduating beyond the *Praeceptor*'s elegiac grammar-school, Ovid's ideally schizophrenic, insomniac reader is able to approach the *Metamorphoses.*

For his epic, Ovid dispenses with the elegiac couplet and returns to the epic hexameter, against which he defined the *Amores* as the other-genre. We may even interpret the *Amores* as the product of a metamorphosis from epic into elegy induced by Amor, a transition recorded at *Amores* 1.1.1-2. Returning to the genre he emphatically abandoned to write love elegy, Ovid persues even grander subversions in the *Metamorphoses*, a perpetual series of *recusationes* in which the denial of unity in form and content is continually renewed. At the stylistic level, the *Metamorphoses* continues Ovid's investigation of the idea of the. In epic, these manifest themselves in broader thematic play between presence and absence.

The episode of Daphne and Apollo in *Metamorphoses* 1 exemplifies this type of discourse, which only a reader proficient in textual intercourse such as we have studied it here might recognize and treat objectively. At the point of Daphne's metamorphosis, the reader and Apollo alike are forbidden the description of intercourse by a literal barrier (of bark and leaves) that surrounds the body of the puella. The semiotic information of Daphne's transformed body is more complex and more layered than that of Corinna's in *Amores* 1.5, though the two are related. The prescripts of *Ars Amatoria* still apply: Apollo's passion is augmented by a new application of the *tecta ars*. He exaggerates the beauty of the body he can't see (*si qua latent, meliora putat*: 1.502). Thus he enters the role of the elegiac reader of the *Amores*, who is likewise attracted to but deterred from his approach to meaning by the obstacle of text.

When Daphne transforms into a laurel tree and finally becomes obviously unattainable, Apollo, still comparable to the reader, changes in his perspective. The laurel is the *aition* or *causa* for this episode, and so represents a text, of which this passage is a reading and interpretation. At first he continues to love the tree as though it were an accessible puella (*hanc quoque Phoebus amat*: 1.553). When his kisses and caresses fail (1.553-556), however, Apollo recognizes the import of the transformation, and reinterprets Daphne's body as a signifier of himself by adopting her as his representative tree.   This seemingly simple love story becomes a parable of textual interpretation: the protective metamorphosis that surrounds Daphne's body is recognizable as an instance of the function of the unsignifiable *pudendum*. While it no longer signifies the desired body of a puella, the laurel's potency as a signifier is redirected outward to the reader who is represented by Apollo and so trades the signification of an absent object for a present one. Peter Brook's description of the "semioticization of the body" is relevant here, which interprets the puella's body "a site of signification–the place for the inscription of stories–

and itself a signifier."[106] Apollo's acceptance and interpretation of Daphne's transformation is a rehearsal of the reader's interaction with *Amores* 1.5. Both situations require a "reader" conscious of the body as textual object in order to "read" the situation properly.

Textualized bodies are ubiquitous in the *Metamorphoses,* from the flower-text of Hyacinthus and Ajax to the mulberry tree of Pyramus and Thisbe. At all points the reader of the *Metamorphoses* is compelled to read the text as the *aition* for the world, and the esterior world as signified by Ovid's text. Thus the *Metamorphoses* perpetuates Ovid's propagation of *pudenda,* and repeats his invention of a reader who can understand his play with signifiers. By engaging in this play and the ensuing opposition of presence and absence, the reader enters into the discourse that Derrida has described by the term "differance," which, he says, "does not resist appropriation, [but] does impose an exterior limit upon it," and which "began by *broaching* alienation and…ends by leaving reappropriation *breached*."[107] Ovid's limits are the confines of his selected genres; his playful invention of the *pudendum* is a means of transgressing beyond them. But as we have seen all along, this movement towards perpetual satisfaction of connected signifers and signifieds is doomed to consume itself and so textually to die. Finally, "death is the movement of differance to the extent that that movement is necessarily finite."[108] In this and elsewhere, Ovid betrays his goal to be the attainment of literary immortality and self-perpetuation. Just as his poetic lineage in *Amores* 1.15 lead invariably to himself, and just as the last poem of the *Amores* declares that his work will survive though he should die (*Am.* 3.15.20), so the *Metamorphoses* signifies its bard and rehearses this signification process as the object of

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106 Hardie (2002), 46; Peter Brooks, *Body Work: Objects of Desire in Modern Narrative* (Cambridge, MA ; London: Harvard University Press, 1993), 5-6.
107 Jacques Derrida, *Of Grammatology,* translated by Gayatri Chakravorty Spivak (Baltimore: The Johns Hopkins University Press, 1976), 141-143.
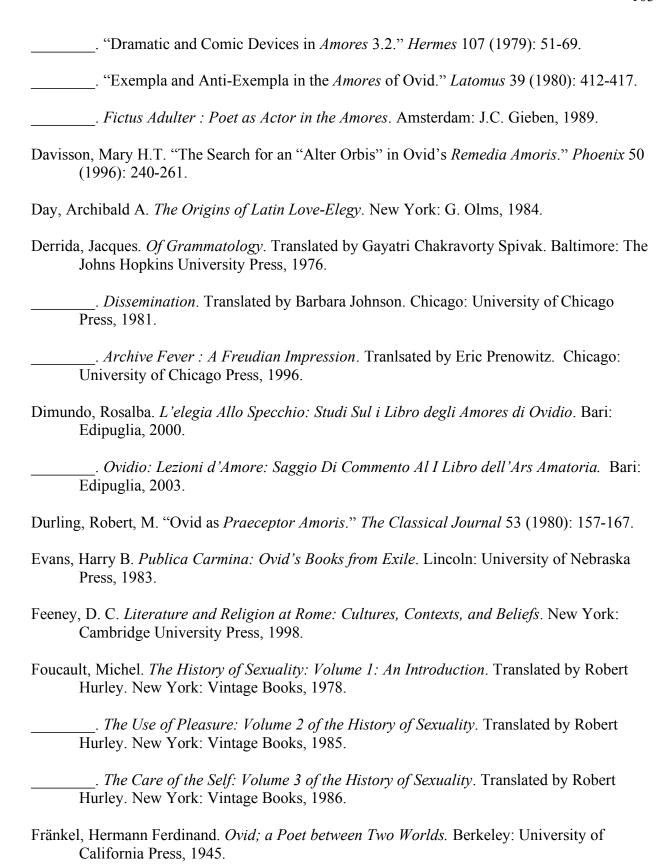108 Derrida (1976), 143.

human history. Thus Ovid resides at the end and limit of his elegies as well as his epic, and so is himself their *aition* and prototype, potentially extending himself and his causes indefinitely.

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