

The Department of Classics
cordially invites you to a talk on

"Engendering Roman Elegy"

by

Maria Wyke
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Tuesday, March 14th
Denny Hall Room 216/1:00

Maria Wyke is the author of several pioneering articles on the representation of women in Roman poetry (e.g. "Augustan Cleopatras: Female Power and Poetic Authority" in A. Powell, *Roman Poetry and Propaganda in the Age of August* 1992). Her book, *That Door to the Past: Ancient Rome, Cinema and History*, is forthcoming from Routledge. While in Seattle she will also give a presentation on "Screening Ancient Rome in the new Italy: Ancient Rome, Historical Film, and Italian Nationalism before World War I" on Monday, March 13th at 4:30 in 322 Parrington.



To request disability accommodations, contact the Office of the ADA Coordinator, at least ten days in advance of the event: 543-6452 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (e-mail).

Summary of *Women in Comedy*
 I.6 Non ego nunc Hadriae vereor mare noscere tecum

M. Wyke
 D. Curley

tu patrum meritis conare anteire securis,
 et uetera oblitis iura refer sociis. 20
 nam tua non aetas umquam cessauit amori,
 semper at armatae cura fuit patriae;
 et tibi non umquam nostros puer iste labores
 afferat et lacrimis omnia nota meis! 25
 me sine, quem semper uoluit fortuna iacere,
 hanc animam extremae reddere nequitiae.

multi longinquo periere in amore libenter,
 in quorum numero me quoque terra tegat.
 non ego sum laudi, non natus idoneus armis:
 hanc me militiam fata subire uolunt. 30

Use of motif that love destroys men.

VI

You must strive to surpass your uncle's well-earned office,
 And restore to the Allies their old, forgotten rights -
 Your youth has never had leisure for love,
 Your care has always been for your country's might:
 And may that Boy never lay my burdens on you,
 Nor all that is too well known to my tears!

Let me, whom Fortune has ever willed prostrate,
 Yield up my breath to utter worthlessness.
 Many have chosen to perish in drawn-out love:
 Then in their roll may burying earth count me.
 Not fit for fame, I was not born to arms:
 This the warfare Fate would have me bear.



Hercules' view of virtue (harder path to virtue)

Abb. 30. Die Entscheidung des Hercules. Holzschnitt aus Sebastian Brant, *Stultifera Navis*, Basel 1497.

Women used as representation of ~~virtue~~ ^{vice}

Elegy: ^(not) man of a kind woman.
 Where are the women? absent of. Paraclausithyron or "Paella" anonymous or
 lessons for men = egocentric love
 Kennedy: systemization of lover's discourse beloved as object, love poetry as control

VII

DVM tibi Cadmeae dicuntur, Pontice, Thebae
 armaeque fraternalis tristia militiae,
 atque, ita sim felix, primo contendis Homero,
 (sint modo fata tuis mollia carminibus :)
 nos, ut consuemus, nostros agitamus amores,
 atque aliquid duram quaerimus in dominam ;
 nec tantum ingenio quantum servire dolori
 cogor et aetatis tempora dura queri.

Thia = name of mistress
 = style of Callimachean poetry

VII

WHILST thou singest, Ponticus, of Cadmean Thebes,
 and the bitter warfare of fraternal strife, and—so may
 heaven smile on me, as I speak truth—dost rival
 Homer for crown of song (if only the Fates be kind
 to thy verse), I, as is my wont, still pursue my love,
 and seek for some device to o'ercome my mistress'
 cruelty. I am constrained rather to serve my sorrow
 than my wit and to bemoan the hardship that my
 youth endures.

physical characteristics, description of her
 becomes description of poetry

what matters is the man's choices



Abb. 95. E. Fisher nach Joshua Reynolds, Der Schauspieler David Garrick zwischen "Komödie" und "Tragödie".

difference in styles

choice of comedy or Tragedy

myth of Pygmalion -
 import. for elegy
 disclosure of relationship
 between man + woman
 that male control over
 his production

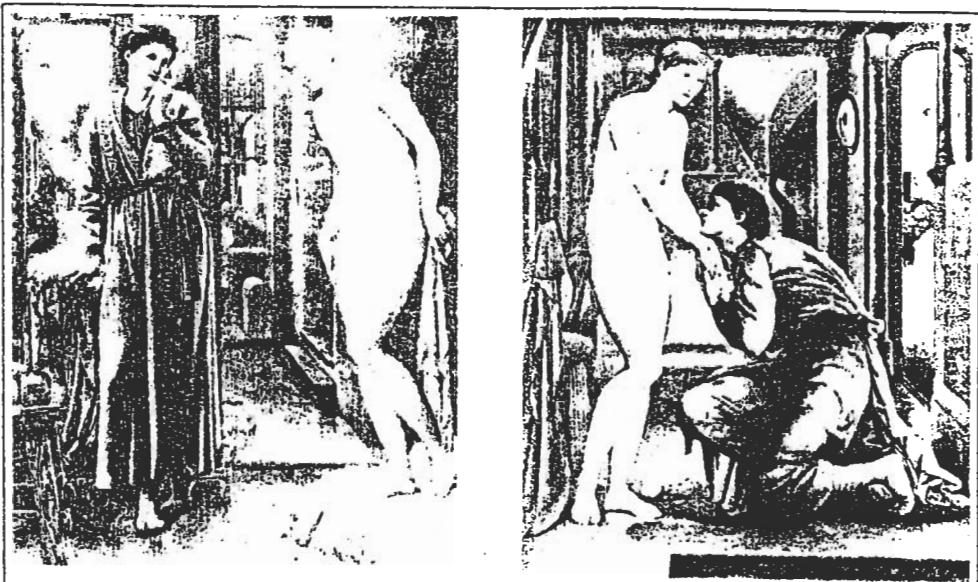


Plate IV

The story of Pygmalion and the statue that came to life captured the Victorian imagination. In 'The Hand Refrains' (left), the second of Edward Burne-Jones's Pygmalion paintings (second series), the sculptor looks wistfully at the completed, but lifeless statue. In the fourth and last painting (right), the statue awakes, 'The Soul Attains' (See page 1411)

Elegiac metaphors
 on language literally =
 artificial women



'La belle Charite', by M. van Lochem after Crispin de Passe

ah mihi non maior carae custodia matris
aut sine te vitae cura sit ulla meae!
tu mihi sola domus, tu, Cynthia, sola parentes,
omnia tu nostrae tempora laetitiae.
seu tristis veniam seu contra laetus amicis, 25
quicquid ero, dicam 'Cynthia causa fuit.'

P. 4. 8

indixit legem: respondi ego 'legibus utar.'
riserat imperio facta superba dato.
dein quemcumque locum externae tetigere puellae,
suffiit, ac pura limina tergit aqua,
imperat et totas iterum mutare lucernas, 85
terque meum tetigit sulphuris igne caput.
atque ita mutato per singula pallia lecto
despondi, et noto solvimus arma toro.

P. 2. 7

hinc etenim tantum meruit mea gloria nomen,
gloria ad hibernos lata Borysthenidas.
tu mihi sola places: placeam tibi, Cynthia, solus:
hic erit et patrio nomine pluris amor. 20

P. 2. 13

deinde, ubi suppositus cinerem me fecerit ardor,
accipiat Manes parvula testa meos,
et sit in exiguo laurus super addita busto,
quae tegat extincti funeris umbra locum,
et duo sint versus, 'qui nunc iacet horrida pulvis, 35
unius hic quondam servus amoris erat.'

P. 1. 9

DICEBAM tibi venturos, irrisor, amores,
nec tibi perpetuo libera verba fore:
ecce iaces supplexque venis ad iura puellae,
et tibi nunc quaevis imperat empti modo.
non me Chaoniae vincant in amore columbae 5
dicere, quos iuvenes quaeque puella domet.
me dolor et lacrimae merito fecere peritum:
atque utinam posito dicar amore rudis!

²¹ Ah, I could not show a more watchful care for my dear mother^b or have any thought for life without you. You alone are my home, Cynthia, you alone my parents, you are my every moment of happiness.^c Whether I am downcast or joyful when I meet my friends, I shall tell them, whatever my mood, 'Cynthia was the cause'

P: Penelope C: Odysseus

³¹ Such was the settlement she imposed: 'I shall abide by the law,' said I. She laughed, exulting in the dominion^d had given her over me. Next she fumigated every spot touched by the girls brought in, and mopped the threshold with clean water; she bade me change anew all the oil in the lamps, and thrice with burning sulphur touched my head. Then after every sheet on the bed had been changed, I made my obeisance, and on the couch we knew so well made peace.

It is through service to her that renown has so glorified my name, renown that has travelled to the wintry northlands. You are my only joy: be I your only joy, Cynthia: this love means more to me than the name of father.

³¹ Then, when the fire beneath has turned me into ash, let a little jar receive my ghost, and above, over a tiny tomb, let a laurel be planted to cast its shade over the site of the burned-out pyre, and add a line or so to say 'Who now is buried here as gruesome dust, once was the slave of a single love.'

P: in a position of submission

WHEN^a you mocked me I used to say that love would get you and that you would not always be able to talk like a free man: see, you are down, and abjectly make submission to your mistress, and a mere nobody, lately bought, now gives you orders. In the field of love Dodona's doves cannot surpass me in prophesying what youths each girl is to subdue. Suffering and tears have deservedly gained me the title of expert: would I could lay love aside and be called a novice!

'Ego' shows in female world for ID.

hinc?

Genre adapts these characteristics: soft literature / Comedical trend?

Think about how in tragedy the female voice (made by a man) shows contrast to male voice

Here, in Bk 4, women have a voice, but, is read by a man

P 4.2

opportuna meast cunctis natura figuris:
in quamcumque voles verte, decorus ero.
indue me Cois, fiam non dura puella:
meque virum sumpta quis neget esse toga?

kind of like
acting

22 My nature suits any role: turn me to which you please, and I shall fit it well. Clothe me in silks, and I will become a none too prudish girl: and who would deny that, wearing the toga, I am a man?

P 4.5 Review of Bk 3 (poetry better than \$) Women denounces Prop. of Bk 3

aurum spectato, non quae manus afferat aurum!
versibus auditis quid nisi verba feres?
qui versus, Coae dederit nec munera vestis, 57
istius tibi sit surda sine aere lyra.

53 Look at the gold, not the hand that brings it; listen to their verses, and what will you gain save empty words? Whoever brings verses and not gifts of Coan silk, consider his penniless lyre to be without a tune.

P 4.7

non tamen insector, quamvis mereare, Properti: 49
longa mea in libris regna fuere tuis. 50

49 But I chide you not, Propertius, though chiding you deserve: long did I reign supreme in your

iuro ego Fatorum nulli revolubile carmen,
tergeminusque canis sic mihi molle sonet,
me servasse fidem. si fallo, vipera nostris
sibilet in tumulis et super ossa cubet.

works. I swear by the rune of the Fates that no man can unravel—as I speak true, so may the three-headed dog^a bay gently for me—that I kept faith. If I lie, may a hissing viper nest in my grave and brood over my bones.

et quoscumque meo fecisti nomine versus,
ure mihi: laudes desine habere meas.

As for the poems you composed in my honour, burn them, I pray: cease to win praise through me

Elegiac figures resemble poetic world of Books 1-3 in Bk 4
Same genre set against itself (cf. Ovid Heroids - Dido - 15
i.e. Epic vs. Elegiac epistle
Aeneid)

where do we go from here