

The Offense of Love

Ars Amatoria, Remedia Amoris, and Tristia 2

OVID

A verse translation by Julia Dyson Hejduk,
with introduction and notes

Ars Amatoria

B O O K I



If any man in this nation doesn't know the art of loving,
 he needs to read this song—read, learn, and love!
Art (and sails and oars) is what makes speedy ships move,
 art drives light chariots: art is the thing to steer Love.
Autómedon was handy with chariots and pliant reins, 5
 Tiphys was pilot of the Haemónian ship:
Venus has put me, the artist, in charge of tender Love;

2. **song:** Latin *carmen* (pl. *carmina*) can mean “song,” “poem,” or “magical incantation”; I have translated it throughout as “song,” the only English word that will do for all of these meanings. (The Twelve Tables, Rome’s first written law code [449 BC], declares that to sing or compose an evil *carmen* against someone is punishable by death.) The poet likes to contrast his own fail-safe, all-powerful *carmen* with the feckless *carmina* of (other?) enchanters.

3–4. **speedy ships . . . chariots:** The sea voyage and the chariot race are among Ovid’s favorite metaphors for poetic composition (and also for sexual conquest), appearing especially at points where his poem is about to change course or enter dangerous waters. On these and other metaphors in the *Ars*, see “Fifty Shades of Metaphor” in the introduction.

5. **Automedon:** Charioteer of Achilles. On common mythological and literary references in Ovid’s works, see “Myth and Lit 101” in the introduction.

6. **Haemonian ship:** The Argo. Haemonia = Thessaly (in northern Greece; Haemon was the father of Thessalus), birthplace of Jason.

7. **Love:** Cupid, son of Venus, was usually pictured by the Romans as a young man or an adolescent boy (not the cherubic toddler of Renaissance paintings and modern Valentines).

they'll call me "The Tiphys and Autómedon of Love"!
 He's wild, of course, and bound to keep rebelling against me;
 but still, he's a boy, a soft and steerable age. 10
 Phillyrus's son polished up the boy Achilles with a lyre,
 and crushed down his wild spirit with gentle art.
 He who was the terror of his allies, the terror of his foes—
 they say he was scared to death of that old codger!
 The hands that Hector was to feel—he offered them up 15
 for beatings, on demand, when his master asked!
 A Chiron to that son of Aécus, I am the tutor of Love:
 each a fierce boy, each the son of a goddess.
 But, nevertheless, the bull's neck is weighted down with the plow,

8. "The Tiphys and Automedon of Love": By associating himself with two of the great Greek epics (the *Argonautica* and the *Iliad*), the poet marks himself as, if not a great epic hero, at least great epic support staff.

11. **Phillyrus's son:** Chiron, the centaur (man above, horse below) who taught Achilles and other heroes.

14. **old codger:** Despite his equine nether half, Chiron is referred to with the word for a human "old man" (*senex*).

15. **hands that Hector was to feel:** In one of the *Iliad's* most moving scenes, king Priam goes to Achilles to ransom Hector's body, declaring at the end of his speech, "I have done what no other mortal on earth has done: I have touched my lips to the hand of the man who slew my son" (*Il.* 25.505–6). With typical bathos, Ovid depicts the hands of man-slaying Achilles as those of a naughty schoolboy. Achilles's hands play several unheroic roles in the *Ars*: see 1.693–96 and 2.713–16.

17. **son of Aeacus:** Achilles, grandson of Aeacus (descendants are often referred to as "son" or "daughter") and son of the sea goddess Thetis.

17. **tutor of Love:** Latin *praeceptor Amoris*, the name modern scholars often give to the narrator of the *Ars*, whose views should not be equated with those of the man who actually held the pen! See "Why Read This Book (and This Introduction):" and "When the *Praeceptor* Reads" in the introduction. Here "tutor of Love" ostensibly means "tutor of (the boy named) Love" (like "Johnny's tutor"), though the phrase can also mean "tutor of (the subject of) Love" (like "Math tutor").

and spirited horses grind bridles in their teeth. 20
 Love will yield to me, too, even if he wounds my heart
 with his bow, and shakes and tosses around his torches;
 the more he pierces me, the more violently he burns me,
 the better avenger I'll be of the wound he's made.

BOTH POET AND PROPHET

Phoebus, I won't pretend that you've endowed me with arts, 25
 nor is my source the voice of high-flying birds,
 nor did Clio and Clio's sisters appear to me,
 Ascra, as I tended my flocks in your valleys.
 Experience is what inspires this work! Obey the skilled prophet:
 I'll sing truths. Be present, Mother of Love, for my project! 30

24. **the wound he's made:** At the opening of Ovid's poetic oeuvre (*Amores* 1.1), the poet claims that, while he was attempting to sing a martial epic, Cupid stole a foot from his second line, thus turning the meter of epic (hexameters) into the meter of love poetry (elegiac couplets); see "Meter" under "Some Notes on the Notes and the Translation." When the poet complained, Cupid shot him with one of his infamous arrows. Though the *praeceptor* claims here to be avenging that wound, it will eventually become clear that Cupid in fact has the last laugh.

27–28. **Clio . . . valleys:** Hesiod, at the opening of his *Theogony*, claims that the Muses appeared to him at Ascra, a village in the valley of the Muses on Mount Helicon in Boeotia (in central Greece). Though Hesiod does not mention Clio (the Muse of history) specifically, Callimachus, in the original prologue to his *Aitia*, alludes to this Muse visitation scene and also makes Clio the first to answer the poet's question. Ovid is showing off his learned credentials by conflating these two models.

29. **Experience:** The poet's reliance on human skill (as opposed to divine inspiration, though he claims that too when it suits him) owes much to the tradition of scientific didactic poetry pioneered by Lucretius.

29. **prophet:** Latin *vates* literally means "prophet" or "divine mouthpiece," but in Ovid's day was often used to mean simply "bard" or "poet." He likes to activate its religious meaning in order to endow himself with (pseudo-) divine authority.

Get ye far hence, slender fillets, badges of modesty,
 and you, long hem, who reach halfway down the foot:
 safe Venus is what I'll sing, and permissible affairs,
 and there will be nothing criminal in my song.

THE THREE TASKS

First, your task is to figure out something you'd want to love, 35
 you fresh recruit just taking up your new arms;
 the second task is to proposition a girl who excites you;
 the third, to make sure love lasts a good long time.

31–32. **Get ye . . . foot:** With a stock religious formula used to shoo away the profane from sacred rites, the “prophet” playfully banishes respectable married women, who wore the fillets (headbands) and long hems described, from his “mysteries.” (Fillets and hems are metonymies for the women who wear them. Surely the *praeceptor* could have no other motivation for ordering women’s clothes to go away!)

33. **safe Venus:** “Safe” here refers not to disease but to the complications arising from affairs with aristocratic women, whose fidelity was important because it ensured the legitimacy of their offspring (and thus the proper transmission of property). Such women were subject to strict punishments under Augustus’s adultery legislation: see “Why Read This Book (and This Introduction)?” in the introduction. The *praeceptor* protests that his poem concerns the seduction only of lower classes of women, such as slaves, freed-women (former slaves), and courtesans (“escorts” who frequented dinner parties and were often highly educated, but not of aristocratic Roman families). The issue of precisely whom he is instructing men how to seduce will be of great importance in his later defense of his poem.

36. **fresh recruit:** The idea of love as military service (*militia amoris*) is one of the dominant metaphors in Roman love elegy. Though related to the idea of the “battle of the sexes” (which Ovid also exploits frequently), it is not quite the same; the lover is a soldier in Venus’s or Cupid’s army, but his unspecified enemy is more the forces preventing him from winning the girl than the girl herself.

38. **the third:** The first and second tasks are the subject of the present book; the third (and most challenging) will be the subject of book 2.

This is the way; this is the course my chariot will mark;
 this is the goal my speeding wheel will head for. 40

STEP ONE: FINDING THE GIRL

While you still can—your reins are loose, you can go where you want—
 pick out one you can tell, “You alone turn me on!”

She’s not just going to drop in your lap out of thin air;
 you’ve got to use your eyes to pick out the right girl.

The hunter knows well the best place to put his nets for deer, 45
 knows well in what valley the gnashing boar hangs out;

bird-catchers know the right hedges; the one who dangles hooks
 knows which waters are swum by many a fish:

you, too, who are after material for a long love,
 figure out first which spot is thick with girls. 50

I won’t be making you give your sails to the wind in your quest;
 you won’t have to go very far to make your find.

So what if Pêrseus filched Andrómeda from the black Indians,
 and the Greek girl was snatched by a Phrygian man:

Rome will give you so many girls—and such beauties, too— 55

42. “You alone turn me on!”: Latin *tu mihi sola places*, an exact quotation of Propertius 2.7.19 (in a poem that elevates passion for Cynthia over marriage, politics, and war). Will the pick-up line be more effective, one wonders, if the girl recognizes the allusion or if she doesn’t?

49. **material**: Latin *materia* has roughly the same range of meanings as our word “material,” including the subject matter for poetic composition—one of many overlaps between the art of love and the art of poetry.

53. **Perseus . . . Indians**: Perseus, wearing the winged sandals of Mercury, rescued the Ethiopian princess Andromeda when she was chained to a rock and about to be devoured by a sea monster. Indian and Ethiopian are often used interchangeably in Latin poetry.

54. **Greek girl . . . Phrygian man**: Helen and Paris (Phrygian often = Trojan; Phrygia, a kingdom in modern Turkey, was one of Troy’s main allies in the Trojan War). In holding up as a model the disastrous adultery of Paris and Helen (see 2.5–6, 359–72), a married noblewoman, the *praeceptor* tends to undermine his claim not to be offering instruction in unlawful affairs.

that you'll say, "Whatever the world has to offer, She's got!"
 The crops that Gárgara's got, the grape clusters of Methýmna,
 the fish that lurk in the sea and birds in the leaves,
 the stars in the sky—your Rome has got that many girls!
 Aenéas's mother is quartered in her son's city. 60
 If it's those first, still-ripening years that turn you on,
 a genuine girl will come before your eyes;
 if it's twenty-somethings you hanker for, a thousand will tempt you:
 you'll be forced to throw up your hands about which to choose!
 Or if by chance it's the older and wiser that appeal to you, 65
 believe me, the squadron of those will be even more packed!

RECOMMENDED VENUES

You just go sauntering leisurely in Pompey's shade,
 when the sun's coming up to the back of Hercules's lion,
 or where the mother has added games of her own to those
 of her son, a monument rich in foreign marble; 70
 and don't avoid the colonnade, studded with ancient paintings,
 that bears the name of Livia, its author;
 or where the daughters of Belus dared to murder their wretched

57. **Gargara:** A town at the foot of Mount Ida (near Troy), known for its rich harvests.

57. **Methymna:** A town on the island of Lesbos, known for its vintages.

60. **Aeneas's mother:** Venus (thanks to her affair with the Trojan mortal Anchises).

67. **Pompey's shade:** The colonnade of Pompey, often frequented by elegant women.

68. **sun's . . . Hercules's lion:** In July; the constellation Leo represented the Nemean lion, killed by Hercules.

69–70. **mother . . . marble:** The portico of Augustus's sister Octavia adjoined the Theater of Marcellus, her son.

72. **Livia:** Wife of Augustus; her magnificent colonnade was in the Subura, actually a rather crowded and seedy neighborhood of Rome.

73. **daughters of Belus:** The fifty granddaughters of Belus, daughters of Danaus (hence usually called the Danaids), married their cousins, the sons

cousins, and their fierce father stands with drawn sword;
 and don't let Adónis, wept by Venus, pass you by, 75
 and the seventh-day rites observed by the Syrian Jew;
 and don't flee the Memphític temple of the linen-clad heifer
 (she turns many girls into what she herself was to Jove!).
 Even the Fora (who could believe it?) are conducive to love,
 and flame often blazes up in the noisy Forum, 80
 where, placed beneath the temple of Venus, made of marble,
 Áppias strikes the air with her jets of water.
 Often that's where the lawyer is entrapped by Love,
 and one who drafts safeguards for others lets his own guard down;
 often that's where the glib orator is at a loss for words— 85
 he has to plead an unprecedented case *pro se*!
 Venus has a good laugh at this man from her temple nearby:
 he was just a patron; now he wants to be a client!

of Aegyptus; Danaus ordered them to murder their bridegrooms on their wedding night, and all but one (Hypermetra) did so. The portico of the Danaids adjoined Augustus's magnificent temple of Palatine Apollo.

75. **Adonis:** Switching from places to occasions, the *praeceptor* refers to the Adonia, the festival of Venus's lover Adonis (who was killed in a hunting accident; she redeemed him from the dead for part of each year).

76. **seventh-day rites . . . Syrian Jew:** Romans were fascinated by the large Jewish community living among them, and especially the Sabbath (though they frequently misunderstood its purpose).

77. **Memphitic . . . heifer:** Io, a nymph who was raped by Jupiter, turned into a cow, and ultimately transformed into the goddess Isis (Memphis is a city in Egypt); her priests wore linen (they were, understandably, forbidden to wear animal products).

81–82. **temple of Venus . . . water:** The temple of Venus Genetrix (“The Mother”) was near the fountain of the Appiades (water nymphs) in the Forum Iulium (“Forum of Julius Caesar”), site of law courts.

88. **patron . . . client:** The patron/client relationship in Rome involved intangibles like a patron's advocacy for the client in court in exchange for political support; the simple transfer of money was frowned on. That a man

THE THEATER

But be sure most of all to do your hunting in the curved theater;
 that's a place that's fertile beyond your dreams. 90
 There you'll find something to love, something to fool around with,
 something to touch once, and something you'll want to hold onto.
 As the officious ant comes and goes throughout the long column,
 lugging with grain-bearing mouth its accustomed food,
 or as bees, taking possession of their groves and fragrant 95
 meadows, flit through blossoms and blooming thyme,
 so the most cultured women rush to the crowded shows;
 often the abundance has stymied my judgment.
 They come to spectate, they come to be spectacles themselves;
 that place has occasioned the loss of chaste modesty. 100

THE RAPE OF THE SABINE WOMEN

You, Rómulus, first made the games a scene of turmoil,
 when ravished Sabines cheered up wifeless men.
 Back then, there were no curtains hanging in the marble theater,
 nor had the stage been reddened by liquid saffron;
 there, whatever foliage the wooded Pálatine offered, 105

would be a woman's "client" is a joke involving inverted gender and power roles, but not a reference to prostitution.

89. **theater:** Theatrical performances and sporting events were held in Rome's three permanent theaters, those of Pompey (55 BC), Balbus (13 BC), and Marcellus (13 or 11 BC).

101–2. **Romulus . . . wifeless men:** When Romulus founded Rome (753 BC), there were no women, so he invited the neighboring Sabines to a show and then had his men abduct their women. Won over by their new husbands' love (so the story goes), these women intervened in the ensuing war and established peace between the two peoples.

104. **liquid saffron:** Pounded saffron, mixed with sweet wine, was sprayed on the stage to produce a pleasant smell.

105. **Palatine:** One of the hills of Rome. For what would become of that primitive woodland, see on 3.119 "Palatine . . . leaders."

simply arranged, became an artless backdrop;
 the people took their seats on risers made of turf,
 with random foliage draping their shaggy locks.
 Each one picks out and marks with his eyes the girl he wants
 for himself, and his silent heart harbors many thoughts; 110
 and while the Tuscan flautist provides crude accompaniment
 for the dancer thrice striking the leveled ground with his foot,
 in the midst of the applause (the applause was artless back then)
 the king gives his people the signal to grab their prize.
 At once they jump out, broadcasting what's on their mind with
 a shout, 115
 and lay their greedy hands upon the maidens.
 As doves, a very timid crowd, flee from eagles,
 and as the young lamb flees at the sight of wolves,

111. **Tuscan flautist:** Tuscan = from Etruria, a region in central Italy (of which the Tiber forms the eastern boundary); the Etruscans were said to have introduced dancing accompanied by the flute in 364/363 BC as a remedy for plague.

112. **thrice striking . . . with his foot:** This nonerotic method of dancing recalls the ritual dance of the Salii (“Leapers”), an ancient priesthood associated with Mars.

114. **prize:** Latin *praeda*, cognate with our “predator” and “prey,” can mean “prey/quarry” or “war prize/booty.” There are two distinct senses of English “prize,” one of which comes from Latin *pretium*, “price/reward,” the other from Latin *pre(he)ndo*, “seize”; only the latter (as in “war prize,” something seized in war) is related to *praeda*. It is difficult to choose a single English word that conveys, as *praeda* does, something *either* sought *or* attained in *either* hunting *or* war (“prey” and “prize” come closest, but the translator’s choice between them is difficult).

116. **lay their . . . hands:** Latin *manus iniciunt*, a legal term for claiming a piece of property.

117. **doves . . . eagles:** Stock characters (along with lambs and wolves) in martial epic similes—but such descriptions generally apply to men fighting against men.

so those girls were afraid of the men rushing lawlessly;
 not one retained the color she'd had before. 120
 There's just one fear, but not just one appearance of fear:
 some tear their hair, some sit there out of their minds;
 this one is silent and gloomy, that one calls "Mother!" in vain;
 one complains, one freezes; one stays, one flees.
 The girls are snatched and led off, a prize for the marriage bed, 125
 and it's possible fear itself made many attractive.
 If anyone fought back too much and refused her companion,
 the man himself lifted her to his greedy bosom
 with words like these: "Why mar your tender eyes with tears?
 What father is to mother, I'll be to you." 130
 Romulus, you alone knew how to give soldiers benefits.
 Give me benefits like that and I'll join the army!
 With that precedent, naturally, theatrical shows
 remain a snare for beautiful girls even now.

HOW TO FLIRT AT SPORTING EVENTS

Don't miss the competition of noble horses, either: 135
 the Circus—so many seats!—offers lots of benefits.
 You don't need fingers to communicate secret messages,
 nor do you have to receive a signal through nods.
 No one is stopping you—sit down right next to your mistress!
 Join your side to her side just as close as you can! 140

135. **competition of noble horses:** See "When the *Praeceptor* Reads" in the introduction.

136. **Circus:** Chariot races, Rome's most popular sport, were held in the Circus Maximus ("Biggest Racecourse"), which could hold about 150,000 people.

136. **benefits:** Latin *commoda*, which in lines 131–32 referred specifically to "fringe benefits." Ovid delights in abrupt transitions that depend on a word's double meanings.

139. **mistress:** Latin *domina*, literally, "woman who owns slaves." Thanks to the metaphor of the "slavery of love" (*servitium amoris*) inaugurated by Roman

Good thing that, like it or not, the rope forces you to be joined—
 that conditions are such that you *have* to touch the girl.
 At this point, find some opening for friendly chat,
 and start your speech with a general remark:
 be sure to inquire whose horses are running as if you care; 145
 whichever one she applauds for applaud for at once.
 But when the parade comes, crowded with ivory statues of gods,
 applaud for Lady Venus with eager hands.
 If by chance—it does happen—a speck of dust falls into
 the girl's bosom, your fingers must brush it away; 150
 even if there's no speck, brush away the absence of speck:
 take any and every excuse to offer your services.
 If her cloak's hanging down too low and lying on the ground,
 officiously gather it up off the dirty soil:
 right away, as payment for services rendered, the girl 155
 will let you get an eyeful of her calves!
 Also, be on the lookout that whoever's sitting behind you
 doesn't press his knee into her soft back.
 Trivial things capture frivolous minds: many have found
 it useful to smooth out a pillow with skillful hand; 160
 it's also been helpful to stir up a breeze with a slender tablet
 and place a round footstool beneath her tender foot.
 The Circus will present these openings to a new love,

elegiac poetry, which casts the lover as a woman's slave, *domina* comes to take on our sense of "mistress" as "long-term extramarital love object." Yet aside from this word *domina*, some slave-like behaviors recommended in 2.209–32, and a mention of slavery at 2.435, the love-as-slavery metaphor is largely absent from the *Ars*. The *Remedia*, on the other hand, continually employs the language of slavery and liberation.

141. **rope:** Blocks of seats were marked off by a line or rope, apparently under rather cramped conditions.

147. **statues of gods:** Before the races, statues of gods were carried in a procession around the Circus, with spectators applauding for their particular favorites or patrons.

as well as the grim sand strewn in the anxious Forum.
 In that sand, the boy of Venus has often fought, 165
 and the spectator of wounds has gotten wounded:
 while he's chatting and touching her hand and getting a program
 and asking who's winning, since he placed a bet—
 he's been hit! He's groaned! He's felt the flying shaft,
 and now he's part of the spectacle himself! 170

THE MOCK NAVAL BATTLE

How about that mock naval battle Caesar just put on
 where he brought in the Persian and Cecr^opian ships?
 Yes, from coast to coast came the youths, from coast to coast
 came the girls, and the whole world was in the City.
 Who didn't find something to love in a crowd like that? 175
 Oh, how many were tortured by a foreign love!

CAESAR'S UPCOMING EASTERN CAMPAIGN

Behold, Caesar's preparing to add the one missing piece
 to the conquered world: furthest Orient, now you'll be ours!

164. **grim sand . . . Forum:** Sand (Latin *harena*, whence our "arena") to absorb the blood was strewn in the Forum for gladiatorial games.

171. **mock naval battle:** In 2 BC, as part of the festivities for the dedication of the Temple of Mars Ultor (see "The Illicit Sex Tour of Roman Topography and Religion" in the introduction), Augustus staged a re-creation of the Battle of Salamis (a decisive Greek victory that took place in 480 BC, near the end of the war between Greece and Persia, in the straits between Athens and the island of Salamis; had the Persians won this war, who knows what would have become of Western civilization). The Roman re-creation took place in an artificial lake on the right bank of the Tiber and involved more than thirty large vessels, many smaller ones, and over three thousand gladiators, plus rowers.

172. **Cecropian:** Athenian; the name comes from Cecrops, a mythical king of Athens.

174. **the City:** Rome, of course; Latin *urbs* (city) often means Rome (cf. modern New Yorkers).

Párthian, you're going to pay! Rejoice, O buried Crassi
 and flag ill-treated at barbarian hands! 180
 The Avenger is here, and in his first years claims the title of leader—
 as a boy, handling wars that are not for boys.
 Stop being timid and counting the birthdays of the gods:
 Virtue mantles the Caesars before their time.
 Celestial character rises up more swiftly than 185
 its years, and can't stand the expense of lazy delay.
 Hercules was a baby when he squeezed the two serpents
 in his fists, and was worthy of Jupiter in the cradle;
 how big were you, Bacchus, you who remain a boy even now,
 when India was conquered and cringed at your thyrsi? 190
 You'll take up arms, boy, with your father's authority and years,
 and with your father's authority and years you'll conquer.

177. **the one missing piece:** The rhetoric in this passage implies that Caesar was about to launch a great expedition, led by his eighteen-year-old adopted son Gaius (actually his daughter Julia's son). In fact, the great expedition seems to have boiled down to successful negotiations at two dinner parties.
 179–80. **O buried Crassi and flag:** The Parthians (a proverbially devious people in what is now Iran) had captured the Roman standards (Latin *signa*, poles with an eagle on top, which I translate as “flags” for their similar symbolic implications) in 53 BC, when the triumvir (“one of three men,” third member of the coterie that included Julius Caesar and Pompey) Marcus Licinius Crassus, along with his son Publius, was defeated and killed at an ill-omened battle at Carrhae (a small town in modern Turkey); but Augustus, through diplomatic negotiation, had already achieved the return of the standards in 20 BC.

187. **the two serpents:** Jealous Juno had sent these in an attempt to nip the baby Hercules in the bud, to no avail.

189. **you who remain a boy even now:** Bacchus was depicted as an eternal adolescent (in looks and, often, behavior).

190. **thyrsi:** Ivy-wreathed wands (which could become deadly weapons) carried by Bacchus and his followers.

191. **authority:** Latin *auspicia*, literally (or at least etymologically) “bird-watching”; the leader of an army was required to “take the auspices” before

Under so great a name, you owe a great battle debut;
 now leader of young men, soon to be leader of old.
 You have brothers, so avenge the brothers that have been wronged; 195
 you have a father: protect a father's rights.
 The Father of the Fatherland, and your own, has armed you;
 the enemy's snatching his unwilling father's kingdom.
 You will bear righteous shafts, he, accursed arrows;
 justice and righteousness will march as your flag. 200
 The Párthians lose their case; let them lose in battle, too!
 Let my leader bring Eastern wealth to Latium!
 Grant him divine power as he goes, Father Mars, Father Caesar—
 for one of you is a god, the other will be.
 I prophesy: Behold, you shall win, I will sing votive songs 205
 and with a loud voice will I have to proclaim your name:
 you shall stand firm, and encourage your battle line with my words
 (oh, that my words may not fall short of your spirit!);
 I'll sing of the Párthians' backs and of the Romans' breasts

a campaign by observing the behavior of birds to determine the gods' attitude, and the army/campaign would thus be "under his auspices."

194. **leader of young men:** In 5 BC, Augustus had given Gaius (and his brother Lucius) the title Leader of the Youth (*Princeps Iuventutis*).

194. **soon to be leader of old:** Though Augustus had high hopes that Gaius would be his heir, they were disappointed when Gaius died in AD 4 (Lucius had died in AD 2); he had to settle for his stepson Tiberius.

195. **the brothers:** Phraataces V of Parthia had supplanted his father Phraataces IV, against the wishes of Phraataces IV and his sons (the brothers of Phraataces V).

197. **Father of the Fatherland:** The title *Pater Patriae*, one of Augustus's favorites, was bestowed on him by the senate in 2 BC, shortly before the present poem was written.

202. **Latium:** The region of central Western Italy containing the city of Rome.

204. **the other will be:** Predictions of Augustus's divinity always need to be tactfully handled, insofar as they entail his death ("Become a god—just not too soon!").

and the shafts the foe shoots from his horse turned away
in retreat. 210

You flee to conquer, Párthian: What will be left you when conquered?
Párthian, your Mars is ill-omened even now.

THE PARADE

And so that day will come when you, loveliest of all,
golden, will be drawn by four snow-white horses;
the leaders will march in front, their necks loaded down with
chains, 215

so that they can't find safety in flight as before.

Happy youths, mixed together with girls, will be spectators,
and that day will bring release to everyone's spirits.

And when some one of those girls will ask the names of the kings,
what regions, what mountains or waters are carried along, 220
give all the answers—whether or not she's asked the questions;
and what you don't know, declare as if you knew well.

Here's the Euphrátes, a crown of rushes encircling his brow;
the one with blue floppy hair must be the Tigris;
make these Arménians; this one's Persia, descended from Dánaë; 225

210. **shoots . . . in retreat:** The Parthians were famous for pretending to retreat, then shooting backwards from their horses (though since this trick was so well known one wonders how effective it could have been).

212. **Mars:** Here, as often, = “warfare” (the god Mars would never actually help Rome's enemies!).

213. **you:** Gaius. The *praeceptor* imagines his “triumph,” a formal parade marching into Rome, in which conquered leaders, along with people dressed up as the conquered land's geographical features, preceded the victorious general riding in a four-horse chariot.

225. **descended from Danaë:** Danaë was a princess from Argos imprisoned by her father, Acrisius, who had heard a prophecy that her son would overthrow him; Jupiter visited her in a “shower of gold” (a magical sunbeam? a bribe to the guard?), and she bore him Perseus (who gave his name to Persia).

that's a city in the Achaeménian valley;
 this and that guy are leaders, you can find names to call them—
 the right ones if possible, plausible ones if not.

DINNER PARTIES

Dinner parties, too, when the table's set, give you openings:
 you can get something out of them besides wine! 230
 Often at these, when Bacchus is laid out, glowing Love
 has forced his bowed horns down with tender arms,
 and when the wine has sprinkled Cupid's absorbent wings
 he gets weighted down and stuck in the place of capture.
 Of course, he's very quick to shake out his soggy feathers— 235
 but even a sprinkling by Love is bad for the heart.
 Wine gets the spirit primed and makes it ready for heat;
 care flees and is diluted by much pure wine.
 Then there's laughter, then the pauper puts on a bull's horns,
 then pain and cares and wrinkles depart from the brow. 240
 Then simplicity—very rare in our age—reveals
 the heart, since the god has shaken off all arts.
 Often at these have girls snatched away the hearts of young men,
 and Venus in wine was fire in a fire.
 Here, don't put too much confidence in the treacherous lamp: 245
 night and pure wine wreak havoc on judgments of beauty.
 In the clear light of day did Paris observe the goddesses,
 and said to Venus, "Venus, you beat them both."
 At night, blemishes hide and every fault is forgiven,
 and that hour makes any and all of them beauties. 250
 When judging gems, when judging purple murex-dyed wool,
 when judging faces and bodies—consult the daylight.

226. **Achaemenian:** Persian, from the ancient Persian king Achaemenes.

232. **forced his bowed horns down with tender arms:** This appears to be a description of an actual allegorical picture, but the details are a bit obscure.

239. **puts on a bull's horns:** That is, becomes fearless and aggressive.

OTHER LIKELY SPOTS

Why should I count out for you the female gatherings
 ripe for hunting? My count will be more than the sand!
 Why should I mention Baiae, and the shores fringed with sails, 255
 and the water giving off hot sulfurous steam?
 Some man bearing from here a wound in his heart has said,
 “This healing water’s not what it’s cracked up to be.”
 Look! There’s the woodland temple of suburban Diana
 and the kingdom won by the sword with deadly hand; 260
 she—although she’s a virgin, although she hates Cupid’s arrows—
 has dealt many wounds and will deal many wounds to the people.

STEP TWO: CATCHING THE GIRL

Thus far, Thaléa, borne on unequal wheels, has instructed you
 where to find something to love, where to place your nets.
 Now, I strive to explain what arts you should use to catch 265
 the one who excites you (a work of extraordinary art).

255. **Baiae:** A posh hot springs resort on the Bay of Naples, where much questionable behavior took place (the ancient Las Vegas).

259. **woodland temple of suburban Diana:** The Grove of Diana Nemorensis at Aricia (about sixteen miles southeast of Rome) was a popular spot for everything from healing pilgrimages to romantic trysts. The Rex Nemorensis (“King of the Wood”), a fugitive slave who “reigned” as Diana’s priest-king and gained office by breaking off a bough from her sacred tree and then slaying his predecessor, added to the mystique.

261. **although:** Latin *quod*, which could also mean “because”; there are good arguments for either meaning, and I change my mind periodically.

262. **many wounds:** The “healing” goddess, like the “healing” waters of Baiae, can (counterproductively) inflict the wounds of love.

263. **Thalea:** A Muse (especially associated with comedy), as metonymy for poetry.

263. **unequal wheels:** Ovid likes to liken the unequal lines of his elegiac couplets (see on 24 “the wound he’s made”) to vehicles with unequal wheels or people with a shortened leg—a (mock-)self-deprecating gesture.

Men, everyone, everywhere—pay docile attention;
 come and hear my promises, throng of fans!

First, you've got to believe in your heart that they all can be caught:
 you'll catch them, you just need to lay your trap! 270

Birds will sooner keep quiet in spring, cicadas in summer,
 the Maenálian hound sooner show his back to the hare,
 than a woman will fight back when assailed by a young man's flattery;
 even the one you might think doesn't want it will want it.

Just like a man, a girl thinks secret Venus is fun; 275
 the man's bad at hiding it, her lust is more concealed.

If we males could make a pact not to ask anyone first,
 women, defeated, will take on the role of askers!

In soft meadows, it's the female who moos to the bull;
 the female always whinnies to the horn-hooved stallion. 280

Our libido is thriftier and not so furious;
 the masculine flame remains within civilized bounds.

Why should I mention Byblis, who burned with forbidden love
 for her brother, and bravely punished her crime with a noose?

Myrrha loved her father, but not as a daughter should, 285
 and now lies hidden, squeezed by a covering of bark;

by her tears, which she pours forth from the fragrant tree,
 we're anointed, and the drops bear their mistress's name.

272. **Maenalian hound:** Hunting dogs from Arcadia (= Maenalia, from the Maenalus mountain range in Arcadia, in the central Peloponnese) were especially skilled.

283. **Byblis:** After she sent her brother a letter confessing her love and he rejected her, she killed herself and metamorphosed into a spring (according to *Metamorphoses* 9.450–665).

285. **Myrrha:** After she slept with her father under cover of darkness and became pregnant by him, he discovered her identity and she fled before he could kill her; she metamorphosed into a myrrh tree (according to *Metamorphoses* 10.298–502).

PASIPHAË AND THE BULL

By chance, beneath the shadowy glades of wooded Ida,
 there was a bull, shining white, the glory of the herd, 290
 distinguished by a slender black mark between his horns;
 a single spot there was, the rest was like milk.
 Him did the Cnossian, him did the Cydónian heifers
 desire to have carried on their backs.
 Pasíphaë was happy to become the bull's slut; 295
 she envied and hated the beauties among the cows.
 I sing a well-known tale! Crete, with its hundred cities,
 no matter what lies it tells, cannot deny it!
 She herself, for the bull, is said to have harvested
 new leaves and tender grass with unpracticed hand; 300
 she's an escort to the herd, she's not held back by care for her
 husband: Minos had been conquered by cattle.
 Pasíphaë, why are you putting on expensive clothes?
 That lover of yours has got no nose for riches.
 Why bother with a mirror when heading for mountain flocks? 305
 Why keep fussing with hair that's been done, you dope?
 And yet, believe your mirror when it says you're no heifer.
 How you're longing for horns to sprout from your forehead!

289. **Ida:** A mountain in Crete, not to be confused with the mountain of the same name near Troy where the Judgment of Paris took place.

290. **bull:** In the backstory the *praeceptor* suppresses here, King Minos was supposed to sacrifice this bull to Neptune, but refused because of its beauty; Neptune cursed the king by making his wife fall in love with the animal. Every woman who gets involved with Minos—in the *Ars* and *Remedia* we see Pasiphaë, Scylla (331–32), and Procris (3.685–746, *Rem.* 453)—undergoes some terrible fate, as does the artist Daedalus (2.21–98).

293. **Cnossian . . . Cydonian:** Cnossos and Cydonea were major cities of Crete.

298. **lies:** It was proverbial that “Cretans are liars” (cf. Titus 1:12: “One of themselves, even a prophet of their own, said, The Cretians are alway liars, evil beasts, slow bellies”).

If Minos turns you on, there's no need to look for a lover;
 if you'd rather cheat on your man, cheat with a man! 310
 Her bedroom abandoned, the queen is swept along through the woods
 and groves like a Bacchant stung by the Aónian god.
 Ah, how often with hateful glance she spied a cow
 and said, "Why does *that* one turn my master on?
 Look how she's showing off for him in the tender grass; 315
 I wouldn't be surprised if the fool thinks she's pretty!"
 She spoke, and ordered her to be led from the great herd at once
 and dragged, undeserving, under the crooked yoke,
 or forced her to fall at the altar in a phony ritual
 and happily held her rival's guts in her hand. 320
 How often she would appease the gods with slaughtered rivals
 and hold their guts and say, "Go turn *mine* on now!"
 And now she's longing to turn into Európa, now Io,
 since one was cattle, the other carried by cattle!
 Still, the leader of the herd did get her pregnant, deceived 325
 by a maple-wood cow, and the birth revealed the author.

310. **your man . . . with a man:** A play on the two senses of Latin *vir* as "husband" and "adult human male" (emphasis on "human").

312. **Aonian god:** Bacchus (Aonia = Boeotia, the region of Greece containing Thebes, Bacchus's place of origin). The sometimes violent frenzy of the Bacchants, his female worshippers, became paradigmatic for women under the influence of extreme passions.

323. **Europa:** This Theban princess was seduced by Jupiter in the form of a bull and carried over the sea to Crete.

323. **Io:** See on 77 "Memphitic . . . heifer."

326. **maple-wood cow:** The master craftsman Daedalus created this contraption, which enabled Pasiphaë to consummate her unnatural passion and subsequently give birth to the Minotaur (whose bull head made it obvious who the father ["author"] was).

OTHER EXAMPLES OF FEMALE LUST

If the Cretan had restrained herself from loving Thyéstes
 (is it so hard to do without just one man?),
 Phoebus wouldn't have halted midjourney and wrenched back
 his chariot,
 turning his horses around to approach Auróra. 330
 The daughter of Nisus, since she stole his purple lock,
 is housing rabid dogs on her loins and groin.
 Átreus's son, who dodged Mars by land and Neptune by sea,
 became his wife's grim sacrificial victim.
 Who hasn't wept at the burning of Ephýrean Creúsa 335
 and the mother drenched in the blood of her murdered sons?
 Phoenix, son of Amýntor, wept from blinded eyes;
 maddened horses, you tore apart Hippólytus!
 Phíneus, why gouge out the eyes of your innocent sons?

327. **the Cretan:** Aerope.

330. **Aurora:** Goddess of the dawn.

331. **daughter of Nisus:** In love with Minos, who was at war with her father Nisus, Scylla betrayed her father by cutting off the purple lock of hair that made him invincible and handing it to Minos. See on 290 "bull."

332. **housing rabid dogs:** Scylla the sea monster who threatens Ulysses is conflated here with Scylla the daughter of Nisus, who metamorphosed into a bird. The conflation has a long pedigree and seems to have been something of a learned joke, as Virgil does the same thing in *Eclogue* 6.74–77.

333. **Atreus's son:** Agamemnon.

335. **Ephyrean Creusa:** The Corinthian (Ephyre = old name for Corinth) princess whom Jason was about to marry.

336. **the mother:** Medea.

337. **Phoenix, son of Amyntor:** Phoenix was accused, either falsely or truly depending on the version, of sleeping with his father's concubine; his father blinded him in punishment. (This is the first of three stories of sons punished by fathers who believed they had slept with the father's wife or concubine.)

339. **Phineus:** This unfortunate Thracian seer blinded his sons because he believed they had slept with his second wife (Idaea; in some versions, she blinds them herself), then was blinded himself. (As punishment for revealing

That punishment's going to rebound on your own head! 340
 All of those crimes were set in motion by women's lust:
 it's fiercer than ours and has more madness in it.
 So, go on, don't be shy about hoping for girls, all of them!
 There'll barely be one out of many to tell you "No."
 The ones who say "Yes" and the ones who say "No" still like to
 be asked; 345
 even if you're disappointed, rejection's not dangerous.
 But why should you be disappointed, when a new pleasure's most fun,
 and the heart craves someone else's things more than its own?
 The grass is always greener in someone else's field,
 and the neighbor's cattle have got the fatter udders. 350

STRATEGY TIP: GET TO KNOW HER MAID

But your first concern is to get to know the maid of the girl
 to be caught: she'll grease the skids for your approach.
 Be sure she's one who's in on her mistress's private plans,
 a trusty accomplice in her secret affairs.
 Seduce her with promises, seduce her with propositions; 355
 you'll get what you want quite easily if she's willing.
 She'll choose the time (doctors, too, are precise about times)
 when the mistress's mind is at ease and fit to be caught;
 the mind will be fit to be caught when it's happiest with the world,
 as crops will be most luxuriant in fertile ground. 360
 When hearts are rejoicing and not constricted by any pain,
 they're open: then Venus sneaks in with flattering art.

the gods' secrets, he also had his food stolen or defiled by Harpies, very nasty bird-women.)

343. **don't be shy about hoping for girls, all of them!:** See "When the *Praeceptor* Reads" in the introduction.

357. **doctors:** Here the *praeceptor* may be anticipating his role as Love Doctor, which comes to full bloom in the *Remedia* (though in this poem he is still primarily the Prophet or Professor of Love).

When Ílium was in mourning, it was defended by arms;
 when happy, it brought in the Horse pregnant with soldiers.
 She also should be tried when she's grieving, hurt by a rival; 365
 your efforts will make sure she's not unavenged.
 The maid, while busy combing out her morning hair,
 should egg her on and help out the sails with oars,
 and, muttering to herself, with a little sigh, should say,
 "But, I suppose, you couldn't pay him back." 370
 Then she should tell about you, then she should add persuasive
 words, and swear you're dying of crazy love.
 But hurry, lest the sails go limp and the breezes die down;
 like fragile ice, wrath gradually melts away.

O N S E D U C I N G T H E M A I D

Would it help, you ask, to seduce this servant herself? 375
 There's a big roll of the dice in crimes like that.
 One gets officious after sex, another more sluggish;
 one serves you up for her mistress, another for herself.
 It's all how the gamble turns out; it might reward your risk,
 but my advice would still be to hold back. 380
 I'm not the one to walk along cliffs and jagged peaks;
 under my leadership, no young men will be caught.
 If, however, while she's going back and forth with the tablets,
 her body—not just her officiousness—turns you on,
 be sure you obtain the mistress first and she follows behind: 385
 the maid mustn't be your starting point for Venus.
 This one thing I warn you, if art's to be trusted at all
 and the thieving wind doesn't carry my words out to sea:

382. **under my leadership . . . caught:** In *Amores* 2.7, the poet vehemently protests to his girlfriend that he would never dream of sleeping with her slave; in 2.8, he asks the slave, "How did she find us out?"

383. **tablets:** Wooden tablets smeared with wax and inscribed with a metal stylus, used for nonpermanent written communications.

Get it right, or don't try; the informer's out of the way
 as soon as she herself takes part in the crime. 390
 Having a bird go free when its wings are limed is no use;
 for a boar to escape from a bulging net is not good;
 a fish that's wounded from chomping a hook should be firmly grasped;
 keep pressing the one you've tried and don't leave till you win.
 [Then—since she's guilty of your shared crime—she won't
 betray you, 395
 and you'll know all that your mistress says and does.]
 But let it be kept secret: if your informer's kept secret,
 you'll always be in on what your girlfriend is up to.

THE IMPORTANCE OF TIMING

If anyone thinks that times must be watched only by those
 who work laborious fields, and sailors—he's wrong. 400
 Not always should Ceres be entrusted to treacherous fields,
 not always the hollow keel to the waves of green,
 nor is it always safe to make plays for tender girls:
 at the right time, the same thing often turns out better.
 If her birthday is coming around, or the first of the month 405
 in which Venus likes to snuggle up to Mars,
 or if the Circus is not, as before, decked out with little
 statues, but has kings' treasures on display,

391. **limed:** The Romans caught small birds by smearing birdlime (a sticky substance) on twigs.

405–6. **the month . . . Mars:** That is, April 1 (March was Mars's month, April Venus's); the *praeceptor* never misses a chance to allude to the adultery of Mars and Venus (see 2.561–92 and “The Illicit Sex Tour of Roman Topography and Religion” in the introduction). Though April 1 is not mentioned elsewhere as a gift-giving opportunity, there was a festival of Venus on that day, which could well have been a Valentine's Day–like occasion for romantic blackmail.

407–8. **Circus . . . statues:** This appears to be a reference to the Sigillaria, a December festival in which little clay statues (*sigilla*) used to be displayed for

put off the task: then an ugly storm, then the Pleiades threaten;
 then the sea's waters drown the tender Kid; 410
 then it's a good time to stop; then whoever's consigned to the deep
 can barely hold onto his mangled boat's shipwrecked timbers.
 Here's when you should begin: that day when the tearful Állia
 ran with the blood that poured from Latin wounds,
 and the day the Sabbath festival observed by the Syrian 415
 from Palestine returns, no good for business.
 Your girlfriend's birthday should be for you a great object of dread,
 and any day that requires a gift should be black.
 But she'll pull it off, no matter how well you avoid it: a woman
 finds arts to pilfer her longing lover's riches. 420
 Some slovenly salesman will come to your bargain-hungry mistress
 and spread his merchandise out while you're sitting there;
 she'll ask you to look it over, so you can appear in the know;
 then she'll give kisses, then she'll ask you to buy.
 She'll swear that she'll be content with this for years to come; 425
 she needs it now, now (she'll say) it's a steal!

sale, but which now boasts more expensive items. "Circus" could refer to the Circus Maximus (see on 136 "Circus") or to the smaller Circus Flaminius (at the southern end of the Campus Martius near the Tiber).

409. **Pleiades:** A cluster of seven stars that set in winter, thus marking the end of the sailing season. The *praeceptor* is speaking metaphorically of the lover's quest as a sea journey (the actual season of the year is irrelevant to his point).

410. **tender Kid:** Another constellation that set in winter.

413. **tearful Allia:** The defeat of the Romans by the Gauls (Celtic tribes living in northern Italy, France, and other parts of modern Europe) at the river Allia (which flows into the Tiber about eleven miles from Rome) on July 18 (390 BC) was a national day of mourning, a "black day" (*dies atra*) on which no business could be conducted—and thus no presents bought.

415. **Sabbath festival:** See on 76 "seventh-day rites . . . Syrian Jew." The Sabbath as a no-business day was observed by many Gentiles in Rome.

If you make an excuse that you haven't got the cash on you?
 "Put it in writing!" (You'll wish you'd never learned how.)
 How about when she demands a gift with fake birthday cake
 and is born for herself as often as she needs? 430
 How about when she weeps bitterly over the phony loss
 of the gem she pretends has slipped from her pierced ear?
 They ask to be given lots "to use," won't return it when given;
 you lose, and you get no thanks for what you've lost!
 For me to expound on the sacrilegious arts of whores 435
 ten tongues in as many mouths would not be enough.

LETTERS AND LIES

Let wax spread over well-erased tablets test the shallows,
 let wax go first as the confidant of your heart;
 let it bear your sweet nothings and words that sound like a lover's,
 and no matter who you are, throw in lots of prayers. 440
 Moved by prayer, Achilles bestowed Hector on Priam;
 a wrathful god is moved by a pleading voice.
 Be sure to make promises, for what harm can it do to promise?
 Anyone can be a big spender with promises.
 Hope, if she's once believed, holds on for a good long time; 445
 she's a treacherous goddess, but handy nevertheless.
 If you've given something, you'll be a candidate for rejection:
 she will have gained what's past and not lost a thing.
 But what you haven't given, always seem on the point of giving:
 thus has a barren field often tricked its master. 450

435. **sacrilegious arts of whores:** Much vitriol in Latin "love" poetry is spent on denigrating women who expect gifts in exchange for their favors.

436. **ten tongues:** The *praeceptor* rises to epic grandeur as he warms to his theme (wishing for additional mouths, generally in denominations of ten or a hundred, to sing a particular topic is typical of high epic style since Homer).

441. **Achilles bestowed Hector on Priam:** See on 15 "hands that Hector was to feel." (The *praeceptor* seems to have forgotten that quite a bit of gold was offered as well.)

Thus, so he won't have lost, the gambler keeps on losing,
 and the dice keep calling back his greedy hands.
 This is the task, this the labor: to score without that first gift.
 So she won't have given *her* gift for free, she'll keep giving.
 Therefore, have a letter engraved with flattering words 455
 go first, sound out her feelings, test the road;
 a letter delivered on an apple deceived Cydippe,
 and the girl, unaware, was caught by her own words.

BE ELOQUENT (BUT NOT TOO OBVIOUS)

Roman youth, I'm telling you, go learn the good arts
 not only to protect trembling defendants: 460
 like the people, and the serious judge, and the chosen senate,
 the girl will surrender, defeated by your fluency.
 But hide your strength—don't wear your eloquence on your sleeve;
 your speech should flee from words that sound affected.
 Who but a total dunce would declaim to a tender girlfriend? 465
 Often a forceful letter was reason for hatred.
 Your diction should inspire trust, using everyday words—
 flirtatious, though, so you seem to be speaking in person.
 If she won't take it and sends what you've written back unread,
 hope that she's going to read it, and stick to the plan. 470

453. **This is the task, this the labor:** An exact quotation of *Aeneid* 6.129, where the Sibyl (priestess of the entrance to the underworld) tells Aeneas that the doors *into* the underworld lie open day and night, but getting *out* again? “This is the task, this the labor” (*hoc opus, hic labor est*).

457. **letter . . . Cydippe:** The “letter,” inscribed on an apple by Acontius, read, “I swear by Diana to marry Acontius”: reading aloud (as the ancients did) can be dangerous.

466. **a forceful letter was reason:** The Latin could also be construed as “a letter was a forceful (or valid) reason”; both translations have merit.

PERSISTENCE

In time, difficult bullocks come around to the plow;
 in time, horses are taught to bear pliant reins.
 An iron ring is wasted away by incessant use;
 a curved plow is ruined by incessant earth.
 What is there that's harder than rock, what's softer than water? 475
 Yet by soft water hard rocks are hollowed out.
 Just be persistent, in time you'll defeat Penélope herself:
 you see Pérgamum captured late, but captured still.
 She's read it and she doesn't want to write back? Don't force it;
 just be sure she keeps reading your sweet nothings. 480
 She who wished to have read them will wish to write back when she's
 read them;
 these things come by degrees in their own good measure.
 Maybe, at the first attempt, a grim letter will come to you
 asking that you desist from soliciting her.
 She fears what she asks, she wants what she doesn't ask:
 your persistence. 485
 Press on, and eventually you'll get what you want.
 Meanwhile, if she's being carried along reclined on a couch,
 with a cunning pretense approach your mistress's litter;
 and so no one will lend disagreeable ears to your words,
 cloak them slyly as you can in ambiguous signs. 490
 Or if her feet are treading a spacious colonnade
 in a leisurely way, here again, make a friendly detour,
 and be sure to go in front sometimes, sometimes fall behind,
 sometimes hurry along, sometimes go slowly.
 And you mustn't be ashamed to drift a bit past the center 495
 of the columns, or to nudge her side with your side.
 A pretty girl mustn't sit in the curved theater without you:

477. **Penelope herself:** Ulysses's wife did not, in fact, succumb to twenty years of wooing by her throng of suitors.

478. **Pérgamum:** The citadel of Troy (often simply = Troy).

she'll bear on her shoulders the show for you to watch.
 You'll be allowed to look around at her, admire her,
 speak volumes with your eyebrow, volumes with signs; 500
 and you should applaud when the actor's dancing some girl's part,
 and be a fan of whoever is playing the lover.
 Whenever she stands, you'll stand; whenever she sits, you'll sit;
 fritter away your time at your mistress's whim.

GROOMING FOR MEN (NOT TOO MUCH!)

But don't think it's good to torture your tresses with hot iron 505
 or smooth your calves with biting pumice-stone;
 tell them to do such things whose Phrygian rhythms accompany
 Great Mother Cýbele with shrieks and howls.
 For men, a careless appearance is fitting; Theseus's head was
 untouched by a comb, but he swept away Minos's daughter; 510

502. **playing the lover:** In an adultery mime, Rome's most ancient (and immensely popular) genre of drama. These farces generally involved a woman and her lover bamboozling her stupid husband—precisely the sort of immorality that the *praeceptor* protests he is *not* teaching (one of many indications that his protest is disingenuous).

506. **smooth your calves with biting pumice-stone:** While it was considered appropriate for Roman men to pluck their armpits, depilating their legs was seen as effeminate. Such choices could have both moral and aesthetic implications. Seneca the Younger (ca. AD 1–65; philosopher, dramatist, and adviser to the emperor Nero) comments on different writing styles, “the one sort grooms itself more than is right, the other neglects itself more than is right; the former plucks even its legs, the latter not even its armpits” (*Epistle* 114.14).

507. **Phrygian rhythms:** The priests of Cybele, the Great Mother goddess imported from Phrygia (near Troy, and representing the decadent, luxurious East) to Rome in 203 BC, were eunuchs; their worship involved loud clanging instruments and howling.

510. **Minos's daughter:** Ariadne; the story of her abandonment by Theseus is about to be told at line 525.

Phaedra loved Hippólytus, and he wasn't well groomed;
 Adónis, fit for the woods, was a goddess's sweetheart.
 Bodies should please by their neatness and be tanned on the Campus;
 the toga should be spotless and fit well.
 Your tongue should not be stiff, your teeth should not be rusty, 515
 nor your rambling foot be swimming in baggy leather.
 A bad hairdo shouldn't make your tresses stand out stiffly:
 your hair and your beard should be trimmed by a practiced hand.
 Your nails should not protrude and should be without defilement;
 no hair should stand in the hollows of your nose. 520
 The breath of your mouth should not be of grim and evil odor,
 nor the man and father of the herd smite the nose.
 Grant that everything else is for wanton girls to do,
 and whoever, scarcely a man, is looking for a man.

511. **Hippolytus:** Naturally, the *praeceptor's* takeaway from this tragedy is that the Rugged Hunter Look is attractive to women.

512. **Adonis:** See on 75 "Adonis." Venus even dabbled in hunting to indulge her crush on this young hunter.

513. **Campus:** The Campus Martius ("Field of Mars"), a large field outside of Rome where athletic and military exercises took place.

515. **tongue . . . teeth:** It appears from the next line that the *praeceptor* here means parts of a shoe, though he teases us with terms that would also apply to the mouth.

522. **man and father of the herd:** A goat, whose proverbial bad smell was associated with that of human armpits. Using the word *vir* (man) here for a nonhuman "husband" is somewhat ironic, especially given the following couplet; see on 310 "your man . . . with a man."

524. **scarcely a man, is looking for a man:** Though the Romans condoned sexual liaisons between men and adolescent boys (before the growth of body hair marked them as "men"), homosexual relationships between grown men were an object of extreme scorn and ridicule. "Scarcely a man" here means "effeminate," not "young."

ARIADNE AND BACCHUS

Look, Liber's calling his prophet! He, too, is helpful to lovers: 525
 he's a fan of the flame that heats his own blood.
 The Cnossian girl was wandering madly on unknown sands,
 where narrow Dia is struck by the waters of the sea.
 She'd just woken up—was wearing her tunic without a belt,
 barefoot and with her saffron locks unbound— 530
 and was crying out "Cruel Theseus!" to the heedless waves,
 an innocent shower wetting her tender cheeks.
 She was crying out and weeping at once, but both were attractive;
 she was not made uglier by her tears.
 And now, striking again her soft, soft breast with her palms, 535
 "That traitor has left," she said. "What will become of me?"
 "What will become of me?" she said: cymbals sounded all over
 the shore, and drums, hammered by frenzied hand!
 She fainted from fear, and broke off the words she had been saying;
 there wasn't a drop of blood in her lifeless body. 540

525. **Liber:** Bacchus (Latin *Liber* = "Free"), conveniently here as god of both wine and poetry.

526. **he's a fan of the flame:** The translator's job would be a piece of cake if all puns were this easy. Latin *favet* really means "favors, supports"—"fan" in the sense of "enthusiast"—but I'm certain Ovid would have approved of the play on "fan" as "device that moves air toward a fire."

527. **Cnossian girl:** Cnossos was the major city of Crete, Ariadne's home. Latin *Cnosis* means "female from Cnossos"; English forces one to choose a noun like "girl," "maiden," "woman," etc., which can be tricky, given the connotations of each of those words, only some of which are appropriate in any given context. Ariadne ran away with Theseus after helping him navigate the Labyrinth and kill her half brother (the Minotaur; see on 326 "maple-wood cow").

528. **Dia:** An island in the Aegean, identified with Naxos. Whether Theseus, heading back to Athens from Crete, left Ariadne there accidentally or intentionally depends on the version one follows. In any case, Ariadne is the quintessential "abandoned woman."

Look, the Mimallónides, hair scattered down their backs!
 Look, the frisky satyrs, the god's advance guard!
 The old drunk (look!) Silénus, on his swaybacked ass,
 can barely sit up—but he's artfully holding the mane.
 When he goes after the Bacchantes, the Bacchantes flee and
 come back; 545
 a lousy horseman, he prods his steed with a rod;
 he's slipped off his long-eared ass and tumbled onto his head!
 The satyrs shout, "Come on, get up, Dad, get up!"
 Now the god in his chariot (he'd covered the top with grapes)
 was giving golden rein to his yoke of tigers. 550
 Color, and Theseus, and speech—they all deserted the girl;
 thrice she tried to flee, thrice fear held her back.
 She shuddered, like dry ears of grain rustled by the wind,
 like a light reed trembling in a sodden swamp.

541. **Mimallonides:** The Macedonian term for Bacchantes (Bacchus's frenzied female followers).

542. **satyrs:** These rambunctious, goat-legged male inhabitants of the wild were always drinking and chasing nymphs (think *Animal House* [1978]).

543. **Silenus:** The middle-aged leader of the satyrs, a "wise fool" figure who, in Virgil's sixth *Eclogue*, is tied down (after a bender) and forced to sing a song that encompasses all of poetry. Ovid may glance at this paradox in the next line with "artfully" (Latin *arte*, literally "by art"); his references to "art" are seldom without point.

550. **tigers:** In line with Bacchus's exotic Eastern origin (and potentially predatory inclinations), he substitutes these large cats for the usual horses (in contrast to Silenus's ludicrous horse-substitute).

551. **Color, and Theseus, and speech:** A choice example of the rhetorical figure called *syllipsis* (placing together) or *zeugma* (yoking), in which a verb or preposition governs objects that are both literal and figurative (my favorite—with thanks to Elaine Fantham—is "She left in a temper and a taxi"). Here "Theseus deserted her" means "Theseus left her mind," but ironically, of course, Theseus has also deserted her in fact.

552. **thrice . . . thrice:** The repetition of "thrice," like the simile in the following couplet, gives the passage a (mock-)epic flavor.

The god told her, “See, I’m here, a more faithful sweetheart
 for you. 555
 Fear not: you, Cnossian, will be Bacchus’s wife!
 Take heaven as your gift. You’ll be watched as a star in heaven;
 you’ll often guide doubting ships as the Cretan Crown.”
 He spoke, and—so the tigers wouldn’t scare her—jumped down
 from his chariot (the sand sank at the weight of his foot), 560
 and enfolding her in his bosom—she had no strength to fight back—
 he swept her away: everything’s easy for a god.
 Some shout “Hymenaéus!”; some shout “Eúhion, Euhoe!”
 Thus bride and god are joined on the sacred couch.

DINNER PARTIES

Therefore, when Bacchus’s gifts are laid out and given to you, 565
 and the woman is on part of the couch you share,
 pray the Nyctélian father and his nocturnal rites
 not to command his wine to go to your head.

558. **you’ll often guide doubting ships:** Some editors read “The Cretan Crown will often guide doubting ships” (Latin *reget*, “it will rule,” vs. *reges*, “you will rule”). Normally, Ariadne’s crown (*corona*) is made into the constellation; Bacchus, however, implies that the star(s) will be Ariadne herself.

560. **the sand sank:** A humorous realistic detail: gods are larger, and heavier, than life.

563. **“Hymenaéus!” . . . “Euhion, Euhoe!”:** Cries appropriate to a wedding (from the marriage god Hymen) and Bacchic rituals (Euhion was a cult title of Bacchus), respectively: all bases are covered.

565. **Bacchus’s gifts:** For this sort of abrupt transition (Bacchus as lover → Bacchus as wine at a dinner party), see on 136 “benefits.”

566. **part of the couch:** Romans ate reclining on couches (they would have considered sitting in chairs to eat meals a strange barbarism).

567. **Nyctelian father:** Bacchus, probably from his ceremonies taking place at night (*nyx* = Greek “night,” *telein* = Greek “perform”); “nocturnal rites” glosses this etymology.

Here, with covert conversation, you can say lots of secret
 things she'll know are said to her alone. 570
 Write frivolous sweet nothings in a film of wine
 so she can read on the table that she's your mistress,
 and gaze into her eyes with eyes confessing fire:
 often a silent face has speech and words.
 Make sure to be the first to grab the cup that's been touched 575
 by her lips, and to drink from the side where the girl will drink.
 Whatever food she's taken a bit of with her fingers,
 get—and while you're getting it, touch her hand.
 You should also want to be pleasing to the man of your girl:
 he'll be more useful to you if you make friends. 580
 If you're throwing dice to drink, let him go first;
 give him the garland that has slipped off your head.
 Your inferior or your equal, let him take everything first,
 and don't hesitate to play the supporting role.

569. **Here:** In this entire passage, the *praeceptor* is replaying a scene from *Amores* 1.4, in which the narrator imagines to his girlfriend all the ways they will outwit her husband at a dinner party. The poet's transformation—from eager, jealous lover in that scene to self-confident know-it-all, teaching a fail-safe procedure, in this one—exhibits his determination to “tame” and “steer” that rebellious boy called Love, even as it reminds us (through the young lover's jealousy) of the impossibility of doing so. See “When the *Praeceptor* Reads” in the introduction.

579. **the man:** Latin *vir*, which would almost certainly be read as “husband” (see on 310 “your man . . . with a man”)—once again, belying the *praeceptor*'s protest that he is not counseling adultery.

581. **throwing dice to drink:** It is not entirely clear what this means (the Latin, like the English, could mean either “throw first” or “drink first”). Romans threw dice to determine who would be the *symposiarch* (master of drinking), who would decide how strong the wine would be for all the guests (Romans generally diluted their wine with varying proportions of water); or it may be that the guests are throwing dice to see who drinks first.

[It's a safe and well-worn path to deceive through the name
of "friend"; 585
but though it's safe and well-worn, it's still a fault.
That's also how a manager "manages" a bit too much
and thinks more needs "looking after" than he was told.]

My recommendation to you is to have a fixed measure for drinking:
both mind and foot should continue to do their jobs. 590
Be especially on guard against quarrels spurred on by wine
and hands too easily stirred to savage wars.
By drinking the wine he was served, Eurýtion fell like a fool;
table and wine are more suited for pleasant games.
If you've got a voice, sing; if you've got supple arms, dance; 595
whatever gifts you've got to charm with, charm with.
Though real inebriation is harmful, phony will help:
make your sly tongue trip over stammering words,
so whatever you do or say that's naughtier than you should,
the cause will be set down as too much wine. 600
And drink a health to your lady, a health to the one she sleeps with—
but pray for the man's ill health in the silence of your heart.

585–88. **It's a safe . . . he was told:** Though these lines do have an Ovidian feel, they do not seem quite appropriate here, as pointing out that "it's still a fault" to deceive would be contrary to the amoral and self-serving point of the previous lines. Some editors suggest that they may fit better after line 742.

593. **Eurytion:** A centaur killed in the famous brawl between Lapiths (a Thessalian clan) and centaurs, when the latter got drunk at the wedding feast of Pirithoüs (king of the Lapiths); the incident, which represented civilization vs. untamed Nature, was also proverbial in warnings against the dangers of excessive drinking.

595. **supple arms, dance:** For the Romans, erotic dancing was characterized primarily by arm movements, while religious dancing seems to have involved mainly the stamping of feet: see on 112 "thrice striking . . . with his foot."

602. **the man's:** Or "her husband's."

Now, when the tables have been cleared and the guests are leaving,
 the very crowd will give you a place and an opening.
 Squeeze into the crowd and, sidling up as she's leaving, 605
 brush her side with your fingers and touch foot to foot.
 Now is the time for speech: rustic Modesty, begone
 far hence: Chance and Venus assist the bold.
 Your eloquence should not be subject to my conditions;
 just want her, and you'll be an orator on your own. 610
 You've got to play the lover and mimic wounds with your words;
 gain faith in your genuineness through lots of art.
 It's not hard to be believed: each seems lovable to herself;
 no one's not charmed by her own looks, even the ugliest.
 Often, though, the imposter has started to love for real; 615
 often what he'd pretended at first he became.
 (All the more then, O girls, you should go easy on fakers;
 the love that just now was phony will become true!)
 Now is the time to catch a heart, stealthily, with sweet nothings,
 as the hanging bank is eaten away by clear water. 620

607. **rustic:** Latin *rusticus*, a word whose connotations are impossible to convey with any single English word. The *rus* (whence our “rural”) was the countryside, as opposed to the *urbs* (city); whereas “urbanity” conveyed sophistication, suavity, and wit, “rusticity” conveyed boorishness, clumsiness, and—this is the main point here—prudishness. A Roman man unsuccessful in seducing a woman would be likely to call her *rustica*.

607. **Modesty:** Latin *pudor*, which could also be translated “shame.” If appropriately applied, *pudor* is a good and necessary thing; to be “shameless” was no more a virtue for Romans than it is for us.

607–8. **begone far hence:** The *praeceptor* as prophet again (see on 31–32 “Get ye . . . foot”).

608. **Chance and Venus assist the bold:** The *praeceptor* as epic warrior giving a stirring pep talk. Aeneas's nemesis, Turnus, declares, “Fortune assists the bold” (*Aen.* 10.284); here Venus is thrown in for good measure.

612. **gain faith in your genuineness through lots of art:** Here, in a nutshell, is Ovid's irony, *ars poetica*, and insight into the human condition. See “Fifty Shades of Metaphor” in the introduction.

Don't let it bother you to praise her face, and her hair,
 and her well-shaped fingers, and her dainty foot:
 even chaste women like to have their beauty proclaimed;
 virgins enjoy and care about their own beauty.
 Why else are Juno and Pallas ashamed, even now, to have lost 625
 the beauty contest in the Phrygian woods?
 The bird of Juno shows her feathers off if they're praised;
 she hides her riches if you look on in silence.
 Steeds, amid the contests of the rushing racetrack,
 like you to comb their manes and pat their necks. 630

MORE HELPFUL HINTS: PERJURY, TEARS, AND RAPE

Don't be shy about promising: promises suck girls in.
 As witnesses to your promise, throw in lots of gods.
 Jupiter laughs from on high at lovers' perjuries, ordering
 Aeolus's South Winds to dispose of them, voided.
 Jupiter got in the habit of swearing falsely to Juno 635
 by the Styx: now, he smiles on his own example.

626. **Phrygian:** See on 54 "Greek girl . . . Phrygian man."

627. **bird of Juno:** The peacock, the "eyes" in whose tail were said to be from Juno's hundred-eyed watchman Argus (killed by Mercury at Jupiter's request). Peacocks are of course more resplendent and likely to show off than peahens, but a female bird works better for the *praeceptor's* point here.

634. **Aeolus's South Winds:** Aeolus was king of the winds. Any wind could blow words away, but it was the South Wind's (*Notus*) specialty.

634. **voided:** Latin *inritus*, commonly used in poetry to mean "unfulfilled" or "in vain"; here the *praeceptor* activates its etymological and legal sense of "not ratified, null and void."

635–36. **Jupiter . . . Styx:** It is not entirely clear whether the *praeceptor* has his facts straight. A pseudo-Hesiodic fragment does show Jupiter swearing a false oath to Juno about never having touched Io; on the other hand, breaking an oath by the *Styx*, most dreadful river of the underworld (and often standing metonymically for death itself), was supposed to incur an unendurable punishment for gods and mortals alike. Here, "by the Styx" appears to be the *praeceptor's* enhancement.

For gods to exist is convenient, and since it's convenient, let's think it:
 let incense and wine be offered on ancient hearths.
 Nor does a carefree quietude, similar to sleep,
 restrain them: live a clean life, the divine is at hand! 640
 Return what's entrusted to you; let loyalty keep its pacts;
 let there be no fraud; keep your hands free from slaughter.
 Take my advice and deceive only *girls* with impunity:
 faith should be kept except for this one deceit.
 Be traitors to the traitors: they're a dirty lot, 645
 on the whole, and *should* fall into the traps they've laid.
 It's said that Egypt was deprived of the rains that nourish
 fields, and that it was in drought for nine years,
 when Thrásius goes to Busíris and shows him that by shedding
 the blood of a guest, Jupiter can be appeased. 650
 Busíris says to him, "You'll be Jupiter's first victim,
 and you yourself, a guest, will bring water to Egypt."
 Phálaris, too, roasted the limbs of violent Perillus

637. **For gods to exist is convenient, and since it's convenient, let's think it:** This cynical line is sometimes quoted as if it represented Ovid's real view. But have I mentioned that the *praeceptor* has his own axe to grind?

639. **carefree quietude:** This refers to the Epicurean doctrine that the gods exist, but live a blissful life off in the sky somewhere paying no attention to humans.

641. **Return what's entrusted to you:** Since Roman society had no high-security banks, people left their money and valuables with friends for safe-keeping; returning this *depositum* when asked was a sacred duty.

649. **Thrasius:** A seer from Cyprus.

649. **Busiris:** A mythical king of Egypt with a penchant for slaughtering foreigners. When he attempted this on Hercules, however, he got a taste of his own medicine—a sequel the *praeceptor* does not care to mention.

653. **Phalaris:** A tyrant of Syracuse (ca. 570–554 BC). When Perillus constructed a bronze bull as a torture/murder device—the victim roasted in it would cause the bull to bellow realistically—Phalaris made the artist the first victim (his one just act).

in a bull: the unhappy author baptized his work.
 Both men were just, nor is there any fairer law 655
 than for artificers of murder to die by their art.
 Therefore, so perjuries deceive perjurers, as is right,
 let women be wounded and hurt by their own example.

Tears are helpful too: you'll move adamant with tears;
 make sure, if you can, she sees your cheeks dripping wet. 660
 If tears (and it's true that they don't always arrive on time)
 are lacking, touch your eyes with a greasy hand.
 What wise man would not mix kisses with flattering words?
 So she doesn't give them. Take them without her giving!
 She'll fight back, perhaps, at first, and call you "Monster!" 665
 Fighting back, she still wants herself to be conquered.
 Only take care that kisses snatched the wrong way don't injure
 her tender lips, that she can't complain they were hard.
 Anyone who's grabbed kisses and doesn't grab the rest too
 deserves to forfeit even what he *has* been given. 670
 After the kisses, you almost made it to the grand prize!
 Ah me—that wasn't modesty, it was rusticity!
 Call it force if you will, that force is pleasing to girls;
 what they like, they often want to have given "unwilling."
 Whoever's been violated by a sudden snatching of Venus 675
 rejoices, and wickedness is considered a service.
 But she who, when she *could* have been forced, departs untouched?
 Though she simulates an expression of joy, she'll be sad.
 Phoebe suffered force, force was used on her sister,
 and both the snatchers were pleasing to the snatched. 680

672. *modesty . . . rusticity*: See on 607 "rustic" and 607 "Modesty."

679. *Phoebe*: In *Fasti* 5.669–720, Ovid tells the story of how Phoebe and her sister (Hilaira), engaged to Idas and Lynceus, were abducted by twin brothers Castor and Pollux; in the ensuing battle, only Pollux survived (and he and Castor became the constellation Gemini). There is no indication there that the sisters enjoyed the abduction.

ACHILLES AND DEIDAMIA

The story is well known, of course, but still worth telling:

Scýrian Girl Hooked Up with Haemónian Man.

The goddess (worthy to beat two under Mount Ida) had already
given an evil reward for the praise of her beauty;

Priam's daughter-in-law had already come from afar, 685
and a Greek wife dwelt within the Ílian walls;

everyone was swearing an oath for the jilted husband,
for one man's pain had become a national cause.

Achilles had concealed his manhood beneath a long robe
(shameful, if he weren't honoring his mother's prayers). 690

What are you doing, Aécus's son? Weaving's not your job!

You're to seek fame through another of Pallas's arts!

What's with the baskets? Your hand is fit for bearing a shield!

Why's the right hand by which Hector will fall holding wool?

Throw away those spindles wrapped around with worked thread! 695

That hand of yours should be shaking the Pélian spear!

By chance, the royal maiden was in the very same bedroom:
through rape, she figured out that he was a man.

She was conquered by strength, of course (so we're meant to believe!),
but still, she wanted to be conquered by strength. 700

682. **Scyrian Girl Hooked Up with Haemonian Man:** Achilles's mother (the sea goddess Thetis), knowing that her son would die in battle if he fought at Troy, sought to protect him by hiding him in drag on the island of Scyros (in the Aegean). Haemonian = Thessalian (see on 6 "Haemonian ship").

691. **Aecus's son:** Grandson, actually. The epic-style appellation contrasts nicely with Achilles's embarrassing position.

692. **another of Pallas's arts:** Pallas (Minerva) was the goddess of both weaving and warfare (not to mention wisdom).

693. **Your hand:** See on 15 "hands that Hector was to feel."

696. **Pelian spear:** The famous spear cut from an ash tree on Mount Pelion (in Thessaly), a gift from Chiron (see on 11 "Phillyrus's son"), was so heavy that only Achilles could wield it.

“Wait!” she’d often cry, when Achilles was in a hurry—
 for he’d ditched the spindle and taken up brave arms.
 Where’s that “force” now? Why, with wheedling voice, do you cling
 to the author, Deidamía, of your “rape”?
 Of course, it’s shameful to be the one to initiate things, 705
 but when someone else makes the first move it’s fun to “endure” it!

BE AGGRESSIVE (OR NOT)

Ah, that youth has got too much confidence in his own looks
 who’s waiting around until she asks him first.
 The man should approach her first, the man should pour out praying
 words;
 she should graciously receive his flattering prayers. 710
 To get what you’re after, ask! She only wants to be asked;
 give an excuse and an opening for your desire.
 Jupiter used to go groveling to the heroines of old;
 there was no girl who put the moves on great Jupiter.
 However, if you sense that your prayers are making her puffed-up 715
 with scorn, break off the attack and beat a retreat.
 Many desire what flees, but hate what presses on:
 dispel any boredom with you by pressing more gently.
 Nor should the asker always confess that he’s hoping for sex:
 let love sneak in undercover with the name of “friendship.” 720
 I’ve seen this approach give the slip to a girl who was downright severe;
 he who had been her attendant became her lover.

THE LOVER’S PROPER APPEARANCE: PALE AND SKINNY

A white complexion’s disgraceful for a sailor: he ought to be
 dark from the waters of the sea and the rays of the sun;

701. **when Achilles was in a hurry:** This could mean hurrying off to war, or . . . a little too eager to reach the finish line in their mutual race.

713. **groveling:** Latin *supplex*, “suppliant”; the god did sometimes attempt entreaty first, though he did not, even once, take no for an answer.

disgraceful, too, for the farmer, who ever with crooked plow 725
 and heavy hoe turns the earth under open sky;
 and you who seek the fame of the Palláidian crown—
 if *your* body is white, you'll be a disgrace.
 But let every lover be pale: that's the right color for lovers;
 though many may think it's not so great, it is. 730
 Pale over Sidē, Oríon used to wander the forests;
 pale was what Daphnis was for the stubborn naiad.
 Let leanness, too, prove your feelings, and don't think there's any shame
 in placing a dark hood on your gleaming hair.
 All-night vigils whittle down the bodies of youths, 735
 and care, and the pain arising from great love.
 In order to obtain your desire, be a wreck,
 so anyone who sees you can say, "You're in love!"

YOUR WORST ENEMY: YOUR BEST FRIEND

Should I complain or warn you that right and wrong are mixed up?
 Friendship is but a name, faith an empty name. 740
 Alas, it isn't safe to praise what you love to a comrade:
 when he believes your praises, he sneaks in himself.
 "But Actor's son did not defile the bed of Achilles;

727. **Palladian crown:** The crown of olive leaves (from the sacred tree of Pal-las), the prize in the Olympian games.

729. **let every lover be pale:** Apparently the *praeceptor* has forgotten the advice he gave in line 513 to sport a healthy tan.

731. **Orion:** A gigantic mythical hunter and lothario who became a constellation. Sidē seems to have been his first wife.

732. **Daphnis:** A Sicilian shepherd who died for love; he was one of the mythical founders of pastoral poetry. He figures prominently in the two most famous exemplars of that genre, Theocritus's *Idylls* (early third century BC) in Greek and Virgil's *Eclogues* in Latin.

732. **naiad:** A sexy water nymph.

743. **Actor's son:** Patroclus (actually Actor's grandson); Achilles and Patroclus, whose relationship was passionate but (apparently) platonic in Homer

as far as Piríthoüs went, Phaedra was chaste.
 Pylades used to love Hermíone as Phoebus loved Pallas— 745
 was like twin Castor to you, Tyndáreus's daughter!"
 If anyone hopes for the same, he should hope for tamarisk trees
 to drop apples, and look for honey in the middle of a river.
 Nothing is fun but what's foul; each cares only for his own pleasure,
 and even this gets its charm from another man's pain. 750
 Oh, the evil! An enemy's not to be feared by a lover;
 fly from the ones you trust and you'll be safe.
 Beware of your kinsman, and your brother, and your dear comrade;
 this is the crowd that'll give you real grounds for fear.

FINAL ADVICE: BE FLEXIBLE!

I was just about to wrap up, but . . . girls have a great variety 755
 of hearts! Catch a thousand souls a thousand ways!
 Not every land bears all the same things; that one's suited
 for vines, this one for olives; here, grains ripen well.
 Hearts have as many characters as faces have shapes;
 the wise man will adapt to countless characters; 760
 like Próteus, he'll dissolve himself now into fickle waves,

and eroticized in later authors and artists, were a paradigm of male friendship. Patroclus did not put the moves on Achilles's concubine Briseis.

744. **Pirithoüs . . . Phaedra:** The best friend and wife, respectively, of Theseus. (Phaedra was decidedly *not* chaste in her passion for Theseus's son Hippolytus.)

745. **Pylades . . . Pallas:** The friendship of Pylades and Orestes was also proverbial; Pylades (the *praeceptor* asserts) had no more sexual interest in Orestes's wife Hermione (daughter of Menelaus and Helen) than Phoebus Apollo did in his sister Pallas.

746. **Tyndareus's daughter:** Helen, the sister of twins Castor and Pollux.

761. **Proteus:** A shape-shifting god of the sea; he would deliver true information only to those who could hold him fast until he returned to his true (humanoid) form. Is there a hint here that the steadfast may finally attain something true, or is this merely advice to keep shifting?

now be a lion, now a tree, now a bristling boar.
Some fish are caught by a casting-net, others by hooks,
others the bulging nets drag in with taught rope.
A single style won't work for you for every age; 765
the seasoned doe will spot a trap further away.
If you seem learned to the simple, or aggressive to the chaste,
she'll lose confidence in herself at once, poor thing.
Thus it happens that one who's afraid to entrust herself to
a decent man goes cheap to a worse one's embrace. 770
Part of the task I've undertaken is done, part remains;
here let the anchor be cast and hold my ship.