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All articles to be considered for publication should be sent to the Editor, Jerry Clack, Department of Classics, Duquesne University, Pittsburgh, PA 15282. Every effort will be made to consider articles promptly. Copy must be typewritten in double or triple space.

All articles will be judged anonymously; accordingly, all identification of authorship should be omitted from typescripts.

Articles on a wide variety of topics are welcomed, but authors should bear in mind that extremely technical material, of limited scope, may be judged unsuitable for publication in *CW*, regardless of merit (e.g. textual notes on minor authors). We also remind authors that articles which require the printing of Greek cannot be accepted. Greek texts should be presented in translation; transliteration should be used for single words or brief phrases.

The criteria for acceptance of articles submitted are: originality, clarity, accuracy. Useful rules for the preparation of copy may be found at the end of *TAPA* 111 (1981) and, in previous volumes of that journal, in the *Proceedings* of the APA. Authors are directed to conform to the style of *TAPA* in preparing footnotes.

It is expected that the *mss* submitted for consideration will be in publishable form.

PROPERTIUS 1. 14:

THE EPIC POWER AND VALUE OF LOVE

Propertius devotes only one poem of the *Monobiblos* wholly to the superior power and value of love, 1. 14. The general tenor and "tender style" of this "elegant little poem" have not gone unappreciated by its editors, but no serious critical attention has been paid to it beyond a few questions raised by the commentators concerning the significance of its position in the book and the meaning or usage of a few words. Little or no mention is made of it in recent book-length studies of Propertius or of elegy.[1]

The poem deserves closer consideration. In its concise and carefully constructed tripartite organization it expresses the most painstaking analysis of the *positive* value of love to be found anywhere in the Propertian corpus.[2] Moreover, by comparing love with wealth, Propertius has introduced into erotic poetry a topic of the highest traditional importance. In previous Roman literature, only Catullus and Gallus gave precedence to love in their poetry, until both in the end rejected its pursuit as a career. Love in this context is a "new" value, and the argument takes on the implication of the "new" versus the "old" and traditional. Tullus, as addressee, embodies not only the traditional value of wealth (which is the subject of this poem) but also, by virtue of his appearance as a provincial official in 1.6, a career highly esteemed by Romans, civil administration. Intensity and urgency in 1. 14 result from the choice between the new pursuit of love and the traditional quest for wealth and political power.[3]

In another way the poem gives the impression of a defense, for it occupies the central position in a series of poems, 1. 11-12, 15-19, where the poet's own fortunes in love appear in decline.[4] The poem is all the more striking because it is anomalous for Propertius' most powerful positive statement to appear at a point in the narrative where his own experience

[1] See, however, R. I. V. Hodge and R. A. Buttimore, *The 'Monobiblos': Propertius Book I* (Cambridge 1977) 161-67. The quotations are taken from J. P. Postgate, *Select Elegies of Propertius*[2] (London 1897) lxxxvii, and F. A. Paley, *Sex. Aurelii Propertii Carmina*[2] (London 1872) *ad loc.*

[2] Many negative statements concerning the power of love are to be found in the *Monobiblos*, characterizing it as *servitium* (5. 19), *labores* (6. 23), *nequitia* (6. 26), *militia* (6. 30), and other *mala* (5. 4) and *dura* (15. 1); so also 14. 17-21. In 1. 10. 27-30, the poet makes it clear that the enjoyment of love depends upon acceptance of these *mala*. Only in 1. 14 is the positive value of love expounded. In the remaining corpus these principles are understood.

[3] For traditional attitudes to careers see J. Fontenrose, "Propertius and the Roman Career," *CPCP* 13 (1949) 371-88; S. Commager, *A Prolegomenon to Propertius* (Norman, OK 1974) 37-77; for the elegist's refusal to earn money abroad, see J.-P. Boucher, *Études sur Properce* (Paris 1965) 19-20; for the poet's revulsion to military service: Commager 47-48; for his refusal of a political career: Boucher 20-21; Catullus' alternative world: Commager 37-38; Gallus' surrender to love as portrayed in Vergil's *Eclogue* 10: D. O. Ross, Jr., *Backgrounds to Augustan Poetry: Gallus, Elegy and Rome* (Cambridge 1975) 85-106.

[4] For the narrative aspects of the *Monobiblos* see M. Ites, *De Propertii elegiis inter se conexis* (Diss. Göttingen 1908), and J. K. King, "Propertius' Programmatic Poetry and the Unity of the *Monobiblos*," *CJ* 71 (1975) 110-15.

is at its lowest ebb. Also important is the fact that, along with 1.6, it frames the two central cycles of poems in the Cynthia series (1-19), one dealing with the writing of love poetry (7-9) and the other with the teaching of love (10-13).[5]

There are other considerations as well. First, the unusual word choices or grammatical constructions: the construction and meaning of *abiectus molliter* (1), the plura *vina* (2), the free use of language in *intendat vertice silvas* (5), the implications of *Lesbia* and *Mentoreo* (2), *Caucasus* (6), *Pactoli* (11), *Rubris* (12), *Arabium limen* (19), *munera* (24). Next, the absence of direct mention of Cynthia in the poem. Third, the undercurrent of possible epic/erotic allusion in the juxtaposition of *Lesbia Mentoreo* (2) (the word *Lesbia* evokes Sappho and Catullus' beloved Lesbia as well as the island itself; *Mentoreo* recalls Telemachus' mentor in the *Odyssey*), and the obvious epic allusion to *Alcinoi* (24) at the end. Fourth, the abundance of typical epic-heroic motifs as well as elegiac-pastoral-erotic vocabulary.[6] And, finally, the significance of the lines marked by the poet with anaphora.[7]

Structurally, 1. 14 can be divided into three parts (1-8) (9-16) (17-24), each part containing a descriptive passage followed by a brief analysis and assessment; these may be paraphrased as follows:

A. (1-6) You are interested only in the trappings of wealth, leisure time spent in a grassy parkland all your own, enjoying fine wine served in an embossed cup,
(7) but your wealth at its best cannot compete with my love,
(8) since love does not know how to yield to wealth.

B. (9-13) For love at its best assumes the prerogatives of your wealth, and the mighty yield to me, when "she" is mine;
(14) I hope this situation lasts as long as I live,
(15-16) for wealth does not help, if love is at its worst.

C. (17-21) Love, Tullus, is the "great leveller", laying low the great just as it does the unhappy lover.
(22) What good is wealth then?
(23-24) When love at its best is mine, I scorn wealth and its trappings.

Neither positively nor negatively can wealth be viewed as more valuable or more powerful than love. Although the misery of love is made clear, wealth and other traditional values provide no valid alternatives. Thus a reversal of traditional values is effected.

The addressee, Tullus, symbolizes the man of wealth (and power, if we

[5] See O. Skutsch, "The Structure of the Propertian *Monobiblos*," *CP* 58 (1963) 238-39; B. Otis, "Propertius' Single Book", *HSCP* 70 (1965) 1-44; and King (above, note 4). 1 and 19 frame the collection, 6 and 14 the interior cycles 7-9 and 10-13.

[6] *Contendere* (7), *cedere* (8), *cessuros. . .reges* (13), *magnas heroum infringere vires* (17), *duris mentibus* (18); *molliter* (1), *unda* (1), *vina* (2), *nemus* (5), *silvas* (5), *liquores* (11), *aequoribus* (12), *perire* (14), *dolor* (18), *limen* (19), *toro* (20), *cubili* (21), *miserum. . .iuvenem* (21).

[7] *Et modo tam. . .et modo tam. . .et. . .*(3-5); *nam. . .tum mihi. . .tum mihi. . .nam . . .*(9-15); *illa. . .illa. . .illa. . .*(17-19).

recall 1. 6) who is untouched by love. Rome and the East are the two worlds which serve as the channels of reversal. Propertius, who elsewhere (1. 6) refuses to leave Rome and his love, acquires the wealth of the East, Tullus' province. Tullus' traditionally superior situation in life is reversed: his pleasures are hollow (1. 14. 1-6), as we shall see. The prerogatives of his wealth and power are appropriated by Propertius (11-13). The miseries of love, well-known to Propertius through experience, are made out to be a threat to Tullus from which the prerogatives of wealth offer no solace (17-22).

In lines 1-6 where the value of wealth is presented most positively, Tullus is not engaged in the *negotium* of his class which is often contrasted with the *otium* of the lover (e. g., Cat. 51. 13-16). Tullus is not addressed by name at the outset. Instead the unidentified *tu* (1) allows the poet to paint a rather impressionistic picture of a general way of life not limited to a particular individual. The addressee is described as sprawling (*abiectus*) pleasantly at ease (*molliter*) on the banks of the Tiber enjoying a cup of Lesbian wine as he passes the time of day viewing with approval (*mireris*) the boats and barges (*et modo tam* [3]. . . *et modo tam* [4]) plying the river, a veritable plantation of trees at his back. Editors agree that this reflects a picture of wealth available to a very select few in the city of Rome.

But this picture is ambivalent from the outset. There is the ambiguity involved in the use of *abiectus*, which can be taken literally to mean "cast down", "lying down by", or in the adjectival sense of "downcast", "despondent", "low", "abject", or even "worthless"—a meaning befitting the major theme of the poem, the superior value of love. The unnamed addressee seems from the start to be represented as enjoying material comforts, but possibly without "spiritual" accompaniments. The provisional *licet* suggests the contrast to follow.

Molliter is unequivocal. It conjures up the memory of many erotic images used by Propertius elsewhere: love poetry should be *mollis* (1. 7. 19); the lover comes *molliter* to his beloved who enjoys *mollem quietem* (1. 3. 7, 12); the beloved's couch is *molli* (1. 3. 34); the lover fears rivals for his girl who lounges *molliter in tacito litore* (1. 11. 14). Also brought to mind are the exotic Oriental lands visited by Tullus, described as *mollis* in 1.6.31-32.

Lesbia vina fits the picture of wealth and luxury in lines 1-6. *Lesbia*, however, also recalls the famous Roman Lesbia, Catullus' mistress, who became through his poetry almost a symbol of love, or the native Lesbian, Sappho, known for her own love poetry. But there is no suggestion of a meeting of lovers. The implication is that what was "drunk" by Tullus came only in cups; love is out of the question, a point underlined by the juxtaposition *Lesbia Mentoreo*. The phrase suggests a clear-cut conflict between love (and the elegiac way of life) and the epic tradition,[8] raising the significance of the poem from a simple personal conflict of

[8] The proper name *Mentoreo* may refer both to the famous engraver of cups (Pliny *N. H.* 33. 147, 154) and to the Odyssean Mentor.

ideals between Propertius and Tullus to a generalized defense of the validity of a gentleman's pursuit of love over more traditional styles of life.

The most strikingly ambivalent feature of these introductory lines is the fact that they evoke the images of pastoral-erotic poetry while avoiding the topic of love: *unda*, *vina*, *opere* (referring to the cup), *nemus*, *silvas*, *arboribus* are words typical of Theocritean idyll, Vergilian eclogue, and, perhaps, Gallan elegy. Even *lintres* and *ratis* evoke the common use of ship, voyage, and harbor as erotic metaphors.[9] Verbal repetition and similar placement in the line (*et modo tam. . .et modo tam. . .et*) and the use of words with similar sound and grammatical construction (*celeres. . .currere lintres*, *tardas. . .ire ratis*) underline the neoteric (and elegiac-erotic) quality of the verse.[10] But this is a picture taken in the city, and *lintres* and *ratis* are not used elsewhere by Propertius as elegiac-pastoral words. It is, then, a pastoral picture distorted by the "non-pastoral" or, more specifically, "epic" interests of the viewer, Tullus, whose interest is absorbed in the contemplation of boats (the instruments of wealth and death and the separation of lovers), and whose leisure time is spent in enjoying the "spoils" of his Eastern province, wine from Lesbos in a cup by the Asiatic artist Mentor. The scene combines the two ideas—the possibility of love, and its rejection for the supposed higher value of wealth.

Certainly the *nemus* of the final image of this section (5-6) is no typical pastoral grove. It is a vision of the rich man's plantation which, like the Caucasus, looms over all with its wealth of trees.[11] For a Roman, it evokes desolate climates (*ipsae. . .steriles. . .silvae*) as well as rich sources of the materials for products in which the addressee is most interested: boats, ships, palaces, and the miscellaneous articles of merchandise which wealth can buy. Here the picture is bleak, sterile, and oppressive, befitting the spondaic half-line *urgetur quantis*.

In these ways Propertius suggests not only that love and wealth may involve a conflict of opposites, but that conflicting emotional and psychological factors are involved as well. Tullus may enjoy the material prerogatives of wealth, but without love, vital "spiritual" factors, essential to personal happiness, may be missing. In the summarizing appraisal (7-8):

[9] See, e. g., *AP* 5. 17, 156, 161, 190, 204, 209, and 235; Horace, *Odes* 1. 5; Propertius 1. 17; for "fast boats" in erotic context, see Aristophanes, *Lysistrata* 59f.

[10] Ross (above, note 3) 54 points out the neoteric qualities of lines 3-4; cf. Cat. 64. 4-7; Propertius 1. 3. 21, 23.

[11] W. A. Camps, *Propertius: Elegies Book I* (Cambridge 1961) *ad loc.*, notes the likeness of lines 5-6 to Alcinous' orchard, an epic symbol of his wealth, in *Od.* 7. 114.

All editors object to Propertius' "free use of language" (Camps) in 5 because of the transitive use of *intendat* with no complementary phrase showing the direction of reach. In view of the second person subject of lines 1-4 and the general feeling of oppressiveness in the passage (note by Rothstein), it seems possible that the expected dative is *tibi* understood from *tu* (1): "Although the whole forest spreads its tall plantation (over you), as massive a growth of trees as those which weigh down the Caucasus." The force of *in-* can be threatening.

non tamen ista meo valeant contendere amori:
nescit Amor magnis cedere divitiis,

ista recalls its contemptuous as well as second-person connotation, and the epic word *contendere* suggests that Propertius considers that he is vying in a "war" with Tullus over the respective values of their lives, an idea underlined by the use of *valeant*. Both on the specifically personal level (*meo. . .amori*) and in general (*Amor*), love and wealth cannot be compared in value.

In the central section of the poem (9-16), Propertius argues the merits of love by appropriating for it traditional prerogatives of wealth, notably Eastern so as to evoke Tullus' interest in those provinces, and declares that, in terms of pleasure, even kings "surrender" to him. Stylistically elevated neoteric structure and language characterize the lover's appropriation of epic prerogatives. The double frame of verbal repetition (*nam. . .tum mihi. . .tum mihi. . .nam. . .*[9, 11, 13, 15]) is unique in the *Monobiblos*; it is Propertius' most formal effort to achieve balance, clarity, and emphasis for the central statement of the poem, *tum mihi cessuros spondent mea gaudia reges* (13), promising the ultimate "surrender" of epic to the elegiac-erotic. The *sive. . .seu* of epic catalogue describes the attainment of "easy" and "long-awaited" love (9, 10) in a context which underlines the contrasting new life-style portrayed. Similarly, Alexandrian and Catullan fascination with exotic place-names is reflected in the use of *Pactoli. . .liquores* and *Rubris. . .aequoribus* (11, 12), the positioning of the proper names immediately before the caesura and the nouns at the end of the line being notably neoteric.[12] The frequent repetition of the first-person pronoun and adjective (9, 11, 14, 16), and especially the double use in the key line 13 (*mihi. . .mea*), combined with the framing phrases *facili amore* (10). . .*adverso Amore* (15), serves to underline the poet's subjective response. In the final couplet Amor and Venus assume an epic offensive in *adverso. . .Amore* and *tristi. . .Venere*.

Cynthia, after whom Propertius' first book is named, is not mentioned by name in the poem. Only *illa* points to her presence through the references to *meo amori* (7) and *Amor* (8), the omission of her name and the indefiniteness of the antecedent lending an element of mystery and grandeur to her role as a dominant person and force. Whether it is night or day she spends with him, she evokes the central picture *tum mihi. . .tum mihi*, the message which alone of all the statements referring to love in Book 1 attempts to express in objective terms the subjective value of love.[13]

Propertius' choice of the Pactolus, Croesus' river of gold, as symbol of the wealth of the exotic East to represent the joys of the sexual experience can only be calculated. In its only other mention in the *Monobiblos* (1. 6. 32) it appears in the picture Propertius paints of Tullus' respectable

[12] See Ross (above, note 3) 62, 76.

[13] Propertius declares his devotion to Cynthia in several places in Book 1 (2. 31-32; 8. 25-26; 12. 19-20; 18. 31-32). Only in 14. 11-13 does he speak directly of the joys of love.

duties abroad. We realize in the comparison of these lines with 14. 11-13 that the friends' situations have undergone a subtle change. Material wealth is still Tullus' (14. 1-6), but it is now symbolized by the stark figure of the Eastern Caucasus (6), and Propertius assumes the "advantages" of the wealth of the sumptuous East evoked in 1. 6 through the transformation granted by the experience of love. We recall that the emotional response to wealth ascribed by the poet to Tullus is *abiectus* (1), a word all the more poignant because of its proximity to the exotic *molliter*, the word used in 6. 31 to define Ionia. Thus we see that the benefits accruing to Tullus in the earlier poem now become Propertius' in the transcendent experience of 1. 14, where true realization of wealth is found in love.

Lines 15-16 paint a contrasting and somewhat negative picture with *adverso Amore* and *tristi Venere*. But even in adversity love is still more valuable than wealth, that is worthless if love becomes difficult. Thus, just as lines 7-8 emphasize love's greater value than the wealth pictured in 1-6, so 15-16 stress love's supreme value even under seemingly adverse circumstances.

In the final section (17-24), by contrast, the all-powerful nature of love is stressed (*illa potest. . .illa. . .illa*, 17-19), and Propertius returns to the subject implicit in 1-6, the status of the man who knows not love but substitutes wealth for love. Here epic terminology and vocabulary show how the wealthy man is broken and becomes "poor" if love attacks. *Illa* (17, 18, 19) is ambiguous. We recall that although *illa* (9) evokes an amalgamation of the personality of the beloved (*meo. . .amori*, 7) with the power of love itself (*Amor*, 8), the description of 9-14 applies to the power of a particular girl over the lover. In 17-19 a different phenomenon takes place. Although we are reminded of *illa* (9) referring to the beloved, the actual antecedent of *illa* (17-19) is *Venere* (16). Venus and the beloved coalesce, but the power described in 17-21 is greater than life and seems to apply to all men.

Even heroes and "hard hearts" for whom love is not a major interest feel the *dolor* of love in 17-18, the reference to heroes evoking epic and its anti-erotic orientation. Several epic words underline the viciousness of the *militia amoris*, while elegiac-erotic words point up the hero's helplessness. Love turns the tables on heroes used to war in *illa potest magnas. . .infringere vires* (17); *versare* (21) implies violent action. In lines 19-20, *Arabium. . .limen* and *ostrino. . .toro* represent the royal wealth of the East, the exotic stone threshold and purple coverlet enjoyed as trappings of the Roman men of influence (or metaphorical *reges*) who, like Tullus, serve in the East. Love, to whom wealth has shown its opposition (e.g., in lines 1-2), is not afraid to counterattack by crossing Eastern thresholds and subverting royal beds. The wealthy and powerful victim has no defense; "poor" now, he is reduced to the status of an ordinary *miserum iuvenem* (21). Love is the great leveller. Thus the man of wealth, in putting riches exclusively first, may lose wholly the supposed advantages of his position and possess only the sorrow and misery

of passion. By contrast, the man who devotes his life to love assumes the prerogatives of wealth when love is kind.

The addressee Tullus is actually named for the first time in the poem in the central couplet of this final section. We recall the reference to him as *tu* (1) and the description of his wealth and interest in boats in lines 1-6. His mention here must be taken as a special word of caution.[14] By making Tullus' enjoyment of wealth (1-6) and its vulnerability (17-22) the structural frame for the presentation of his own views of love's supremacy, Propertius underlines formally the differences between their two ways of life. At the same time, this contrast is elevated through the generalization of *illa* (17, 18, 19) and the general nature of *heroum vires* (17), *Arabium limen* (19), and *ostrino toro* (20).

The poem ends with a couplet evoking both lines 7-8 and 15. For the last time, love and wealth are weighed comparatively and the definitive choice is made for love:

> quae mihi dum placata aderit, non ulla verebor
> regna vel Alcinoi munera despicere. (23-24)

By ending the poem with this reference to the *Alcinoi munera*, Propertius makes a final comparison between the gifts of material wealth presented to Alcinous, an epic symbol of the man of "affairs" (i.e., kingly power, the overseas trade which brings wealth to himself and his people), and the "spiritual" wealth given by Venus and Amor. Epic heroes have little time for love. Odysseus rejects the romantic world of love many times, and on this occasion partakes of the gifts of Alcinous rather than to marry his daughter Nausicaa.[15] Propertius, by evoking this choice and disdaining it, repudiates once and for all the serious world of "epic" values.

We may recall at this point that *Alcinoi munera* (24), as Camps noticed, is related also to the landscape of lines 1-6. Thus Tullus, a contemporary "epic hero", i.e., a man who adheres to the highest traditional values in his life (acquisition of wealth, participation in public life), becomes associated through the use of the distorted landscape of lines 1-6 with the epic tradition repudiated by Propertius in 23-24. The epic possibilities of *Mentoreo* (2) now seem justified in the context of the entire poem, which is framed with references from epic poetry clearly suggesting the choice Tullus has made. The juxtaposition *Lesbia/Mentoreo* thus underlines the conflict between the tradition of elegy and the tradition of epic which Tullus prefers.

Propertius has produced a carefully structured poem designed to emphasize this major point, the all-powerful and extremely valuable na-

[14] W. Abel, *Die Anredeformen bei den römischen Elegikern* (Berlin 1930) 52 ff., 120, discusses Propertius' use of the dialogue form in order to emphasize both the contrasting ideas of the participants, and the cautionary nature of the poet's argument.

[15] Cf. *Od.* 7. 308-316, Alcinous' fleeting proposal of marriage. R. Lattimore, "Nausikaa's Suitors," in *Classical Studies Presented to Ben Edwin Perry* (Urbana, IL 1969) 88-102, discusses the hints of romantic involvement in Books 6-7 and the inappropriateness of a liaison between Odysseus and Nausicaa.

ture of *Amor*, and to apply it not only to his own experience but to the world at large. The simple tripartite structure consisting of three 8-line sections lends itself to the framing of the middle section on the wealth that is the lover's. The poet's theme that love is preferable to wealth is expressed in three separate statements, in the final couplet of each of the three sections of the poem, each of which highlights the prerogatives of wealth which cannot vie with love.

In the first and last parts of the poem, the ambivalent (1-6) and even indefensible position (17-22) of the man of wealth is described, personified in the figure of Tullus (*tu*, 1. . . .*Tulle*, 20), whose position contrasts dramatically with the situation of the lover, personified by Propertius himself, in the central part. The difference between each man's particular interests and condition is emphasized by the use of verbal repetition in the central lines of the first two parts (3-5; 9, 11, 13, 15). In the opening section love is missing, for Tullus' *Lesbia* is wine drunk from a cup (approved) by Mentor, the promoter of the epic style of life. Tullus' interest is in wealth and the prerogatives of wealth. The double repetition in the central couplets (*nam. . .tum mihi. . .tum mihi. . .nam*) suggests not only that love is an even more intense absorption for Propertius than Tullus' boats are for him, but also that love is the more valuable experience.

In the last section, the repetition of *illa* (17, 18, 19) as active agent in the overthrow of the wealthy and powerful evokes the amalgamation of personal and general applications of the love experience accomplished early in the poem by the juxtaposition of *amori* (7) and *Amor* (8). In this way we see that the personal dialogue between Propertius and Tullus in this poem has genuine reference to all mankind.

This extension of application from the personal to the general is a significant feature of this poem, and many motifs employed work toward this end by suggesting universal space and time as well as divine authority. *Lesbia* and *Mentoreo* suggest antiquity and distance as well as quality and expense; geographical locales *Tiberina*, *Caucasus*, *Pactoli*, *Rubris*, *Arabium* suggest the application of the poem to both East and West. Propertius vies with plural *reges* (13) and deals in generalities with *divitiis* (15). With *meo amori* and *Amor* (7-8) Propertius cites divine authority as the rationale for his choice of values, a condition repeated in *Amore*, *Venere* (15, 16) to justify the poet's preference in "wealth".

In the final section of the poem Propertius appropriates epic-heroic terminology to make his final point. Even epic heroes can fall victim to love (17-18) when it attacks and transforms the hero into a *miserum iuvenem*, and he rejects utterly the choice of the epic tradition, the *Alcinoi munera*. These "epic" advantages of the serious world (9-12) are supplied by Love. In these ways Propertius opts once and for all for love and elegy, rejecting the epic world of *negotium*. At the same time, he suggests that a word to the wise should be sufficient. No man, however tied to the serious business of life, can consider himself wholly immune to the power of love.

Since 1. 14 forcefully underlines the supreme value and power of love and maintains the validity of the concept of love as a viable career, why should this most important statement in Propertius' programmatic book be relegated to such an unprepossessing position in the order of presentation?

The addressee Tullus, the representative of time-honored Roman values on the broadest level, is also the addressee of 1. 1 and 1. 22 which frame the book. In these poems Propertius discusses only himself and his unusual life-style with which Tullus, by implication only, is contrasted. 1. 22, Propertius' autobiographical *sphragis*, suggests a reason for his adoption of this way of life: revulsion at the consequences of Civil War, an attitude which presumably contrasts with Tullus'.[16] 1. 1 is simply introductory, and 1. 22 presents a rationale based on personal experience for the "fictional" stance taken toward the profession of love in the Cynthia poems. 1. 6 and 14, on the other hand, primarily emphasize Tullus and his way of life, with which Propertius' attitudes conflict (6) and to which they are shown later to be superior (14).

In 1. 6, where the subject of comparative careers is first introduced, Propertius' choice of love is made in a rather negative manner: that is, while the poet unhesitatingly chooses love rather than civil service in the East with Tullus, he appears to recognize a kind of superior value in Tullus' choice, not only in respect to the greater honor which is attached to the pursuit of an ancestral career, but also in respect to the personal happiness involved.[17] 1. 14, by contrast, entirely negates the implied advantages of Tullus in 1. 6 and serves as a warning that the life his friend has chosen is subject to collapse. What has caused this apparent change?

We recall that 1. 6 and 14 frame two series of four poems each, which deal at greater depth with two aspects of the career of love: the writing of love poetry (7-9), and the role of the lover-poet as teacher of love (10-13). In I. 7 and 9, Propertius expounds the utility and success of love poetry, and appropriates for elegy as a genre the value traditionally claimed by epic.[18] In 1. 10 and 13, Propertius plays the role of *praeceptor*, giving advice to a friend on the basis of his own experience—he is now estranged—on how to retain one's love. 1. 14, as the final poem in this series, consolidates and sums up the material presented in the preceding eight poems. It assumes epic values for the elegiac way of life, confirms the value of love and a career devoted to love, both under favorable and unfavorable conditions, and issues friendly admonition to the

[16] See W. R. Nethercut, "The *Sphragis* of the Monobiblos," *AJP* 92 (1971) 464-72.

[17] See 1. 6. 34-36:

accepti pars eris imperii:
tum tibi si qua mei veniet non immemor hora,
vivere me duro sidere certus eris.

[18] 9. 11-12:

plus in amore valet Mimnermi versus Homero:
carmina mansuetus lenia quaerit Amor.

In 8A and B he demonstrates the validity of this statement in poetry directed to Cynthia. See King (above, note 4) 113.

uninitiated. It is as though through the process of instruction Propertius himself has become convinced. The poem transcends the banalities of daily life and love (as 1. 6 does not), and presents a serious manifesto for a philosophy of life based on the importance of the individual and his emotional life. Pursuit of material gain and even duty to family and country, the greatest of traditional Roman values, must play a secondary role. The poem, along with 1. 1, 6, and 22, is thus a precursor of the explicit *recusatio* 2. 1.

The reader, aware of Propertius' new-found assurance that his own way of life is best, may consider it anomalous, as have many editors, that the poet's most powerful statement about love anywhere in his poetry comes at a point in the book where his own fortunes in love are portrayed as declining. The entire second half of the Cynthia poems of Book 1 presents a precarious state of affairs for Propertius in his love relationship. In 1. 11-12, Propertius is separated from Cynthia who, on her own initiative, has left for Baiae and, he fears, for another's love. Immediately following the manifesto for love in 1. 14, 1. 15 and 16 mark a crisis leading to a total separation, on Propertius' initiative and to his immediate regret, in 1. 17, 18, and 19.[19]

1. 14. 15-16 show that even in adversity love must be viewed as supreme:

> nam quis divitiis adverso gaudet Amore?
> nulla mihi tristi praemia sint Venere!

The climactic position of 1. 14 in this series of poems in adversity illustrates the truth of these remarks. The contrast, furthermore, between the jubilant affirmation of love and the depressing personal events related underlines dramatically the audacity and intensity of the poet's position.

In addition we should remember that the journey motifs suggested by the ships (1. 14. 3-4) and distant lands (6, 11-12, 19) dominate the whole series of separation poems (1. 11, 12, 15, 17-19) as well as recall Tullus' journey abroad in 1. 6. These motifs not only evoke epic wanderings (e.g., Odysseus', 1. 14. 24) and the separation of lovers, but seem to symbolize man's search for a way of life. The poet himself, in spite of earlier promises to the contrary, embarks on such a journey after 1. 16. Paradoxically, his initiative in leaving Cynthia serves as proof of the validity of 1. 14 as Propertian doctrine, accounting for the poet's immediate regret for his action expressed in the very first line of 1. 17. But Propertius still has a lot to learn about the real importance of love and the life he has chosen, experience which comes to him through separation from his beloved in the bleak landscapes of 1. 17-19. 1. 14 may present the theory of the value of love, but 1. 15-19 reveal the gradual realization of this theory in practice. In 1. 15 and 16, Propertius is absolutely convinced of Cynthia's infidelity, and reacts accordingly by retreating via boat (1. 17) to

[19] I follow F. Solmsen, "Three Elegies of Propertius' First Book," *CP* 57 (1962) 81-82, in seeing 1. 16 as an expression of the poet's inner anguish, the motive cause for his abrupt "departure" reflected in 1. 17.

the wilderness (1. 17, 18). 1. 17-19 present his gradual realization that total submission to love's vicissitudes is a requirement for the bliss suggested in 1. 14, *dum placata aderit*. In the meantime, 1. 14 foreshadows and necessitates the poet's final surrender to love in 1. 19, and thus serves as a kind of article of faith succouring Propertius in his own journey "abroad", his personal recognition that love must be his way of life.

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