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Rethinking Ovid: A Collection of Latin Poetry and Commentary on Composition

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Cunctōrum Chrone implācābilissime dīvum,
scrībendī versūs tībi nihil referunt.

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Acknowledgements

I could not have completed this project without the help of various wonderful people. While I am certain they know who they are, I must extend much gratitude to these people, and if I have produced any work of quality, these people deserve credit first.

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> *en! doctōribus est meīs libellus,*
> *quī perdiscere mē adjuvant Latīnam.*
> *dīs clēmentibus atque, quia suntō*
> *quandōque omnia fīnienda scripta.*

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Introduction

To the best of my recollection, I conceived this project out of annoyance at Mozart. The story goes back to my freshman year of college, when I was taking an introductory music theory class in which we spent a great deal of time stumbling through chorales written by Mozart and set to lyrics in some kind of medieval Latin. I used to cringe at the crimes against diction and syntax in those lyrics, the flagrant disregard of quantity in correlating the syllables with notes, the patently non-classical use of consistent rhyme. I had already taken some classes on Ovid, Catullus and Vergil, and I wondered whether writing Latin poetry according to classical rules were really so difficult that Mozart couldn't do it, or find someone to do it for him. (It did not occur to me at the time that perhaps the composer was not so concerned with authenticity as euphony.)

From this starting point I began my experiments to find out how challenging composition truly is, and whether it can be done well by a cocky undergraduate. I have addressed the former question to the best of my ability in this paper; the latter will be left to the reader to judge. I present here the results of my study: a paper on various aspects of Latin poetry composition, and my real *magnum opus*, two poems composed in Latin. I fully acknowledge that this paper is somewhat shorter than the standard honors project at Macalester College, but I ask the reader to bear in mind that a significant portion of it is written in a foreign language, in poetry. A large amount of work went into this project that is not plainly reflected in the distance between the covers.

More than anything else, this project has been an enjoyable creative endeavor and an opportunity to read Latin poetry at a deeper level. Latin is the first foreign language I

ever learned, the one that has come to me most easily, and the one that I love most. The act of composition served, more than any amount of reading could have, to better acquaint me with the finer points of Latin linguistics, and to give me a better understanding of why a poet might choose a particular word or construction.

Additionally, this project has been an opportunity for me to engage in an especially difficult endeavor. Poetry composition in a foreign language can be tricky, especially when the concept of poetry is organized around a different principle than the poet's native language, in this case, quantity versus stress accent. On top of that, a poet writing in Latin—a dead language—faces the problem that the most authoritative dictionaries usually only translate words *from* Latin, and not *to* Latin. For this reason, over the course of this project I have of necessity strengthened my vocabulary (not to mention my knowledge of vowel length within that vocabulary). Beyond that, I have built up a large repertoire of tricks to fit words into the strict Latin meters, and various means of circumlocution when a particular word would not agree with the meter.

In effort to maintain some degree of lexical and thematic comparability with ancient texts, I have chosen stories from classical mythology as the subjects of my two poems. Both of the stories can be found in Ovid, as will be discussed in the "Sources and Inspiration" section. In general, Ovid has been my strongest influence, as I have read more poetry written by him than by any other Latin author. The two stories I chose are not particular favorites of classical authors; I'm not working with the extremely famous subjects like Hercules, Odysseus or Ariadne. Instead, I chose some rather obscure stories: a passing glance in the *Metamorphoses* and a seldom studied pair of letters in the *Heroides*—the stories of, respectively, Dryope and Cydippe. According to classical

tradition I have not given the pieces titles, but have simply used the protagonists' names as titles. In the English section of this paper, for the purposes of noting lines, they will be abbreviated as *C.* and *D.*

I may take a moment to mention my personal background in the study of Latin and ancient poetry, so that the reader may understand what major influences have shaped my vocabulary and style. As I stated above, the works of Ovid have influenced me most, especially the *Metamorphoses*, which I have studied with great interest. However, I am also a great fan of Catullus and Vergil, and endeavor to imitate their craftsmanship as much as possible. I have studied and enjoyed Apuleius' *The Golden Ass*, but the anachronism of his writing is too apparent for me to feel comfortable using many of his turns of phrase, when my work is intended to have a Golden-Age flavor: references to his work will be sparse. Over my career I have also studied Greek literature that was composed at roughly the same time when my poem about Cydippe is set. Homer's *Iliad* and *Odyssey* and the *Homeric Hymns,* especially the *Homeric Hymn to Demeter*, have influenced my style and language. However, this will be discussed further in the "Diction and Grammar in Chronological Context: Linguistic Matters" section.

As a final note, I must point out that the poems I have written are not as complete as I would like them to be: the narrative of Cydippe stands incomplete, and not all of the lines in either poem scan properly. This problem arose simply from time constraints, and if I am not demanding too much, I ask the reader to please bear with me. I have worked long on this project, but I am, as always, bound by time.

Sources and Inspiration: Cydippe

Ovid's *Heroides*[1] is where I first read the story of Cydippe, a Greek maiden who finds herself caught in a legal dispute with a god. Only one other account of the story has survived from classical antiquity, in Callimachus' *Aitia.*[2] I will be concentrating on Ovid's account because it has survived in its entirety, two letters that combined total 490 lines. Callimachus', on the other hand, is in fragments. Of the story of Cydippe about 99 complete verses remain, plus sundry incomplete ones; the longest continuous fragment is no. 75, composed of 77 complete lines.

The story is not truly a myth, but rather a mythological folk tale: although the mortals operate under supernatural and divine influences, immortals do not appear as characters. The protagonist, Cydippe, is a *parthenos*—an unmarried girl who has reached sexual maturity, and therefore about to be married—living in the Cyclades, probably during the archaic period.[3] Her father has already betrothed her to someone, but when she visits the sanctuary of Diana at Delos, a young man, Acontius, falls in love with her at first sight. Acontius finds out that Cydippe is too far above his social class for him to negotiate a marriage, but he lays a snare for her: he inscribes the words 'I swear before

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[1] Letters XX and XXI.

[2] *Aitia* III, Frag. 67-75 (Pfeiffer 70-84). The story is also told by a Greek author of the fifth century CE, the epistolographer Aristaenetus (*Erotic Letters* 1.10). His account is not terribly relevant to my paper, for three reasons: first, because it is post-classical; second, because it is written in prose; and third, because it is written in Greek. For these reasons I will not be discussing it.

[3] The centrality of writing to the plot, and the idea that a young girl would be literate, place the story at the earliest in about 600 BCE, a century or two after the advent of modern writing to Greece. (The date of the origin of the Greek alphabet is still under debate, though, and one should see Jeffery and Hackett for a detailed explanation.) However, since neither Ovid nor Callimachus gives clear indications of the temporal setting, and it is certainly possible that both of them were unaware how far back the history of writing extended, either poet may have intended to set the story further back in the legendary ages, or possibly to give it no temporal setting at all. If this is the case, the use of writing may be a simple anachronism. Whatever the explanation, the story of Cydippe must be a rather young tale compared to those of, for example, the heroes of Troy or the Olympians. Assuming from the story's geographical setting that the story is native to Greece, we cannot set the origin of the story further back than the Greek alphabet's invention on account of the reliance of the plot on writing.

Diana to marry no one before Acontius'[4] in an apple and leaves the apple in the girl's path. Cydippe's illiterate nurse picks up the apple and asks Cydippe to read it aloud, which she does. However, because Cydippe read the apple in the goddess' own temple, Diana considers the text to be a solemn oath and acts as witness. She enforces the oath by causing Cydippe to fall sick whenever her wedding approaches, no matter how many times her family reschedules the ceremony. At last her father consults the Oracle of Delphi to find the reason for her illness, and when Acontius' trick is revealed, Cydippe and Acontius are married.

Though Callimachus' text has suffered enough damage to make it difficult to discern, Ovid seems to have made few changes to the story's plot as Callimachus relates it. The most significant such difference is that in Ovid's rendition, Acontius follows Cydippe from Delos to her home island and pesters the household slaves for news of her condition when she is sick; later he sends the girl a letter to plead his case for the marriage. Ovid's rendition seems to presuppose the reader's familiarity with the version of the story Callimachus relates, but both authors give a more or less complete account of the story's background. I, on the other hand, take the liberty of leaving out a significant amount of the background details under the expectation that the reader will already be familiar with the story, if not through the ancient accounts, at least through this introduction.

This story first caught my attention because the plot disturbs me as an armchair feminist. I am appalled by the manipulation of this girl, even though I realize how little choice she would have had in her marriage under normal circumstances. In this case, the

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[4] The text of the apple, which Ovid chooses not to quote in his retelling of the story, seems to appear in *Aitia* 67.8-9, though the page has been split vertically and the text cannot be fully reconstructed.

decision of whom she marries is taken not only out of her hands, but out of the hands of her family, who have her best interests in mind. In the manner typical to Ovid's lovesick heroes,[5] Acontius falls in love with the girl without even meeting her, talking to her, or knowing anything important about her; he becomes single-mindedly determined to marry her without a thought to the practicality of the idea or to her personality, domestic economy, or preparedness to run a household. The aftermath of this story is left unaddressed, but I shudder to think what might have happened five, ten years down the road when Cydippe had borne Acontius a few children, lost her youthful bloom, and Acontius caught sight of another pretty, wealthy girl in the temple of Diana.

Moreover, I feel that Cydippe has never been given fair treatment by the authors who wrote about her. The older telling of the story, Callimachus' *Aitia*, casts her as a humdrum beautiful female, one who serves more as an icon than as a unique individual, and whose character is mostly adopted from the stereotypical of construction of females; indeed, Kenney remarks that Cydippe is "as colourless as she was beautiful."[6] Callimachus centers the drama on Acontius while Cydippe sits undeveloped in the background—the girl does not take an active role, or even an active interest, in the events of the plot. Ovid, for his part, attempts to develop Cydippe more as a character. She and Acontius exchange a pair of letters in the *Heroides* that are almost exactly equivalent in length, as if Ovid were trying to allot each character an equal exchange in the debate of whether to marry, with Acontius for and Cydippe against. However, neither character is really very complex, and Cydippe's character appears rather petulant and ineffective: she spends the vast majority of her lines whining about her ill fate, but does not deign to use

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[5] e.g. Ovid's Apollo in *Met*.I, Echo in *Met*.III, Perseus in *Met*.IV, etc, etc.
[6] Kenney 14.

any of her time to plan an escape from the marriage. Throughout her letter Ovid's Cydippe presents the marriage as a forgone conclusion, as if she knows she has no way to escape.

With these ideas in mind, my intention was to compose a poem in response to these earlier ones, in which Cydippe approaches her problem more practically and effectively. I have elected to treat the tale as a tragedy, although historically it has not been treated as one; Ovid's rendition of the story is a kind of love-elegy—at least, love from one party and resignation from the other[7]—and Callimachus' is an etiological myth to explain the origin of the Acontidae clan. These ideas step outside the conventions of classical literary tradition, and I am making these changes with a modern audience in mind, because I expect many modern readers would like to see Cydippe take a proactive role in her life as much as I would.

Sources and Inspiration: Dryope

The background of my poem about Dryope is less complex. I read the story in Ovid's *Metamorphoses* and wrote my poem as a response to Ovid's account; I did not have other sources in mind when I composed it. In the *Metamorphoses,*[8] Dryope is the half-sister of Iole, the daughter-in-law of Hercules. As a virgin, Dryope was raped and impregnated by Apollo; afterward, a mortal named Andraemon agreed to marry her even though she was not a virgin.[9] Dryope bore a son and named the boy Amphyssus. While walking with her son to dedicate some garlands to the local nymphs, she picked some

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[7] Rosenmeyer compares the plot to that of an ancient Greek love novel, despite the fact that the affection is not mutual. See Rosenmeyer 111.

[8] *Met.* IX.326-393.

[9] This was an unusual occurrence. A virgin who was raped in classical Athens carried an extraordinary stigma when her parents sought a marriage for her, and one can hardly imagine that circumstances were different in pre-classical Greece. As Stewart says, the father of a raped Athenian girl "would find it almost impossible to marry the girl off" (Stewart 76). Dryope must have been exceedingly beautiful.

blossoms off a lotus tree; however, the blossoms bled human blood and Dryope realized too late that the tree was actually the nymph Lotis, who had recently been transformed into a lotus tree. For her impiety, Dryope was likewise transformed.

Contrary to my approach to Cydippe's story, I treat this story with much the same tone as Ovid does, namely one of tragedy. Neither Ovid nor I present Dryope as culpable for the crime she committed; she is a tragic figure because she erred unintentionally yet still has to suffer the penalty of transformation. The most significant difference between the two poems is the perspective: Ovid's version gives the reader an external view of the protagonist, primarily by narrating in the third person. On the other hand, I attempt to bring the reader closer to Dryope by setting the story in the first person and by narrating in a stream-of-consciousness format through a very rapid transformation. In general, Ovid's poem is less private, and he seems to invest little in her individual story. Indeed, Dryope's tale seems lost in the deluge of all the other stories in the *Metamorphoses.* As is his custom, Ovid shifts out of Dryope's story as quickly as he breezes into it, and the reader hardly has time to connect with the protagonist before he finds himself in the middle of the story of Iolaus. My poem isolates Dryope and considers her outside of the context of every other story in the universe.

Other References

Beyond these more significant influences, sundry other works have crept into my narrative. Although Apuleius' *The Golden Ass* without doubt uses a different type of Latin than the golden age dialect I am attempting to cultivate, the work has nonetheless provided valuable insight into conversational Latin and how it differs from formal written Latin. For this reason I have snuck Apuleian turns into my narrative of Cydippe in places

where I thought the Apuleian Latin would not be horribly disruptive to the general

grammar or diction, most notably in a quotation adapted from *Met.* I.8.[10] At that point in

the *Metamorposes,* two friends are conversing and one feels that the other is being overly

dramatic, so he begs his friend, '*Oro te…aulaeum tragicum dimoveto et siparium*

scaenicum complicato et cedo verbis communibus.' I wanted to invoke the same

sentiment that Apuleius did, the feeling that Cydippe is annoyed by Acontius' overly

dramatic performance, just as Aristomenes was of Socrates. Additionally, I have taken to

Apuleius' euphonic technique of using similar-sounding (but not necessarily

etymologically related) words in apposition to one another, for example in *C*.4 or *C*.22.[11]

Cydippe's nurse, who figures prominently in other renditions of this myth, and

indeed is the ultimate cause of Cydippe's predicament, is by far the most traditional of

the characters and consequently spends a great deal of her speech quoting, adapting and

invoking others. Though she is an elderly slave woman, definitely illiterate and probably

uneducated, she is still familiar with the tradition of oral poetry and can summarize the

story of the *Homeric Hymn to Demeter* and follow Homeric formulae of giving a surfeit

of epithets to deities.

Composition

"*Carmen reprehendite quod non/multa dies et multa litura coercuit*

atque/praesectum deciens non castigavit ad unguem" says Horace in his *Ars Poetica*.[12]

Indeed the process of writing Latin poetry is often painstaking and time-consuming, as I

myself can attest. As discussed below, the rules of meter and scansion are strict, and no

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[10] *C*.51-3
[11] e.g., Apuleius *G.A.* I.28, *Venerem venerabantur.*
[12] ll. 292-4

Roman is known to have lightly tossed off free verse. If, then, I am to follow the tradition and write "proper" Latin poetry, I need to conform to these rules as closely as Ovid and Catullus do.

I often began the process of composition by writing in English a sketch or outline of the major points I want to cover, specific metaphors or turns of phrase I want to use, and how the passage should end. This part of the process is necessary because I am unable to compose in Latin as fast as I might like, and I do not want to forget my initial ideas. As I began to put the words into Latin, I for the most part drew my vocabulary from contextual examples in Ovid, Catullus and Vergil. When lost for words—I can never get quite as far away from my dictionaries as I would like—I had the aid of *Cassell's Latin and English Dictionary*, which I like because, of the dictionaries that I have found containing an English-Latin section, this one gives the widest selection of Latin words for a given English word. However, Cassell's is not the most authoritative or precise of Latin dictionaries, so to pin down the specific meaning of questionable words and to find citations of authors who choose particular words, I check Cassell's suggestions against the more authoritative *Chambers Murray Latin-English Dictionary*.

Vergil, at least, seems to have composed lines by building forward from the beginning of the line, adding words in succession. This process is evidenced by the unfinished lines in the *Aeneid*, where an unfinished line scans without gaps or irregularities until it breaks off and the next line begins. This method seems to indicate an oral process of composition. However, I have not followed this method because, as a person who thinks more smoothly in visuals, I work better if I can visually map out the placement of long and short syllables in a line. To this end, I usually begin by making a

list of significant words that I would like to use, fitting them into key places in each line, and building the poetry around them. (While my poetry was being revised, this method was often evident in the gaps that appeared in the middle of lines.) Perhaps this process makes my poetry sound more affected and less natural than Vergil's, but I find it more effective toward communicating ideas efficiently: I am able to work many key words into a few lines without immediately worrying about closing gaps with 'filler words' as I go.

Two aspects of composition I found to be stumbling blocks in constructing lines: finding short syllables to use in appropriate places, and keeping them short. I was constantly leaving gaps in my verses that needed to be filled with specific syllable combinations, most commonly a short-long, a long short or a single short. Since these gaps were often followed by words beginning in consonants, I needed to fill them with words that ended in vowels and was forced to avoid words that would have been otherwise helpful, such as nominative singular adjectives of the second and third declensions. In this respect, the adverbial accusative use of neuter third declension adjectives and the ablatives of respect or attendant circumstances of singular third declension nouns proved helpful.

I find short syllables inherently problematic because, although a poet can easily make a short syllable long, the methods of making a long syllable short are for the most part limited to elision. The short monosyllabic gaps were without question the most difficult to fill. In the first place, the canon of short monosyllabic words and enclitics is significantly less extensive than that of long ones, and on top of that, the short ones tend to be conjunctions and prepositions—words that serve a structural purpose in the sentence, which need to conform to structural grammar—more often than adverbs or

emphatic particles—which are more easily thrown in without radically affecting the sentence's structure. One can only use so many –*que*'s and –*pte*'s before the enclitics become ridiculous and repetitive. And of course, though I found short syllables difficult to find and keep, the liveliness and motion of dactylic hexameter are created by dactyls, and I needed to keep finding short syllables to prevent spondees from dominating the meter. I have avoided writing in elegaic couplets largely because of my difficulties with dactyls: although elegies would be more in keeping with Ovid's *Heroides*, I have trouble abiding the near-invariable rule of using only dactyls following the caesura in the shorter line.

Although the short monosyllabic gaps were difficult to fill, probably the most difficult problem I encountered was a very specific situation that arose more frequently than I would like. This situation is illustrated in the final word-break in the following example (*C*.61):

nē deae erat legere Prōserpīnae virum ipsae

I would find and want to use two particular words in adjacent places in the meter, where the last syllable of the former word ended in *m* and formed one of the short syllables of a dactyl. Both words might individually fit into adjacent places in the meter, but together would elide in such a way that did not fit the meter. The combination is deceptive when the former word ends in *m*, which makes the line look viable when it actually is not. According to the strictest rules of Latin poetry, I would not be able to use the former word in a dactyl without eliding into the following word: if the following word begins with a consonant, the final syllable becomes long. Of course, given my difficulty in finding and keeping short syllables, I was loath to make the syllable long or search for a

new word, especially if I found the given word particularly apt. Most of the time, I addressed this problem by keeping the prepared combination and calling it hiatus.

In fact, I had difficulty adhering to the rules of elision in general. As an English speaker, I found the Latin practice of eliding across quotation marks or at the end of sentences unusual, because English speech tends to demarcate the end of quotations or sentences with brief pauses. Yet in Latin, many conjunctions, even disjunctive ones, begin or end with vowels, and can be elided into words from which an English speaker would think they should be separated. While a conjunction should separate one clause from another, an elision ends up physically joining the two clauses together in a paradoxical way, even under aposiopesis (*degenere—ecquid vis…C*.42*)* or at the end of a quotation (*scaenica complica," ait C*.53*).* Indeed, one could argue that, for this reason, I perhaps use hiatus too liberally.

As I gained experience in composition, I developed a repertoire of tricks to fill gaps in the meter. I learned an inventory of short words, mostly adjectives and adverbs, that could be inserted in difficult places without disturbing the sentence too much grammatically. I took advantage of personal pronouns as subjects and enclitics of various meanings that could be added to pronouns. A profusion of epithets found their way into my poetry. I shamelessly took advantage of syllables of common quantity, especially the rule that a vowel followed by a stop then a liquid, if not long by nature, can be either short or long by position. On top of this I manipulated verbs mercilessly, compounding them with prepositions, syncopating them or making them frequentative. One finds through an experiment like this that the language offers a myriad of ways to express words in meter.

The Chosen Meters[13]

Choice of meter is crucially important to the interpretation of a Latin poem. The choice of meter for a given poem automatically sets the tone for the reader or listener: will the piece be an epic, full of the adventures of heroes? Will it be a lyric poem expressing the author's personal sentiments? Will it be comedic, tragic, or satiric? Whom is the poet attempting to imitate, and what sentiment is he trying to invoke? All of these ideas can be quickly conveyed in the first line of poetry.

For the story of Cydippe, I have chosen dactylic hexameter as the meter. Most often this meter is used for epic stories, such as Vergil's *Aeneid* and Homer's *Iliad* and *Odyssey.* However, the meter is extremely versatile, and is the most popular choice for long poems in any genre[14] because it allows for variation in the rhythm from line to line. Whereas a meter that does not change from line to line may become tedious and uninteresting over several books, dactylic hexameter can easily create varieties in rhythm and speed that maintain the reader's attention and affect the poem's interpretation.

In particular I am attempting to evoke Ovid's *Metamorphoses*, an extended poem describing changes that have happened over the history of the universe. Ovid's poem occasionally describes major worldwide changes, such as the transformation of chaos into order or the deluge of Deucalion and Pyrrha; however, the majority of the poem discusses changes that apply to a single person or a small geographical area. These small-scale personal stories are commonly called epyllia, "little epics," and often appear as

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[13] I will forego a full explanation of the mechanics of Latin poetry and quantitative meter here, on the assumption that the reader is already familiar with such things. For those who are not, see Pharr's "Grammatical Appendix," ch. 14-24 (pg. 3) and 391-410 (pg. 74-6).

[14] For example, a few non-epic works that use dactylic hexameter are Juvenal's *Satires*, Lucretius' *De Rerum Natura* (a didactic poem about scientific theories)*,* and Horace's *Ars Poetica* (an explanation of poetic method).

experimental pieces,[15] creating unusual deviations from traditional epic formulae and casting these deviations against a backdrop that is normal in every other way. My poem is written in the same experimental spirit, demonstrated by the active personality of Cydippe and her practical consideration of how to escape her predicament—but still built upon a basis of traditional meter and setting.

One standard feature of epyllia that my poem lacks is a proem, an invocation of a deity for inspiration. I have omitted this feature because, like many of the epyllia of the *Metamorphoses,* my story is narrated by one of its own characters, and the reader never sees the external narrator. Putting a proem in the mouth of a character would be wholly inappropriate, because the proem sounds self-conscious, while the stories told by characters should sound natural, as if the characters were not aware that they were being recorded. Ovid avoids this problem by placing his proem at the very beginning of the first book of the *Metamorphoses*, before any characters are introduced, and does not include a separate proem for each individual epyllion. I, however, must simply claim that, because my poem begins with a character speaking, I had no place to put a proem.

Dryope's poem, on the other hand, is written in hendecasyllabic meter, which has significantly different connotations than dactylic hexameter. This meter was imported from Greek poetry by the neoteric poets of the first century BCE, and is best remembered in modern times as a favorite meter of Catullus. It most strongly associated with lyric poetry, and a reader presented with hendecasyllables would expect deep emotions, vivid imagery, and brevity of expression, not the extensive action scenes of epic. For this

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[15] A good example of epyllion is Catullus LXIV, which possesses all the elements of a good epic but steadfastly avoids describing epic events such as battles and journeys, and dwells instead on ornaments such as ecphrasis and the laments of a heroine.

reason, alhough the story is taken from Ovid's *Metamorphoses*, this poem is intended to recall Catullus.

Poetic Devices

One of the concepts that most distinguish poetry from prose is the use of various ornaments to the language, particular ways that the language is crafted to evoke a reaction from the reader or listener. For most reference purposes, Pharr's *Aeneid* text includes a very clear and thorough appendix detailing poetic devices used by Roman authors,[16] but below are detailed the specific devices that appear in my poetry, explanations of their intended effects, and examples taken from my work.

alliteration: The repetition of one or more sounds in a short space. This figure is usually used for the sake of euphony, and can give a singsong quality to poetry: *dolorosus dolus atque tragoedia tristis* (*C*.4).

aposiopesis: The breaking off of a sentence before it is grammatically complete. Usually realized by omitting a verb, as in the celebrated example from Vergil's *Aeneid: quos ego—!*[17] Often emphasizes that the importance of the latter idea supercedes that of the former, as in *C*.58: *a miseram—sed non tibi curae,* Cydippe breaks off from her lament because from her point of view, Acontius has no reason to care.

chiasmus: The use of two sets of two or more parallel grammatical elements (e.g. a verb and a noun, or a noun and an adjective) whose order is reversed between the first and second set. This figure is usually used to demonstrate contrast, as in the following verb-subject example: *haud es Acontius, ast aconitum invisum videris* (*C*.44)!

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[16] Pharr, "Grammatical Appendix" ch 411-47 (pg. 76-9).
[17] *Aen*. I.135.

enjambment: The spillover of one word of a sentence into the line below the line that contains most of the sentence. Used to emphasize the word enjambed and its signification in the sentence; also creates suspense in an oral reading of the poetry because the enjambed word is often needed to complete the meaning of the sentence, so the audience has to wait through the pause at the end of the line before the sentence is completed: *reprehendat sic meus avus…violare…sanguine honestum/degenere* (*C*.40-42).

euphemism: The replacement of a word that might be construed as offensive with one that is less likely to offend. Indicative of caution in wording, and especially used in Latin to avoid using the names of deities of the Underworld, whose attention the Romans and Greeks sought to avoid: *tres…sorores* for *fatae*(*C*.48)*, Polysemantor* for *Hades* (*C*.63).

hendiadys: The use of two nouns joined by a copulative conjunction where one would normally expect one noun modified by an adjective or one noun modifying another: *verum radicemque*, the truth and the cause, where one might expect *veram radicem,* the true cause (*C*.23).

litotes (sometimes called **understatement**): The intentional downplaying of some idea, often through a double negation, so as to emphasize the idea's significance. Attention is called to the idea because the reader realizes that it is much less insignificant than the phrasing would lead one to believe. For example, in *C*.50, Acontius uses the phrase *domum…inamoenam* to refer to the Underworld, though his interlocutor would understand that the place is much less lovely than his wording suggests. Related to euphemism.

metonymy: The substitution of one term for another with which it is closely related, but not synonymous. Often to emphasize a specific quality of the unstated thing. In the

phrase *haud probet hoc domus* (*C*.46), *domus* is understood to mean *familia*, *parentes*, or something similar, because of course a house is inanimate and cannot approve of things.

pleonasm: Unnecessary description; the modification of a noun with an adjective that is inherent to its meaning. Used to effectively change nouns to the superlative degree, for example, in, the phrase *tragoedia tristis* (*C*.4) literally means "a sad tragedy" but effectively means "an extreme tragedy."

polysyndeton: Excessive use of conjunctions, used in listings to emphasize the large quantity of things listed. For example, in *D*.19-20, we see *ac durescit. attolere atque conor/nec possum*, such that the volume of conjunctions shows her anxiety at so many strange things happening at once.

rhyme: A phonetic similarity between words at predictable intervals: *patri plure probato, festiveque relato.* This device is seldom used in classical Latin poetry, but when it is, it more often occurs internal to the line rather than between two or more lines, usually between the principal caesura and the end of the line.[18] Rhyme is used in *C*.2 to give the line a singsong feel, to reflect the sister's traditionalist personality and sharply mark the divergence from formula that comes in the following line.

speed: In dactylic hexameter a poet can increase or decrease the speed of the meter by choosing to fill a given line with dactyls or spondees. Lines with more spondees tend to indicate sadness or mourning, and lines with more dactyls tend to indicate agitation.

transferred epithet: The application of an adjective to a noun to which it cannot logically apply. Used to suggest application to a related noun to which it can logically apply. For example, in the phrase *innuptam per vitam* (*C*.45), the adjective technically applies to *vitam* while it logically applies to Cydippe herself. Additionally, in the phrase

tres triste sorores (*C*.48), *triste* is adverbial and does not technically modify anything, but the construction suggests the application of the adjective to the Fates, who are called by other authors *tristes sorores.*[19]

word-picture: An effect only possible in languages where word order is insignificant. A word and its modifier are positioned in the poem so as to create a visual effect that reinforces the idea or image being discussed. For example, in the phrase *"illa ambae ducendae aestate"* (*C*.17), "that summer" visually surrounds "both girls" and reinforces the idea that both will be married within that summer.

Diction and Grammar in Chronological Context: Linguistic Matters

In general, the diction and grammar in these poems are intended to imitate those of the late Republic and early Empire era. The most significant source for vocabulary has been Ovid, partially because such a large body of his work has survived, but more because my poetry is intended to be read in conversation with his *Metamorphoses* and *Heroides,* and respond to his representation of women. Ovid's conception of women will be addressed further below, but suffice it to say in this section that the grammar, vocabulary and style of this poem correspond strongly to Ovid's.

One means I have utilized to convey the Golden-Age flavor is linguistic register.[20] This concept plays a significant role in Cydippe's poem because the characters, through their conversations in varying registers, demonstrate clearly how they relate to one another. For example, when Cydippe addresses Acontius beginning in line *C*.38 she

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[18] e.g. Catullus 27. See Halporn 71.

[19] Smith and Lockwood 698.

[20] Register is the idea that a person's speech varies—in word choices, degree of grammatical formality, pronunciation and other aspects—depending on his or her interlocutor. This topic is more relevant to

explicitly uses a register that conveys her lack of respect for him, and his family's low status in relation to hers. More than once our heroine addresses him with singular imperatives, the kind of commands that a Latin speaker would use with slaves and children, rather than the more respectful hortatory subjunctive.[21] Acontius, on the other hand, addresses Cydippe as an equal, using a hortatory subjunctive to express a command.[22] What's more, these particular lines of Cydippe's have been adapted from a quotation of Apuleius' *The Golden Ass*,[23] and a significant change that was explicitly made in the adaptation is that the imperatives were changed from the future imperative to the present imperative. While in Apuleius the discussion is taking place between two friends of equal rank, Cydippe through her grammar calls attention to the fact that she and Acontius do not share equal rank.

Another way that status is conveyed through language is Acontius' patent nervousness in addressing Cydippe, who not only belongs to a higher economic class, but also is the subject of a major crush on Acontius' part. His nervousness in addressing his beloved causes him to make several errors in speaking, in addition to generally sounding awkward. To begin, the pace of the meter noticeably quickens the first time Acontius speaks:[24] the spondees that were so common in the narrative up to that point suddenly become scarce when Acontius opens his mouth. To augment this effect, all the words at the beginning of his address elide, as if he were speaking so fast that all the words ran together. When he begins to slow down, however, he does so to such a degree that he makes another misstep, placing a spondee in the fifth foot of the line, where the reader (or

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Cydippe's poem than Dryope's because only Cydippe's contains dialogue. For full explanation see Finegan and Besnier chapter 13, especially pg. 428 and following.
[21] Gildersleeve 174-8 (ch. 266-75)
[22] *C*.48.

interlocutor) would almost always expect a dactyl. Additionally, his interruption of Cydippe in line 46 is highly awkward: sudden changes within a line of poetry are most gracefully conveyed at the principal caesura, and an interruption in the middle of the last foot is jolting. As Halporn relates, a line ending in a monosyllabic word that is not a form of *esse* is not common in Latin poetry, and the lines are best ended with disyllabic words.[25]

Acontius' nervousness is also evidenced by the lack of concord between his nouns and verbs. In attempt to sound confident and put himself on equal footing with the girl, he tries to use verbs in what English speakers would call the "royal plural." However, he is so flustered that he forgets to match his subjects to his verbs and ends up using singular pronouns. By line 32 he, apparently ashamed of the mistakes he is making, has given up using the royal plural and simply reverts to the singular.

One socio-linguistic distinction between characters is the degree of superstition apparent in a character's speech. Cydippe's nurse, for example, a strict traditionalist, never refers to Pluto by name for fear of angering or attracting the attention of the god.[26] Instead, she draws euphemisms from the *Homeric Hymn to Demeter*, with which she is familiar from recitations at public festivals. The younger and more cavalier Acontius, however, does not decline to say Pluto's name, effectively scoffing at the superstition.

Cydippe's nurse's adaptation of the *Homeric Hymn to Demeter* presents further linguistic nuances.[27] The profusion of epithets is characteristic of Homeric poetry, a mark that she is not speaking in her everyday register but entering her "storytelling" style. Her

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[23] v. sup.
[24] *C.*31.
[25] Halporn 70.
[26] Morford and Lenardon 271.

selection of epithets, however, is extremely patriarchal, placing heavy emphasis on the fact that their society is run by men and reinforcing her point that women ought not resist. Thus, although the nurse states the story's moral explicitly, the moral is reinforced by her lexical choices.

Another interesting facet of the poetry is the incorporation of Greek terms and concepts, because although the poems are written in Latin, they are set in Greece. Thus we see the names of Roman gods modified by both Greek and Latin epithets,[28] and mention of Roman marriage custom creeps into to speech of a Greek girl, who is presumably unaware of Roman ceremony.[29] On the other hand, we see Cydippe performing characteristically Greek chores, such as fetching water from the *krene*. Possibly the most intriguing manifestation of this phenomenon is the puns that Cydippe makes in Latin,[30] when of course her native language is Greek. For the sake of consistency, I generally attempted to keep the setting and cultural references as Greek as possible, yet also to keep the language as Latin as possible by using the Latin names for gods and so forth. The puns were inserted partly to draw attention to the silly side of the common Roman practice (*a la* Ovid's *Metamorphoses)* of setting stories in a foreign culture.

Imitation and Interpretation

Every work of Latin literature is a combination of imitation and interpretation. The author is expected to adhere to certain conventions, such as the coordination of

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[27] *C*.61-68.

[28] e.g. *Polysemantor* in *C*.63, as opposed to *pater omnipotens* in *C*.62.

[29] *farre iugali, C*.3, is metonymy for the cake made of spelt used in the Roman *confarreatio* marriage ceremony.

[30] *C*.73, e.g.

poetic meter with subject matter, adherence to the metrical rules and so forth. The interpretation lies in the fact that the author is expected to deviate from tradition in a minimal number of ways to accomplish his or her literary goals.

As I have stated earlier, Ovid's works have served largely as my model of tradition. My narrative of Cydippe's story is an epyllion with a tragic flavor, just as Ovid's *Metamorphoses* are read as a collection of epyllia, and many of its stories are tragic. I have adopted his much used 'story-within-a-story' model by utilizing a character as the narrator rather than using an unidentified narrator. For this reason my version should be read as if it were an excerpt from the *Metamorphoses,* not as an independent work, which is why it lacks several features that an epyllion would normally contain, such as a proem. Its presentation as an excerpt is also why the reader never sees the external story, that is, whatever story was occuring around Cydippe's sister when she began her narration.

Altering the details of a myth's plot, setting or any other aspect in order to make a point would never be unusual for a classical author, and I have freely taken advantage of this idea. With regard to the setting of Cydippe's story I have made many changes, notably in her background. While Callimachus places Cydippe's home in Naxos and Acontius' in Ceos, I have reversed them so that Cydippe hails from Ceos and Acontius from Naxos, for reasons I shall explain in the following section.[31]

I have elaborated on the details of her background and home life by introducing her siblings, including the sister who narrates, and describing her daily activities such as collecting water at the spring. I have done so to emphasize Cydippe's side of the story, which our ancient authors have not done strongly. Callimachus' version is told very much

from the point of view of the male characters, such as Cydippe's father and Acontius. Though Ovid does allow Cydippe as much space to speak as he allows Acontius— indeed, six lines more than Acontius[32]—her letter avoids her personal life and tends to dwell instead on how Acontius has affected or will affect her health and emotions. In Ovid one finds hardly any instances of Cydippe separated from Acontius, so much has this suitor dominated her emotions and destiny; only in two or three brief vignettes do we see Cydippe alone with her nurse or her intended fiancé. Perhaps Ovid should be forgiven because Cydippe's purpose in writing is to detail why she objects to the marriage, which of course must involve her feelings toward her suitor. Yet by denying Cydippe any identity separate from Acontius, Ovid has cast her as insignificant as an individual and disregarded her distinct personality. This will not remain so.

Of course, the first and most significant change I made to Cydippe's story was in the conclusion. The ending that Callimachus and Ovid give the story has bothered me since the first time I heard it. Both authors depict the girl acquiescing to marriage with Acontius without much argument and without consideration of her alternatives, despite her openly stated and completely sensible objections; in fact, Ovid's account shows her railing against the proposal angrily and indignantly for 246 lines of her letter, then abruptly and inexplicably agreeing in the final two: *cupio me iam conjungere tecum.*[33] My objective in making this change was to show the heroine openly defying the classical literary stereotypes of women. While the stereotypical female of classical literature is passive, unpredictable and often hysterical, intellectually inferior to males, and, for any

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[31] Ovid does not discuss the tale's geography.
[32] Acontius' letter is 242 lines long, while Cydippe's response is 248 lines.
[33] Ovid, Heroides XXI.247 (Showerman 310).

one of numerous reasons, unable to take action on her own behalf, my Cydippe is practical and does take action.[34]

In my story of Dryope my most significant act of interpretation was that I attempted to make it easier for the modern reader to appreciate. Ovid's version contains an extended speech of lamentation by the protagonist, a very characteristic feature of his *Metamorphoses,* and a feature that tends to grow perfunctory and tedious over his fifteen books. On the contrary, I have endeavored to make her lamentation more brief and pithy, and have concentrated the narrative on her stream of thought as she unwittingly commits an offense against a nymph for whom she had no ill intention. To emphasize this, I have adopted the hendecasyllabic meter in place of dactylic hexameter: as I mentioned above, hendecasyllabic poems are generally terse, as opposed to the longwinded poems of dactylic hexameter.

I may also mention one difference between my poetry and that of the Romans, one that is not necessarily an act of interpretation, but nonetheless affects how the poem is read and interpreted: the physical presentation of the poem. Roman poems would be written with no lowercase letters, punctuation or spaces. These advances in writing, combined with the uniformity of letters typed in Times New Roman, significantly affect the legibility, and consequently the transmittability, of my poetry, since copies can be produced quickly and easily.

Historical Background: Ceos

As mentioned above, I have chosen to depart from Callimachus' story of Cydippe in one rather significant aspect, namely, the setting. Callimachus' temporal setting is not

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[34] Interestingly, while I have presented the story as tragic on account of Cydippe's initial predicament,

well defined, so based on what context he gives I have chosen to fix the date as approximately 600 BCE. Callimachus does, however, specifically designate his locations. While he places Cydippe's home in Naxos and Acontius' in Ceos, I have reversed their hometowns for reasons that I will describe below.

The island of Ceos is one of the smaller Cyclades, though in pre-Classical times it still accommodated four distinct city-states.[35] The island is approximately 131 sq. km. in area, with 81 km. of coastline, and at 12 nautical miles from Sounion it is the closest of the Cyclades to Attica (in fact the island, geographically, is an extension of the peninsula's arm).[36] With such close proximity to Athens, one can hardly be surprised at Herodotus' assertion that the Athenians colonized the island.[37] Whether or not this is true—Caskey lists several stages of settlement on the island, any of which might have been established by Attic settlers—we can safely assume that Attic culture strongly influenced Ceos. The island was, after all, a tribute-paying member of the Delian League rather than a ship-contributing one,[38] where only the richest and most powerful city-states were able to contribute ships.[39] Additionally, one should not forget that Athens was the first of the Greek city-states to build a considerable navy, and it did so with the intention of constructing a marine empire. Presumably the island closest to Athens would be kept under the closest supervision.

Ceos is a rather mountainous island, though well watered and fertile of soil. The hills have been terraced for farming since ancient times, and the land is commonly used

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ancient readers might have read it as being tragic on account of her solution.
[35] Caskey 325.
[36] See Appendix A, "Map of Ceos."
[37] *Histories*, VIII, 46
[38] Thucydides, *Histories*, VII, 57
[39] Pomeroy *et al.* 205.

for viticulture.[40] I claim in my poem that Cydippe's father owns much land and flocks of livestock, which are all presented as status symbols to demonstrate his wealth, as livestock was common booty for ancient pirates who raided the Greek islands. It has been the subject of several archaeological digs, of which, the finds most relevant to this paper are an archaic cemetery at Livadi and the ancient city of Koressia.[41]

Descriptions of Ceos by ancient authors are difficult to find. The small island did not attract much fame except as the homeland of Simonides, and literary mentions of it are rare. However, with such heavy Athenian influence, one can assume that the Ceian culture was very similar to that of Athens. Most likely many of the same customs were observed and similar laws and social standards were upheld. Bearing this in mind, I have modeled the Ceian culture in my poem closely upon the contemporary Athenian culture. This approach has been particularly expedient in that while the works of only a few Ceian writers have survived to modernity, a profusion of Athenian literature, legal writing and other evidence has survived, particularly as relates to the marriage customs. These are the reasons why I have chosen to relocate Cydippe's homeland in Ceos, as opposed to Acontius'. Naxos' history is almost as obscure as Ceos', but rather more complicated and farther removed from Athens. I fear that setting the story there would create anomalies in the cultural background, and I would feel less comfortable inserting cultural details that might in fact be inauthentic.

Historical Background: Women

I shall not attempt to describe in full the lives of women in classical Greece; such things have been done numerous times by better authors. However, I will give an

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[40] Caskey 320.

introduction to aspects of life salient to my poems, focusing on Cydippe, because

Dryope's story for the most part lacks a definite historical setting.

Assuming, as we did above, that the culture of Ceos ca. 600 is similar to that of

classical Athens, Cydippe can hardly have had much freedom in any aspect of her life, let

alone her marriage. The law code of Solon[42] set numerous restrictions on the lives of

women, as has been discussed extensively by Reeder and Pomeroy;[43] Pomeroy states that

"Solon regulated the walks, the feasts, the mourning, the trousseaux, and the food and

drink of citizen women."[44] Hence the women spent most of their time confined to the

non-public parts of a house, devoting most of their time to textile production and not

seeing many outsiders. The younger daughters and slaves would take care of various

chores that took them into public parts of the house and even outside it, such as sweeping

the hearth and carrying water from the spring.[45]

Though the ancient authors do not discuss the details of Cydippe's family, I have

given her four brothers and one sister. The gender imbalance among Cydippe's siblings

would not be at all unusual, because infanticide of females was a common practice. A

female baby was a costly addition to a household because she required a dowry, and did

not carry all the benefits that a male child did, such as continuation of the family name.[46]

For this reason female babies were often exposed, at the discretion of the child's father.

More than likely Cydippe had one or more sisters exposed if a daughter were born when

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[41] Leekley and Noyes, 42.
[42] ca. 620 BCE.
[43] Reeder 23, Pomeroy ch. IV.
[44] Pomeroy 57, although technically, in classical Athens the term 'citizen woman' is an oxymoron. See Reeder 23.
[45] Pomeroy 72.
[46] Reeder 20.

the family was facing financial difficulties, or if the father decided that two daughters were enough.

In general, Greek girls of the time were married off at a young age, and betrothed much younger.[47] Parents did not keep a girl at home for long after she reached puberty, and the average girl would be married by her fourteenth birthday to a man of at least thirty years of age. Such a system was devised partially to ensure that both the bride and groom possessed the most desirable qualities. The groom, on the one hand, should be well-educated and already familiar with all aspects of life in his city: government, business, social institutions such as the *palaestra,* and sex. On the other hand, the bride should be as innocent and ignorant as possible, having been shielded from various influences all her life. She would be a virgin by necessity.[48] She would have no say whatsoever in whom she might marry, for which reason Ovid's narrative is very unusual when Acontius writes to Cydippe herself and not her father. Presumably Ovid is simply imposing Roman ideas upon a Greek story, because a Roman girl would be more able to influence this decision than a Greek girl would.

A few more words should be said on this particular family's financial situation. They are obviously quite well off, as evidenced by various details in my poem. The father decides to raise two daughters, though he knows that each will require a costly dowry. He owns flocks of livestock. The family has at least one slave, Cydippe's nurse. Because of all this prestige the family carries, Acontius realizes immediately that, as a poor and unlanded individual, he will not be able to negotiate a marriage the conventional way and must catch the girl in a legal trap. Of course a romantic courtship would be out of the

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47 Pomeroy 63-4.
48 Reeder 22, 26-29.

question, since a girl's marriage was arranged solely by the head of her household and without her input. This is why his ploy is so effective: Greek marriage was a goal-oriented institution, an apparatus for fathers to continue their family lines. Cydippe would need to marry *someone*, and if Acontius makes himself the only possibility, Cydippe's parents will have to acquiesce if they want descendents.

As we can see, few females in the ancient Mediterranean led more restricted lives than those in Greece, and Cydippe is faced by a dearth of viable options to escape this undesirable marriage. My goal in rewriting her story was to take the seemingly-unsolvable problem presented by Callimachus and Ovid, and give her a solution. I considered resetting the story in another place and time, such as Rome, where she might have become a Vestal Virgin, or pre-Hellenistic Egypt, where remaining unmarried might be a reasonable choice. However, the knot of the story rests on her lack of options and how she responds to it, the exploration of alternatives that Ovid and Callimachus do not address, so I have adopted the Greek setting wholesale and worked within its structure of limitations.

Conclusion

By now I have amply explained what I intended when I wrote these poems. With these things in mind, I present my poetry to the reader so that he or she may determine whether I achieved any of my intended goals.

Cydippe

Argument:[49] Cydippe's older sister tells the story of Cydippe's difficulties in marriage: Cydippe was unable to marry the fiancé chosen by her parents because she fell ill whenever the wedding day approached, no matter how many times they rescheduled the ceremony. At last Acontius, a man of lower social status, approaches Cydippe and reveals that Diana has been causing Cydippe to fall ill on account of an oath that Acontius tricked Cydippe into reading in Diana's temple. Cydippe devises a plan wherein she agrees to marry him, but at the end of the ceremony her family immediately calls for divorce. Cydippe is returned to her family and later married to her original fiancé.

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ūlla puella solet gaudere hymene omne⁵⁰ beātō,

patrī plūre probāto, festīvēque relātō.

nōn mea cāra soror, nam cuī prō farre iugālī

prāva: dolōrōsus dolus atque tragoedia tristis.

vērē noster erat pater fēlīcissimus umquam;                    5

Ceā⁵¹ ille--in Graecā,⁵² quīdem--laetissimus patrum,

quod grēgēs potiēbātur pecudumque ovumque

multiplicēs lātē locuplēs, quantō insula praebet.

dumque erant puerī iam quattuor strēnuiōrēs

et fortēs modo tum ibi duae pulchrae ˘⁵³ puellae:             10

Cydippē⁵⁴ ēnītēns egoque ēdoctissima tēlā.

iam prīdem sponsātae admīrābilibus nōs

aptīs aetāte illīs dēque stirpe decōrō.

adventāmus ad aetātem nymphālem, cārā

undecimā aestāte illā, mē tredecim⁵⁵ sed habente.            15
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[49] I have included this argument because I was unable to complete this poem due to shortness of time.

[50] Syncopated form of *omine*.

[51] The most common spelling of this island's name is Κέως, -ω, which cannot be declined in any standard declension of Greek or Latin and whose ablative and locative forms are unattested. For this reason I am using the most common Latin spelling of the island's name, *Cea*.

[52] sc. *terra*.

[53] As mentioned above, not all the lines are complete. A missing short syllable is noted with a ˘ , and a missing long is noted with a ˗ .

[54] In strictest terms, the y in Cydippe should be long. However, classical poetry provides evidence that vowels in Greek words can be considered of common quantity when length is not apparent in the vowel's notation (for example, short and long α are not differentiated, wheras ε and η are). Thus in Catullus LXIII, the y in Cybele can be either long or short depending on the demands of the meter.

āc ubicumque hymenaeōs audīmus quandōque

illā ducendae ambae aestāte, prīma Cydippē

āt quotiens hymenī dēlecta diēs aditābat

tum totiens soror aegrēscit lectō febre pressa

ardōre augentī pariter sīc proximitātī   20

festae. nec nūllī medicī causam reperīre

possunt morbōrum moribundōrum neque pandunt

vērum rādīcemque salūbrēs dī āt tacitē fert

rūmor mussāns iam causam esse īram dīvīnam.

cum satis illa valēbat, tum cottīdiē agēbat   25

pensa—ā crānā[56] fert aquam et assiduē focum verrit.

inque diē quōdam candentī aestāte Cydippē

regreditur domum ā krēnā, sed Acontius illam

audax nōmine adortus,[57] Cydippēque rubescit.

dīcere nōlens advenae erat, āt alloquitur sīc: 30

"salvē ego Acontius hic sumus Naxius et tē scīmus

esse Cydippēn. audīvī dē febre tuā. nunc

adreferō medicīnam quae tē cōrpore sānat:

mēpte! tuās taedās, tua mī connūbia quaerō.

quīs nihil alterī nūbere iam causā fideī per   35

Vēnātrīcem Dēliam," ait, "oblītave pactī?"

āt Cydippē ēnītēns tum respondit ad illum.

dīxit "Acontī, manē. nē tē falle usque aut tantum.

scis numquam domus acconsentiat mē tibi dāre--

saeviat iste pater, reprehendat sīc meus avus   40

abdere dōtem humilī, violāreve sanguinem honestum

dēgenere--ecquid vīs connūbia vertere laeta

---

[55] sc. *annos.*

[56] Latin assimilation of the Greek word κρήνη, a spring or well-house.

35

in Lapithārum Centaurōrumque impia caedem?

haud es Acontius, ast aconītum invīsum vidēris!

quid faciam? aut maneam vidua innuptam per vitam   45

(haud probet hoc domus) aut mihi consciscam mortem--" "nōn!

nōn!" exclāmat Acontius. "ōrō, cāra, beāta,

nē pereas trēs triste sorōrēs ante revōcent!

tum nihil dēsertō maneat mihi nīsi sequī tē,

āc iam iūnior in domum descendendō inamoenam   50

Plūtōnis sum. quīn ego--" "aulaeum tragicum, sīc,"

intermīsit, "dīmovē et, ōrō, sīparia nunc

scaenica complica," ait. "nōn est tua vīta misella

in discrīmine. Tū potes absīre undelibet vel

quandōque hinc neglegēns, ego contra vincta catēnīs.   55

utrum nūbere nunc morī an hīc fortasse erit sōlum

in vīta arbitrium mihi līberum agendum - totā

momentī ūllius! ā miseram--sed nōn tibi cūrae."

clamat Acontius, "perditē amō!" respondet ad illa,

"quid cum candidiōrem tū inveniās aliam vel   60

This is a later section, when Cydippe and her nurse are discussing the possibility of marriage. The nurse is speaking:

"nē deae erat legere Prōserpīnae virum ipsae,

sed pater omnipotens Sāturnius abdidit illam

fratrī, quī Polysēmantōr rapit inlaqueātam

narcissō ēreptor, traxitque invītam ad īma

plōrāntem. nec nūllus ubīque hominum aut apud orbem   65

terrae aut immortalium Olympī caelicolārum

clāmōrem audīvit. dēlectum est āt bene patrī,

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[57] sc. *est.*

fīliaque obsequitur lēgī. mortālis puella,

nōbilior parendō iussō patris es aequē?"

tum respondit ad illam, "nūtrix, scīs aconītum   70

illum vidērī mī. nōn est ā patre probatus

neque est lectus hymen. nec nēmō mē audit ˘ - -

nōn vīrō[58] nūbam!

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[58] This is not an instance of diastole. Cydippe is making a pun on the words *vir, "man" and vīrus,* "poison." The pun relates back to her earlier comparison of Acontius to a poison (*aconitum).*

Dryope

dēpōnas tibi lacrimās nitentēs

fleax[59] ōraque luctuōsa lōte.

spargunt cum timidae ālitēs palustrēs

guttīs tē tot aquae fugā, vidēris

Hēbaeō ita lacrimāre librō.   5

prō quō? tē retinent tuae catēnae

rādīcēs quia, vel puer meus nunc

Amphissus memorat ˘ fīliōlōs

procul? vae! tuum sentit ille luctum;

coepit iam lacrimāre sēque flectī.   10

fīlī, flosculus ecce, lōtos ecce.

flosculōs Tyriōs habē ac quiesce!

āt--quid sanguinolentus ūmor? heu quid

caedēs arborea est, calyxque crūdus?

attemptō fugere et pedēs inhaerent   15

eīsdam fodiunt solō catenīs!

teguntur teretōla crūra librō

quī ex tellūre tenella membra surgit

ac durescit. atollere atque cōnor;

nec possum! foliōla bracchiīs iam   20

vīsō dum ˘ fiunt lacertī rāmī!

est cur dās aliquid cruōris, lōte?

ei! sērō videō quis es ˘ vērō.

(nosco serius quis tu es

ō, ignosce, puella nympha! possum

---

[59] A coinage from *flere,* "to weep" and the suffix *–ax*, which indicates inclination or tendency. Thus the word means "tearful" or "prone to tears."

haud cognoscere tēpte, Lōtis, hācce.   25

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