<u>Ovid - Tristia 4.2 – Annotated Text</u>

Imagination in Exile

Haec ego summotus, qua possum, mente videbo.

For additional resources, be sure to check out the companion website:

http://www.vroma.org/~rsellers/ovid.html

Introduction:

In *Tristia* 4.2 (written in AD 10-11), Ovid describes Tiberius' triumph over Germania. The description of the triumph is vivid, and it is easy to imagine Ovid standing alongside the triumphal procession in Rome, jotting down his observations of the majestic pomp and pageantry. The truth, however, is that the episode never happened. Tiberius had campaigned in Germania, but he did not achieve any type of monumental victory, and no triumph took place. Moreover, even if there had been a triumph in Rome, Ovid would not have observed it, since he had been banished to Tomis by Augustus in AD 8. By imagining himself back in the city of Rome, surrounded by so many proud and triumphant Romans, Ovid is trying to console himself in his exile, and so the poem functions as a sort of "self-administered therapy" (q.v., Oliensis article (309), listed in the bibliography in the back of this packet). Moreover, Ovid is also trying to demonstrate how he could serve Augustus as a loyal propagandist, selling the image of a glorious, successful imperial family to the Roman public, just as Vergil had done in the *Aeneid* and Horace had done in the *Carmen saeculare*. At the same time, though, the poem has a certain ring of defiance: Augustus may be able to control the physical location of Ovid's habitat, but he is not able to control his imagination.

Poem Outline:

Lines 1 – 14:   The conquest of Germania calls for a majestic triumph. Introduction of the family of Augustus.
Lines 15 – 26:   Description of the crowd of spectators.
Lines 27 – 46:   Random spectators in the crowd discuss the triumphal parade.
Lines 47 – 56:   The role of Tiberius in the parade.
Lines 57 – 74:   Ovid reflects on the relationship between the wonderful fantasy of his own imagination and the harsh reality of his exile from Rome.

Iam fera Caesaribus Germānia, tōtus ut orbis,

    victa potest flexō succubuisse genū,

altaque vēlentur fortasse Palātia sertīs,

    tūraque in igne sonent īnficiantque diem,

Augustus, *Prima Porta*

Augustus was the emperor of Rome when this poem was written.

Lines 1 – 14: Ovid begins by introducing the occasion at hand – a triumphal parade, in recognition of the conquest of Germania – and by acknowledging the members of the imperial family.

1   *tōtus ut orbis* – The conquest of Germania seals the dominion of the Augustan family over the *totus orbis* ("the entire world"). There is no subjunctive with the *ut* here, so it just means "as."

2   *succumbō, succumbere, succubuī, succubitus*: to collapse, yield, lie down

3   *vēlō, vēlāre, vēlāvī, vēlātus*: to encircle, wrap up, cover. In lines 3-8, the verbs *vēlentur*, *sonent*, *inficiant*, *pulset*, and *parent* are all main clause subjunctives. What type of main clause subjunctives are they?

      Palātia – a poetic plural form from *Palātium, -ī* (n): the Palatine Hill

      serta, sertae (f) or *serta, sertōrum* (n): wreath, garland

4   *tūs, tūris* (n): incense

      īnficiō, inficere, infēcī, infectus: to color, dye

      The image is of the incense crackling in the fire (*in igne sonent*) and changing the color of the daylight (*inficiant diem*).

candidaque adductā collum percussa secūrī   **5**

    victima purpureō sanguine pulset humum,

dōnaque amīcōrum templīs prōmissa deōrum

    reddere victōrēs, Caesar uterque, parent,

et quī Caesareō iuvenēs sub nōmine crēscunt,

<table>
<tr><td colspan="2" align="center">Grammar Questions</td></tr>
<tr><td colspan="2">1. adductā (5) – Give the tense and voice of this participle.</td></tr>
<tr><td colspan="2">2. Why does the ablative singular form of secūrī (5) not end in an –e?</td></tr>
<tr><td colspan="2">3. Parse pulset (6).</td></tr>
<tr><td colspan="2">4. templīs (7) – Give the GNC.</td></tr>
<tr><td colspan="2">5. prōmissa (7) – Which Latin word does this modify?</td></tr>
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5   *collum percussa* – The *percussa* modifies the *candida victima*, with *collum* as an accusative of respect ("having been struck in respect to its neck").

    secūris, secūris (f): axe

6   *victima, -ae* (f): a sacrificial victim (i.e., an animal such as a pig, sheep, or ox)

    purpureō sanguine – Of course, the blood would be red rather than purple. In Latin,

    purpureus may refer to any color from dark red to deep violet.

    humus, humī (f): ground, earth, soil

7   *amīcōrum* – Here, used as an adjective meaning "friendly." It modifies *deōrum*.

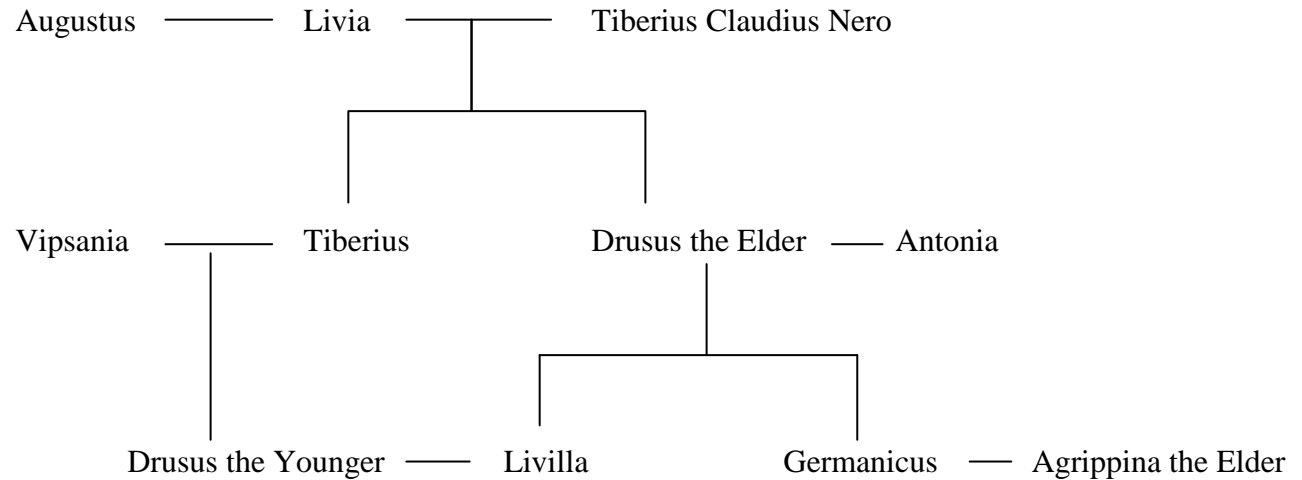8   *Caesar uterque* – "each Caesar" (i.e., Augustus and Tiberius)

9   *iuvenēs* – Germanicus and Drusus the Younger. Germanicus was the great-nephew of Augustus.

At the request of Augustus, he was adopted by Tiberius. Drusus was the son of Tiberius. At the time of this poem's composition (AD 10-11),

Tiberius was in line to succeed Augustus, and Germanicus and Drusus were in line to succeed Tiberius.

Tiberius

<u>*Tristia*</u> 4.2 – Imperial Family

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Augustus ——— Livia ———————— Tiberius Claudius Nero
                     |                          |
         ┌───────────┘                          └──────────┐
         |                                                  |
Vipsania ——— Tiberius              Drusus the Elder ——— Antonia
         |                                  |
         |                       ┌──────────┴──────────┐
         |                       |                     |
Drusus the Younger ——— Livilla       Germanicus ——— Agrippina the Elder
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Line 8 – *Caesar uterque* – Augustus and Tiberius

     Tiberius was the son of Livia and Tiberius Claudius Nero. He was adopted by Augustus.

Line 9 – *iuvenēs* – Drusus the Younger and Germanicus

     Drusus the Younger was the son of Tiberius. Germanicus was the nephew (and adopted son) of Tiberius.

Line 11 – *nuribus* – Livilla, wife of Drusus the Younger, and Agrippina the Elder, wife of Germanicus

Line 11 – *Līvia* – Livia, wife of Augustus, mother of Tiberius

Line 11 – *nātō* – Tiberius, the son of Livia. Why does Ovid refer to him twice (lines 8 and 11)?

perpetuō terrās ut domus illa regat,   10

cumque bonīs nuribus prō sospite Līvia nātō

mūnera det meritīs, saepe datūra, deīs;

et pariter matrēs et quae sine crīmine castōs

perpetuā servant virginitāte focōs;

Livia

Wife of Augustus
Mother of Tiberius

What does her hairstyle suggest about
Augustan expectations for women?

11   *nurus, -ūs* (f): daughter-in-law; here, the reference is to Agrippina the Elder, wife of Germanicus, and Livilla, wife of Drusus

sospes, sospitis (adj): safe and sound

Līvia, -ae (f): Livia – wife of Augustus. As Millar points out, Livia is the only member of the imperial family specifically named in this poem:
"The Imperial family is seen expressly as a collectivity, and as located within traditional Roman society " (12).

nātus, -ī (m): son; the *nātō*, in this case, is Tiberius

12   *mūnus, mūneris* (n): gift, offering

13   *et pariter matrēs* – The words *mūnera dent* are implied.

quae . . . focōs – the Vestal Virgins

14   *focus, -ī* (m): fireplace, hearth; *castōs focōs* is a transferred epithet (the Vestal Virgins are chaste, not the actual fires they attend to)

plebs pia cumque piā laetētur plēbe senātus,   **15**

     parvaque cūius eram pars ego nūper, eques.

Nōs procul expulsōs commūnia gaudia fallunt

     fāmaque tam longē nōn nisi parva venit.

Ergo omnis populus poterit spectāre triumphōs,

     cumque ducum titulīs oppida capta leget,   **20**

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<u>Grammar Questions</u>

1. What are the three Latin subjects of the verb *laetētur* (15)?

2. *parvaque* (16) – Which Latin word does this modify?

3. What is the Latin direct object of the verb *fallunt* (17)?

4. Parse *venit* (18).

5. *oppida* (20) – Give the GNC.

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Lines 15 – 26: Ovid turns his attention away from the family of Augustus and begins to describe the crowd of spectators at the event.

15   *laetor, laetārī, laetātus sum*: to rejoice, celebrate; *laetētur* is a jussive subjunctive

16   *eques, equitis* (m): equestrian order, member of the equestrian class. Equestrians were typically very wealthy, but they were usually just a little less
     distinguished than members of the senatorial order. Ovid was a member of this equestrian order.

17   *Nōs* – It is not unusual for a first person plural pronoun in Latin to be used interchangeably with the singular.
     expulsōs – Ovid had been exiled to Tomis, a town on the western edge of the Black Sea, in AD 8.
     fallō, fallere, fefellī, falsus: to elude, escape, deceive

18   *fāma . . . venit* – Nothing except a small report (*fāma parva*) of what is happening in Rome reaches Ovid on the Black Sea. With the verb *fallunt*
     and the phrase *fāma . . . nōn nisi parva*, what could Ovid possibly be suggesting here?

19   *omnis populus* – The entire population of Rome is the subject of *poterit* (19), *leget* (20), *vidēbit* (22), and *cernet* (23). All of these verbs are future.

20   *titulus, -ī* (m): title, placard (i.e., signs on display in the triumphal parade)

vinclaque captīvā rēgēs cervīce gerentēs

ante corōnātōs īre vidēbit equōs,

et cernet vultūs aliīs prō tempore versōs,

terribilēs aliīs immemorēsque suī.

Quōrum pars causās et rēs et nōmina quaeret,   25

pars referet, quamvis nōverit illa parum:

Ovid is imagining a triumphal procession like this one granted to Julius Caesar in 46 BC (as depicted in the *Rome* television series).

21   *vinclum, -ī* (n): chain

      captīvus, -a, -um: captive, conquered; *captīvā* modifies *cervīce*

      cervix, cervīcis (f): neck

22   *īre* – An infinitive in indirect statement. The spectators will see the conquered

      barbarian kings ignominiously paraded in front of the garlanded horses (*corōnātōs equōs)* of the Romans.

23   *cernō, cernere, crēvī, crētus*: to perceive, distinguish, see

      vultus, -ūs (m): face, expression

      aliīs – Each *aliīs* (lines 23 and 24) is a dative of possession or dative of reference. For some (*aliīs*) of the captive kings, their faces are cast down

      (*versōs*); for others (*aliīs*), their faces seem horrible (*terribilēs*) and forgetful of themselves (*immemorēs suī*).

      prō tempore here means something like "to suit the present time" rather than what it often means as a phrase in English ("for the time being").

25   *pars . . . pars* – Ovid is describing part of the spectators reacting one way and another part reacting a different way.

26   *quamvis* (conj): although

      parum (indecl. noun): very little

"Hic, quī Sīdōniō fulget sublīmis in ostrō,

dux fuerat bellī, proximus ille ducī.

Hic, quī nunc in humō lūmen miserābile fīxit,

nōn istō vultū, cum tulit arma, fuit.   **30**

Grammar Questions

1. *fulget* (27) – Parse.

2. *bellī* (28) – What type of genitive?

3. *ducī* (28) – Give the GNC.

4. What is the Latin direct object of *fīxit* (29)?

5. *cum tulit* (30) – What type of *cum* clause is this?

Lines 27 – 46: The speaker is a random spectator in the crowd, answering questions from other spectators about the reasons (*causās*), situations (*rēs*), and names (*nōmina*) involved in the triumphal parade. As Millar explains, ". . . the technique is strikingly similar to Polybius' use of spectators' reactions as a way of giving meaning to the events in his *History*" (11). The demonstrative pronouns (*Hic . . . ille . . . Hic . . . Ille . . .*) describe various captives in the triumphal procession.

27   *Sīdōnius, -a, -um*: Sidonian, Phoenician. Sidon was a prominent city in Phoenicia, well known for its production of purple dyes.

        sublīmis, -is, -e: lofty, exalted, sublime

        ostrum, -ī (n): purple

28   *proximus ille ducī* – i.e., the right-hand man of the *dux bellī* ("that one (had been) next to the leader")

29   *lūmen, lūminis* (n): eyesight

        fīgō, fīgere, fīxī, fīxus: to fasten, fix

30   *istō vultū* – an ablative of description or quality. The speaker is pointing out that the melancholy barbarian was probably not "with that (sort of) face" when he took up arms (*tulit arma*) against the Romans.

Ille ferōx et adhūc oculīs hostīlibus ardēns

hortātor pugnae consiliumque fuit.

Perfidus hic nostrōs inclūsit fraude locōrum,

squālida prōmissīs quī tegit ōra comīs.

Dying Gaul, Capitoline Museum, Rome

31 *Ille ferōx* – Obviously not all of the prisoners in the procession seem dejected and disspirited.

32 *hortātor, hortātōris* (m): encourager, instigator

consilium, -ī (n): plan (i.e., the one forming the plan of the battle (*pugnae*) against the Romans)

33 *nostrōs* (*militēs*)

fraude locōrum – This barbarian apparently trapped the Romans "with the deceit of places" (*fraude locōrum*); i.e., he caught them in a disadvantageous location and launched an ambush.

34 *prōmittō, prōmittere, prōmīsī, prōmissus*: to send forth, scatter out, grow out

tegō, tegere, texī, tectus: to cover

The synchesis (interlocked word order, ABAB) in this line presents a nice example of a word picture, with the barbarian's dirty face (*squālida ōra*) surrounded by his shaggy hair (*prōmissīs comīs*).

Illō, quī sequitur, dīcunt mactāta ministrō   **35**

       saepe recūsantī corpora capta deō.

Hic lacus, hī montēs, haec tot castella, tot amnēs:

       plēna ferae caedis, plēna cruōris erant.

Drūsus in hīs meruit quondam cognōmina terrīs,

       quae bona prōgeniēs, digna parente, tulit.   **40**

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<div align="center"><u>Grammar Questions</u></div>

1. *mactāta* (35) – Give the GNC.

2. Which Latin word does *ferae* (38) modify?

3. *quae* (40) – What is the Latin antecedent?

4. *prōgeniēs* (40) – Give the GNC.

5. *digna parente* (40) – As we see here, what case does the adjective *dignus, -a, -um* often take along with it?

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35   *Illō . . . ministrō* – ablative absolute. "With that one as a minister . . ."

      mactō, mactāre, mactāvī, mactātus: to sacrifice, slaughter. *mactāta* (*esse*) goes with *corpora capta* in an indirect statement after the verb *dīcunt*.

36   *recūsantī . . . deō* – dative forms. The German priest tried to sacrifice captured Roman soldiers (*corpora capta*) to one of their gods, but apparently the god had the decency to refuse such an inhumane, barbarian ritual.

37   *lacus*, *montēs*, *castella*, *amnēs* – The Romans had representations of lakes, mountains, fortresses, and rivers in the triumphal processions. (Imagine the creative floats displayed in modern holiday parades). This would bring "the *orbs* within the walls of the *urbs* . . . through artistic images of the places conquered" (Hardie, 310).

39   *Drūsus* – This is a reference to Nero Claudius Drusus (often called Drusus the Elder), the stepson of Augustus and the brother of Tiberius. He led one of the first major Roman expeditions east of the Rhine. When he was killed in battle in 9 BC, his family granted him the cognomen Germanicus, a name which was then passed on to his son (*prōgeniēs*).

      mereō, merēre, meruī, meritus: to earn, deserve

      quondam (adv): once

Cornibus hic fractīs viridī male tectus ab ulvā

dēcolor ipse suō sanguine Rhēnus erat.

Crīnibus ēn etiam fertur Germānia passīs,

et ducis invictī sub pede maesta sedet,

collaque Rōmānae praebens animōsa secūrī   45

vincula fert illā, quā tulit arma, manū.”

Ovid describes Germania as a captive in the procession.
In this illustration, Germania is personified in a similar fashion; here her chains are broken by Arminius in the Battle of the Teutoburg Forest in AD 9.

41   The image presented in this couplet is complicated. The Rhine River (*Rhēnus*) is personified, and the blood of the slain and wounded German soldiers is said to be the blood of the Rhine itself. His broken horns (*Cornibus*), covered with green grass (*viridī ulvā*), refer to a story told previously by Ovid in his *Metamorphoses*: "This figure, whose ill-disguised broken horns seemed to have plucked him from book 8 of the *Metamorphoses*, where the river god Achelous bears the same deformity for the same reason and tries to hide it in the same way, also changes color like a sacrificial victim as we refocus our attention from the deceptive green crown to the native blood (*suō sanguine*) that infects his waters" (Feldherr, 165).

43   *ēn* (interjection): look!

Germānia, -ae (f): Germany. The province of Germania is here personified as a captive in the triumph, a wild barbarian with disheveled hair, seated at the feet (*sub pede*) of the unconquered Roman commander (*ducis invicti*).

pandō, pandere, pandī, passus: to spread out, extend

46   *quā* – The form is ablative singular. The antecedent (*manū*) actually comes after the pronoun.

Hōs super in currū, Caesar, victōre vehēris

purpureus populī rīte per ōra tuī,

quāque ibis, mānibus circumplaudēre tuōrum,

undique iactātō flōre tegente viās.   **50**

Tiberius' triumph is similar to this one granted to Aemilius
Paulus for the conquest of Macedon in 168 BC.

Lines 47 – 56: The dialogue of the spectators ends, but the triumph continues. Tiberius becomes the focus of the poet's attention.

47   *Hōs* – The pronoun refers to all of the vanquished barbarians in the triumphal procession. It is the object of the preposition *super*.

         victor, victōris (m): victor, conqueror. Here, it is an attributive noun modifying *currū* ("the victorious chariot").

48   *purpureus* – Of course, Caesar (i.e., Tiberius) is not literally purple; he is wearing a purple garment.

49   *quāque* (adv): wherever

         circumplaudō, circumplaudere: to surround with applause; *circumplaudēre = circumplaudēris* ("you will be surrounded with applause")

50   *iactātō flōre tegente* – An ablative absolute with two participles, one perfect passive, the other present active, modifying the noun. Or, it would fine to treat *flōre tegente* as the ablative absolute and *iactātō* as simply an adjective modifying *flōre*.
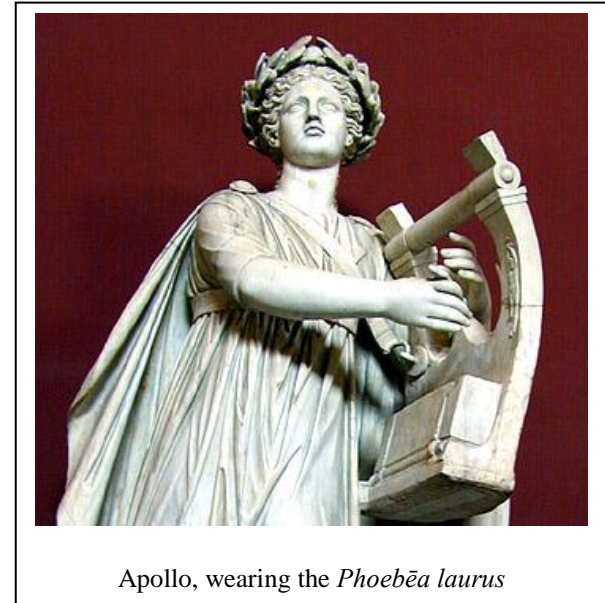
         flōs, flōris (m): flower; *flōre* stands collectively for *flōribus*

Tempora Phoebēā laurō cingētur "Iō" que

      mīles "iō" magnā vōce "triumphe" canet.

Ipse sonō plausūque simul fremitūque calentēs

      quadriiugōs cernēs saepe resistere equōs.

Apollo, wearing the *Phoebēa laurus*

51   *tempus, temporis* (n): temple (of the head); here it refers to Tiberius

      Phoebēus, -a, -um: characteristic of (Phoebus) Apollo

      laurus, -ī (f): laurel (wreath)

      cingō, cingere, cinxī, cinctus: to surround. *Tempora* is a neuter nominative plural form, used with a singular verb (*cingētur*). This is a common

      construction in Greek.

      iō triumphe – A ritual exclamation of triumph. "Yo, triumph!"

52   *mīles, mīlitis* (m): soldier. Here, *mīles* is a collective noun, representing the "soldiery" as a whole.

53   *Ipse* – This refers to Tiberius. Since the verb (*cernēs*) is second person, it would translate "You yourself."

      caleō, calēre, caluī: to be hot, inflamed, passionate

54   *quadriiugus, -a, -um*: yoked four abreast

      resistere – The image is of the four horses pulling the triumphal chariot,

      disturbed (*calentēs*) by the loud cheers of the crowd (*sonō*, *plausū*, *fremitū*)

      and bucking up in resistance (*resistere*).

Discussion Question:

What does the reaction of the horses suggest about the crowd's perception of Tiberius?

Inde petēs arcem, dēlūbra faventia vōtīs,   **55**

    et dabitur meritō laurea vōta Iovī.

Haec ego summōtus, quā possum, mente vidēbō:

    ēreptī nōbīs iūs habet illa locī;

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55   *arx, arcis* (f): citadel; here, the peak of the Capitoline Hill

       dēlūbrum, -ī (n): shrine

       faveō, favēre, fāvī, fautus (+ DAT): to favor, support

56   In this line, *vōta* is a neuter plural nominative, even though the verb (*dabitur*) is singular. (Ovid uses this same construction in line 51.)

       meritus, -a, -um: deserving

       Iuppiter, Iovis (m): Jupiter. Tiberius is granting Jupiter the honor of the victory.

       meritō laurea vōta Iovī – chiasmus (ABBA word order)

Creative Assignment:

Draw a picture of the triumph, as described by Ovid in *Tristia* 4.2 Label the elements in your illustration, using specific Latin words and phrases from the text.

Lines 57 – 74: Ovid turns away from the triumph to reflect upon his imagination and his freedom.

57   Ovid, far removed (*summōtus*) from Rome, will only be able to see the aspects of the parade in his mind (*mente*).

       quā (adv): in as much as

58   Ovid is claiming that even if he does not have the right (*iūs*) to witness the triumph in person, his imagination (*illa*, a nominative, referring to *mente* in the previous line) does have the right. *nōbīs* is an ablative of separation.

illa per immensās spatiātur lībera terrās,

in caelum celerī pervenit illa fugā;   **60**

illa meōs oculōs mediam dēdūcit in urbem,

immūnēs tantī nec sinit esse bonī;

invenietque animus, quā currūs spectet eburnōs;

sīc certē in patriā per breve tempus erō.

Ovid was banished to Tomis, a city on the western edge of the Black Sea in modern-day Romania.

59   The word *illa*, used as a nominative here and again in lines 60 and 61, again refers to Ovid's *mens*.

        spatior, spatiārī, spatiātus sum: to roam, travel, stride, walk

60   *in caelum* – Although he is restrained in Tomis, his mind has the ability to fly all the way to heaven.

62   *immūnis, -is, -e*: deprived of (+ GEN)

        sinō, sinere, sīvī, situs: to allow, permit

63   *invenietque animus (locum)*

        quā (adv): where

        spectet – A potential subjunctive.

        eburnus, -a, -um: ivory

64   *patria, -ae* (f): fatherland, country, homeland

Vēra tamen capiet populus spectācula fēlix,   **65**

    laetaque erit praesēns cum duce turba suō.

At mihi fingendō tantum longēque remōtīs

    auribus hic frūctus percipiendus erit,

āque procul Latiō dīversum missus in orbem

    quī nārret cupidō, vix erit, ista mihi.   **70**

Grammar Questions

1. What is the Latin direct object of *capiet* (65)?

2. What Latin word does *praesēns* (66) modify?

3. What is the Latin subject of *erit* (68)?

4. *erit* (70) – Parse.

5. *ista* (70) – Give the GNC.

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65   *Vēra* – Ovid is admitting that even though he can imagine being present for the triumph in Rome, only the lucky citizens of the city (*populus fēlix*) will be able to watch (*capiet*, literally "capture") the true spectacle (*Vēra spectācula*).

66   *turba, -ae* (f): crowd

67   *fingō, fingere, finxī, finctus*: to imagine. *mihi fingendō* is a dative of agent with the gerundive of obligation / passive periphrastic (*percipiendus erit*) in the following line.

    Oliensis: "These lines seem to install a sharp contrast between presence and absence, reality (*Vēra*) and fiction (*fingendō*). But what Ovid's description of the triumph has already demonstrated is that the spectacular imperial representation which is the triumph may be real (a palpable happening) without being true" (312).

68   *frūctus, -ūs* (m): enjoyment, pleasure

69   *āque* – The *ā* is a preposition with the ablative *Latiō*.

    Latium, -ī (n): Latium, the region around Rome

70   *nārret* – a subjunctive in a relative clause of characteristic. "There will scarcely be (the type of person) who could tell those things to desirous me."

Is quoque iam sērum referet veteremque triumphum:

quō tamen audierō tempore, laetus erō.

Illa diēs veniet, mea quā lūgubria pōnam,

causaque prīvātā pūblica māior erit.

Ovid, as portrayed in a modern statue today in his hometown of Sulmona

Discussion Questions:

How do you interpret Ovid's tone in this poem?

What were his objectives in writing this?

71   *Is* – A reference to the messenger who will arrive in Tomis to tell Ovid about the triumph.

  sērum . . . veteremque – Even though the news will be late (*sērum*) and old (*veterem*) by the time Ovid hears it, he will still be happy (*laetus*) to have at least something.

72   *audierō = audiverō*

73   *diēs, diēī* (m/f): day. The word is usually masculine, but as here, it can be feminine, especially when it refers to a specific date. *Illa* modifies *diēs*, and *quā* (ablative) refers back to it.

  lūgubria, -ium (n): mourning clothes

  pōnam – "place aside." Here we have a simple verb used where we would normally expect a compound verb (such as *depōnam*), instead.

74   *causa* – It should be used twice, once with *pūblica* (nominative) and a second time with *prīvātā* (an ablative of comparison). What does Ovid mean by "public cause" and "private cause"? Consider.

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