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A Freak in the Sheets, A Story in the Gutter: Narrative, Comics Theory, and Ovid's *Amores*

Natalie J. Swain

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Abstract

Comics tell their stories by placing individual images in a sequence, independent and yet inter-dependent panels which work together to build (con)sequential narrativity and narrative. In this thesis, I argue that Latin elegy can be seen to produce its own fragmented narrativity and narratives in analogous ways to comics. Indeed, I will engage with comics narratology in order to answer the question: can a similarly fragmented medium (comics) help us to further unpack the narrative dynamics of Latin elegy? Demonstrating that some of the narratological tools of comics studies when applied to Latin elegy can offer us important new insights, I will ask:

> Are the repetitious icons of comics similar to the repetitious themes and motifs found in Latin elegy?
>
> How does the physical architecture of Latin elegy as it appeared on a papyrus scroll contribute to the co-production of story?
>
> Are the gaps which fall between poems analogous to the gutters between a comic's panels? And, when we read into and across these poetic gutters, (how) do internal elements of poems in a sequence develop narrativity?
>
> To what extent is it possible (and useful) to see elegiac themes and motifs as "braided" in a similar way to Groensteen's theory of "braiding" in comics?
>
> Can we read ostensibly "anachronous" or outlying poems (such as Ovid *Amores* 1.13) differently through an application of such comics-based narratological lenses?

In asking these questions, I take as my primary case study Book One of Ovid's *Amores* and, applying my novel methodology, I set out to analyse how it is that Ovid creates a complex narrative mosaic in which key characters and motifs repeat across poems, linking up story fragments into a larger unified narrative, a story of *arma* and *amor*.

Dedication

For my father:

vaj not ghaH rurbogh latlh vIleghqa’laH.[1]

---

[1] Translated back into the original Klingon by Nicholas and Strader. Shakespeare (2000) 18.

Acknowledgements

She's heard it before and she will hear it again, but first and foremost I ~~would like~~ *need* to thank my advisor, Professor Genevieve Liveley, without whom I would not have completed this thesis. Her boundless patience, intelligence, and sense of humour have been invaluable and irreplaceable. Next, I must thank my secondary advisor, Dr. Lyndsay Coo, whose editing skills and expertise with English grammar was so helpful, and who regularly stepped in to clear my snow-blindness. I must also thank Dr. Peter Miller for helping me access certain texts during the pandemic and for your kind encouragement. I owe significant thanks to the late Dr. Mark Golden and Dr. Pauline Ripat for helping me come to Ancient Mediterranean Studies as an undergraduate and for continuing to support me as a friend and colleague in the years since.

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Finally, I would not have survived either the pandemic or the doctorate without the love and cuddles of my cats, Echo and Diana. And because we all need more cat photos in our lives:

Author’s Declaration

I declare that the work in this dissertation was carried out in accordance with the requirements of the University's *Regulations and Code of Practice for Research Degree Programmes* and that it has not been submitted for any other academic award. Except where indicated by specific reference in the text, the work is the candidate's own work. Work done in collaboration with, or with the assistance of, others, is indicated as such.

Any views expressed in the dissertation are those of the author.

SIGNED: ______________________________________ DATE: ___________

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Introduction: More than a Sum of Its Parts

This is a project concerned with the construction of a whole from parts, and a whole that is greater than those parts. Elegiac scholarship has too often been blinded to the narrative forest owing to a proliferation of fragmented trees, with elegiac narrativity often discounted. Yet Latin elegy is not alone in creating something from fragments in order to build a narrative mosaic: a chapter in a novel, a scene in a film or play, or a quest in a video game are all narrative fragments. It is in comics, however, where we most overtly see a narrative construction from fragmented parts.[1] As defined by Scott McCloud, comics are: "Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer."[2] Essentially, comics are independent and yet inter-dependent images placed in sequence in order that they might be combined by the reader to produce meaning, individual fragments which work together to build sequential (and consequential) narrativity and thus narrative.

Across the following chapters (another series of independent and yet inter-dependent parts placed in sequence), I argue that Latin elegy can be seen to produce narrativity and narratives in much the same way as comics. Indeed I suggest that when readers of Ovid's *Amores* approach the collection as a sequence, with individual poems as panels on a comic page, these juxtaposed poetic units release a narrative reading previously unrecognised in elegiac scholarship. Latin elegy, of course, is not a predominantly visual medium like comics, and I will address the important differences between the medium of comics and the genre of Latin elegy in chapter two. However, across the following chapters, I will seek to answer the question: can the devices employed to develop narrativity and narrative in the fragmented medium of comics help us to further unpack the narrative dynamics of Latin elegy? In order to do so, I will demonstrate that the narratological tools developed in recent years to help unpack the distinctive narrative dynamics of comics can offer important new insights into the analogous narrative dynamics of Latin elegy.

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[1] I will explain the pluralisation of "comics" in this context, as well as the usage of various specialized vocabulary below.

[2] McCloud (1994) 9.5.

Indeed I will establish that, when seen through the lens of a comics-based narratology, Latin elegy is replete with a rich narrativity, here illustrated through close analysis of my case study, Book One of Ovid's *Amores*. In particular, I will show that Ovid, just as modern comics-creators do, takes advantage of his genre's inherent fragmentation in order to tell stories in and across his poems. Working with the genre's characteristic tropes, traditions, and form, Ovid creates a narrative mosaic in which key characters and motifs – or icons – can be tracked between and within poems, encouraging the reader to build up story fragments into a larger narrative.

In making the case for this new approach to identifying, analysing, and understanding elegiac narrativity, I will be building upon and contributing to the significant current scholarship on the genre of Latin elegy, standing on the shoulders of the work of other scholars who have recently begun to question the narrativity of the genre. Two recent attempts to demonstrate that Latin elegy is not antithetical to narrative or narrativity (as some have suggested) and to recognise the fragmentation inherent in elegiac narrative construction are worth considering from the beginning: first, Genevieve Liveley's application of Marie-Laure Ryan's "fuzzy set" definition of "narrativity" to the elegiac corpus of Sulpicia; and second, Patricia Salzman-Mitchell's reading of the poetological fragmentation of Corinna's body in Ovid's *Amores* 1.5.[3] Yet my study is the first of its kind in appealing to a distinctive and equally fragmented medium (comics) in order to more fully explore and appreciate the fragmentation of Latin elegy's storytelling operations and the way its pieces are brought together to build both narrativity and narrative. Further, while my study is focused on a single book of elegiac poems by a single author, I hope that this research will demonstrate that we need a broader narratological toolkit if we are to appreciate the narrativity of texts that resist traditional definitions of what constitutes a narrative. In particular, I will argue that the prevalence and influence of long-form narratives in received definitions of "narrative", dating back to Aristotle's *Poetics*, must continue to be interrogated and reconsidered. Thus, I endeavour to provide a new methodology to elegiac scholars for the exploration of all elegiac authors and their narratives, while pushing the boundaries of modern narratology to challenge the traditionally limiting characterizations of "narrative" which are so often based on epic or the novel.

---

[3] Liveley (2012b); Salzman-Mitchell (2008).

For all that this new methodology opens up intriguing new lines of inquiry, there are limitations to its scope and application. The most glaring issue faced in attempting to apply a comics-based narratology to Latin elegy is the fact that a comic employs *two* methods of communication in narrating their stories: visual and textual. It would be difficult to argue that Latin elegy communicates in more than a text-based medium. Modern codices of Latin elegy may choose to include pictures in their translations (such as in cover-art or illustrations of individual scenes from individual elegies), and other artists may attempt to translate elegiac material into a new pictorial medium (such as Borowczyk's *Ars Amandi* (1983) or von Hoffman's *Ovid and the Art of Love* (2019), however loose these "translations" are), but the original *Amores* do not.[4] Thus, much of the recent scholarship on comics narratology that examines the unique storytelling dynamic between the visual and the textual in comics is unlikely to find direct relevance in an application of comics theory to the strictly textual medium of Latin elegy.

Explaining Comics

Before we begin to explore the ways in which comics studies can help us to better understand the narratology of Ovid's *Amores*, it is important that we thoroughly understand the geography of a comic, and how this medium functions to create its own narrativity.

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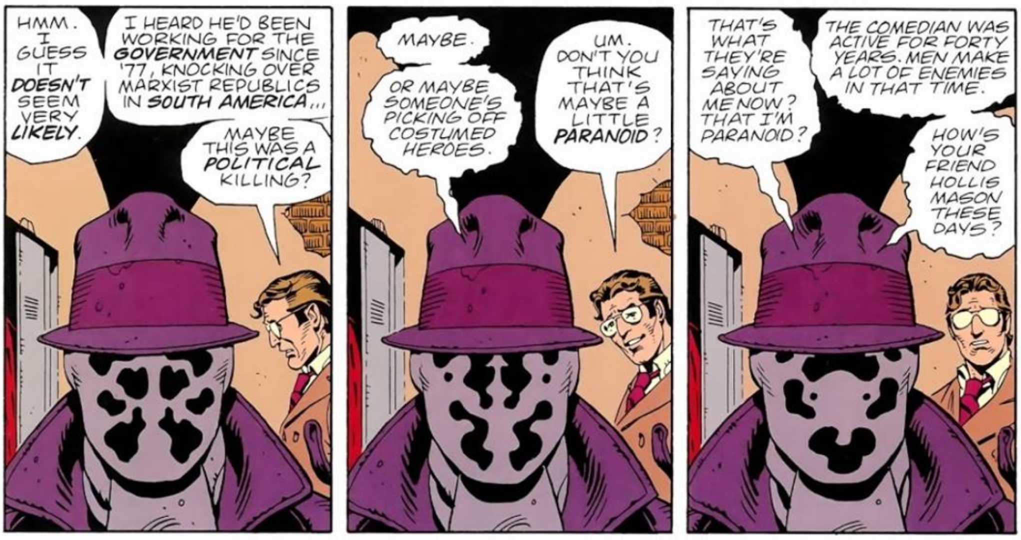
[4] On the significance of such visual paratexts in Latin elegy see Jansen (2012; 2014).

A typical comic is usually configured as a series of framed images (commonly accompanied by words) appearing in a sequence that aim to form a coherent narrative (or part thereof); in other words (and pictures), something like this:


HMM. I GUESS IT DOESN'T SEEM VERY LIKELY.
I HEARD HE'D BEEN WORKING FOR THE GOVERNMENT SINCE '77, KNOCKING OVER MARXIST REPUBLICS IN SOUTH AMERICA...
MAYBE THIS WAS A POLITICAL KILLING?
MAYBE.
OR MAYBE SOMEONE'S PICKING OFF COSTUMED HEROES.
UM. DON'T YOU THINK THAT'S MAYBE A LITTLE PARANOID?
THAT'S WHAT THEY'RE SAYING ABOUT ME NOW? THAT I'M PARANOID?
THE COMEDIAN WAS ACTIVE FOR FORTY YEARS. MEN MAKE A LOT OF ENEMIES IN THAT TIME.
HOW'S YOUR FRIEND HOLLIS MASON THESE DAYS?
[5]

Essentially, as Thierry Groensteen suggests, it is the *plurality* of images that work together in comics to create narrative (or narrativity).[6] And in comics, the reader is an important co-producer of that narrativity, as it is the reader who actively *animates* discrete images in a comic by making not only sequential but also consequential connections between and across them. As Earle Coleman argues: “Motion in the movies is made possible by the projector; in the comics, motion appears through our becoming, so to speak, human projectors.”[7] By placing images in sequence, moreover, the reader is encouraged to animate the sequence: to find a cause-and-effect or consequence, even when it might not be immediately obvious. This has allowed for the creation of a discrete genre in comics, the infranarrative comic, such as this example from *Samuel Lipinski:*[8]

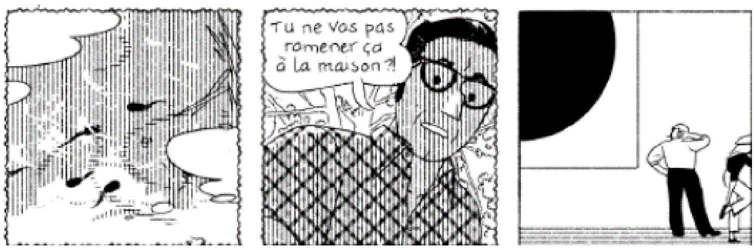
---

[5] Moore (w) and Gibbons (i) (1995) 1:12.3-5.

[6] Groensteen (2007) 17-18.

[7] Coleman (1985) 97.

[8] Groensteen (2013) 10 defines abstract comics as “sequences of abstract drawings” and infranarrative comics as “sequences of drawings that contain figurative elements, the juxtaposition of which does not produce a coherent narrative.”


Tu ne vas pas ramener ça à la maison ?!

[9]

There are no obvious connections between the events in these panels (beyond their arrangement in a linear sequence), yet the reader is invited to see and to make such connections. This is how comics narrate their stories in the most fundamental way, tapping into the reader's anticipation of some kind of cause-and-effect relation that is implied by sequence and juxtaposition; using sequentiality to signal consequentiality to the reader, who constructs logical inferences from the internal elements of an individual panel and the other panels around it in order to create meaning.

This is similar to the way in which readers interpret purely written narrative, as described by David Herman:

> Spoken or written sequences take on the profile of stories because of the way their form triggers knowledge about (a) the grammar of the language in which they are related, (b) standardized event sequences, among other sorts of experiential repertoires, and (c) other, prior sequences (and groups of sequences) mediating encounters with any particular string.[10]

In fact, sequence is so essential to the creation of narrative meaning that Nick Lowe once characterized it as one of the key elements in determining how a reader will shape a story.[11] The importance of narrative sequentiality has been widely discussed and the connection between narrative and sequence, moreover, is something that is deeply linked with an element that has long been connected with definitions of "narrative": temporality. As Herbert Grabes writes:

> Verbal narration is a temporal medium: telling or writing as well as listening or reading are temporal processes that take place in time, and the real or imagined world in which narrated

---

[9] "Aren't you going to bring that back home?" (My translation). Blancou (2009) "Papa", as recreated in Groensteen (2013) 18, figure 2.

[10] Herman (2002) 104. See also Carrier (2002) 53.

[11] Lowe (2000) 61.

> events are placed is held to be governed by temporality. Consequently, the important relation between the sequence of presentation and that of presented events is mostly discussed in temporal terms.[12]

The importance and interconnection of time, narrative, and sequence is further seen in traditional definitions of “narrative” in Aristotle, Russian formalists, and structuralists, who explain that narrative is created through the reorganisation of a πρᾶξις/*histoire*/*fabula* (the temporal order of narrative events) into a μύθος/*discours/syuzhet* (the narrative order of temporal events), which I will discuss in depth in chapter one.[13]

Owing to the importance of sequence in narrative creation, many narratologists who have concerned themselves with the temporality of narrative have similarly discussed narrative sequentiality. Gérard Genette examining the temporal anachronies that exist within narratives (such as analepsis, prolepsis, and other complex temporalities), for example, extensively discusses the re-ordering of a linear temporality into unusual, achronological sequences.[14] Seymour Chatman, Emma Kafalenos, and John Pier have all discussed the connection between narrative sequence and causality, suggesting (as I have above) that narrative succession implies causality.[15] Meir Sternberg, meanwhile, expands the conversation still further by concerning himself with non-sequential narrative construction (including “simultaneity”, or multiple events that occur at the same time within narrative time, and non-temporal sequentiality, such as hierarchies), functional sequentiality (such as multiperspectivity), and suprasegmentiality (such as the creation of the illusion of spatial arrangement).[16] And Herman, who examines polychromic narrative (or the weaving together and simultaneous narration of different time periods), discusses the problematics of sequential ordering in such narratives.[17] Sequence and temporality are thus important features of the creation of narrative and narrativity, and fundamental to the creation of narrative meaning in any medium.

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[12] Grabes (2013, 20 August).

[13] See Aristotle *Poetics,* Shklovsky (1965a; 1990), Tomaševskij (1965), Todorov (1971), and Genette (1980).

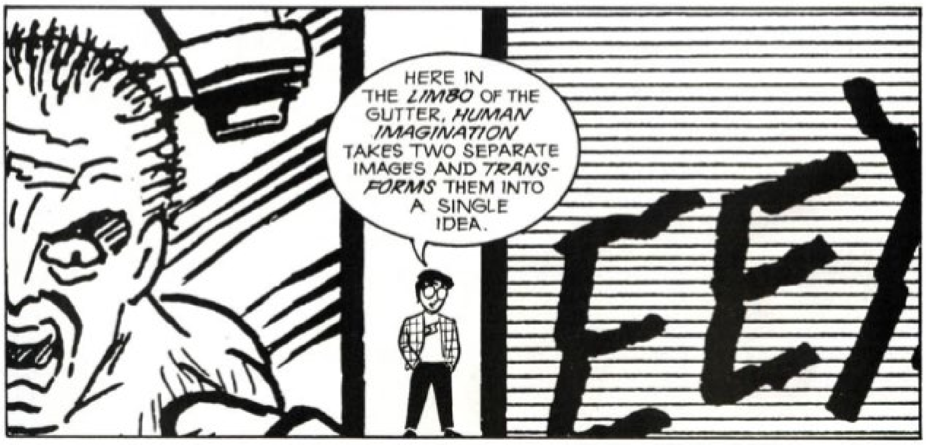
[14] Genette (1980).

[15] Chatman (1978), Kafalenos (2006), and Pier (2008)

[16] Sternberg (1990; 1992).

[17] Herman (1998; 2002).

In comics, moreover, this creation of meaning by the reader through sequence has long been associated with the space that separates one panel from another: the gutter. Supported by other comics scholars, including Benoît Peeters and Thierry Groensteen, McCloud nicely illustrates the gutter's function here:


HERE IN THE *LIMBO* OF THE GUTTER, *HUMAN IMAGINATION* TAKES TWO SEPARATE IMAGES AND *TRANSFORMS* THEM INTO A SINGLE IDEA.

[18]

As we will see in the following chapters, one of the most vital elements of comics narrativity (and in elegiac narrativity too) is this gutter, the space that falls between individual panels in a comic allowing the reader to animate a narrative sequence by making connections between the individual and discrete episodes or scenes depicted in each one.[19] Groensteen further explains that:

> Even if one can argue that certain panels can be said to possess a narrativity internal to them … comics narration is essentially founded on the articulation of images within a sequence.[20]

Indeed, this is the process of reading a comic's narrative that McCloud has described as "closure", which essentially describes the readerly process of building a narrative by viewing the separate parts thereof and arranging them into a cognitively satisifying unified whole.[21] Thus, the gutter represents the unseen within the comic *and* the unseen response of the reader external to the comic, acting as an invitation to fill in these gaps and construct a continuous, unified whole from the individual fragments of panels – that is, a narrative.

---

[18] Peeters (1998) 27; Groensteen (2007) 28; McCloud (1994) 66.4.

[19] As Groensteen (2007) 60 notes, there are also gutters between strips of panels and between pages of comic books.

[20] Groensteen (2013) 84-85.

[21] McCloud (1994) 63. This is similar to narrative coherence, first discussed in Aristotle's *Poetics*, which examines the completeness of plot whose "component events should be so structured that if any is displaced or removed, the sense of the whole is disturbed and dislocated: since that whose presence or absence has no clear significance is not an integral part of the whole." (Aristotle *Poetics* 1451a30-35). An important feature of narrative, general expectations of textual unity (or coherence) led Chatman (1978) 30-31 to discuss the

Further, these gutters are so essential both to our configuration and understanding of comics narrativity that even when there is no visual gutter and two panels align directly or even overlap one another (as in the cases of inset-panels), the reader still posits a virtual space to exist between them. It is a "symbolic site" in Groensteen's estimation as it allows the reader to fill in the imagined gaps, to create their own missing images that separate (and yet connect) the artist-constructed panels that give the gutter context.[22] In this way, the gutter represents the collaboration between artist and reader that functionally allows any comic to produce meaning and narrative.

Before introducing in more depth and detail the importance of the gutter, the panel, and other comics features and phenomena to my own thesis, it is worth noting some of the comics terminology used in this study. Deriving from the English word "comic", for "humorous", comics were so named because of the predominance of humorous "funnies" in early American newspapers.[23] Although often appearing in scholarship in the singular when referring to a single

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recurrence of a single identity (such as the name "Achilles" being assumed to refer to the same individual or character) as a form of automatic coherence on which all narratives rely. McAdams (2006) 113 has briefly examined the variation of the norms of narrative coherence across cultures, while Jauss (1982) and Culler (1975) examine the variation in narrative coherence across time periods and genres. Other notable scholars engaging with narrative coherence include Poe (1982 [1846])'s poetics of composition, Propp (1968)'s morphological model of folktales, Lämmert (1955)'s forms of narrative construction, Prince (1973), Todorov (1969), and van Dijk (1972)'s narrative and textual grammars. Generally recognised as a textlinguistic notion, Halliday and Hasan (1976) is recognised as a key resource in the language underpinning textual coherence, while De Beaugrande and Dressler (1981) remains important as an overview of textual structure and cohesion. More recently, Hoey (2005) has examined the textual coherence of genre and language which prime readers to expect certain patterns of word-choice. There has been further work done of late to combine textuallinguistic and cognitive (or receptionist) coherence (two areas that are not generally in opposition but are often studied as separate disciplines), including Emmott (1997) and Toolan (2009). In considerations of degrees of narrative coherence, Toolan (2011, 29 September) compares the degrees of coherence to the load-bearing structure of a building which recognises that not all narrative segments (sentences, panels, etc.) are essential to a building's existence, although he does acknowledge that this metaphor is not entirely sufficient. Gernsbacher and Givón (1995) have examined the collaboration between the text and the listener or reader in the creation of coherence. Finally, recent work by Ryan (1991), Gerrig (1993), and Herman (2002; 2009) on the contstruction of narrative storyworlds (or mental models) have inherently considered coherence.

[22] Groensteen (2007) 112-113.

[23] Groensteen (2013) 131.

comic series (or a single comic panel, comic page etc.), the word most often appears in the plural form when referring to the medium and is accompanied by a singular verb (ie. comics is a medium, she is a comics scholar, or in the case of chapter three's title: *comics venit!*).[24] In the English language moreover, it is the convention to discuss modern comics originating in other parts of the world by their localized names, such "la bande desinnée" for comics from Belgium, France, and Quebec (Canada), "manga" from Japan (or OEL manga for manga-style comics originating outside Japan and written in English), or "manhwa" from Korea. Throughout this dissertation, I will be employing these conventions.

"Graphic novel" meanwhile, popularised by Eisner in the title of his *A Contract with God and Other Tenement Stories: A Graphic Novel*, was originally used only to describe a comic whose narrative was produced over a limited series (unlike traditional comics such as *Wonder Woman* or *Ms. Marvel* that have been ongoing for decades). In recent years, however, "graphic novel" has moved beyond this definition and come to displace the term "comic" in some circles. However, this term is both limiting and misleading and I will avoid using it here. As Joel Priddy argues: "A novel is only one way to conceive of an extended narrative, and one that plays heavily to the strengths of text. It may not be the best approach for inherently visual storytelling."[25] Essentially, I argue that the use of "graphic novel" as a term to describe any example of a "comic" fundamentally misrepresents the medium of comics, subsuming it under the very different medium of the modern novel. Part of what I will be arguing here concerns the inherent differences in narrative construction between the long-form novel and comics, and therefore I maintain that a different term is necessitated. Moreover, the use of the term "graphic novel" has come to imply a hierarchy within the medium: graphic novels are literature that wins awards (such as Art Spiegelman's *Maus* winning a Pulitzer in 1992), while comics are "junk culture".[26] Charlie Adlard, the UK Comics Laureate, and Neil Gaiman, in particular, have both spoken out about this classism within the medium, asserting the need for a wider acceptance of the *literary* value of comics; thus I will be employing the term "comics" throughout this thesis as I set out to apply insights from comics scholarship and comics narratology to the literary medium of classical elegy.

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[24] McCloud (1994) 9.5.

[25] Priddy (2017, 25 January).

[26] See Weldon (2016, 17 November).

Looking Ahead: A Chapter Summary

In the chapters that follow, I specifically aim to demonstrate the rich potential of applying some of the principles of a comics-based narratology to the genre of Latin elegy. However, before beginning my examination of Book One of Ovid's *Amores,* I will lay the foundation for this study, scoping and scrutinizing in chapters one and two the scholarly work that has already been done to date in attempting to analyse narrativity both in the medium of comics and in the genre of Latin elegy, thereby setting the stage for a new method combining narratological approaches to the two.

In chapter three, I turn my attention to understanding the placement and use of what I term (using the vocabulary of comics) the "gutter" in Latin elegy, demonstrating the way that those empty spaces between poems are essential to the construction of narrativity across poems or panels. In particular, in this chapter I seek to expand upon the understanding of elegiac fragmentation that has already been richly discussed in the elegiac scholarship, establishing here that we can read elegiac poems similarly to the way we read a comic's panels – that is, with meaning and narrative connection effected by the sequentiality, consequentiality, and the juxtaposition of (narrative) fragments. As a test-case, I will particularly examine the first seven poems of Ovid's *Amores* in order to demonstrate the way that a (con)sequential reading of these fragments exposes a larger narrative being built across these poems – and highlights the deeper understanding of this story dynamic that a comics-based narrative methodology reveals.

In chapter four I take my analysis beyond the essentialy (chrono)linear sequential and consequential reading that (I argue) is not only made possible but encouraged by the "gutter" to focus on some of the more intricate (and knotty) ways in which comics and elegiac fragments can also be seen to interact and intersect across a body of work. Specifically, I consider Groensteen's concept of comics braiding (which I will call "innertextuality"), which concerns the potential of panels outside of sequence to enter into a narrative dynamic and dialogue with others. Examining (aptly) the single motif of the *puella*'s hair in Book One of Ovid's *Amores*, an important signifier both in the genre of Latin elegy and in Augustan Rome, I establish that such comics-style braiding is similarly present in Latin elegy and that an understanding of this function in the elegiac genre (as in comics) helps us to track the recurrence of these motifs with greater nuance and so to better appreciate their temporal arrangement and therefore their narrative functionality.

In the final chapter, I draw these methodological threads together, analysing the interconnected narrativity of a single poem and offering a new reading of its place within the wider narrative arc of *Amores* Book One using the comics-inflected narratological tools I have developed and tested so far. In considering the way one poetic fragment (Ovid *Amores* 1.13) is braided or linked to previous poems in the wider narrative sequence of Book One, I demonstrate the ways in which an individual poem, one that ostensibly falls outside the linear narrative arc of the rest of the Book, is actually closely bound to that narrative. Moreover, through a fresh understanding of the comics-style poetic sequencing that *Amores* Book One displays, I consider how poem 1.13 effectively functions as a narrative pause. Characterising this poem as a comics "splash page" that holds the reader in the narrative present, I examine the ways in which *Amores* 1.13 attempts to maintain the present moment through the use of present-tense verbs and through the Ovidian *ego*'s rhetorical efforts to delay the arrival of Aurora.

Thus, taking these chapters together (as the sequential panels that connect to build up a unified whole), we will see that, while an understanding of narrative and narrativity that is based on long-form media may not be well suited to reading and understanding the narrativity of Latin elegy, a methodology based upon a medium that is similarly built of fragments, such as comics, can help to expand our understanding of the narrative dynamics exhibited in the genre of Latin elegy more generally, and to bring new insights into the narrativity displayed in the first Book of Ovid's *Amores* specifically.

Moreover, through my employment of this comics-based methodology, I finally discover that, for all that Ovid may claim to be forced away from epic themes in favour of elegy in the opening couplet of *Amores* 1.1, this shift in poetic genre in fact does *not* restrict Ovid from experimenting with epic-style narration. Not only is the thematic content of Book One of *Amores* distinctly epic (concerning itself with the relationships between humans and the divine and warfare, as I explore in chapter three), but through braiding (in chapters four and five) I reveal the way in which the elegiac narrative reflects the kind of ring composition more often encountered in epic. Thus, while the construction of his narrative via poetic fragments is retained in Ovid's *Amores* as one of the hallmarks of elegy, this particular entry becomes an intriguing blend of the two genres, with Ovid transmuting his elegy into epic and exploiting the narrative fragmentation of the genre to conceal (and reveal) these epic themes and motifs. By reading Ovid's *Amores* through the lens of a comics-based methodology that is dependent upon building a whole from fragments, we thus release internal epic elements of Ovid's *Amores* that have previously remained hidden.

Chapter One: The Classical Origin Story

For centuries, the elegiac poetry of Propertius, Tibullus, and Ovid was considered to be broadly autobiographical, with the *ego* of the narrator and poet deemed one and the same, and the dramatic incidents represented in the poetry read as chapters from the poet's own life story.[1] When Apuleius wrote in the second century CE giving the "real" identities of Catullus' Lesbia, Propertius' Hostia, and Tibullus' Delia, this "truth" was given a kind of ancient legitimacy and was for a long time thereafter firmly embedded in elegiac scholarship.[2] Thus Latin elegy was read as a kind of personal history, a representation of the reality of Roman life during the transition from Republic to Principate, a time in which Roman citizen men pursued their sophisticated *puellae* and traditional Roman values were subsumed by erotic and literary passions, both of which were recorded in the autobiographical "love stories" supposedly narrated by Propertius, Tibullus, Ovid *et al.*[3]

Indeed, editors can still be seen trying to impose chronologically ordered autobiographical "plots" upon the arrangement of some elegiac editions: in particular, in the re-ordering (in terms of a broadly coherent sequential and chronological narrative) of the elegies attributed to Augustan Rome's only extant female elegist, Sulpicia.[4] Found in Book Three of Tibullus, Sulpicia's six poems (accompanied by five in "Sulpicia's Garland" which are generally attributed to other unknown authors), have been variously ordered and reordered by different editors in order to try to create a chronologically coherent autobiographical narrative structure. For example, editors have attempted to read the Cornutus of Tibullus 2.2 as a pseudonym for Sulpicia's beloved Cerinthus, making Sulpicia Cornutus' wife in order to conclude Sulpicia's short cycle of poetry in the *Corpus Tibullianum* with a

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[1] See Luck (1959) 15, Hallett (1973) 105, Hallett (1974) 213, White (1993) 90, and Wyke (2002 [1989]) 46-77.

[2] Apuleius *Apologia* 10. Scholars who discuss elegy as autobiographical (or a way to read "truths" about the lives of Roman women) include Foley (1981), Griffin (1985), Fantham (1986), Culham (1986), and Skinner (1986b). An important recent contribution to the discussion of how Propertius, Horace, and Catullus manipulate the thin line between the poetic *ego* and the poet himself comes from McCarthy (2019).

[3] Miller (2013) 166.

[4] Including Creekmore (1966) and Santirocco (1979), which have been extensively discussed by Skoie (2002; 2008; 2012; 2013).

"happy ending" of sorts.[5] In a similar move, J. K. King chose to extract and group together all of Propertius' poetry addressed to Cynthia with a similar motive (i.e. to provide readers with a coherent narrative of their affair from beginning to end).[6]

Today, of course, this view of elegy as narrative biography or personal history is generally considered not only quaint but naïve, and while many who desire to explore the lives of ancient Roman women may turn to the elegists as one of the few surviving representations of their subject,[7] Archibald Allen demonstrated over fifty years ago the illusion of the "autobiographical" reality that these elegists purport to present.[8] Despite Allen's sound reasoning, however, it was not until the 1980s that the reading of elegiac characters – especially elegiac women – as literary constructs took hold, with scholars such as Maria Wyke, Duncan Kennedy, Allison Sharrock, and Paul Veyne reconsidering this premise and expanding the study of Roman elegy into new ground.[9]

Instead of following the traditional Latin elegy-as-autobiography narrative, these scholars began to explore the poetic products of this genre, not as chapters in a life story but as literary artefacts or textual constructs. Yet in moving away from the more traditional autobiographical readings of the genre, scholars simultaneously began to question not just the supposed "reality" of Latin elegy's love stories and life-narratives, but the configuration of elegy's purported "storiness" or narrativity as well. Veyne provided a good summary of the contemporary 1980s and 1990s argument that Latin elegy did not exhibit any such narrativity in his discussion of Tibullus, by explaining that this poetry instead “resembles a montage of quotations and cries from the heart”, a “mosaic” of poems that:[10]

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[5] Skoie (2002) 13.

[6] King (1975). More recent efforts to reorder elegy (or proto-elegy) include Janan (1994) and Schafer (2020).

[7] See Skinner (1986a), a special collection of papers that examine the lives of ancient Roman women. Although moving away from the autobiographical, Wyke (2002 [1989]) 11 suggests: "a need to determine the relation between the realities of women's lives and their representation in literature". James (2003b) still represents one of the best analyses of the elegiac *puellae* in the context of better understanding the real lives of Roman women, while Hallett (2012) discusses the autobiographical/real world detail that helps reconstruct authorial identity in Latin elegy.

[8] Allen (1950) 151: "The effort to transfer the elegiac treatment of love from the poetry in which it was written into the form of an historical biography has failed". Both Kennedy (1993) 83-100 and Wyke (2002 [1989]) 11-45 provide much of the modern foundation for current literary readings of the Latin elegists as non-autobiographical.

[9] See Veyne (1988); Sharrock (1991); Kennedy (1993); Wyke (2002 [1989]). Kennedy (1993) 1-23 responds to this desire to read the reality in representation, writing: "Any assertion that a particular statement in a text represents reality is open to the counter-assertion that it is an instance of the reality effect, that what is represented as reality is precisely that, another representation."

> … have no chronology, and each elegy deals with its themes independently of all the others. Only the name Delia creates the fiction of a series. The poems do not present the episodes of a love affair-beginnings, declarations, seductions, a falling out.[11]

Jean-Paul Boucher had already anticipated as much, arguing in his work on Propertius’ first book that it: “has no beginning, no ending analogous to that of a novel”.[12] Similarly relying on narratological principles such as sequence, denouement, and – especially – plot to define narrative (and to define Latin elegy as non-narrative), these scholars were thus employing a tacit understanding of narrative that reflected the leading narratologies of the time: that is, an understanding of narrative fiction primarily informed by the narratological study of long-form narrative media (specifically film and the novel) which is based on an understanding of narrative originating in Aristotle’s *Poetics* which I will discuss in further detail below.

In their readings of those elegiac poems presenting an explicitly mythological rather than quasi-autobiographical framing, scholars at this time still typically resisted any deep consideration of elegiac narrative or narrativity. Thus, Florence Verducci claimed that of the *Heroides* (which recount key moments from other, often long-form ancient texts such as epic or tragedy), only *Heroides* 11 (written from Canace to Macareus) followed a “strict narrative” in its epistolary structure – and that this narrativity was otherwise “unparalleled in *Heroides*”.[13] Indeed, in this assessment of the lack of narrativity displayed in Ovid’s *Heroides*, Verducci appears to have been responding to a tradition in which these elegies were considered to be “stuck in time” and therefore deficient in the chronological development that Veyne and Boucher had also regarded as the *sine qua non* of narrative.[14]

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[10] Veyne (1988) 4. He was only one such scholars, of course, with other important contributions coming from Fränkel (1945), Boucher (1965), and Otis (1966). Fränkel (1945) 26 wrote that: “Scholars who have tried to piece together the history of one individual affair have wasted their labor.”

[11] Veyne (1988) 50.

[12] Boucher (1965) 401.

[13] Here Verducci (1985) 234 is expanding upon work done by Otis (1966) and Jacobson (1974) 365.

This raises the question: what *is* narrative? If we begin with Plato's proto-narratological examinations of narrative in his *Ion* and *Republic*, Plato does not offer a clear-cut definition, and instead concerns himself with the *affect* (and effect) of narrative rather than with narrative systems and structures (Plato *Ion* 535c-e).[15] In his study, Plato turns to Homer for narrative examples, thus determining that the basic building blocks of his own narrative principles are drawn from the long-form narrative of epic (*Ion* 535c-e; *Republic* 3.392e-393d). However, in his *Republic*, Plato employs the term ἀπαγγελία ("narration") for lyric poetry in place of διήγησις ("narration") (3.394c), which he employs for epic, comedy, and tragedy. Although ἀπαγγελία is most often translated as "report", here Plato is clearly using it as the equivalent in lyric poetry to that of διήγησις in other genres.[16] In this way, Plato subtly suggests a difference between the narration of tragedy, epic, and comedy, and the kind of narration that is employed in the genre of lyric.[17] Thus, even in Plato's proto-narratology the narrative construction of certain poetry is considered distinctive enough to require a specialized term, and perhaps suggests an ancient authorization of the idea that we ought to approach different genres with different narratologies – as I propose we do with elegy.

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[14] This question of narrativity in Ovid's *Heroides* would later be re-opened and explored anew by Barchiesi (2001), Spentzou (2003) 161-196, Fulkerson (2005), and Liveley (2008).

[15] Kearns (2005) 201, Pyrhönen (2007) 110, and Margolin (2014, 26 January) all trace the origins of narrative theory to Plato, while Chatman (1978) 32 and 146 credits Plato with the innovation of showing versus telling. Liveley (2019) 11-21 discusses Plato's contributions to narratology with a cynical eye.

[16] LSJ s.v. ἀπαγγελία.

[17] Lyric poetry is a genre closely related to Greek elegy (a subgenre of lyric poetry and the predecessor of Roman elegy), often composed by the same authors, and, according to Hunter, at times only distinguishable from lyric poetry by metre (Hunter (2013) 23). For a good summary of Greek elegy and its influence on Latin elegy, see Gerber (1997), Aloni (2009), Hunter (2006; 2012; 2013), Nagy (2010), Farrell (2012), and Lulli (2016). Latin elegy is also informed by the themes and tropes of both Greek and Roman New Comedy (see Griffin (1985) 198-210, Myers (1996), James (1998; 2003b; 2006; 2012), and Piazzi (2013)), although the elegists more frequently align themselves with Greek and Hellenistic elegists. Ovid, in particular, in *Amores* 1.15 places Callimachus among the poets who *semper toto cantabitur orbe*; ("will be sung the world over" 1.15.13). By listing Callimachus after Homer and Hesiod, but before Sophocles, Ovid draws particular attention to Callimachus by disrupting a linear chronology of these authors (as discussed by McKeown (1989) 394-395). Hunter (2006; 2012; 2013) extensively discusses the reception of Callimachus in Rome, and claims that "Ovid fashions himself as a Callimachus" (Hunter (2012) 162). Bessone (2013) provides a good survey of the influences on and development of Latin elegy.

Aristotle, perhaps the best known and most influential ancient scholar to examine narrative poetics, begins his *Poetics* with a fundamental definition of "narrative", regardless of the media in which it is presented (1447a13-16):[18]

> ἐποποιία δὴ καὶ ἡ τῆς τραγῳδίας ποίησις ἔτι δὲ κωμῳδία καὶ ἡ διθυραμβοποιητικὴ καὶ τῆς αὐλητικῆς ἡ πλείστη καὶ κιθαριστικῆς πᾶσαι τυγχάνουσιν οὖσαι μιμήσεις τὸ σύνολον·
>
> Now, epic and tragic poetry, as well as comedy, dithyramb, and most music for aulos and lyre, are all, taken as a whole, kinds of mimesis.

For Aristotle, mimesis – the representation of the extra-textual within a text – is fundamentally what makes something a narrative. This mimetic foundation is therefore a central element of Aristotle's narrative, leading to his focus on plot (μύθος) as the artificial re-organisation or representation of story (πρᾶξις) in a narrative discourse (λέξις).[19] In other words, a sequence of temporally ordered events are rearranged into a new sequence in order to create a response in the reader. This plot/μύθος, the mimetic function that binds events together into a narrative representation, is deemed essential to epic and tragic storytelling, with other considerations such as character, inter-personal conflict, or psychological and ethical considerations being entirely secondary (*Poetics* 1450a39-40): ἀρχὴ μὲν οὖν καὶ οἷον ψυχὴ ὁ μῦθος τῆς τραγῳδίας, δεύτερον δὲ τὰ ἤθη ("Plot, then, is the first principle and, as it were, the soul of tragedy, while character is secondary.")[20] Thus Aristotle's *Poetics* (which became an important touchstone for modern studies of narratology) puts the emphasis in its mimetic definition of narrative on *plot*, on cause-and-effect, and the way that individual events in a narrative come together in a denouement.[21]

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[18] Chatman (1978) 18-21 explains the precedent set by Aristotle for future narratologists, while Lowe (2000) 3-16 and Liveley (2019) 25-62 examine the contributions of Aristotle to narratology.

[19] Later narratologists would translate these terms as πρᾶξις/*histoire*/*fabula* and μύθος/*discours*/*syuzhet*.

[20] See Belfiore (1992; 2000) and Sternberg (2003a; 2003b) on Aristotle's focus on μύθος. Downing (1984), Belfiore (2000), and Pier (2003) 73-97 all discuss the difficulties of mapping modern narratological terms onto Aristotle's μύθος. Halliwell's translation of Aristotle considers Aristotle's use of μύθος outside his *Poetics*. Halliwell (1995) 57.

[21] Unlike Aristotle, Horace's *Ars Poetica* focuses are on arrangement, ordering, and internal consistency in its consideration of narrative. The *Ars Poetica* is unlikely to have been influenced by Aristotle owing to the lack of widespread distribution of Aristotle's *Poetics* (Liveley (2019) 63-64). Many scholars seem to ignore this fact and treat Horace as translating Aristotle, including Kearns (2005) 201-202, de Jong (2005b), and Pyrhönen (2007) 110-111.

Although not directly expanding Plato's narrative principles, Aristotle too takes as the focus of his narrative study long-form narratives such as those found in the genres of epic, tragedy, and (although the book of his *Poetics* on the topic does not survive) comedy.[22] Yet, for all that Aristotle may list dithyrambic and lyric poetry as mimetic, he has nothing substantive to say about their narrative dynamics, focusing instead on long-form genres. Aristotle's use of literary illustrations in his *Poetics* sourced from long-form narrative examples perhaps simply demonstrates his preference for these long-form genres, and specifically his preference for Homer (to whom he repeatedly returns throughout the *Poetics*). Thus, it could be argued that this foundational text, in many ways, has biased the modern field of narratology towards the long-form narrative, such as epic and tragedy in the classical world, or the novel and film in the modern one.[23]

Viktor Shklovsky, whose writing is aligned with the work of the Russian formalists, reflects Aristotle, translating μύθος and πρᾶξις into *syuzhet* and *fabula*, and explaining that it is the distinction between story (*fabula*) and plot *(syuzhet*) that is one of the central principles of his narratology.[24] Like Aristotle, Shklovsky places the importance of plot/*syuzhet* front and centre in his examination of narrative, arguing that plot *is* narrative and without it one is left with only a timeline, the *stuff* of narrative (the *fabula*) without the narrative itself. Like Aristotle before him, Shklovsky turns to ancient poetry to illustrate his examples, referencing their similarity to the modern novel. In Shklovsky's own words: "Greece has not left us a theory of the novel, but it has left us both novels and novelistic schemata – part of which is still alive to this very day."[25] Therefore, Shklovsky's definition and consideration of narrative are predicated primarily on long-form narrative, specifically the modern novel, as well as the ancient narratives that he argues resemble it.

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[22] Lowe (2000) 97 connects this focus on epic and tragedy to the work of Plato and other sophists who placed epic at the apex of the hierarchy of ancient literary forms.

[23] Moreover, while ancient narratologists may have founded the discipline by considering ancient epic, as McHale has noted, comtemporary narrative theory has largely ignored narrative poetry. McHale (2011) 27. Notable exceptions to this are the works of Hühn (2004; 2005), Hühn and Kiefer (2005), and McHale (2011).

[24] Shklovsky (1990). Russian formalism was heavily influenced by Aristotle's *Poetics* in general, leading Tomashevsky to write in 1925 that credit for his *Theory of Literature* should lie with Aristotle as: "It is simply Aristotle's old theory of literature …"

[25] Shklovsky (1990) 206.

In the structuralist tradition, Genette places the focus of narrative on the representation of events, explaining that narrative is: "the representation of an event or of a sequence of events by language, and more specifically by written language";[26] a definition that is vague at best, while conversely limiting as well. Genette's focus on *language* makes this definition particularly problematic, for a written recipe would be considered narrative, while dance or non-verbal comics would not.

Although some scholars have more recently opened up the concept of narrative beyond linguistic media, many of these contemporary scholars agree with Genette's temporally oriented, event-based definition, with Gerald Prince writing:

> Narrative is the representation of at least two real or fictive events in a time sequence, neither of which presupposes or entails the other.[27]

Chatman expresses a similar sentiment, explaining that:

> … what makes Narrative unique among the text-types is its 'chrono-logic' … its movement through time not only "externally" (the duration of the presentation of the novel, film, play) but also "internally" (the duration of the sequence of events that constitute the plot).[28]

Yet, as Ryan rightly criticises: "… a temporally ordered sequence of events could be a list rather than a story".[29] This reflects E. M. Forster's now famous explanation of the crucial differences between plot and story: "'The king died and then the queen died' is a story. 'The king died, and then the queen died of grief' is a plot", demonstrating that by defining narrative *only* as a chrono-linear event structure, the cause-and-effect of narrative has been lost.[30] In relegating narrative to little more than a temporal series of events, these definitions also seem to lose something of what Shklovsky finds so interesting: the fact that the *syuzhet*/plot is able to *reconfigure* temporally ordered story events in the *fabula* in order to evoke a response in the reader.[31] Clearly eventfulness is an important element of narrative definition, but it is only *part* of that definition.[32]

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[26] Genette (1982) 127.
[27] Prince (1982) 4.
[28] Chatman (1990) 9.
[29] Ryan (2007) 23.
[30] Forster (1953 [1927]) 86.

Other scholars, however, conclude that while narrative is "about the temporality of existence" it is not *only* about this.[33] Ryan has recently attempted to combine concepts of narrative not into a single definition, but into a "fuzzy set" of defining characteristics of narrative.[34] Specifically, she explains that narrative (and a related term that she prefers, "narrativity") is a fuzzy concept and is not binary in nature, thus making it difficult (if not impossible) to define narrative "as a property that a given text either has or doesn't have".[35] Instead, Ryan suggests that a text is neither "narrative" nor "not narrative", but instead displays degrees of narrativity. Here, Ryan suggests eight characteristics of narrative, allowing a text to combine any number of these to exhibit a greater or lesser degree of narrativity:

> 1. Narrative must be about a world populated by individuated existents.
>
> 2. This world must be situated in time and undergo significant transformations.
>
> 3. The transformations must be caused by non-habitual physical events.
>
> 4. Some of the participants in the events must be intelligent agents who have a mental life and react emotionally to the states of the world.
>
> 5. Some of the events must be purposeful actions by these agents.
>
> 6. The sequence of events must form a unified causal chain and lead to closure.
>
> 7. The occurrence of at least some of the events must be asserted as fact for the storyworld.
>
> 8. The story must communicate something meaningful to the audience.[36]

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[31] This focus is part of Shklovsky's interest in "defamiliarization" which he argues differentiates poetic language from practical language (Shklovsky (1965a)). This storytelling potential is aptly demonstrated in the non-linear storytelling of such films as *Memento* (Nolan (2000)) and *Arrival* (Villeneuve (2016)).

[32] The concept of "event" in narrative is defined as a change of state, and is "used to define narrativity in terms of the sequentiality inherent in the narrated story." (Hühn (2013, 13 September)). Now integral to the definition of "narrativity", like many other concepts the narrative "event" can be traced to Aristotle's *Poetics* 1452b8-13, where tragic plot includes a decisive turning point, a change which involves *peripeteia* (reversal), *anagnorisis* (recognition), and/or *pathos* (suffering). For more on the narrative event and eventfulness see Rathmann (2003), Schmid (2003), Herman (2005a), and Hühn (2008; 2013, 13 September).

[33] Ryan (2007) 24.

[34] Ryan (2007) 24. Liveley (2012b) discusses Ryan's theory of narrative in terms of the elegy of Sulpicia.

[35] Ryan (2007) 28.

[36] Ryan (2007) 29.

Thus Ryan offers an understanding of narrative media by incorporating the reliance of previous scholars on temporal sequence and cause-and-effect, without making it exclusionary. If we therefore adapt Ryan's language and ask of the text at the centre of this thesis: "Does Ovid's *Amores* exhibit narrativity?", we will open a more nuanced discussion, with more room for exploration and agreement of the text's narrative features and dynamics, than if we ask simply: "Is Ovid's *Amores* a narrative?" Indeed, narrativity has come to be a central concept in modern narratology, having been used and studied by such scholars as Meir Sternberg, Philip Sturgess, Monika Fludernik, René Audet, and Moshe Simon-Shoshan.[37] It has also opened up the study of narratology to appeal to the development of transgeneric and transmedial narratology, even inviting us to interrogate the narrativity in media that lacks expectations of eventfulness, sequentiality, or hetero-referentiality (media that refers to events outside the medial domain).[38] As the sequence of narratologists seeking (and failing) to create a universal definition of "narrative" shows, this is a "fuzzy concept" and "narrativity" is much more in line with its fuzziness.[39]

This "fuzziness" of narrative/narrativity well describes the unorthodox storytelling of Latin elegy, which (as we will see) effectively tells its stories not as a cogent or unified whole, but as and through a series of narrative fragments. Whether we consider Mathilde Skoie declaring that Sulpicia's elegies make up a "fragmented novel", W. R. Johnson's descriptions of Tibullus as a "fragmentation of self and work and love", or Janan and Liveley examining the fragmentation of Propertius Book Four, recent scholarship agrees that Latin elegy effectively develops its narrativity by combining fragments into a whole, very much as Veyne's "mosaic" metaphor (to describe the fragmented character of Tibullan elegy) implies.[40] Thus, as I will demonstrate in this thesis, Veyne's description of Latin elegy as "a montage of quotations and cries from the heart" is not a denial of

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[37] Sturgess (1992); Fludernik (1996); Sternberg (2001); Audet (2007); Simon-Shoshan (2012).

[38] See Sternberg (2001) and Abbott (2014, 20 January).

[39] The idea of narrative as a "fuzzy concept" has been examined by Jannidis (2003) and Ryan (2006b; 2007).

[40] Johnson (1997) 108; Janan (2001); Skoie (2008) 243-247 and (2013) 88; Liveley (2010).

Latin elegy's narrative credentials *per se*, but an apt characterisation of Latin elegy's exhibition of *narrativity.*

Narrative Begins

Alongside the shifting focus from narrative to narrativity in narratological studies in recent years, scholars examining Latin elegy have similarly begun shifting towards a narrative-inflected understanding. At the turn of the millennium, it was scholars such as Alessandro Barchiesi who began to consider the narrativity of Latin elegy. Thus, Barchiesi could argue that:

> In the *Heroides*, Ovid has turned the monologic constraint typical of Roman elegy – restrictions of voice, thematic spheres, and ideology – into a *narrative* convention. His epistles make 'elegiac' incisions into the narrative bodies of epic, tragedy and myth …[41]

However, although Barchiesi is here discussing the narratives and narrativity found in the *Heroides*, he still ascribes the characteristics of that narrativity not to the genre of Latin elegy itself, but to the intertextual "narrative bodies of epic, tragedy and myth" to which Ovid appeals in his elegiac *Heroides*. In this study Barchiesi's focus is *not* on elegiac narrativity *per se*, but on the intertextual narrative created in *Heroides* as their "narrative context is decided elsewhere, in these literary texts … upon which Ovid has chosen to operate."[42] Nevertheless, in his consideration of the intertextual narrative of Ovid's *Heroides*, Barchiesi links the paired poems*,* specifically *Heroides* 20 and 21 (the epistles between Acontius and Cydippe), concluding that here we find an overarching narrative plot for Roman elegy more broadly:

> Ovid has rediscovered the Acontius story as a convincing 'plot' for Roman elegy as a whole: a genre which claims seduction through writing finds its archegete in Acontius, who has made a woman accessible through a cunning manipulation of words.[43]

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[41] Barchiesi (2001) 33, emphasis added.
[42] Barchiesi (2001) 31.
[43] Barchiesi (2001) 125.

Thus, with this consideration of the *Heroides*, although not yet definitively examining the internal narrativity of the genre, the study of elegiac narrativity began in earnest.

Moving on to the *Amores*, Niklas Holzberg only a year later described the work as an erotic novel that tells an "ongoing story."[44] In his study, he describes each book as a step in the progressing narrative of the Ovid/Corinna relationship and explains that: "the middle section of the elegiac erotic novel consists of twenty episodes that tell the story of the protagonist's attempted infidelity as *amator* and as *poeta*."[45] Although Liveley and Salzman-Mitchell note that Holzberg somewhat downplays the "sequence of elegies", he evidently sees an overall narrative arc across the body of *Amores*.[46] While acknowledging what Veyne describes as Latin elegy's "mosaic" story patterning, Holzberg approaches Ovid's corpus *as* narrative documents, even going so far as to compare *Amores* with Goethe's *Die Leiden des jungen Werthers* and calling it both "a novel in poems" and "typical of Roman verse collections".[47]

In the same year, Paul Allen Miller published his anthology on Latin elegy, in which he describes the genre as having a narrative potential.[48] However, although he does consider Sulpicia's poetry as demonstrating a "clear" narrative line and suggests that Ovid's *Amores* 1.4 begins "the sequence's narrative proper", his focus is typically on the construction of narrative content within single elegiac poems, such as in *Heroides* 7 (Dido's letter to Aeneas) and Propertius 4.4 (the story of Tarpeia).[49] Miller repeats this assessment of Latin elegy as narrative in his 2013 examination of the elegiac *puella*, again not considering the dynamics of elegiac narrative construction, but clearly accepting that Latin elegy has "narrative content".[50] In this discussion, Miller explains the *puella*'s evolution through the elegiac poets, with her final appearances in Propertius Book Four, Ovid's

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[44] Holzberg (2002) 49.
[45] Holzberg (2002) 53-54.
[46] Holzberg (2002) 66 and Liveley and Salzman-Mitchell (2008) 5.
[47] Veyne (1988) 4; Holzberg (2002) 16-17.
[48] Miller (2002) 2.
[49] Miller (2002) 24 on Sulpicia's narrative line; Miller (2002) 249 on Ovid *Amores* 1.4 as the beginning of the "narrative proper"; Miller (2002) 33; 278-290 on *Heroides* 7; Miller (2002) 215-221 on Propertius 4.4.
[50] Miller (2013) 173.

Heroides, *Ars Amatoria*, and *Medicamina Faciei Femineae* as: "becom[ing] truly an interchangeable figure in a series of stock narrative frames."[51] Miller's description of Latin elegy as comprising "a series of stock narrative frames" similarly reflects my own suggestion in chapter three that Latin elegy can be read like a sequence of comic frames or, as I discuss in chapter four, can operate in sets that exist outside a linear sequence.

Other scholars were quick to pick up on this new direction in scholarship, although it was not until 2008 that Salzman-Mitchell and Liveley produced their collection of papers, *Latin Elegy and Narratology*. To date, this is one of the most varied and comprehensive studies of the subject, exploring narratological approaches, temporality, emplotment, subjectivity, and the reception of the genre, all across the various authors and collections of Latin elegy. Although not every chapter within this collection is directly relevant to my own work, a number of these examinations of the narratology of elegy are worth discussing before beginning my own study as they provide some of the groundwork upon which my own thesis builds and grows.

Beginning with Kennedy's "Elegy and the Erotics of Narratology", this opening article examines the eroticising dynamics of Latin elegy and its narratives by employing the narratological tools of Peter Brooks and Roland Barthes. Employing an ideal analogy for the machinations of Latin love elegy in which the poet's romance and writing are often seen as analogous, Kennedy writes that: "Narratives of desire work to entice the reader into the very dynamics of desire they seek to represent."[52] The main thrust of this argument focuses on the fragmentary character of Latin elegy, with Kennedy comparing the genre to a striptease, the gradual and fragmentary revelation of naked skin (just as a comic reveals its own narrative in fragments aligning in a strip(tease) of its own, as I will examine in chapter three). Countering J. C. McKeown's conclusion that Ovid's *cetera quis nescit?* ("who doesn't know the rest?") (*Amores* 1.5.25) is disappointing to the reader who expects an explicitly described sexual encounter, here Kennedy argues that this abandonment "before fulfilment" actually allows for the creation of (narrative and erotic) desire.[53] In particular, Kennedy explains that the poem *Amores* 1.5 epitomizes Brooks' discussion of narration and metonymy as well as the metaphor associated with closure.[54] To quote Kennedy:

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[51] Miller (2013) 176.
[52] Kennedy (2008) 22.

> … the chronological and causal sequencing of distinct events in a plot are seen as 'metonymic' moves on the part of the narrator, in the sense that they take the readers from one event to another, with the events acting as continuous 'parts' evoking a larger 'whole' that (like Corinna's person in 19-22) is not explicit or exhaustively represented. … The closural quality we anticipate and desire Brooks associates with *metaphor*, and in *Amores* 1.5, that is supplied in the rhetorical question *cetera quis nescit?*[55]

This description of the metonymic fragments of text (as epitomized by the frames of Corinna's naked body in *Amores* 1.5) calls ahead both to Salzman-Mitchell's article and my own study. For Brooks' analysis of a metonymic narrative of fragments that build to a metaphor of closure applies not just to *Amores* 1.5, as Kennedy demonstrates, but also to the construction of comics, where individual panels metonymically recreate single moments of various duration in narrative time that build towards narrative completion and closure that presents the open future of the characters/storyworld as an open *cetera quis nescit?* question. This is especially true of comics that are released as issues or volumes as part of an ongoing series, which often abandon the reader to an implied "to be continued …" at the end of the metonymic panels. Such comics storytelling leaves the reader with a sense of expectation and heightened desire, just as Ovid's *cetera quis nescit*? does for readers of *Amores* 1.5. In my study, while I do not engage with Brooks' work directly, the construction of plot via fragments is precisely what I will address in chapter three through my consideration of the comics/elegiac gutter. In the same way that Kennedy suggests that the reader of *Amores* 1.5 compiles individual events into a larger plot that cannot be "exhaustively represented", so too, I argue, do comic panels represent merely a moment of narrative time, and it is the reader's engagement that "narrates" a sequence of such moments into the larger plot. Thus, although not considering comics narratology, Kennedy is here engaging with Latin elegy in a method analogous to comics, setting the stage nicely for my own work.

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[53] McKeown (1989) 104; Kennedy (2008) 26-27.

[54] Brooks (1984).

[55] Kennedy (2008) 28.

In her paired study to Kennedy's (a scholarly diptych, if you will), "Snapshots of a Love Affair: *Amores* 1.5 and the Program of Elegiac Narrative", Salzman-Mitchell too focuses on Latin elegy's fragmentation, drawing parallels between the fragmented representation of the body of Corinna in 1.5 and the fragmented narrative composition of Latin elegy, one of the features that has often made the genre appear to be antithetical to an Aristotelean definition of narrative. Salzman-Mitchell posits that this fragmentation is precisely what engages the reader with the elegiac narrative, forcing them to work to fill the gaps in the representation of Corinna's body in *Amores* 1.5 and of the other stories that Latin elegy tells.[56] Here Salzman-Mitchell recognises the visual nature of Ovidian elegy as a whole and of Ovid's *Amores* 1.5 in particular, employing visual analogies such as photography and film: "*Amores* (and Latin love elegy more generally) narrates stories through a succession of snapshots …"[57] Indeed, she specifically describes Corinna on entering Ovid's room as: "The 'state' of Corinna's frozen picture (Corinna wrapped in her tunic) that the viewer/narrator has framed for us, is linked to the next 'state': Corinna without the tunic."[58] Thus, Salzman-Mitchell's focus is, like Kennedy's, on the fragmentation of Latin elegy and the way that different pieces/fragments are put together to form a poem, a *puella,* and even a book of Latin elegy. Her description of the two contrasting yet interdependent images of Corinna clothed and then naked is remarkably reminiscent of McCloud's visual example of storytelling through sequential art in his discussion of the narrative dynamics of comics, where a character is seen in two moments, first wearing a hat, and then lifting his hat:

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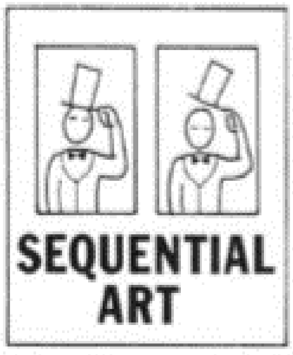
[56] Salzman-Mitchell (2008) 34. Please note that throughout this thesis I will be using the "they/them" non-binary pronoun when I discuss a singular reader.

[57] Salzman-Mitchell (2008) 34.

[58] Salzman-Mitchell (2008) 34; 41.



[59]

As Salzman-Mitchell's discussion makes clear, in the representation of Corinna's dressed and then naked state in *Amores* 1.5, we do not see the intervening moment in this sequence. The same is true of the comics illustration here: we do not see the intervening moment in this sequence, and are merely presented with the man wearing a hat followed by a man with that hat held above his head; it is up to the reader to read into the gutter in between the two panels and thereby to animate or narrate the sequence. Salzman-Mitchell's article thus sets a good foundation for my own work, which will be exploiting a similar set of theories based in comics narratology, and working to establish that Latin elegy is a genre of fragments akin to the medium of comics. As we will see, Salzman-Mitchell's snapshot analogy, while evocative, does not do exactly the same work in representing the storytelling dynamics in Ovid's *Amores* as effectively as the parallels with comics do. Further, the snapshot analogy suggests a certain randomness in terms of their ordering/viewing and in terms of the moments that they capture.[60] By employing snapshots in her analogy, Salzman-Mitchell unintentionally implies a non-mediation (or medial mediation) of the fragmented pieces that make-up Latin elegy, which is certainly not the case. Salzman-Mitchell's employment of the visual, modern media of photography is thus suggestive but ultimately insufficient. It lays a solid foundation for my own use of a comics-based narratology in this study, which allows me to build a more thorough interpretative platform for examining the fragmented dynamics of elegiac narrativity. Salzman-Mitchell may not consider the full impact of the gutters/gaps that the fragmentation she recognizes in Latin elegy implies, nor the wider implications of the snapshot analogy, but she opens the door to a promising line of inquiry that this dissertation seeks to expand.

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[59] McCloud (1994) 9.7.

[60] Kracauer (1976) 71 explains that "Random events are the very meat of snapshots".

Eleonora Tola's study of "Chronological Segmentation in Ovid's *Tristia*", like Kennedy's and Salzman-Mitchell's contributions, looks at the fragmentation of Latin elegy that can often make it appear to lack a definitive narrative chronology.[61] By beginning with Genette's definition of story which "indicates that succession of events, fictitious or real, that are the subjects of this discourse, and their several relations, of linking, opposition, repetition, etc.", Tola essentially examines Ovid's *Tristia* with an eye to determining whether or not it can be considered a narrative.[62] Although this search for narrative rather than narrativity is perhaps somewhat old-fashioned, Tola does an admirable job, explaining that the "story" in the *Tristia* is that of Ovid's exile from Rome and arrival in Tomis, thus qualifying as narrative under Genette's definition. In her introduction to this piece, Tola questions the narratological focus on the "traditional storytelling of epic, [the] novel, or history", specifically asking about Latin elegy: "is this puzzling literary structure a narrative marker peculiar to the textualization of subjectivity that crosses, in different ways, all the texts belonging to the elegiac genre?"[63] Rather than turning to a definition of "narrative" based in narrativity (which I propose as one solution to better understanding the narrative dynamics of Latin elegy), however, Tola then goes on to examine the temporal configurations of the *Tristia*, analysing the analepses, repetitions, extensions, and verb tensing to demonstrate that the *Tristia* represents the narrative journey of the *ego* "becoming" an exile. While Tola is convincing in her argument and is correct to question the validity of seeking "traditional" narrative in Latin elegy, her appeal to traditional definitions of narrative (here from Genette) to use in examining the narrative of Ovid's *Tristia* is clearly limiting. Arguably, a "non-traditional" narratology (like comics narratology) would have offered a valid alternative here. Nevertheless, Tola's work focuses upon the fragmentation of Latin elegy and the way that the reader is able and encouraged to (re)order those fragments in their efforts to construct/understand narrative in Latin elegy. Thus, while Tola's article itself fails to appeal to a "non-traditional" narratology, it demonstrates the necessity of appealing to one in order to better read and understand the "non-traditional" narrative/narrativity of Latin elegy.

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[61] Tola's paper is responding to the focus of scholars of Ovid's exilic on the temporal fragmentation in this poetry. See Feeney (1999), Hinds (1999), and Tola (2004).

[62] Tola (2008) 52, quoting Genette (1980) 25.

[63] Tola (2008) 52-53.

In the same volume, Liveley responds to the tradition in scholarship on Ovid's *Heroides* to categorise the heroines of the text as "stuck in time" and discusses the way that these elegiac epistles, rather than representing moments frozen in the time of their "master" narratives, instead are "paraquel" narratives, or "side-narratives" that open up these women's futures.[64] In so doing, she explains that each of the *Heroides* represents a moment of narrative crisis, employing Bal's comparison with the "pregnant moment" in art: "Such paintings" Bal writes, "represent a single moment, but one which can only be understood as following the past and announcing the future."[65] Liveley, using Ariadne's *Heroides* 10 as an example, explains that the present moment of the epistle, which is set immediately after Ariadne discovers her abandonment by Theseus, is one that both summarizes Ariadne's past while hinting at the future marriage to Bacchus (and a myriad of other latent future possibilities), epitomising Bal's definition of the narrative moment of crisis. In her examination of the intertextual narrative dynamics shared between *Heroides* 10 and the ekphrasis of Catullus 64 on which it is based, Liveley draws out the comparison between the literary and visual, demonstrating that the textual- and image-based stories and temporalities here are similar in their narrative construction, even as their media might vary.[66] Finally, by appealing to the tradition of counter-fictional or apocryphal narratives (such as Stoppard's *Rosencrantz and Guildenstern are Dead*, or the copious amount of fanfiction found on the internet), Liveley demonstrates that readers naturally attempt to "fill in the gaps" left in narrative texts, just as Ovid's *Heroides* do.[67] In Liveley's estimation: "it is precisely *within* the blank spaces within the body of familiar stories that the heroines' letters are written"; that is, within gaps or gutters that present the *possibility* of new narrative branches in those stories and which the reader is invited to fill in, using their own imagination.[68] The construction of comics, as I will examine in chapter three, similarly works on an imaginative "what if?" principle. A comics reader is responsible for connecting two possibly disparate moments in a comic narrative, "filling in the gutter" themselves in order to explain how these moments are connected. In McCloud's assessment: "Here in the *limbo* of the gutter, *human imagination* takes two separate images and *transforms* them into a single idea."[69] Readerly engagement in the form of reading into the gutters is just as important in comics as it is in Latin elegy, and Liveley's demonstration of the way these gutters allow for counter-fictional narratives holds true for comics as well. Thus, although I do not address the counter-fictions of comics and Latin elegy in my own work, Liveley's analysis of the way that the reader "fills the gaps" directly informs my own analysis of "reading into the gutter" of comics and Latin elegy in chapter three.

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[64] Liveley (2008) 91-95. For previous scholars treating *Heroides* as "stuck in time", see Kenney (1996) 3, Barchiesi (2001) 24, and Kennedy (2002) 225.

[65] Bal (1997) 210-211, as quoted by Liveley (2008) 92.

[66] Liveley (2008) 92-94.

[67] Liveley (2008) 97-98.

Sophia Papaioannou's "Self-Reflections on Elegy Writing" looks at the creation of narrative across the diptychs in Latin elegy, specifically concentrating on *Amores* 1.11 and 1.12, and studying the way that Nape (Corinna's *ornatrix/*hairdresser) stands as an allegorical figure for the elegiac storyteller and elegiac storytelling. In so doing, she considers the character of Nape and the analogy between her and the writing tablets featured in this elegiac diptych.[70] Although the diptych in Latin elegy has long been recognised as creating a narrative between two poems, the consideration of the internal elements that allow for this sequential narrative makes Papaioannou's study stand out as particularly important to my own consideration of the gutter/gap between elegiac poems.[71] Indeed, Papaioannou's work presages my argument that each elegiac poem can be read as a narrative unit (analogous to that of a comic panel), and that it is the reader who, through sequential reading/viewing, seeks internal elements that link the poems/panels and creates a narrative across them; it is these internal elements, specifically Nape as a *scripta puella* written by Ovid just like the writing tablets, that Papaioannou considers here. Additionally, Papaioannou's consideration of the role of Nape and/as the writing tablets in *Amores* 1.11 and 1.12 directly informs my own examination of the dynamics of Corinna's hair and hairstyling in chapter four. While Papaioannou's study limits itself to a consideration of this diptych, my own study of the comics "braiding" (or what I will characterize as the "innertextuality") of Corinna's hair as elegiac *materia* in chapter four will expand much of Papaioannou's work here to apply these narrative principles to a consideration of the wider storytelling dynamics throughout Book One of Ovid's *Amores*.

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[68] Liveley (2008) 98-99.
[69] McCloud (1994) 66, emphasis in original.
[70] Papaioannou (2008) 108.
[71] See Davis (1977) 16. For paired elegy specifically during the Augustan period, see Jäger (1967).

In her study for this volume, Christine Walde considers the narrativity of the *Monobiblos* of Propertius, specifically 1.16-1.18. Walde immediately acknowledges:

> These elegies do not rehearse the temporal or chronological unfolding of any action or events in the obvious sense. But, due to their obvious spatio-temporal and dialogical dimensions, they can be seen to represent dialectics in a standstill, snapshots of a life, taken at one decisive moment in time—and yet still open to new developments.[72]

This is remarkably similar, again, to the way that frames/panels function in comics, where a single frame does not present a "temporal or chronological unfolding", but is open to it when considered in tandem with other such frames/panels. One could easily describe a comic panel as a "dialectic in standstill" but, just as Salzman-Mitchell does in her chapter, here Walde appeals not to the comics frame/panel, but to the snapshot in these soliloquys' representations of a single moment of narrative time. Walde goes on to consider the narrativity of Propertius 1.16-1.18, arguing that it is through audience participation and readerly imagination that these episodes (which do not immediately appear to represent a sequence in a coherent love story) are seen as "part of a larger virtual context that has to be imagined and supplemented."[73] Again, this is precisely the function of the gutter and the frame/panel in comics, which depend upon readerly engagement to connect a series of frames/panels into a narrative sequence. In fact, Walde concludes that Latin elegy requires "a high degree of audience-participation" in order to make Latin elegy a narrative: "To make the heterogeneous and sometimes seemingly incompatible levels of meaning readable, decipherable, narratable."[74] This is precisely the element of comics and Latin elegy that I discuss and develop in chapter three.

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[72] Walde (2008) 125.

[73] Walde (2008) 141.

Throughout Liveley and Salzman-Mitchell's collection on narratology and Latin elegy, scholars return time and again to the fragmentary construction of Latin elegy (in particular, Kennedy, Salzman-Mitchell, Tola, Liveley, and Walde), the readerly involvement in constructing elegiac narrative (in particular, Liveley and Walde), and frequently refer to "snapshots" as a metaphor for an individual elegiac poem (in particular, Salzman-Mitchell and Walde).[75] Yet none of these authors appeal to narratologies based on similar modes of storytelling through fragmentation (such as in comics) in order to examine the narrative/narrativity in Latin elegy. Instead these narrative readings of Latin elegy are all based on traditional narratologists who make use of an understanding of narrative dynamics in long-form texts, such as Bal in Liveley, Brooks and Barthes in Kennedy, and Genette in Tola. Thus, all of these papers set the scene for my own project, which is one that uses a non-traditional form of narrative (comics) that is similarly (and uniquely) based on the (re)construction of fragments by the reader. By appealing to the non-traditional narrative construction of comics and the narratology that has been developed to explain the narrativity of this medium, in this thesis I am thus aiming to take the scholarship on elegiac narrativity a step further. My work, therefore, seeks to build upon these scholars' understanding of the genre of Latin elegy as a series of fragments and the current discourse on elegiac narratology to produce a new approach to reading the narratives and narrativity of Latin elegy.

Two years after Liveley and Salzman-Mitchell's edited collection (although publishing research initiated at the same Princeton conference that prompted the 2008 collection), a second collection of papers were released as a special edition of *Helios*. Incorporating elements from both Paul Ricœur and Mieke Bal's theories of narrativity and looking at such topics as narrator reliability, this edition "… demonstrate[s] how attention to the narrativity of these poems [sc. Augustan elegy] can achieve genuine purchase on aspects that have been overlooked or caused bewilderment."[76] Again, while not every article in this special edition directly relates to my own work in this thesis, this collection features two studies that are important to discuss due to their relevance here.

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[74] Walde (2008) 141.

[75] See Johnson (1997) 179-180 and Janan (2012) 375.

In the first article of the special edition, Liveley takes on the challenge of Propertius Book Four, arguably the collection with one of the least coherent narratives in Latin elegy. Here we see Cynthia, Propertius' *puella*, appealing to him from beyond the grave in 4.7, but apparently quite alive in 4.8. This book has presented a challenge to the idea of a linear chronology and plot for many scholars, and by engaging with Ricœur, Liveley suggests that it is only in hindsight, having "viewed the whole" that we are able to refigure Book Four into a coherent chronology.[77] She writes that:

> Refiguration directs us to make retrospective sense and order out of all those diverse, contradictory, and incongruous elements that puzzled us at the point of configuration and so allows us to establish (retrospective) narrative coherence. Through refiguration, then, we can view the story of Propertius's affair with Cynthia as a coherent whole, and the confusing temporal contradictions and puzzling narrative incongruities that struck us at the point of configuration can be re-emplotted as logically and chronologically ordered elements of that story.[78]

This is an intriguing and innovative analysis, and one with major implications on my own study. For, just as Liveley suggests that "refiguration" occurs only through retrospect, so too does the narrative effects of comics "braiding", which will be considered in chapter four. Comics "braiding", I argue, puts this "refiguration" into action, constantly forcing the reader to reconsider the past meaning of individual comics motifs as they are repeated throughout a comics' narrative.

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[76] Kennedy (2010) 110.
[77] Liveley (2010) 119.
[78] Liveley (2010) 119.

In the *Helios* special edition, Barbara Weinlich presents a paper that opens up the idea of a narrative that exists not only across elegiac couplets, across poems, and across books, but across poets. Studying the transformation of the *recusatio* from Propertius 3.3 and into Ovid *Amores* 1.1, 2.1, and 3.1, in which the poet/lover apologises to his reader for not writing in a "higher style", she notes that:

> A comparative analysis of the formal parallels with the tools of Bal's theory of narrative suggests that these four programmatic elegies should be read as a series of interrelated poems that gradually transforms and thus endows the Propertian *recusatio* narrative with a new function.[79]

This change of function helps us redefine our concept of the poet and the narrative they are telling *after the fact*. In Liveley and Weinlich's studies, therefore, we see a similar narratological concept: the understanding of a narrative whole only in hindsight. As we will see, the medium of comics is notorious for storytelling that creates a self-contained narrative while also inter-connecting and intersecting with larger narratives in a series' mythos that can often only be recognized retrospectively. In chapter four, I will be examining the storytelling techniques found in both comics and Latin elegy that employ this narrative dynamic of the interconnection and intersection of fragments, including a phenomenon based on comics "braiding" that I describe as "innertextuality".

After this special edition's publication, perhaps the most thorough attempt at a defence of Latin elegy's narrativity, came, again, from Liveley in her contribution to *A Companion to Roman Love Elegy.* Focusing on the poems attributed to Sulpicia, Liveley eschews the more traditional definitions of "narrative" for one based on narrativity. Addressing the work of Ryan, Liveley's study is thus based not on a single definition of "narrative" but the five items that Ryan claims that narrative is "about": problem solving, conflict, interpersonal relations, human experience, and the temporality of existence.[80] By shifting her definition away from a hard-and-fast categorization of "narrative", Liveley demonstrates that the fuzzy understanding of "narrative" that comes with narrat*ivity* can be extremely useful in understanding a genre, like Latin elegy, that is traditionally deemed non-narrative. In particular, Liveley focuses on the narrative of Sulpicia's poems as implied by sequence. In the diptych 3.14 and 3.15 the narrative sequence is obvious, with 3.14 containing the prospect of Sulpicia and Cerinthus' separation, while 3.15 offers the reassurance that this separation has not come to pass. Elegies 3.16 through 3.18, while not officially a "triptych" contain a similar narrative sequence, with 3.16 demonstrating Cerinthus' infidelity, and although this is forgiven in 3.17, as Liveley argues:

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[79] Weinlich (2010) 129.

[80] Ryan (2007) 24; Liveley (2012b) 412.

> No reconciliation is narrated, but the uneasy character of the relationship represented in 3.17, where Sulpicia wants to know whether Cerinthus' love (*cura* – 3.16.1) for her is genuine, and again in 3.18 where she recalls the *apparent* fervor of his love (*cura* – 3.18.1) for her, suggests that some reconciliation has indeed taken place in the spaces between poems …[81]

Here Liveley's focus on meaning/narrative as imbued from sequence (and the gaps in between moments in this sequence) aligns with the way that meaning is created in comics. Sulpicia may not relate the moment of reconciliation between the *ego* and Cerinthus, but when 3.17 and 3.18 are read in the wake of Cerinthus' infidelity in 3.16 they *imply* both the reconciliation and the fallout from this infidelity. Thus, by engaging with a narrativity in place of a narrative, Liveley moves the understanding of Sulpicia's storytelling techniques forward. Instead of discussing the fragments that each elegiac poem represents, she examines the way they interact in sequence and the way that the reader uses logical internal consistency to "fill the gaps" between poems. Thus, Liveley's article perhaps best foregrounds my own analysis in chapter three, in which I focus my attention on the way that reading into the gutter in comics is analogous to reading into the gaps in Latin elegy; and in so doing, I aim to release new insights into the narrative dynamics of Ovid's *Amores*.

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[81] Liveley (2012b) 414.

One of the most intriguing elements about the narrativity in the genre of Latin elegy is the confusing temporality found within that genre. Liveley, building on the work of Barchiesi, approaches the temporality of Ovid's *Heroides,* writing that:

> [b]y playing with his readers' foreknowledge of these future events, Ovid effectively bridges the temporal gap between each of his heroines' narrative past and future, connecting the 'now' of her present moment of writing to the chronological 'past' and 'future' of her (his)tory.[82]

Hunter Gardner has more extensively explored the issue, first in her contribution to Liveley and Salzman-Mitchell's collection, then as a book-length study in *Gendering Time in Augustan Love Elegy.* Here Gardner writes that:

> … despite th[e] profusion of chronological markers, Propertius 1.1, like so many poems in the genre, offers little narrative progress; instead it revolves continuously around the speaker's ego, as the unfolding (or uncoiling?) of a consciousness animated first and foremost by the awareness of his pre- and post-Cynthia existence.[83]

Gardner discusses the issue of elegiac temporality here in terms of Kristeva's model of gendered time in which women supposedly experience time as a cycle, as opposed to the linear experience usually modelled by men.[84] Through this Kristevan lens, Gardner begins a study that explores the divergent temporal experiences of the *puella* and the *amator.* Although my own study does not directly address the correlations between the construction of time in comics and time in Latin elegy (a subject that, frankly, could fill another thesis), my own focus on narrative sequence (specifically in chapter three) makes temporal progression an important consideration.

As the concept of narrative and narrativity in Latin elegy has begun to expand in the scholarly literature on this topic, scholars have become more comfortable describing Latin elegy as possessing a "story" or "narrative". David Konstan, for example, describes Latin elegy as having a "master plot", while Monica Gale explains that, in the narrative of Latin elegy: "the final renunciation of the beloved is an integral part of the *story* …".[85] Dave Fredrick too argues that Latin elegy's narrative is essential to the genre, explaining that:

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[82] Liveley (2008) 89.
[83] Gardner (2013) 2.
[84] Gardner (2013) 3.

> Elegy most definitely has a "story" to complement its frozen moments of erotic contemplation, and the essence of this story is separation from the *puella* due to a rival …[86]

Barbara Gold rightly points out that even within the ancient text there is a recognition of Latin elegy's narrative potential, with Propertius' description of Cynthia (standing both for his textual *puella* and his text itself) as *fabula* (2.24.1) and *historia* (2.1.16): a story.[87] Even Wyke, who was originally part of the movement away from reading autobiographical narrative in Latin elegy, describes Book Three of Ovid's *Amores* as demonstrating a narrative move from "erotic madness to celibate wisdom".[88]

And as the narrative/narrativity of and within Latin elegy becomes more widely accepted, other scholars are linking the main focus of their work to this narrativity. Thea Thorsen, citing the work of Holzberg, explains that in Ovid's *Amores* "… a love story evolves, not so much chronologically, perhaps, as thematically".[89] In the same volume, Laurel Fulkerson's discussion of *servitium amoris* describes Latin elegy as being a narrative constructed by the poet/*ego*, further suggesting that the elegiac poets left the class and categorization of their *puellae* undefined in order "to leave narrative possibilities open".[90] Gardner's recent examination of the temporality of Latin elegy similarly assumes that Latin elegy forms a "loosely constructed narrative", using this foundation to demonstrate the temporal negotiations of elegiac poetry.[91] Sharon James appeals to Prince's definition of narrative: "narrative is the representation of *at least two* real or fictive events or situations in a time sequence, neither of which presupposes or entails the other".[92] And on this basis, James accepts that: “Elegy qualifies as narrative”.[93] For all that scholars are now acknowledging that Latin elegy contains narrative/narrativity, the challenge remains to understand *how* the dynamics and operations of elegy’s narratives work. As I will argue throughout this thesis, comics narratology is ideally configured to help us achieve this understanding.

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[85] Konstan (1994) 159; Gale (1997) 85, emphasis added.
[86] Fredrick (2012) 431.
[87] Gold (2002) 444.
[88] Wyke (2002 [1989]) 80.
[89] Thorsen (2013c) 122, citing Holzberg (2002) 46-53.
[90] Fulkerson (2013) 180-182; 186-187; 192.
[91] Gardner (2013) 219; 114-116.
[92] Prince (1982) 4, emphasis in original.

Comics Theory and Latin Poetry

Indeed, insights from comics theory are already helping to open up new insights into the poetics of short-form Latin poetry. As a kind of proof of concept for the chapters that follow, I turn now to a brief discussion of work that I have recently published that demonstrates how comics theory can inform our appreciation of short-form Latin poetry.[94] While this study – which focuses on the ekphrasis of Catullus 64 – does not explicitly concern itself with narratotology, as I do in this thesis, nevertheless it is a useful example of comics theory’s entrance into discussions of Latin poetry and helps to demonstrate the validity of my theoretical framework in its application to Ovid’s *Amores*. Moreover, while Catullus 64 is an epyllion rather than elegy (and thus appears in hexameter instead of elegiac verse), it is brief, seeking to evoke a larger and more dynamic narrative through the representation of a single (supposedly) stationary image. Although 64 is Catullus’ longest poem, recounting the marriage between Thetis and Peleus and the attendance of various mythological gods, much of the poem (216 of the 408 lines, in fact) is dedicated to a description of the gift of a bedspread. Depicting the abandonment of Ariadne by Theseus, the focus of the poem is on Ariadne’s emotional experience as she exists in the temporal interval between her abandonment and her discovery by her future husband, Bacchus. Catullus’ account, moreover, is distinctly narrative, indicating temporal progression in what is ostensibly a single image. To quote Groensteen: “a single image can *evoke* a story, but…this does not mean that it *tells* one”.[95] Yet Catullus’ description of the bedspread is not stationary, and while he verbally frames it as a work of art

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[93] James (2003b) 27.
[94] This section is based on Swain (2021).
[95] Groensteen (2013) 23.

(64.50-51 and 64.264-66), he uses this ekphrasis to tell Ariadne's story.[96] This very narrative content has thus been a source of interest for various scholars.[97] Andrew Laird particularly discusses the way that:

> The ecphrasis in 64 invites and highlights comparison between verbal and pictorial communications, even more than ecphrases usually do. Sound, movement and temporality are characteristically open to verbal narrative, but closed to visual media.[98]

In comics we find a similar function, where sound, movement, and temporality are all reproduced in a series of static images. By employing comics theory to the presentation of sound, movement, and temporal progression in Catullus 64 in my article, I examine each of these elements to demonstrate the way Catullus employs similar techniques in his (ostensibly) visual storytelling. Here, I will focus particularly on the way Catullus's demonstration of temporal or narrative progression can be more deeply appreciated through an understanding of the creation of temporal meaning in comics via the sizing and distribution of a comic's panels.[99]

The temporal progression depicted on the coverlet in Catullus 64 is one of the elements which make it unusual, and is one of the reasons why this ekphrasis can be described as "narrative." As I discussed earlier in this chapter, temporal progress has long been considered to be *the* defining element of narrative, and even though Ryan (and others) have begun pushing the definition beyond "the temporality of existence", it is still considered an important element of narrativity.[100] In Catullus 64, a simple breakdown of the ekphrasis (before Ariadne's speech) by temporal event demonstrates the movement through time that occurs within it:[101]

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[96] Elsner (2007a; 2007b) discusses the frequent evocation of the gaze both inside and outside the text, further suggesting that this is to be read as a visual image.

[97] See Laird (1993), O'Connell (1977), Rees (1994), and Thomson (1997), among others.

[98] Laird (1993) 21.

[99] Please note that this is not an assertion that the ekphrasis of Catullus 64 is a comic. Rather, as with the entire thesis, I suggest that the mechanics are similar. Swain (2021).

[100] Ryan (2007) 24.

[101] Table from Swain (2021) 122-123.

Line Numbers	**Brief Description**	**Total Line Count**
64.52-70	Ariadne watches Theseus leave as her clothing falls off	19
64.71-75	Transition to backstory	5
64.76-79	Description of sacrifice to Minotaur	4
64.80-83	Theseus chooses to fight the Minotaur	4
64.84	Theseus sails to Crete	1
64.85	Theseus arrives on Crete	1
64.86	Ariadne sees Theseus	1
64.87-90	Description of Ariadne's virginity	4
64.91-93	Ariadne falls in love	3
64.94-98	Theseus is desirable	5
64.99-104	Ariadne fears for Theseus and prays	6
64.105-111	Theseus defeats the Minotaur	7
64.112-115	Theseus follows the thread out of the labyrinth	4
64.116-120	Ariadne leaves her family & departs with Theseus	5
64.121-123	Ariadne falls asleep on Dia	3
64.124-131	Ariadne roams Dia before speaking	8

The summary alone demonstrates temporal progress across these sequential, individual events. And if we begin to conceptualise them not as single events, but individual *frames* in a sequential, visual narrative, we can appreciate the way this sequence of apparently stationary visual images manifests a sense of temporal (and narrative) progress. Daniel Raeburn would even describe a comic as "literally a map of time", with Jason Dittner expanding this to explain that: "its producers are attempting to render the passage of time visible through the use of static, sequential images".[102] By breaking down the individual moments of the ekphrasis in Catullus 64 into discrete fragments (as in a comic), we can more clearly see how Catullus manipulates the reader similarly to the way comics writers/artists do in order to evoke a sense of time (and thus, a sense of narrative).

If we consider each of these moments as a single fragment, with longer and or shorter passages being analogous to larger or smaller comics panels, we find the opening of Ariadne's awakening taking up a full nineteen lines as she watches Theseus pull away from the island (64.52-70). Focusing on Ariadne's discovery and emotional trauma for nearly twenty lines thus holds the reader stationary in this moment, much like Ariadne herself. In comics, a full-page panel (also called a "splash page") has a similar effect, working to hold the reader in a narrative moment. Described by both Stan Lee and Will Eisner as the ideal tool for opening a comic, the splash page works to establish a certain "climate" before a comic's rhythm becomes entrenched.[103] On a standard comic page, a sequence of panels encourages the reader to jump from one panel to another, to proceed with narrative time in a linear fashion; the splash page, by contrast, holds the reader in a single narrative moment, just as the preliminary frame of Catullus' ekphrasis in 64 does.

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[102] Dittner (2010) 222, quoting and expanding Raeburn (2004) 11.

After the splash page introduction, Catullus begins a series of flashbacks (or analepses) to describe the sequence of events that culminates in Araidne's abandonment. Beginning with the sacrifice to the Minotaur, Theseus' resolution to kill him, and finally his journey to Crete, all of these events take place over the course of only a few lines (64.76-85). Coming on the heels of the nineteen-line splash page, here Catullus significantly condenses substantial narrative-time. Passing quickly, there is no effort here to keep the reader frozen in narrative time. As I explain: "The *story*-time may be extensive, requiring Theseus to travel from Athens to Crete, but the discourse-time is compacted, given only one line in Catullus 64."[104] These events may be important to *Theseus'* story, but they are relevant only in summary to Ariadne's, and so Catullus provides only a series of single images to carry the reader through the narrative.

As the flashback progresses, Ariadne's infatuation with Theseus and her assistance in defeating her brother (the Minotaur) is narrated evenly, with most moments encompassing only three to five lines of text. After building to the mini-climax of the Minotaur's defeat (which takes seven lines), another series of three-to-five-line fragments of narrative then carry the couple to the island. The textual build to (and after) the Minotaur's defeat is particularly reminiscent of a traditional comic page, which depends upon fragments (narrative moments here) of similar or equal size and with important moments being represented in larger panels and taking pride of place in the page's centre, just as the Minotaur's defeat does here.[105]

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[103] Lee (1978) 45 and Eisner (1985) 62.

[104] Swain (2021) 124 employing Sternberg's "discourse-time" for the time external to the storyworld which it takes the reader/viewer to absorb the text, and "story-time" for the time that has elapsed within the storyworld. Sternberg (1978) 14.

Once the reader has been informed of Ariadne's backstory, Catullus brings us full circle as Ariadne falls asleep on the beach of Dia (as Catullus calls the island on which she is abandoned). In comics, after a series of similarly/equally sized panels, comics writers/artists might introduce a splash page again to hold the reader in an important moment, and to share in the emotional shock/awe/joy/grief of a character on that page. Thus, as Ariadne roams the island in search of an escape, we find another splash page, eight full lines of Ariadne's present desperation on Dia. In one long sentence, the reader is made breathless along with Ariadne, and we are caught up in her burst of movement as she wanders the island (64.124-131). The frenetic quality of Ariadne's desperation is highlighted by Catullus, whose repetition of *tum* (64.126; 64.128) can be translated as "now this … now that". The reader is thus sucked into Ariadne's moment of panic, held in the measureless time of the island as she waits for rescue or death. Narrative-time may be progressing for Ariadne as she changes her position on the island, yet that moment, that moment of panic and isolation, is impossible for either the character or the reader to escape as we are held in the verbal-equivalent of a splash page.

Through this summary, we see that a modern medium (comics) of which Catullus himself would have been unaware can be employed to help us better appreciate elements of poetry produced in the ancient world. Carrier once described comics as: "… arguably, the natural response to the limits of traditional narrative painting" and in 64 Catullus similarly attempts to respond to the limitations of the visual and the verbal by combining the two.[106] By approaching the ekphrasis of Catullus 64 through the lens of comics theory, therefore, we find a new method for conceptualizing and appreciating the techniques employed to demonstrate temporal progression within that poem. To quote myself again:

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[105] Groensteen (2007) 29 discusses the importance of the central panel on a traditional, waffle-iron page.

[106] Carrier (2002) 48.

> Thus we gain a deeper appreciation of the narrative and artistic construction in the ekphrasis of Catullus 64, reconciling the apparent impossibility of a noisy image, a temporal image, or a moving image through similar devices found in comics.[107]

Thus by demonstrating the way comics and Catullus' ekphrasis employ similar techniques in producing a sense of temporal progression, we begin to see the way a comics-based methodology might help us to unpack the narrative/narrativity, which has so long been considered dependent upon the manifestation of time in elegy.

Conclusion

In recent years, scholarship on the phenomena of narrative and narrativity in Latin elegy has begun to change our perception of the genre. After the pivotal insights of scholars in the 1980s on the fictionality of Latin elegy's content, the discourse has finally opened up to consider, if not that elegiac poems are narratives *per se*, the *narrativity* that is exhibited by many of these works. In particular, scholars have demonstrated the way that elegiac poetry works to imply stories across a text (whether within a single poem, across several poems, across a book of poetry, across an entire collection, or further, perhaps, across the genre as well) and have explored the deeper implications of this. However, these studies, including those which seek to define the genre as "narrative", to demonstrate the genre's narrativity, or to employ narratology to attempt new readings, all use pre-existing theories of long-form literary narrative to open up their new perspectives of Latin elegy. Specifically, these theories are predominantly (and almost exclusively) inspired by the narratology of the novel, with little if any consideration of the narratologies of other media. Salzman-Mitchell in her study of *Amores* 1.5 compares Latin elegy and visual narrative, writing that: "The narrator's way of visually dissecting Corinna's body parts can be assimilated to 'close-ups' of women in films or to the technique of 'body chopping' used in photography", but her own narratological framework is not one based on film narratology, and any detailed narratological comparisons between Latin elegy and other media has not yet been attempted.[108]

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[107] Swain (2021) 129.

Nevertheless, *all* of these examinations discussed above demonstrate that Latin elegy's narrativity behaves differently to the narrative media often used as the foundations for narratological study (specifically the novel, film, epic, and tragedy), even as these studies appeal to traditional narratological models that take these long-form narrative media as their foundations. Yet Latin elegy's comparison with other visual forms of expression (such as Veyne's mosaics, Salzman-Mitchell's snapshots, or Kennedy's striptease) to explain its distinctive narrative dynamics implies that traditional narratological studies may be inadequate for understanding the narrative creation in a fragmented medium like Latin elegy. Instead, I suggest in this thesis that we turn to another equally fragmented narrative medium in order to allow us to more fully understand and analyse Latin elegy's narrative dynamics. Introducing my own work on the subject, I demonstrated through a summary of my article on Catullus 64 the way that comics theory has already been employed to more thoroughly appreciate the mechanics of short-form Latin poetry. Specifically focusing here on the temporal elements of Catullus' ekphrasis as they align with comics theory, I have thus established a foundation for my current thesis, and have laid the groundwork for my focus here on elegiac narrativity.

As we will see in chapter two, I argue that comics narratology is uniquely positioned to step in as a foundation for a new inquiry into the narrative/narrativity of the fragmented genre of Latin elegy. Once called "the art of stammering", comics, too, is a medium that constructs narrative via fragmented pieces.[109] Instead of the mosaics and snapshots of Latin elegy, comics' fragments are panels and frames, and instead of the blank scroll separating the poems of Latin elegy, in comics we find gutters separating the panels and frames. Just as in Latin elegy, in comics: "… a set of subtle conventions has evolved to impose a *sequence* on the static page …".[110] And further, just as Latin elegy is, comics is a readerly-curated experience whose pace, order, and regressions are ultimately co-determined not only by the artist or writer, but by the readers.

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[108] Salzman-Mitchell (2008) 42.

[109] Frahm (2010) 179. My translation.

[110] Lowe (2000) 21.

Chapter Two: Ecce! Comics Venit!

In chapter one I laid out the current state of elegiac narratology, explaining the difficulties encountered by scholars attempting to reconcile the fragmented narrativity of Latin elegy with traditional narratological frameworks, so often based on long-form media. Further, I explained that a comics-based methodology (which is similarly predicated on the ability of fragments to build a narrative) is ideally placed to help unpack the narrativity of Latin elegy. Before I begin to examine Latin elegy (specifically Book One of Ovid's *Amores*) with this new methodology, however, it is important to provide a brief introduction to the fusing of the textual and the visual in narrative theory and some of the basics of comics narratology, as well as a background to the current state of comics studies.

For those unfamiliar with the academic discourse in comics studies, there may be some immediate objections to my research methodology based on the ostensible disparity between the highly visual medium of comics and the entirely literary genre of Latin elegy. Yet there is already a notable (and classical) tradition of conflating visual and literary storytelling. Aristotle's *Poetics* connects visual and literary art when he argues (1447a18-23):

> ὥσπερ γὰρ καὶ χρώμασι καὶ σχήμασι πολλὰ μιμοῦνταί τινες ἀπεικάζοντες (οἱ μὲν διὰ τέχνης οἱ δὲ διὰ συνηθείας), ἕτεροι δὲ διὰ τῆς φωνῆς, οὕτω κἀν ταῖς εἰρημέναις τέχναις ἅπασαι μὲν ποιοῦνται τὴν μίμησιν ἐν ῥυθμῷ καὶ λόγῳ καὶ ἁρμονίᾳ, τούτοις δ᾽ ἢ χωρὶς ἢ μεμιγμένοις·
>
> Just as people (some by formal skill, others by a knack) use colours and shapes to render mimetic images of many things, while others again use the voice, so too all the poetic arts mentioned produce mimesis in rhythm, language, and melody, whether separately or in combinations.

Elsewhere when Aristotle discusses the place of character as secondary to plot, he employs an artistic metaphor of character as the colour that fills in the preliminary sketch that is the plot, thus reinforcing the poetry-as-painting metaphor (*Poetics* 1450a39, 1450b1-3). In Greek, moreover, the word γραφή can be used to refer to both writing and drawing, demonstrating a fundamental similarity between the two forms of expression in the Greek language.[1] Later Horace would claim (*Ars Poetica* 361-363):

> *Ut pictura poesis; erit quae, si propius stes,*
> *te capiat magis, et quaedam, si longius abstes;*
>
> Poetry is like a painting; there are some, if you stand close,
> that hold you more, and others, if you stand further back.[2]

Our modern discussion of literary analysis too is frequently couched in visual terms, with dozens of creative writing students encouraged to "show rather than tell", to "evoke in readers the impression that they are shown the events of the story or that they somehow witness them" when, of course, the reader will never *visually* encounter an event described verbally.[3] In recent work on transmedial narratology, the ability of various media, both visual and literal, passive and interactive, to tell the same story has been extensively discussed in the attempt to discover the impact of a medium on narrative.[4] Prominent in this move towards trans- or inter-medial narratology is Ryan's *Narrative across Media.* In this collection of papers, Ryan examines "narrative" and "media" through a cognitively-inflected narratological approach since, she argues, the ability of a narrative artefact to produce a mental image is what allows narratology to move beyond any media that is primarily verbal. By taking this approach, Ryan seeks a cross-medial method that *does not* rely on the rules and forms of literary narrative alone.[5] Mainstream narratologists have also embraced this notion of transmedial narrativity and explored the potential of visual narratives to offer insights into other types of narrative. Werner Wolf's entry on "Pictorial Narrativity" in *The Routledge Encyclopedia of Narrative Theory*, for example, examines three different kinds of pictorial narratives: monophase (a single image which evokes a single moment in a story); polyphase (a single image which captures several distinct moments of a story); and a sequence of events that is captured by a series of images, such as in comics.[6]

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[1] LSJ s.v. γραφή.

[2] All translations of Horace are my own. It is important to remember that Horace was unlikely to have been influenced by Aristotle's *Poetics* (Liveley (2019) 63-64), and thus came to the poetry-as-painting metaphor independently. Instead he may have been influenced by Simonides, who Plutarch claims (*On the Fame of the Athenians* 346.3): τὴν μὲν ζῳγραφίαν ποίησιν σιωπῶσαν προσαγορεύει, τὴν δὲ ποίησιν ζῳγραφίαν λαλοῦσαν ("calls painting inarticulate poetry and poetry articulate painting …"). All translations of Plutarch's *On the Fame of the Athenians* are from Babbitt (1936).

[3] Klauk and Köppe (2014, 16 January). Unless those words are translated into film, of course. Although mentioned in Aristotle's *Poetics* (1455a21-26), the debate and discussion of showing/telling has been ongoing since the late 1800s. Beginning with Spielhagen (1967 [1883])'s *Beiträge zur Theorie und Technik des Romans*, important contributions have come from James (1957 [1884]) and Lubbock (1954 [1922]), as well as more recent contributions by Stanzel (1964; 1979) and Genette (1980; 1988). A good summary can be found in Klauk and Köppe (2014, 16 January).

[4] See Kress and van Leeuwen (2001), Wolf (2008), Dena (2009), Ryan (2013b; 2014), and Hallett (2014). See also edited volumes Ryan (2004b) and Ryan and Thon (2014a).

In fact, the genre of Latin elegy is one that has been considered intensely visual, with the gaze of the reader central to the presentation of the *puella* in particular.[7] Dave Fredrick notably connects the highly visual element of Latin elegy with the visual campaigns of Augustus, who used visual artistry throughout Rome to sell the public on his new regime, as suggested by Paul Zanker.[8] Specifically, Fredrick argues, the visuality of Latin elegy (and the *puella* in particular as the subject of the reader's gaze) acts as the antithesis of Augustus' imagery: she is "the 'not' to the Forum of Augustus, the Ara Pacis, and the military triumph."[9] Yet the amorous imagery of Latin elegy is similarly reflected in the wall paintings gracing the walls of Roman homes during the late first century B.C.E., where individual narrative panels represent love scenes, particularly in the Villa della Farnesina in Rome.[10] Dated to the 20s B.C.E., these images present a series of romantic encounters to the viewer that, in the words of Hérica Valladares, "strongly reverberate with the elegists' amatory fantasies."[11] In particular, Valladares argues that the "allusive style" of these paintings is the primary affinity between them and Latin elegy, neither portraying serious action but instead seducing the viewer/reader with the anticipation of sexual satisfaction and pulling them into their incomplete storyworlds. Ovid's *Amores* 1.5 is of particular note. Written as a prelude to a sexual encounter between the *ego* and his *puella*, Ovid abandons the detailed visual descriptions immediately before coitus is described with *cetera quis nescit?* ("who doesn't know the rest?") (1.5.25), just as the images in the Villa della Farnesina hold the viewers in moments of intimacy prior to sexual fulfilment. Although scholarship is just beginning on the relationship between Latin elegy and Roman wall paintings, Valladares has demonstrated that there is a clear alignment between Latin elegy and the wall paintings of the Villa della Farnesina, helping to reveal the deeply visual foundations of Latin elegy.[12]

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[5] Ryan (2004b) 22. Ewert (2004)'s contribution to the collection deals with the framing techniques explored by Eisner and McCloud, using Spiegelman's *Maus* as her case study.

[6] Wolf (2005) 431-435.

[7] For visuality in Latin love elegy, see Hubbard (1984), Fredrick (1997), Connolly (2000), O'Neill (2005), and Bowditch (2009). On the gaze and the *puella* in elegy, see Greene (1998; 1999) and Fredrick (2012).

[8] Zanker (1990) and Fredrick (2012).

[9] Fredrick (2012) 435.

[10] See Zanker (1990) 265-295, Bergmann (1995) 98-107, Leach (2004) 132-155.

[11] Dating by Ling (1991) 41-42, Mols and Moormann (2008) 7, Valladares (2012) 320.

Knowing classicists will at this point wonder about the blending of the verbal and the visual in the ancient genre of *ekphrasis*. Beginning with the shield of Achilles in Homer's *Iliad* (18.478-608), ekphrasis was defined thus in the ancient rhetorical discourse (Aelius Theon *Progymnasmata* 118): ἐστί λόγος περιηγηματικός ἐναργῶς ὑπ᾽ ὄψιν ἄγων τὸ δηλούμενον. (… is a descriptive language, bringing what is portrayed clearly before the sight.)[13] However, the definition of ekphrasis experienced a definite shift through the nineteenth and twentieth centuries.[14] In fact, although the term is absent from Gotthold Ephraim Lessing's pivotal *Laocoön oder über die Grenzen der Malerei und Poesie* (1766), this is one of the earliest notable discussions of what we might now call "ekphrasis", as it closely analyses the relationship between poetry and painting, particularly in terms of the *Iliad*'s Shield of Achilles. In his work, Lessing suggests Homer's Shield of Achilles is "showing not only what the artist shows, but also that which the artist must leave to the imagination".[15]

Yet it was not until the scholarship of the 1950s that the word "ekphrasis" became associated with what Leo Spitzer at the time described as: "the poetic description of a pictorial or sculptural work of art."[16] Although some scholars are now broadening their studies of ancient ekphrasis to fall more in line with that posited by ancient rhetoricians, today ekphrasis still tends to elicit Spitzer's narrower definition.[17] Often interpreted by scholars as a form of narrative pause, the very existence of ekphrasis, blending the visual arts with the verbal text, implicitly asks questions "about visual-verbal intermediality".[18]

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[12] Leach (1980), Grüner (2004), and Valladares (2005) have made promising forays into analysing the mutual impact of Roman wall paintings and elegy.

[13] Translation from Kennedy (2003) 117 and discussed by Goldhill (2007) 4.

[14] Webb (1999).

[15] Lessing (1962 [1766]) 99. Recent scholars writing on the ekphrasis of the Shield of Achilles include: Alden (2000) 48-73, Primavesi (2002) 187-208, Giuliani (2003) 39-47, Scully (2003) 29-47, Francis (2009) 1-23, Squire (2013a), and Koopman (2018) 68-128. Johnson (2011) is particularly relevant, as he examines the ekphrasis of Shield of Achilles in terms of comics narratology.

To that end it is unsurprising that the only examples of a comics-based methodology being applied to ancient verbal texts has come in terms of ekphrasis.[19] First, as part of the *Classics and Comics* collection, Kyle Johnson's article posits that comics and verbal descriptions "share some fundamental principles in how they tell stories" as both are "pictures in sequence", thus empowering him to examine the Shield of Achilles through comics.[20] Basing his work on Groensteen's theoretical examination of comics, Johnson suggests that Homer's ekphrasis displays narrativity in the same way that discrete comics images do:

> The Shield satisfies the oppositional demands of representing static images and narrativized referents with a careful use of spatio-topical and arthrologic principles. Even this brief overview of comics theory has demonstrated the Shield's undernoticed (if not unnoticed) coordination of meter, particles, conjunctions, images, narrative, and thematics.[21]

Thus Johnson produces one of the first examples of comics-methodology applied to an ancient text in order to better understand ancient narrative/storytelling. More recently in 2021, I published an examination of the ekphrasis of Catullus 64 through the lens of comics studies and which I summarized in chapter one.[22]

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[16] Spitzer (1955) 207.

[17] See Webb (1999; 2009) and Goldhill (2007).

[18] Fowler (1991) 25-27 discusses ekphrasis as a narrative pause. Squire (2013a) argues for ekphrasis' intermediality. Squire has further examined the tendency in Rome to visualise Homeric texts, specifically considering the *Tabulae Iliacae* in terms of ekphrastic rhetoric; see Squire (2013b; 2014).

[19] See Swain (2021). Examples of reading ancient visuals using comics include Nisbet (2011) which examines the illustrated P.Oxy XXII 2331, and National Geographic's reading of Trajan's column as "an ancient comic strip." National Geographic Society (2012, September).

[20] Johnson (2011) 43.

[21] Johnson (2011) 54.

[22] Swain (2021).

Reflected in rhetorical teachings from the early empire, the ancient understanding of image-text interactions, including the rhetorical technique of ekphrasis, has led Michael Squire to write that:

> … discourses of Roman rhetoric exert an influence upon the production and consumption of Roman visual culture, just as Roman visual culture in turn shaped the thinking of Roman rhetoricians: instead of comprising a discrete or self-contained area of letters, Roman ideas about rhetoric seeped into all aspects of Roman culture, cutting across the subdisciplinary boundaries of modern-day classical scholarship.[23]

Considering Ovid's own rhetorical background, it is thus unsurprising that he has long been established as a highly visual writer.[24] In Jo-Marie Classen's analysis of visualisation in Ovid's work, for example, she demonstrates the way Ovid cleverly shifts the reader's gaze throughout his work, from the voyeur (watching the protagonists of the *Metamorphoses*), standing with the protagonists (in *Amores* 3.2 and *Ars Amatoria* 1.135ff), and then to the side of the sole viewer (in Ovid's exilic poetry).[25] Philp Hardie, meanwhile, suggests that Ovid is a writer who, throughout his collection: "is an obsessive visualiser, whether of the dazzling beauty of his girlfriend, imaginary works of art, personified abstractions, or, in exile, of the sights of Rome for which he yearns."[26] John Barsby explains rather mundanely that: "There is quite a lot of imagery in the *Amores* …"[27] Meanwhile, according to Salzman-Mitchell, Ovid "sprinkles his 'natural' ekphrases with comments like 'it was so real it seemed painted' and his artistic ekphrases with remarks like 'the painted image was so good it seemed real'".[28]

Much of the visual imagery of Ovid's writings has been examined in intermedial terms by various scholars, particularly in the context of Ovid's epic, the *Metamorphoses*, where various mythic stories about the visual arts, such as Pygmalion and Arachne, are seen to be emblematic of the poetic process employed by Ovid himself.[29] In the words of Byron Harries:

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[23] Squire (2014) 417.

[24] Seneca the Elder *Controversiae* 2.2.7-12.

[25] Classen (2013).

[26] Hardie (2002) 6.

[27] Barsby (1973) 29.

[28] Salzman-Mitchell (2005) 43. Norton (2013) particularly considers the ekphrastic techniques used by Ovid in his *Metamorphoses.*

> Arachne is thus a poetic creation in the sense that she is fashioned out of the conventions and allusive adaptation of familiar poetry. Her special art provides Ovid with the opportunity to weave into his portrait of her the kind of skilfully contrived allusion which confirms that the essential artistry displayed here is the poet's own.[30]

Yet the visual language of Ovid's work is not limited to these examples of artist-as-poet analogues. In Charles Segal's analysis, the power (and humour) of Ovid's work comes from the poet's ability to set mythical stories as vivid (and very human) everyday situations.[31] In order to do so, Ovid employs "realistic detail of the lowly", in Segal's words, but he does so by employing visual details that allow the reader to actively visualise by calling to mind "the genre scenes of Hellenistic art."[32]

The visual power of Ovid's oeuvre has even prompted Martin Winkler's analysis of the impact of Ovid's work on the modern cinema. In Winkler's words:

> My purpose is not an appraisal of Ovid as poet but a demonstration of his extensive affinity with modern culture in one hitherto neglected area. His influence and affinity result, on the one hand, from the canonical shape that he gave to numerous myths and their characters. On the other hand they derive from the visual nature of Ovidian narrative, which can be regarded as inherently cinematic.[33]

While focusing on the *Metamorphoses*, Winkler examines all of Ovid's writing, including his elegiac amatory work, and assesses its effect on filmic romance and romantic-instruction films, such as *How to Marry a Millionaire* (1953)*,* Ingmar Bergman's *A Lesson in Love* (1954), Eduardo Escorel's *Love Lesson* (1978), and Woody Allen's *Everything You Always Wanted to Know About Sex (But Were Afraid to Ask)* (1972), among many others.[34] In so doing, Winkler demonstrates not only the generic influence of Ovid's writings on modern storytelling media, but Ovid's particular influence on visual culture, compiling examples of Ovidian storytelling that appear throughout film history.[35]

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[29] On Pygmalion, see Sharrock (1991), Salzman-Mitchell (2005), Rimell (2006), and Volk (2010). On Arachne, see Harries (1990), Vincent (1994), and Salzman-Mitchell (2005).

[30] Harries (1990) 66.

[31] Segal (1971) 331.

[32] Segal (1971) 335.

[33] Winkler (2020) xix.

[34] Winkler (2020) 302-338.

The connection between Ovid's elegiac writing and the highly visual narrative medium of film is not unique to Winkler, with Barsby describing the opening of *Amores* 1.5 in precisely filmic terms:

> This is an opening which would appeal to some of our tone-conscious film producers, the camera scanning the room with its patterns of light and shade and noting Ovid on his bed without yet concentrating on him.[36]

This description extends to the end of *Amores* 1.5 as well, where Barsby explains Ovid's (1.5.25) *cetera quis nescit?* as the equivalent of a film cutting away from a couple engaged in foreplay directly to a couple post-coital in bed.[37]

While these examples may help us draw connections between Ovid's elegy and a modern narrative medium, little work has yet been done to understand the theoretical aspects underpinning them, or to demonstrate the way that such connections can be turned to our advantage in seeking richer interpretations of Ovid's elegiac work. Here I propose to attempt just that, but, instead of taking film as our focus, I suggest we turn to a closely-related visual narrative medium: comics. The two media are similarly formed, both constructed of images and words/sounds, taken in sequence, to form narrative. However, as Rachel Atherton writes: "Film, unlike the comic book, is a curated experience."[38] In film, the pacing and order in which a narrative sequence is viewed is entirely in the hands of the director and editor, who define when the viewer experiences each frame while the viewer remains passive; in comics, however, although the writers and artists can encourage certain pacing and order, the ultimate direction is left up to the reader. Comics, unlike film, offer a co-curated experience.

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[35] There is similarly a long-standing and noteworthy influence of Ovid's writings, particularly his *Metamorphoses*, on the European visual arts. Many of the main points in scholarship on Ovid's *Metamorphoses* in renaissance art can be found in Llewellyn (1988), Allen (2002), and Barolsky (2014). Further reading can be found in works of Panofsky and Saxl (1933), Allen (1970), Panofsky (1972a; 1972b), and Gombrich (1972). Barolsky (2014) offers insights into Ovid's *Metamorphoses* in the art of the Baroque period. The impact of Ovid's *Metamorphoses* on Roman art is found in Hodske (2007) and Knox (2014).

[36] Barsby (1973) 67.

[37] Barsby (1973) 69.

[38] Atherton (2015) 3.

In a recent article by Lynn Fotheringham and Matt Brooker, in which the filmic elements of Homeric and Virgilian epic are considered, the authors reduce epic scenes to storyboards in order to explore the cinematic elements of epic (as proposed by F. Mench and Alain Malissard).[39] In so doing, Fotheringham and Brooker discuss Mench's argument for the "superiority" of film over painting, explaining that: "… although artists use composition and lighting to direct the eye, the order in which the elements are perceived is not as tightly controlled as the strict linear sequence of text/film."[40] Although they pay some lip-service to comics as a possible alternate modern medium to film to aid us in visualising and analysing ancient epic narratives, Fotheringham and Brooker quickly dismiss comics as a suitable analogue: they suggest that comics, like their ancient ancestor – the frieze – lack the ability to change the framing of an image, to shift from the long shot to a close-up, for example.[41] Extending this criticism of the limitations of the ancient frieze to comics is disingenuous and fails to account for the copious varieties of framing possibilities in comics. What Fotheringham and Brooker further fail to acknowledge is that in demonstrating the cinematicity of certain scenes from Virgil and Homer in the form of storyboards, they are in fact demonstrating the ability of *comics* to translate the textual epic into the visual. After all, if we accept McCloud's definition of comics as "Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer", then a storyboard *is* an example of a comic, albeit one that exists as an outline for further development into another medium, in this case film.[42]

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[39] Fotheringham and Brooker (2013), examining the works of Mench (1969) and Malissard (1970).

[40] Fotheringham and Brooker (2013) 189.

[41] Fotheringham and Brooker (2013) 189.

[42] McCloud (1994) 9.1,5. The association between film and the comic has recently been examined by Cohn (2020c) 145-164 who examines whether or not a familiarity with film and television has a potential impact on a reader's fluency in comprehending a comic's sequential narrative.

Thus we see that there is a long precedent of blending the visual and the textual in our scholarly analyses of ancient narratives in general, and in our appreciation of Ovid's special penchant for visual storytelling in particular. Indeed, this is what has informed Barsby's description of *Amores* 1.5 in terms of filmic storytelling, Winkler's analysis of Ovid's impact on film, and various scholars' discussions of Arachne and Pygmalion as stories that offer self-reflexive analyses of the Ovidian poetic process. However, in this thesis, I am not simply setting out to explore the visual emphases in Ovid's *Amores*. Rather, by turning to another modern visual medium, comics, I will demonstrate a new and, I argue, more appropriate parallel to help us to better understand Ovid's distinctive storytelling processes.

Visual and Generic Language

The visual elements of comics are essential, and while comics *can* exist without verbal text, it is largely acknowledged that comics *cannot* exist without the image.[43] Yet despite this essential difference, Latin elegy and comics share some important similarities, including the way they both tell stories. Here, I propose that Latin elegy is similar to comics in that they both employ generically-coded semiotic systems in order to help build narrative. While many genres have tropes inherent to them, Latin elegy is particularly dependent upon these tropes. As Gian Biagio Conte once explained:

> … the genre of elegy seems to be the most complete realization of such a systematic codification, if only because elegy performs this operation explicitly and consciously and makes it the very pivot of its poetics.[44]

Comics, meanwhile, depend heavily on their own visual "systematic codification", one that is influenced by genre, culture, and the medium's own history. Scholars have long discussed the existence of a comics "language", since Will Eisner's suggestion that:

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[43] In particular, see Cook (2011).

[44] Conte (1994) 37.

> In its most economical state, comics employ a series of repetitive images and recognizable symbols. When these are used again and again to convey similar ideas, they become a distinct language – a literary form, if you will.[45]

Other scholars, however, have recently begun to challenge this assertion. In her discussion of metaphor and metonymy in comics, Karin Kukkonen argues that the dependence on semiotics in the approach to comics has been limiting and has led scholars to examine comics through the narrow lens of linguistics. Kukkonen writes:

> The semiotic approach has provided comics theory with useful terms for description, but its penchant for categorization sometimes takes segmentation well beyond applicability and tells very little about how meaning emerges from the multiple interactions of these elements in actual storytelling.[46]

Neil Cohn meanwhile makes the compelling argument that while comics are written in a visual language, that language is not unique to comics, but is instead culturally created. A major contributor, Cohn has pursued the study of comics as a cognitive scientist through numerous real-world studies.[47] Examining comics and readers from around the world, two of Cohn's books, *The Visual Language of Comics* and *Who Understands Comics?*, argue against the many prior scholars who posited that comics are a language, and instead propose that comics are written *in* visual and textual languages that are culturally constructed and learned.[48] Often basing his theories on real-world research (including global comparisons in art form and practical experiments with comics readers), Cohn's work differentiates itself from many working in comics semiotics and narratology as he approaches his study from a scientific perspective. By contrast, Hannah Miodrag, who similarly balks at the idea of a discrete comics language, turns to art history in order to examine our understanding of comics. While she too concludes that: "the comics medium … work[s] in ways that are very much distinct from the model of verbal language",[49] she fails to account for the global differences (and the occasional struggle of those new to comics or manga) in understanding different forms of comics and their narratives.

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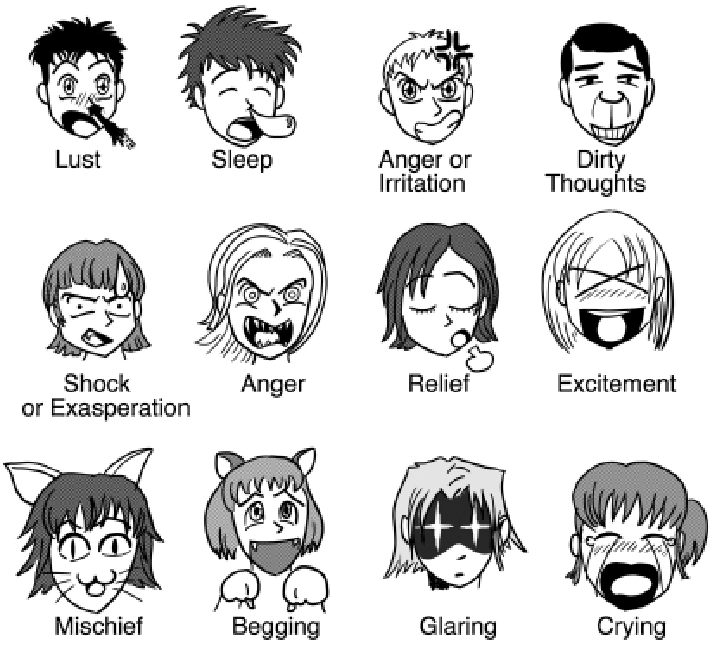
[45] Eisner (1985) 2.

[46] Kukkonen (2008) 96.

[47] Cohn has published or contributed to over fifty publications since 2010, including Cohn (2013a; 2013b; 2014a; 2014b; 2016a; 2016b; 2020a; 2020b; 2020c), Cohn, Murthy, and Foulsham (2016), Cohn, Axner, Diercks, Yeh, and Pederson (2017).

[48] Cohn (2013a; 2020c). This idea was less-formally suggested by Krafft (1978) in terms of Saussure's *langue* and *parole*, but the idea of comics as a language persisted.

Cohn, citing studies performed by Wilkins (1997), instead explains that, while all cultures have a simplified method of drawing a human, for example, the American stick-figure is not universally used and, in fact, some people from other cultures struggle to discern that figure's meaning.[50] In comics, the cultural specificity of visual signs is reflected in the visual language that is used in Japanese manga, which developed independently from the visual language in Europe and North America and whose history can be directly traced back to the work of Osamu Tezuka.[51] In the visual language found in Japanese manga, the representations of emotions are very different from their western counterparts, making a distinct language that must be learned (independently from the North American/European visual language) in order to be understood:



[52]

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[49] Miodrag (2013) 248.

[50] Cohn (2013a) 25. For a detailed analysis of the study of cross-cultural visual narrative comprehension, see Cohn (2020a; 2020c).

[51] Cohn (2013a) 27.

[52] Cohn (2013a) 157.

The unique form of visual expression of emotions in manga means that the understanding of these visual signs can be confusing to those readers new to the medium.[53] Philip Brophy explains:

> Confusion understandably arises when one attempts to read faces in manga according to a Western semiotics of emotion. Japan's cute face has nothing to do with projecting cuteness — but everything to do with framing all it conceals.[54]

When we compare this visual language in manga with similar examples of these emotions in North America, we see how different these manifestations of emotions are:

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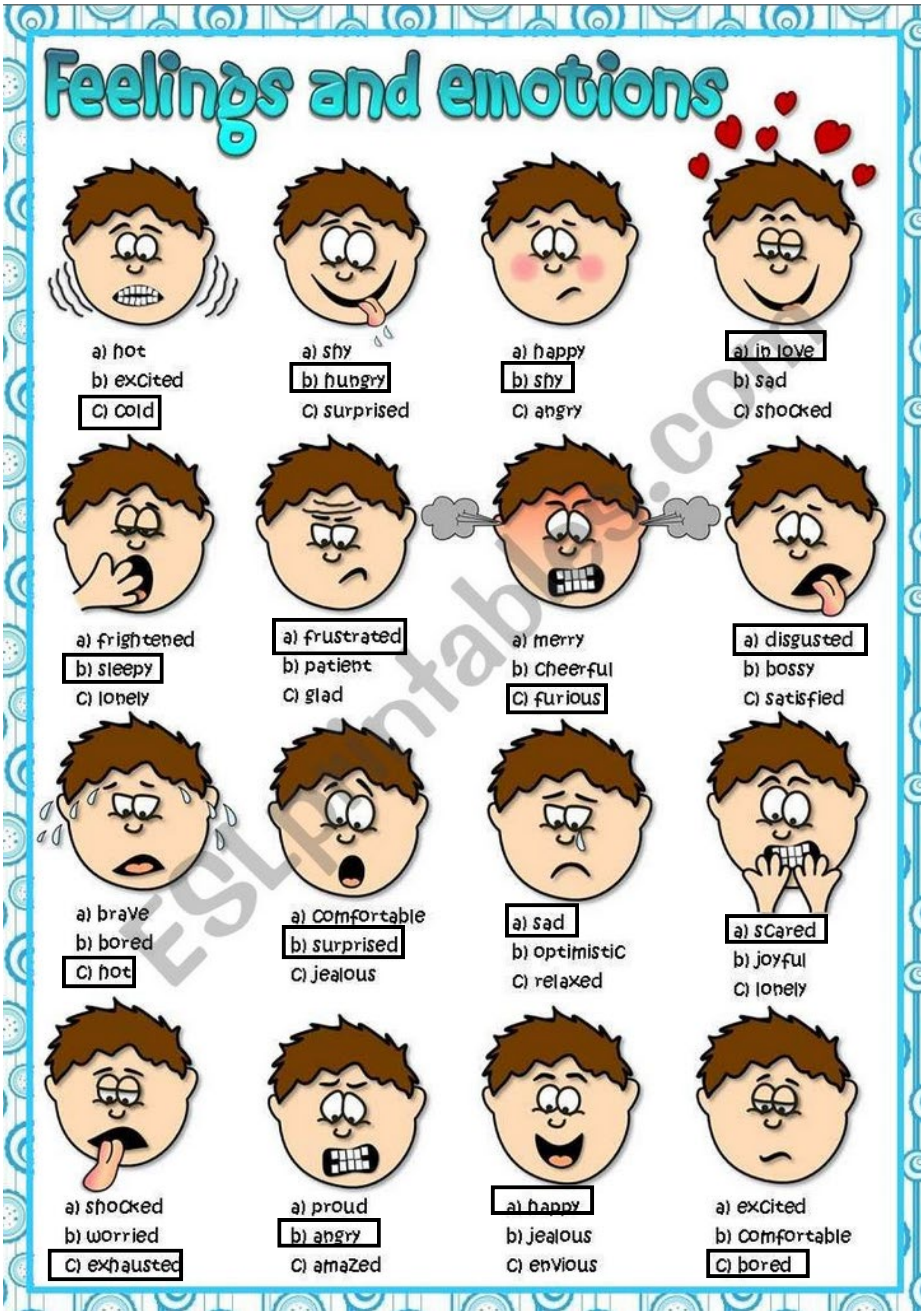
[53] See Rommens (2000, August).

[54] Brophy (2010) 128.


Feelings and emotions
a) hot
b) excited
C) cold
a) shy
b) hungry
C) surprised
a) happy
b) shy
C) angry
a) in love
b) sad
C) shocked
a) frightened
b) sleepy
C) lonely
a) frustrated
b) patient
C) glad
a) merry
b) cheerful
C) furious
a) disgusted
b) bossy
C) satisfied
a) brave
b) bored
C) hot
a) comfortable
b) surprised
C) jealous
a) sad
b) optimistic
C) relaxed
a) scared
b) joyful
C) lonely
a) shocked
b) worried
C) exhausted
a) proud
b) angry
C) amazed
a) happy
b) jealous
C) envious
a) excited
b) comfortable
C) bored
ESLprintables.com

[55]

These visual icons offer an example of the North American/European visual language of emotions as used in ESOL classrooms to help teach English and, arguably, the North American/European visual language of emotion. Comparing the emotions represented in these two charts demonstrates how these visual languages have evolved very differently. Considering the examples representing anger alone, we see how different these visual languages are:

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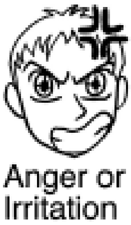
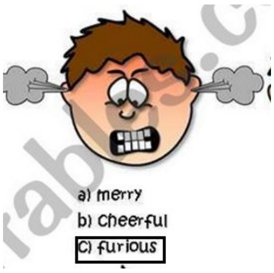
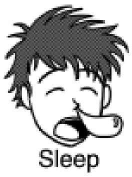
[55] mada_1 (2011, 25 September). For an examination of the expression of emotion as metaphor in comics, see Forceville (2016).



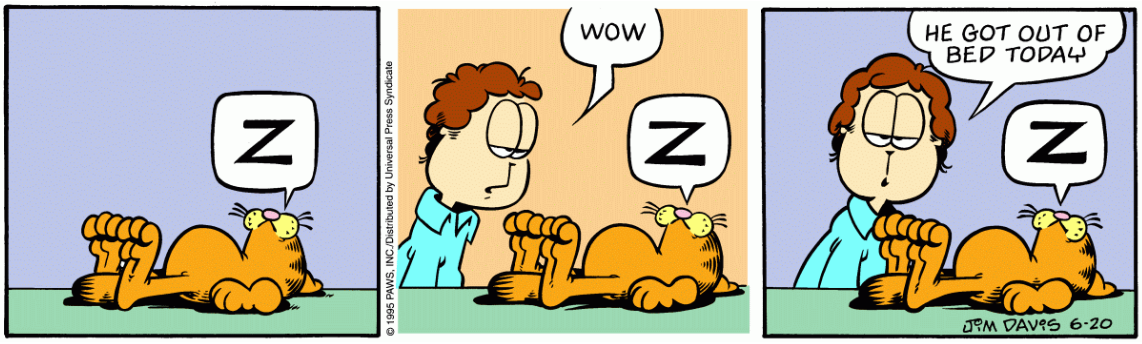


While a North American/European comics reader might struggle to understand the sign for anger in manga, complete with a star on the character’s forehead, a manga-reader by contrast may be confused by the presence of smoke coming out of a character’s ears; neither of these things happen in the real world when someone expresses anger. Yet, once we are schooled in these visual languages, we as readers identify the visual representations of anger when we see them.

Another contrast between these visual languages is the representations of characters who are asleep. In manga, a character appears with their eyes closed, a bubble coming out of their nose:



For a North American/European first encountering this symbol, this image is probably confusing. But when we consider the following Garfield comic strip, the western codification of sleeping as a “Z” within a speech bubble is implicit in the strip’s joke, such that it would be lost on a reader unschooled in the North American/European visual language of emotion:


Z
WOW
Z
HE GOT OUT OF BED TODAY
Z
© 1995 PAWS, INC./Distributed by Universal Press Syndicate
JIM DAVIS 6-20
[56]

Just like the bubble emerging from a character's nose in manga might confuse a North American/European reader, the "Z" in a speech bubble also shows no physical (or audio) similarity to the genuine experience of sleep. And for anyone with a cat, the "Z" in a speech bubble in no way resembles the noises of a cat during sleep. In manga on the other hand, the nosebleed as a visual signifier for lust is often lost on North American/European readers, leading to numerous videos and online essays discussing the origin and significance of this trope.[57]

The idea of a visual language has further been supported by pivotal comics artists themselves, including Tezuka who once commented on his own work, explaining: "I don't consider them pictures … in reality I'm not drawing, I'm writing a story with a unique type of symbols."[58] Jack Kirby, an important figure in American comics who worked for both D.C. and Marvel, similarly claimed: "I've been writing all along and I've been doing it with pictures."[59]

Indeed, this cultural uniformity of iconic representation across American comics is supported by "Wally Wood's 22 Panels that Always Work!!" who standardised panel layouts thus:

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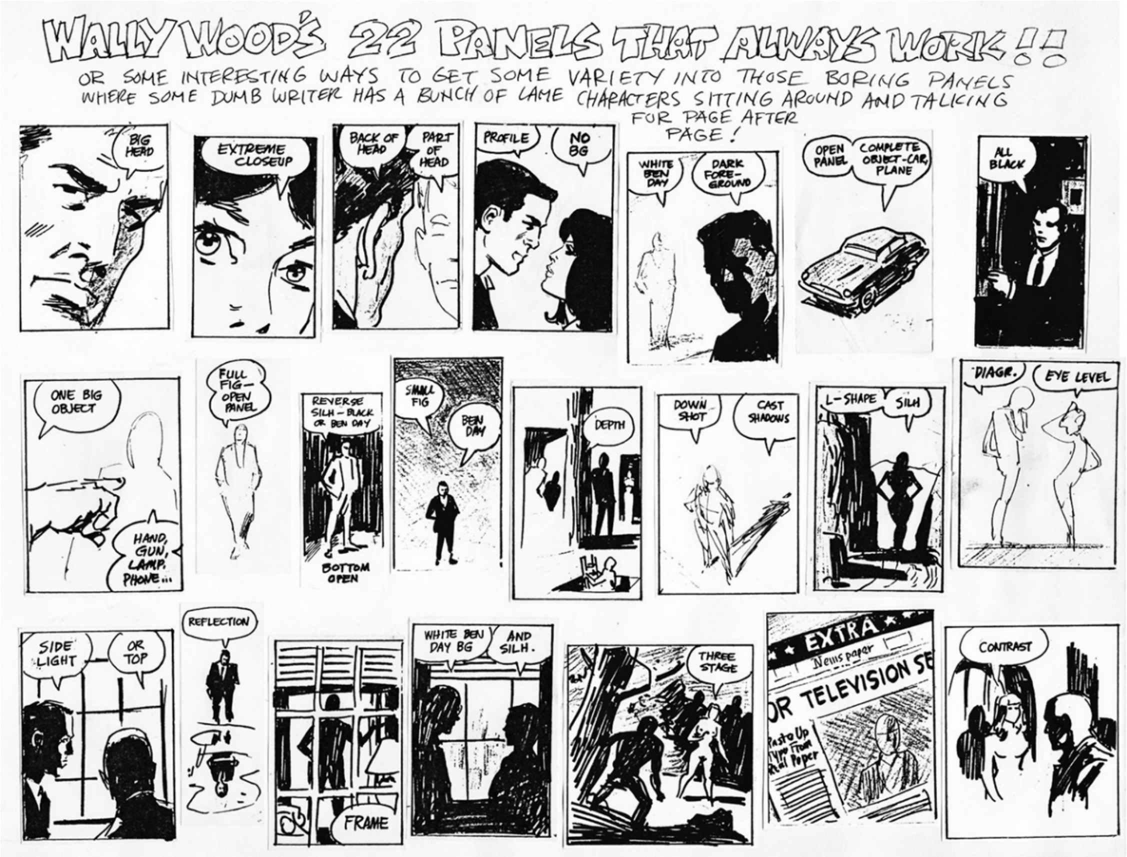
[56] Davis (1995, 20 June).

[57] For example: Kendall (2012, 23 October); Fiona (2013, 7 March); Get in the Robot (2018, 26 October); Ashcraft (2019, August 14).

[58] Quoted by Cohn (2013a) 1.

[59] Quoted by Hatfield (2005) 32.


WALLY WOOD'S 22 PANELS THAT ALWAYS WORK!!
OR SOME INTERESTING WAYS TO GET SOME VARIETY INTO THOSE BORING PANELS WHERE SOME DUMB WRITER HAS A BUNCH OF LAME CHARACTERS SITTING AROUND AND TALKING FOR PAGE AFTER PAGE!
BIG HEAD
EXTREME CLOSEUP
BACK OF HEAD
PART OF HEAD
PROFILE
NO BG
WHITE BEN DAY
DARK FORE-GROUND
OPEN PANEL
COMPLETE OBJECT-CAR, PLANE
ALL BLACK
ONE BIG OBJECT
HAND, GUN, LAMP, PHONE...
FULL FIG— OPEN PANEL
REVERSE SILH – BLACK OR BEN DAY
BOTTOM OPEN
SMALL FIG
BEN DAY
DEPTH
DOWN SHOT
CAST SHADOWS
L-SHAPE
SILH
DIAGR.
EYE LEVEL
SIDE LIGHT
OR TOP
REFLECTION
FRAME
WHITE BEN DAY BG
AND SILH.
THREE STAGE
EXTRA
News paper
OR TELEVISION SE
Paste Up Type From Real Paper
CONTRAST

[60]

In this template, Woods demonstrates panel orientations to help comics artists make dialogue-heavy scenes more interesting for the reader. Yet by standardising these panel configurations and distributing them to employees of Marvel Comics, these panel configurations have entered into the visual language employed by American comics and have since gained an almost iconic status throughout the American comics industry.[61]

In the same way that one must have read enough Japanese manga (or experienced enough visual representations within Japanese culture) in order to identify character emotions, so too must a reader of Latin elegy be schooled in the codes and conventions of the genre in order to understand the various tropes and signifiers that occur there. In Conte's analysis of genre, he writes that:

> If a text's intention is considered as an active tension between virtuality and its actualization, the literary genre can be well defined as the sign of this intention … literary writing, making itself a real linguistic praxis, codifies the reciprocal correspondence of signifiers and signifieds and deposits it in a rhetoric. This rhetoric offers an ideology and a language, that

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[60] Reproduced by Vandehey (2020, 14 January).

[61] Cohn (2013a) 53.

> is, a way to reformulate the world by extracting from it only certain contents (which stand for all) and constructing an expression appropriate for such a one-sidedness—a language that is selected from all the linguistic possibilities but at the same time one that feels no deprivation, a language delimited but full.[62]

Thus, Conte's signifiers and icons in comics do the same job: they re-present and reformulate the world in a kind of shorthand sketched version, not in full but in significant *parts.*[63]

In a genre and medium that thrive on brevity, the "shortcut" provided by these visual and generic languages becomes particularly important in comics and Latin elegy. In contrast to the modern novel, film, or even tragedy or epic, these short-form narrative media/genres do not have the luxury of lengthy description or detailed background.[64] Instead, the authors/artists and readers of these narrative forms will rely more heavily on a kind of shorthand, or genre/medium-specific languages that help clarify detail. Thus in both comics and Latin elegy we find particularly well-defined generic languages that can be manipulated and exploited by clever authors.

It is clear from Conte's analysis that Latin elegy is a genre that can particularly benefit from this kind of study into its rhetoric of parts. Conte concludes that: "… the genre of Latin elegy seems to be the most complete realization of such a systematic codification, if only because Latin elegy performs this operation explicitly and consciously and makes it the very pivot of its poetics."[65] Lisa Piazzi agrees with Conte's analysis, writing that: "If a literary genre can be said to construct a 'world mode' sufficient to itself that tends to exclude all the rest, this is particularly true of Latin love elegy."[66] And Barbara Weiden Boyd argues that:

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[62] Conte (1994) 36-37.

[63] Readers will note the Saussurian terminology used here, particularly with the terms "signifieds/signifiers" as they tie back to Saussure's *Course in General Linguistics* (1999 [1916]). Yet, the terminology in comics semiotics (and elsewhere in trans-medial narratology) is more dependent upon the work of Peirce, who explains that: "Every sign is determined by its object, either first by partaking in the characters of the object, when I call a sign an *icon*…" (cited in Berger (2014), 23).

[64] In fact, McCloud (1994) 48.3 demonstrates the disconnect between detailed imagery and prose which (he argues) thus necessitates the importance of simplified image and text in comics.

[65] Conte (1994) 37.

[66] Piazzi (2013) 224.

> A Roman poet tells us something of great value about his aims and purpose by his choice of form; and we are right to expect in turn that the style and content of, for example, elegy will differ greatly from that of, for example, epic.[67]

This is precisely what Ovid expresses to his reader with the opening of *Amores* 1.1, in which Cupid *unum surripuisse pedem* ("snatched away one foot") (1.1.4), thus forcing the poet to write love poetry (as appropriate to elegy) in place of warfare (as appropriate to epic).

So while this system of icon/word and meaning are comparable between any literary form and comics, Latin elegy provides a particularly well-codified system of signifiers and signifieds on which to base our narratological comparison in this thesis. Cohn further comments on the cognitive processes underpinning the human understanding of language, suggesting that, regardless of modality, "the brain uses common cognitive resources".[68] Thus the comparison of the visual language of comics with the heavily codified tropes of Latin elegy is not just theoretically viable, but cognitively so, suggesting that we process these different modalities in similar ways.

In fact, I would propose that, just as Wally Woods created the "22 Panels that Always Work", so too could we develop a similar template of "15 Elegiac Situations that Always Work" that make use of some common situations from various elegiac poets:[69]

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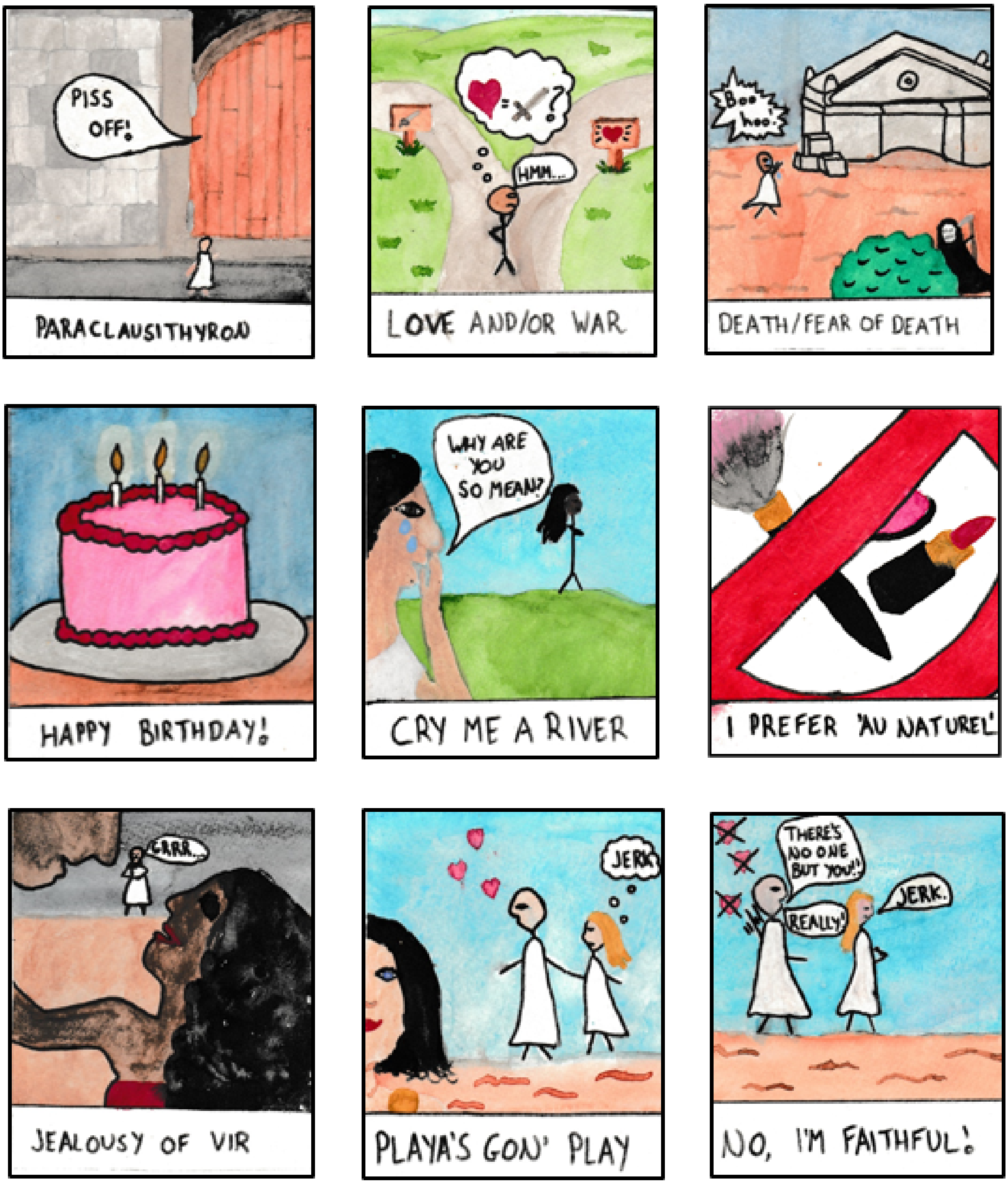
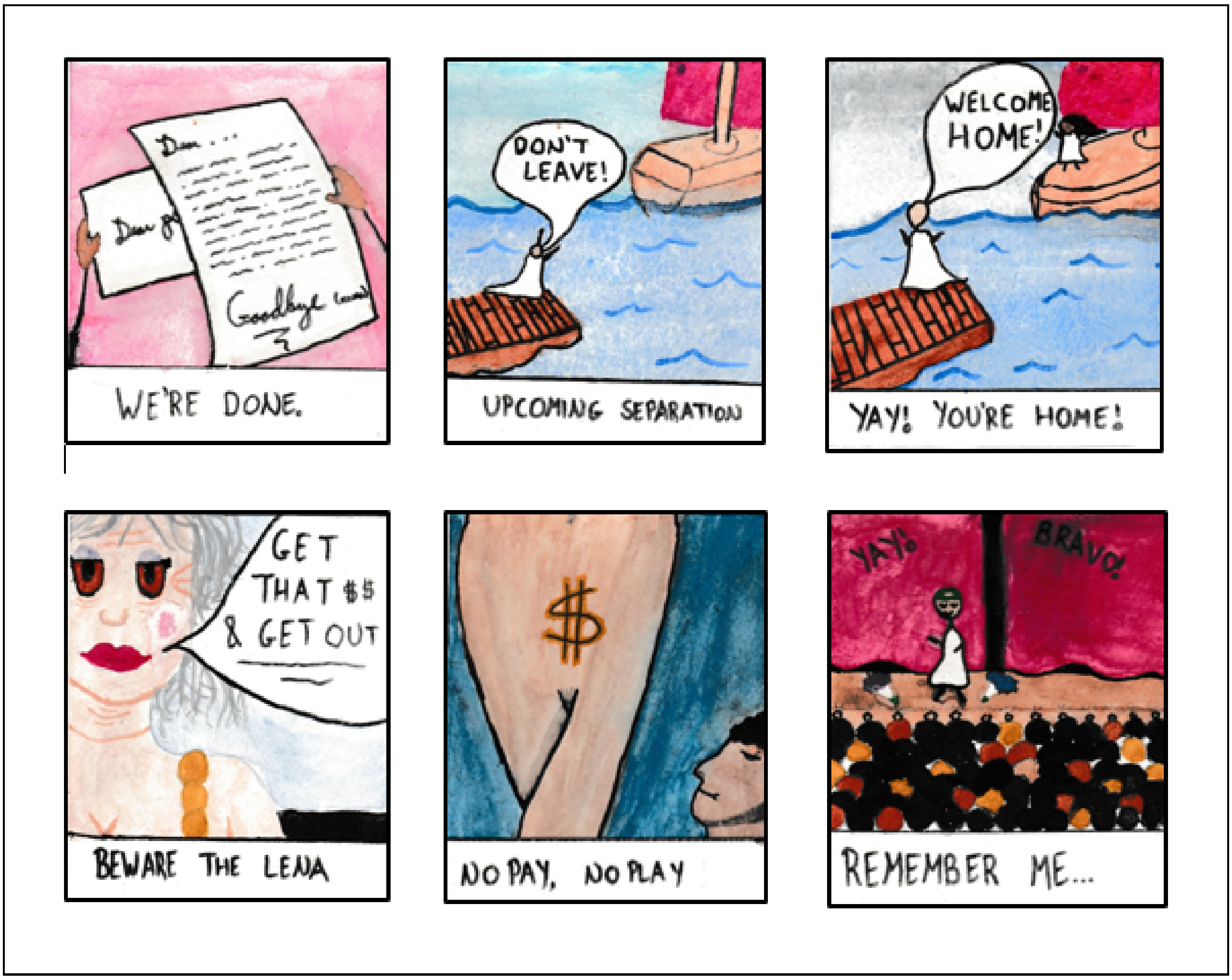
[67] Boyd (1997) 14.

[68] Cohn (2016a) 4.

[69] The various tropes common to elegy and their employment therein is best examined by Kennedy (1993; 2012), with a solid summary of the elegiac tropes of grief, idleness, and Roman masculinity by Sharrock (2013). See Murgatroyd (1975) and Gale (1997) on the trope of *militia amoris*; see Copley (1947), Lyne (2007 [1979]), Murgatroyd (1981), McCarthy (1998), and Fitzgerald (2000) 72-77 on *servitium amoris*. Various commentaries on the elegists discuss these individual poems: on Ovid, see Barsby (1973) and McKeown (1989).

Swain's 15 Elegiac Situations that Always Work!


PISS OFF!
PARACLAUSITHYRON
HMM...
LOVE AND/OR WAR
Boo hoo
DEATH/FEAR OF DEATH
HAPPY BIRTHDAY!
WHY ARE YOU SO MEAN?
CRY ME A RIVER
I PREFER 'AU NATUREL'
GRRR...
JEALOUSY OF VIR
JERK
PLAYA'S GON' PLAY
THERE'S NO ONE BUT YOU!
REALLY?
JERK.
NO, I'M FAITHFUL!


Dear ...
Goodbye
WE'RE DONE.
DON'T LEAVE!
UPCOMING SEPARATION
WELCOME HOME!
YAY! YOU'RE HOME!
GET THAT $$ & GET OUT
BEWARE THE LENA
$
NO PAY, NO PLAY
YAY!
BRAVO!
REMEMBER ME...

Elegiac Situation	**Poems in Which It Appears**
Paraclausithyron	Ovid *Amores* 1.6 Propertius 1.16 Tibullus 1.2
The *vir* sucks	Ovid *Amores* 1.4; 2.19 Tibullus 1.2
The *lena* sucks too	Ovid *Amores* 1.8 Propertius 4.5
Don't leave me!!	Ovid *Amores* 2.11 Propertius 1.8; 2.19 Tibullus 1.5; 2.3 Tibullus *Sulpicia* 2
Thank goodness you're back!	Ovid *Amores* 2.12 Propertius 1.9 Tibullus *Sulpicia* 3
Death/Fear of Death	Ovid *Amores* 2.13 Propertius 1.19; 2.13a; 3.7; 3.18; 4.7; 4.11 Tibullus 1.3 Tibullus *Sulpicia's Garland* 3 Tibullus *Sulpicia* 5

Make up and hairstyling is the worst!	Ovid *Amores* 1.14 Propertius 1.2; 2.18b
Don't make me pay you!	Ovid *Amores* 1.8; 1.10; 3.8 Propertius 3.13 Tibullus 2.4
Weeping for her cruelties and adultery	Ovid *Amores* 3.3; 3.4 Propertius 1.14; 2.5; 2.6 Tibullus 1.6; 1.9
Love or War/*militia amoris*	Ovid *Amores* 1.9 Propertius 3.4 Tibullus 1.10; 2.4 Tibullus *Sulpicia's Garland* 1
It's a birthday!	Propertius 3.10 Tibullus 2.2 Tibullus *Sulpicia's Garland* 4; 5
I cheat (because of course I do)	Ovid *Amores* 2.8 Propertius 2.22; 2.25; 2.26a Tibullus 1.6; 1.9
No wait, I'm loyal … really!	Ovid *Amores* 2.9 Propertius 2.17; 2.20; 2.25
The end of our affair	Ovid *Amores* 3.9a; 3.9b Propertius 3.24; 3.25
My writing will be remembered	Ovid *Amores* 1.15; 2.1; 3.15 Propertius 2.24; 2.34

Thus these 15 situations similarly form for the reader the "language" of Latin elegy that the knowing reader will recognise and even expect to encounter in an elegiac storyworld.[70] The language of Latin elegy, too, is only understood through experience in the genre. As Wyke observed: "The metaphors of *militia* and *servitium amoris* are not timeless and transcendent but firmly grounded in the cultural discourses of Augustan Rome."[71] Thus, for all that the medium of comics and the genre of Latin elegy may appear to be incompatible, the fundamental way in which they build narrative is very similar. Not only is Ovid particularly visual in his textual storytelling, but the language of Latin elegy – a codified system of tropes unique to the genre based in a specific time and place in history – is very similar to the visual language that is established in comics and is used to develop narrative within that medium.

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[70] Alpers (1982) evokes intertextuality in his discussion of generic tropes, discussing the active negotiations that occur between a writer and the genre in which they work. Thus generic tropes are not inflexible conventions but rather they allow for "individual expression, because the [writer] is seen as responsive to, even when challenging, his predecessors and fellows." Fishelov (1993) 85-117 expands this, explaining that within a genre "the reader demands compliance with the established generic conventions so that he can integrate the new text, but at the same time he expects the writer to manipulate these established conventions so that the new text is more than a tedious repetition of the generic tradition."

[71] Wyke (2002 [1989]) 43-44. Discussions of the tropes of elegy appear throughout scholarship on the genre, including Luck (1959), Williams (1968), Lyne (1980), Veyne (1988), Kennedy (1993; 2012), Miller (1994; 2003), and McCoskey and Torlone (2014). Numerous articles appear in various companions on Latin elegy addressing the genre's key tropes, including Keith (2012), Drinkwater (2013), and Fulkerson (2013).

Comics, Multimodal, and Transmedial Narratology

The narrative quality of comics has generally been accepted in narratology. Even Barthes is happy to include comics in his list of narrative media, claiming that:

> The narratives of the world are numberless. … Able to be carried by articulated language, spoken or written, fixed or moving images, gestures, and the ordered mixture of all these substances; narrative is present in myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, mime, painting (think of Carpaccio's Saint Ursula), stained glass windows, cinema, comics, news item, conversation. Moreover, under this almost infinite diversity of forms, narrative is present in every age, in every place, in every society; it begins with the very history of mankind and there nowhere is nor has been a people without narrative.[72]

Genette follows his example by similarly listing the comic strip as a form of narrative expression:

> The temporal duality … is less relevant perhaps in other forms of narrative expression, such as the roman-photo or the comic strip (or a pictorial strip, like the pre-della of Urbino, or an embroidered strip, like the "tapestry" of Queen Matilda), which, while making up sequences of images and thus requiring a successive or diachronic reading, also lend themselves to, and even invite, a kind of global and synchronic look — or at least a look whose direction is no longer determined by the sequence of images.[73]

Although Genette does not further explore narrative order in comics, the inclusion and consideration of this medium here signals at least his acknowledgement of the narrativity of comics, and of the potential for the narratology of comics to contribute to our wider understanding of how narrativity works in other media. Meanwhile Bal, although not committing herself to the actual narrative status of comics, acknowledges their potential status as narrative texts:

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[72] Barthes (1977) 79.

[73] Genette (1980) 33-34. It is further worth noting that Genette’s concept of narrative diegesis is owed to work by Souriau and Metz on the visual medium of film (Genette (1988) 17-18).

> Those who consider comic strips to be narrative texts interpret the concept *text* broadly. In their view, a text does not have to be a linguistic text. In comic strips, another, non-linguistic, sign system is employed, namely the visual image.[74]

This acts as an introduction to her discussion and attempt to define a variety of important narratological terms, such as "narrative text", "story", and "*fabula*".[75] Again, as in Barthes, Bal does not worry about the precise definition of which media can and cannot present narrative, but uses this discussion to open the reader's mind to the possibility of narrative in a variety of forms, even as her own analysis here tends to privilege a text-based focus and approach.[76]

The glancing interest of Barthes, Genette, Bal, and other structural narratologists in comics as a serious narrative medium was, I suggest, influenced by the emerging academic discourse of semiology in the 1970s which had already embraced comics as worthy of scholarly analysis. Many of the early forays into comics studies came from French and German examinations of *la bande dessinée*, or the French-language comics emerging from Belgium, France, and Quebec ("BD" hereafter). BD such as *The Adventures of Tintin, The Smurfs,* and *Asterix* gained (or at least began a struggle for) cultural legitimacy earlier than their equivalents in North America, beginning with the 1965 publication of sociologist Évelyne Sullerot's *Bande dessinée et culture*, which sought to combat prejudices against the medium.[77] Yet it was Pierre Fresnault-Deruelle's 1972 publication of *La bande dessinée, essai d'analyse sémiotique* that started the field of comics studies in earnest. Here, clearly influenced by the structuralist reliance on the formal rules of language, Fresnault-Deruelle opened the field by attempting to determine the laws governing the sequences of text/image combinations which work to create meaning for the reader.[78]

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[74] Bal (1997) 4.

[75] Bal (1997) 5.

[76] Which is somewhat unexpected considering her background as an art historian with work on non-literary media, such as *Reading "Rembrandt"* (1991), *Quoting Caravaggio* (1999), *Of What One Cannot Speak* (2010), *Thinking in Film* (2013), and *Endless Andness* (2013).

[77] Sullerot (1965). This was followed shortly thereafter by Blanchard's *Histoire de la bande desinée* (1974), which attempted to bring the medium into the history of art.

[78] Fresnault-Deruelle (1976).

With Fresnault-Deruelle's publication, the ice keeping academics from examining the BD had been broken, and several years later in 1976 the journal *Communications* devoted an edition to the BD. In this edition, two articles would prove to be particularly influential. The first, again by semiotician Fresnault-Deruelle, examined the linear and tabular dimension of the BD page.[79] The second article, by Michel Rio, commented on the disruption to the reading process caused when art, usually internal to a comic's panel, expands outside the frame into the surrounding page, bringing attention to the narration.[80] Both articles deal with the page and panel layout, including the "gutter" between panels, something that will be particularly relevant to my own study here, which will examine the dynamics of narrative units within comics (and the spaces between them) as analogous to those within Latin elegy.

Meanwhile in Germany, scholars began expanding their own narratologically-inflected study of comics, looking to non-verbal media such as advertisements and comics and similarly examining them from a perspective of linguistics and semiotics. In fact, a report given in the early 1980s lists 601 German-language publications on comics from 1947 to 1983.[81] Beginning with A. C. Baumgärtner's focus on the different uses of text inserts (as captions, in speech-balloons, etc.) and comics images, it was established early-on that comics behave as a semiological system (similar to a language) that must be learned by the reader to be properly understood.[82] Other German scholars in this decade would similarly focus on semiotic and linguistic approaches to comics and their narrative visuals, including W. A. Koch's 1971 attempt to break down the imagery internal to a comics frame in order to analyse and understand its visual data as comprising elements of a comics language.[83]

However, it is R. Kloepfer who would examine the important *interdependence* of text and image in comics in order to educate the reader in the semiotic system that would then allow them to understand a comic narrative in its entirety.[84] Appealing to a Piercean understanding of active semiosis (which is now accepted as the most appropriate semiotic system with which to understand comics' visual signifiers), Kloepfer's examination of the interaction of image and text, while not directly applicable to my own study, is perhaps the most relevant to modern studies of comics, which often focus on this very interaction.[85]

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[79] Miller (2007) 29.

[80] Rio (1976) 99.

[81] Knilli, Schwender, Gundelsheimer, and Weisser (1983).

[82] Baumgärtner (1970) 74.

[83] Koch (1971) 38.

The first major theoretical contribution to comics studies in North America came from an artist who was already well known in the field, Will Eisner, who moves beyond the semiotic domain in which comics and BD had hitherto been analysed to consider their narrative "novel-like" form. Indeed, he is seen as the popularizer of the term "graphic novel" owing to his inclusion of it in his book title, *A Contract with God, and other Tenement Stories: A Graphic Novel.* Meanwhile his importance to serious scholarship in and of the medium has been honoured through the naming of the annual comics awards (an equivalent to the Oscars for film or the Emmys for television) the "Eisner Awards" in his honour. In his 1985 *Comics and Sequential Art*, Eisner (appropriately) uses both text and image to present his study of the form. Setting the stage for future studies, Eisner incorporated the work of various contemporary artists in his examination of comics' use of images and symbols, the comic frame, the reading of the "gutter", and the presentation of emotion. Further, Eisner recognises that: "In its most economical state, comics employ a series of repetitive images and recognizable symbols. When these are used again and again to convey similar ideas, they become a distinct language – a literary form, if you will".[86] As we have already seen, while this recognition has recently (and successfully) been challenged, it opened the door to a discussion and consideration of the visual langauges in which comics are written.

Yet it would be the publication of Scott McCloud's *Understanding Comics: The Invisible Art* in 1994 that would prove to be one of the most influential entries into the study of the medium.

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[84] Kloepfer (1977).

[85] Wienhöfer (1979), Riedemann (1988), and Ryan (2014, 7 October). Scholars focused on the image/text dichotomy (or importance of one over the other) include McCloud (1994) 24-59, Hatfield (2005; 2009), and Cook (2011) among others.

[86] Eisner (1985) 2.

Described as "required reading for anyone seriously interested in the art form", it is also one of the essential elements of my own study.[87] Directly influenced by Eisner, McCloud offers in-depth analyses of the use of images and symbols, readerly involvement in understanding the transition in the gutter (or, in McCloud's words, "closure"[88]), the unusual use of time, and the presentation of emotions via line and colour in comics. McCloud's work remains a seminal text in the relatively young research field of comics studies and, as the following chapters will illustrate, will play a significant role in shaping my own understanding of comics narrativity and its analogous dynamics in Latin elegy.

Theirry Groensteen's subsequent breakdown and study of the operations within the medium further differentiates itself from previous studies by focusing not on the individual panel, or the panel-to-panel dyad, but on the entire layout of the page. Although covering similar areas to Eisner and McCloud, with *Systéme de la bande dessinée* and its follow-up, *Bande dessinée et narration,* Groensteen presents the first truly academic foray in the field. By using a variety of comics in his discussion, Groensteen breaks down and studies the narrative operations within the comics medium. He proves that academic engagement with the "low" form of art that is comics is not only possible, but fruitful. For the sake of my own discussion, Groensteen's analysis of page layout as helping to define a narrative text will be essential when I launch my own investigation into the "gutter" in comics and its equivalent in Latin elegy (in chapter three). Moreover, it was Groensteen who first introduced the concept of comics "braiding" or the interaction of comics panels outside a sequential reading which is now an important topic in comics studies and which I will explore further in chapter four.[89]

As comics/BD continued to attract scholarly interest, journals of the late 1990s and early 2000s increasingly published articles on the topic. The digital publication *Image [&] Narrative* was an early contributor to the field. While this journal deals with a variety of subject matter, *Image [&] Narrative* has dedicated six full volumes to the examination of comics. In a 2000 series of articles on cognitive narratology, Lefèvre examines the connection in comics between chronology/sequence and causality, or the production of narrative. In his analysis, readers find or expect to find a cause-and-effect in any sequence of successive events and will find internal elements to support this supposition.[90] However, despite the name of the journal and this early examination of comics narratology, most articles found in *Image [&] Narrative* focus on eliciting close readings of comics rather than studies that focus on the form's methodology, semiotics, or narratology.

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[87] Meskin and Cook (2012) xxix.

[88] McCloud (1994) 67.

[89] Groensteen (2007) 21-30. Scholars examining braiding in specific comics include Fischer and Hatfield (2011), Haddad (2016), Rifkind (2018), and Davies (2018, 19 December).

Another publication launched in 2005, *ImageTexT*, although similarly focusing on close-readings, is a more fertile ground for discussion of comics theory, often appealing to existing comics in order to explore new ideas. In A. Cheree Carlson's 2018 article, for example, she examines the use of the gutter in depth, not only in the terms of McCloud and others as a "blank canvas for the mind", but as something that is organised, sized, and created by the author.[91]

Matthew Schmalzer, also writing for *ImageTexT*, takes a stance against McCloud as he examines the use of framing and page-layout in the comic *Watchmen.* As we will see in my consideration of the gutter in chapter three, framing and page-layout is particularly important to my study, not in terms of *comics* but in terms of the physical "shape" of the textual transmission of Latin elegy, which I will argue has a direct impact on our tendency (or not) to read into the "gutters" that separate elegiac poems. Schmalzer's conclusion on the importance of frame usage, I suggest, could just as readily be applied to the physical presentation (or "framing", if you will) of the poems of Ovid's *Amores*:

> The frame is there, separating us, defining us, focusing on us, and turning us into analyzable subjects, but it is imperfect. We can break those frames or use them to our own ends to become the answer to *Watchmen*'s epigram: "Who watches the watchmen?" Through our understanding of ... frames: We do.[92]

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[90] Lefèvre (2000, August).

[91] Carlson (2018).

[92] Schmalzer (2018).

Conclusion

In the past decade there has been a particular proliferation of comics studies, leading to the foundation of new academic associations (such as Antiquity in Media Studies and the Comics Studies Society), as well as the publication of *Inks*, a journal associated with the Comics Studies Society that focuses on scholarly examinations of comics. Launched in 2017, *Inks* has since provided a relevant expansion of the field and, as flagged in *Image [&] Narrative* and *ImageTexT*, these issues have often focused not on the narratological foundation of comics studies, but have employed those laid out by McCloud, Groensteen, and others in order to produce close readings of comics.[93]

One recent exception to this is Colin Beineke's work "On Comicity". Here, Beineke argues that while non-comics-based literary-critical approaches and methodologies are often applied to help us better understand comics, it is equally worthwhile to apply a comics-based methodology to a non-comics medium. Beineke argues that:

> If we sense the presence of traits associated with comics at work in an object, it seems worthwhile to ask how these elements are functioning, and more pointedly, how our understanding of comics might help us to better understand that work.[94]

Going on to elicit fresh interpretations of Warhol's silkscreens and the film *X-Men: First Class* (2011), Beineke demonstrates the value of this application of "comicity", as he calls it, thereby supporting the potential value of projects like mine and laying a foundation for the wider use of comics theories to better understand other media. Yet the application of "comicity" to media outside comics is still in its infancy. Possibly owing to the prevalent attitudes towards the "low-brow" medium, comics studies remain largely self-considering or, at best, seen as a branch of trans-medial narratology.

As I have shown in this chapter, however, there are ample examples from comics studies that could easily be transformed into the narratological study of other media; in the case of my work, Latin elegy. As we have seen, there has long been a precedent in verbal literature to blend with the visual through ekphrasis and such metaphors as “showing not telling”, and thus the application of a methodology from a blended visual/textual medium, such as comics, to the textual medium of Latin elegy is not without foundation. Further, both Latin elegy in general and Ovid in particular are especially visual in their production and even in the ancient receptions of them.

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[93] This is similarly true of the special edition of *Modern Fiction Studies* (2006), which focuses on the history of "Graphic Narrative" as well as a series of close-readings.

[94] Beineke (2017) 227.

Now that we have reviewed some of the fundamentals of comics studies alongside a demonstration of the similarities between the comics and elegiac “languages”, I have laid the foundations for a deeper understanding of the narrative dynamics of Ovid’s *Amores.* Further, in my survey of comics scholarship, I have introduced some of the key players in my own study. In the following chapters, I will turn to *Amores* themselves, examining the way in which the elegies of Book One are structurally similar to comics and arguing that their narrativity can be understood to operate according to a similar story dynamic. Thus I will show how the work of the scholars discussed here in chapter two can be brought to bear on the work of those scholars discussed in chapter one in order to reveal a wholly new elegiac methodology based on the creation of narrative from sequential fragments. My methodology in no way proposes that the *Amores* are to be read *as* a comic, but rather I will demonstrate that the heuristics of reading comics is comparable to that of reading Latin elegy, and argue that employing a comics-based methodology (or “comicity”) can help us to re-evaluate the narrativity of this elegiac text.

Chapter Three: Reading the Elegiac Gutter

In chapters one and two I established the context for my reading of Latin elegy, reviewing much of the scholarship in the field as well as introducing the reader to many of the revelant scholars in comics studies. Here I will begin by demonstrating how, in many ways, the physical layout of Latin elegy in the ancient manuscript tradition heuristically resembles the layout of comics frames, offering a material foundation to support the potential validity of my gutter-based methodology. I will use what we examine here to closely explore the poems *Amores* 1.1 to 1.7, approaching them with a comics-based narratology that assumes reading into the gutter between poems. In so doing, I will aim to demonstrate a definitive and narrative causality between the poems that helps to explain the rising theme of violence alongside a relationship with the divine throughout Book One of *Amores*, and to argue that this provides one of the (if not *the*) predominant narrative threads that invites the reader to trace a narrative arc across the first seven elegies in this book. Thus we will see the way my new approach to Latin elegy through a comics-based methodology (or “comicity”) can bring new and original insights into the text that have heretofore remained unnoted.

Mind the Gappiness

The importance of gaps in narrative media is something that has long been discussed in the interpretation of literature, with Joseph Frank first bringing it to the attention of narratologists in 1945.[1] Indeed, Mitchell argues that: “spatial form is a crucial aspect of the experience and interpretation of literature in all ages and cultures.”[2] Modern narrative theory recognises that all texts are inherently “gappy” and require some readerly engagement in order to fill those gaps as no text can supply all the information needed for its interpretation.[3] Nevertheless, the degree to which the reader must participate in a text’s meaning is widely debated, with scholars still struggling to

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[1] Frank (1945).

[2] Mitchell (1980) 541.

[3] Herman (2005b) 193.

determine, in Herman's words: "who has the last word?"[4] Significantly, Blau Rachel DuPlessis names segmentivity, or "the ability to articulate and make meaning by selecting, deploying, and combining segments" a crucial feature in this context.[5] Further, she explains, it is *the* defining feature of poetry, and claims that in poetry: "the creation of meaningful sequence [is achieved] by the negotiation of gap (line break, stanza break, page space)".[6] Thus, just as with the gutter in comics, in poetry it is "where the text breaks off and a gap (even if only an infinitesimal one) opens up, that the reader's meaning-making apparatus must *gear up* to bridge the gap and heal the breech."[7]

In his analysis, Brian McHale uses historical translations of Homer's *Iliad* to demonstrate the way that such gaps (line break, stanza break, page space) operate in practice, arguing that Pope, Chapman, Lattimore, and Logue each produce a different meaning in their particular translations of *Iliad* 16.638-58 as a result of their different use of such "gaps".[8] In a moment that transpires on two parallel planes, the human and the divine, this sequence plays out with Patroclus, clad in Achilles' armour, rampaging on the battlefield, while Zeus debates how long to let Patroclus continue before Hector will cut him down. In this way, the battlefield action could either be focalized *internally* from the perspective of the men, or *externally*, as viewed by Zeus. This focalization is something that McHale particularly discusses in terms of the positioning of the battlefield-bound flies and the way the differing focalizations offered by the text affect the way in which we read their presence as either distinctly earth-bound, Olympus-bound, or otherwise:

> Thus poetic segmentation in each case interacts with narrative segmentation to produce a somewhat different focalization of this epic simile, in one case (Pope) relegating it unambiguously to the battlefield world, in other cases assimilating it weakly (Chapman) or strongly (Lattimore) to the god's-eye-view, in yet another (Logue) dissociating it from either of these diegetic planes and instead assigning it explicitly to the extra-diegetic plane of communication between narrator and narratee.[9]

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[4] Herman (2005b) 193.
[5] DuPlessis (2006) 199.
[6] McHale (2009) 14.
[7] McHale (2009) 16.
[8] McHale (2009) 18-23.
[9] McHale (2009) 21.

The meaning imbued by the placement of "gaps" in translation plays out in translations of a precursor to Latin elegy, Catullus' poetry. After all, as Sharrock writes: "Latin poets seem to be particularly interested in gaps, including back stories, alternative versions, and missing expectations."[10] Turning to one of Catullus' most notorious poems in which he writes about his lover's sparrow, when we examine three different translations we see the same pattern emerge and "poetic segmentation" interacting with "narrative segmentation". The original Latin reads as follows (Catullus, *Poems* 2.1-4):

> *Passer, deliciae meae puellae,*
> *quicum ludere, quem in sinu tenere,*
> *cui primum digitum dare appetenti*
> *et acris solet incitare morsus*

Two recent translations that maintain the hendecasyllabic form and approximate its breaks come from Peter Green (2007) and A. S. Kline (2001). While both maintain a close alignment with the original text, Green creates a notably richer narrative translation (suggestive of a complex backstory and difficult relationship with both poet and *passer* who are equally "always her plaything"), with minor differences in word-choice and a subtle difference in the placement of the gap framing that word-choice. Kline translates these lines as (2.1-4):

> Sparrow, my sweet girl's delight,
> whom she plays with, holds to her breast,
> whom, greedy, she gives her little finger to,
> often provoking you to a sharp bite,

While Green's translation reads (2.1-4):

> Sparrow, precious darling of my sweetheart,
> always her plaything, held fast in her bosom,
> whom she loves to provoke with outstretched finger
> tempting the little pecker to nip harder

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[10] Sharrock (2018) 29.

Superficially, these are fairly similar translations, but if we pay attention to the third and fourth line, there is a different view taken (and offered) towards Catullus' girlfriend's relationship with her poet and pet. In Green's translation, the relationship is overtly provocative (2.3-4):

> whom she loves to provoke with outstretched finger
> Tempting the little pecker to nip harder

Regardless of the lovely double-entendre, this is an antagonistic relationship from the start. Kline's translation, on the other hand, plays this differently. Opening the third line with a more ambiguous approach by Catullus' girlfriend to her sparrow, the gap comes right before the revelation that Lesbia and her sparrow are not entirely at peace (2.3-4):

> whom, greedy, she gives her little finger to,
> often provoking you to a sharp bite,

This revelation comes as more of a surprise, but, considering the suggestion of sparrow-as-poet (or more specifically, sparrow-as-penis), it also casts the relationship between Catullus and his girlfriend in a different light.[11] In Green's translation, and in the focalizing frame it offers, it is modelled as an antagonistic relationship through-and-through. But in Kline's, the loving elements are set in even balance with the antagonistic ones, replicating the balanced tension of Catullus 85, his *odi et amo* poem.

There is also a third example that I would like to bring in, from F. W. Cornish's 1913 Loeb translation, which translates Catullus' poetry into prose (Catullus *Poems* 2):[12]

> Sparrow, my lady's pet, with whom she often plays whilst she holds you in her lap, or gives you her fingertip to peck and provokes you to bite sharply,

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[11] Poliziano (2007), Adams (2007), and Hooper (2007) all discuss the role of the sparrow in Catullus' poetry.

[12] The typographic conventions of ancient poetry, here in hendecasyllabic's evenly-metred lines, would have had an important effect on the reader, predisposing them to expect a certain kind of poetic exposition. This is most famously made apparent by Ovid *Amores* 1.1, in which Cupid's insistence upon "snatch(ing) away one foot" reflects the poet's shift from epic poetry (in dactylic hexameter) to elegy (with elegiac couplets of dactylic hexameter and dactylic pentameter). Thus, I suggest, in translating Catullus' hendecasyllabic poetry into prose, Cornish does a disservice both to the meaning created in the "gutters" but also in the language of ancient poetry whose *form* held important meaning for the reader.

Here we can clearly see how the gap works in poetry in a way that it cannot in prose. In Cornish's translation there is little ambiguity, partially due to the word-choice, but also partially due to the lack of gap. If we break the Cornish translation of Catullus 2.3-4 into hendecasyllabic metre, as Kline and Green have, it quite closely resembles Kline's translation, as we see here (2.3-4):

> or gives you her fingertip to peck
> and provokes you to bite sharply,

Although McHale and I both demonstrate the importance of the gap in poetry through the use of poetic translations, the choice of gap-placement in original-language poetry is important as well. Dennis Cooley, in his critique of those who dismiss the usage of unusual line breaks in poetry, has also analysed the use of space in poetry. He argues that:

> … the further the eye must travel or the more stressfully it must move, from one word to the next (as in moving from far right to far left), the greater the holes are silent, measures of waiting. White holes in space, emitting. Admitting. Listen to them.[13]

There is a heuristic similarity here between this effect as achieved in poetry via its gaps and the similar effect achieved in comics via the gutter. McHale also acknowledges this: "Actually, there is nothing very novel in this account; we are already familiar with this principle from the poetics of graphic novels (McCloud), where it is the *gutter* between the panels that mobilizes meaning-making ..."[14]

The association between the gappiness of poetry and comics has been taken still further by recent comics creators through the genre of comics poetry. In its simplest definition: "… comics poetry is the term used to describe a growing field of works that experiment with combinations of comics and poetic devices."[15] This is not simply poetry with pictures. Instead, comics poetry engages

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[13] Cooley (1987) 118-119.
[14] McHale (2009) 16.
[15] Bennett and Batiz (2014).

comics techniques (such as speech balloons, captions, and spatial arrangement) with poetic techniques (such as metaphor, juxtaposition, and enjambment) in their creation of meaning.[16] Significantly, these comics are non-narrative, working to create meaning and emotion instead of a linear story. Yet it is the fragmentation (the gappiness) of both poetry and comics that allows for the creation of this unique genre. Indeed when Seth, a comics writer himself, sought to explain the way comics poetry eschews traditional sequential readings in favour of multilinear readings, it is to poetry that he turns, defining the concept by DuPlessis' "segmentivity".[17] Thus there is already an understood relationship between the way comics and poetry create meaning that has led to the creation of a discrete genre of comics which combines techniques from both.[18] Indeed, McHale would go on to consider DuPlessis' "segmentivity" in his discussion of poetics, demonstrating through several adaptations of poetry to comics the way that, for all that their forms are different, both poetry and comics employ DuPlessis' segmentivity in their narrative creation, and concluding that:

> Comics, too, like poetry, are measured and countermeasured; they sound chords of segments. And comics, also like poetry, elicit meaning in the place where meaning stalls out – in between, in the gutter.[19]

Yet regardless of the recognition in both poetics and comics (and in the unique comparison by McHale) of the importance of these gaps/gutters, in Latin elegy their role in meaning (and narrative)-making has largely been ignored.

Here, I will examine the way that the gutters and gaps in Latin elegy are flagged as important to Ovid, just as they have been in comics to comics scholars. Further the physical space between poems on a traditional papyrus scroll create similar sites of meaning for the reader in all Latin elegy, and allow us to read across poems in a way that has largely been ignored outside of the occasional diptych. In so doing, I will explore the meaning that is found in the gutters of Latin elegy, demonstrating the way that Latin elegy and comics are not only constructed with a similar gappiness, but can make room for a significant amount of meaning in the spaces that fall between poems.

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[16] Bennett and Batiz (2014).

[17] Seth from an interview with Ngui (2006). Explored further by Bennett and Batiz (2014). "Segmentivity" in poetry is discussed by DuPlessis (2006).

[18] For more on comics poetry, see Einspruch (2012), Williams and Humberstone (2015), or the online journal Ink Brick (https://inkbrick.com/) which is dedicated to the genre.

[19] McHale (2011) 44-45.

A Poetic Limp

Ovid himself anticipates the importance of these visual/literary spaces, opening the first book of his *Amores* thus (1.1.1-4):

> *Arma gravi numero violentaque bella parabam*
> *edere, materia conveniente modis.*
> *par erat inferior versus—risisse Cupido*
> *dicitur atque unum surripuisse pedem.*
>
> Arms and violent war I was preparing to produce
> in great number, with manner suiting the matter.
> The subsequent verses were equal – but Cupid, having laughed
> it's said, snatched away one foot.[20]

The importance of generic convention in this programmatic statement cannot be overlooked and authorizes us *ab initio* to "mind the gap" in Ovid's *Amores*. With Ovid's forcible rejection of the "arms and violent war" topos so famously introduced by Virgil in the opening lines of his *Aeneid* (and intertextually alluded to here), Ovid also rejects the hexameter of epic in favour of Latin elegy. With this gesture it becomes clear that Ovid defines the genre of elegiac poetry by its metrical *form,* a form that exhibits a distinct kind of gappiness, explained in playfully literal terms here as a poetic gap or absence that opens when Cupid "snatched away one foot". Moreover, later in *Amores* in the opening of Book Three, Ovid again stresses the elegiac form when the figure of Elegy appears as a woman who is as beautiful as the elegiac *puella* and displays a noticeable limp.

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[20] All translations of Ovid's *Amores* are my own.

We also find further overt awareness of the importance of such gaps or gutters in the prologue that introduces this reportedly new edition of *Amores*. Here Ovid writes (*Amores* epigram):

> *Qui modo Nasonis fueramus quinque libelli,*
> *tres sumus; hoc illi praetulit auctor opus.*
> *ut iam nulla tibi nos sit legisse voluptas,*
> *at levior demptis poena duobus erit.*
>
> We who had once been the five books of Naso,
> are now three; our author preferred his work this way.[21]
> Now if there is no pleasure in you to read us,
> at least the punishment is lighter with two books removed.

While this admission may at first seem to be a simple introduction to a second edition, this epigram actively invites the reader to read into the gutters/gaps between the poems of *Amores.* In failing to define which books/poems were cut and whether or not the remaining poems were added later or were part of the initial edition, the reader is left to piece together the narrative of the *ego*'s romance with the *puella* in full recognition of the "fact" that gaps have been intentionally left in that story.[22] And while Ovid may claim that this is a *levior poena*, as Christian Kaesser writes: "if he really wanted to lighten that pain for his readers, he would have reduced the number of the *Amores'* books, not from five to three, but from five to zero."[23] Instead, he highlights the gaps that have been intentionally and invisibly left in the text, gaps that his readers will have to fill for themselves.

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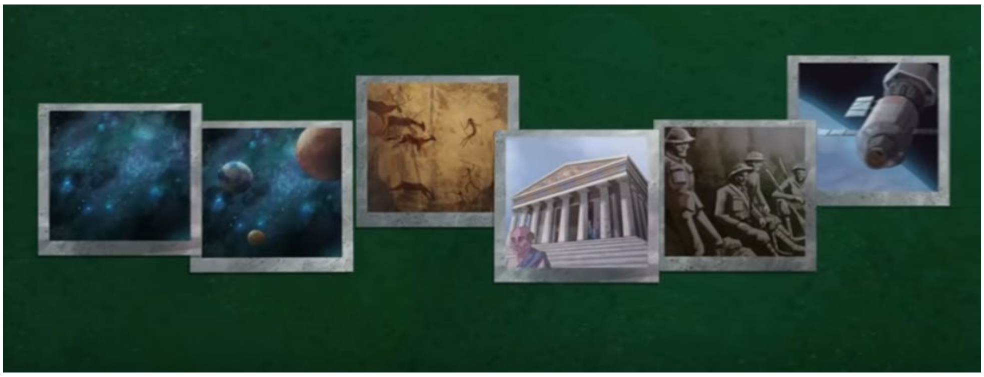
[21] The word *auctor* has the alternate translation of "seller" or "vendor", presenting an interesting alternate meaning for the entire passage: that the five books were shortened to three on the insistence of Ovid's *cliens*, rather than as his own choice (*OLD* s.v. *auctor*).

[22] The epigram and Ovid's assertion that his *Amores* has been edited from five books to two is now generally considered to be a literary construct (Oliensis (2014) 209-210). Boyd (1997) 146-147 argues that Ovid's declared editing of his *Amores* helps to manifest his control over his own narrative: "he controls it, not it him"; Jansen (2012) provides significant support for this suggestion, discussing the way Ovid's assertion regarding the shortening of his poetic project raises questions about the extra-textual composition of the poetry, epigram included. Martelli (2013) 35-67, who examines evidence in Ovid's *Amores* to support the epigram's insistence that this is a second edition, suggests that the introduction of Ovid's *Amores* as a second, edited-down version intentionally undercuts Ovid's self-presentation in the first six poems of *Amores* as an author newly come to Latin elegy. Kaesser (2008) 9, 14 suggests that Ovid's assertion functions both as a joke and as a method of increasing readerly desire. Oliensis (2014) 209-210 believes that the epigram is a metaliterary allusion to Callimachus, or an "ironic appropriation" of Virgil. Conte (1986) 84-86 supports the possible allusion of this epigram to Virgil, thus further reflecting the allusion to Virgil in Ovid's *Amores* 1.1.1-2.

[23] Kaesser (2008) 9.

The particular "gappiness" of Latin elegy is something that has already been observed by Salzman-Mitchell, who writes about the "snapshots" of Corinna's body in *Amores* 1.5, and the alignment between them and the form of Ovid's poetry and poetics itself. In fact, her conclusion about the form of Ovid's elegy could easily be applied to comics, in that the reader "… must 'fill the gaps' between the frames of these snapshots, demanding a high level of collaboration from the reader in the development of the story line."[24] Clearly, there is a recognition in elegiac scholarship that the gaps between elegiac poems are important.

This understanding of the narrativity of Latin elegy as comprising snapshots is usefully enhanced by a comparison with comics. After all, in some ways comics could be considered little more than a sequence of "snapshots" that are given meaning via their sequentiality. We can see how this plays out in practice in the video game, *Dead Synchronicity: Tomorrow Comes Today*, where a series of snapshots is presented as a summary of the history of the universe:


[25]

Without any verbal narrative to explain the context and connections between these snapshots, the reader understands the relation (or the narrativity) of these photos via their sequence: a very basic timeline of the history of an anthro-centric universe from big bang to space exploration. As Ole Frahm once wrote about comics: "We have to perceive the images but we can only understand them if we read them one after another, in the sequence of the panels that reminds one of writing."[26] Similarly, in Salzman-Mitchell's examination of *Amores* 1.5, she explains that:

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[24] Salzman-Mitchell (2008) 34.

[25] Daedalic Entertainment (2015). Explored in terms of alternative comics by Hatfield (2005) 41-48.

[26] Frahm (2003, October).

> … the *Amores* (and Latin love elegy more generally) narrates stories through a succession of snapshots without explicit links and … it is the task of the reader to connect the pictures and imagine the events that operate as transitions.[27]

The *choice*, therefore, of these snapshots is vital both to comics and to Latin elegy. As comic-writer/artist Carl Barks once discussed: "You have just one drawing: the climactic moment. That's the secret of the action."[28] Frederik Stjernfelt and Svend Østergaard continue:

> The singular points of an event structure are thus pregnant with information about what goes on in the vicinity of those points. This is what makes it possible for the reader to deduce the event structure as a whole from those climactic points.[29]

This is similar to the function of language, where Talmy explains that the sentence "the bucket fell from the cart" does not require further explication about the bucket then hitting the ground and lying stagnant.[30] These textual gaps have been recognised by various scholars as part of the collaboration between reader and text with widely-understood or agreed upon information being less likely to be explained within a text, instead left to go without saying.[31] When reading any text the reader makes use of schemata (or frames), cognitive structures that represent generic knowledge within their knowledge site, to fill these gaps and complete the text; when this generic knowledge is temporally ordered it is instead referred to as a "script".[32] Just as with visual languages, these schemata/scripts are culturally and historically specific. While not always as obvious as in the comics gutter (or the elegiac gutter), textual and narrative gaps thus appear in many media and readerly engagement is frequently employed in filling in these gaps.

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[27] Salzman-Mitchell (2008) 34.

[28] Quoted by Stjernfelt and Østergaard (2013) 485.

[29] Stjernfelt and Østergaard (2013) 490. Or, as Duncan and Smith (2009) 141 once wrote: "all images on the comic book page stand for more reality than they can depict."

[30] Stjernfelt and Østergaard (2013) 491. See also Herman (2005a).

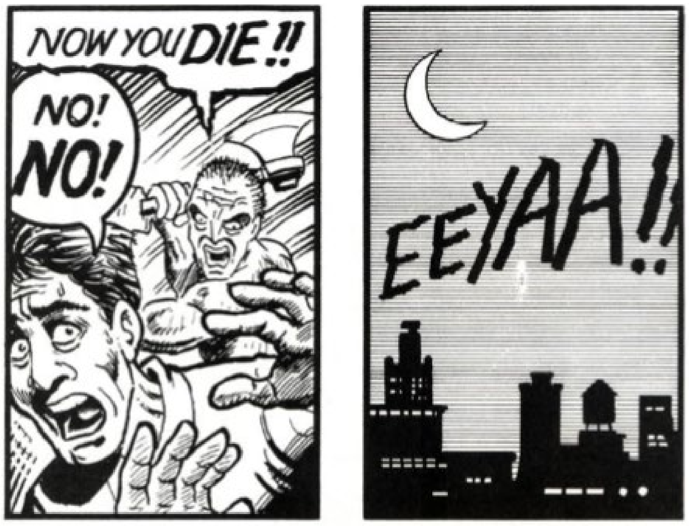
[31] Perelman and Olbrechts-Tyteca (1969) 8. See also Herman (2005a).

[32] For more on narrative schemata/frames, see Minsky (1975), Schank and Abelson (1977), Schank (1982), Rumelhart and Norman (1978), Rumelhart (1975; 1980) 52, Cook (1994) 182-184, Emmott (1997; 2014, 22 April), Stockwell (2003; 2006), Toolan (2011, 29 September), and Emmott, Alexander, and Marszalek (2014).

Within a text, moreover, these gaps depend upon text-specific knowledge. This is not limited to information about individual characters, objects, or locations but to what has been called "frames" in reference theory. Introduced by Catherine Emmott in her 1989 doctoral dissertation, "frames" are described as:

> The frame monitors fictional context. It consists not of stores of information about particular entities, such as characters or locations, but of a tracking system which monitors which particular characters are 'present' in a location at any one point.[33]

Essentially, once a character (or object) has been established as being present in a narrative scene, their presence is assumed to be consistent until the text tells the reader otherwise.[34] Moreover, when a narrative changes setting (or frames, in Emmott's words), the reader continues to store the previous frame and the characters and objects therein are bound to that context even as they are not immediately in the reader's attention.[35] Returning to McCloud's discussion of the comics gutter we can see this narrative theory in action:


NOW YOU DIE!!
NO! NO!
EEYAA!!

[36]

Once the first comics frame has been relegated to the narrative past (as the gutter is usually a site of temporal progress), the scene in which one man attacks another becomes a stored frame so that when a scream overlays the cityscape the reader understands that although the scene has changed the action in that stored frame continues and thus the scream is attributed to a character within that stored frame.[37] Thus we see that while the concept of narrative framing is not unique to comics, here it is particularly well elucidated, with the structure of the medium actively visualising the gaps that appear in all narrative texts and must be filled by the reader. Moreover, while all narrative media require the reader to fill in the gaps of knowledge, comics depends upon this action in the medium's very physical structure. In a novel the reader may have to employ schemata to understand that a pumpkin on a North American doorstep indicates that the season is autumn, likely around Halloween, for example, or the particular script of behaviour expected when checking-in to a hotel, but these gaps are in the narrative, not physically found in the text itself. In comics, these gaps are part of the medium's very structure. Therefore, just as the reader of comics plays a significant role in "filling the gaps" between frames, so too I argue in this thesis does the reader of Latin elegy fill in the gutters between elegiac poems.

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[33] Emmott (1994) 157.
[34] Emmott (1989; 1994).
[35] Emmot (1994) 162-163.
[36] McCloud (1994) 66.1-3.

Let's Get Physical: Bookrolls and Diptychs

The idea that the first five poems of *Amores* show a potential narrative arc has intrigued several scholars, including Boyd, who uses the first three poems of *Amores* Book One and the way they progress from inspiration to infatuation as programmatic of the continuity between Ovid, the poet, and Ovid, the lover throughout the three books. In her words:

> As the ending of 1.3 suggests ... these two players can never be fully integrated: the poet is conscious of his literary past even as the lover attempts to invent the conventions of amatory poetry anew. The tension transcends both narratives to become the dominant plot of the *Amores*.[38]

Turpin has used the later introduction to Corinna in *Amores* 1.3 (and her identification by name in 1.5) to read backwards and see the presence of Corinna as muse in *Amores* 1.1, even before she appears visually or by name.[39] Yet, as Philip Hardie reminds us, Corinna's presence (or lack thereof) in the first five poems of *Amores* is questionable, driving him to ask: "How fully present is Corinna, either to the reader or to the poet-lover?"[40] Despite this, Hardie appears to see a Corinna-focused continuum linking elegies 1-5 and considers that after *Amores* 1.5 Ovid closes the door on this initial sequence of poems with *Amores* 1.6, in which the poet produces his first *paraclausithyron*, in Hardie's words: "return[ing] us to the world of impassible barriers to desire."[41] Instead, I suggest that there are further narrative arcs running through and expanding from these five poems (and the gutters in between them) that have not hitherto been recognised as such or examined. Further, I suggest that a comics narratology, explaining how we read narrativity and narrative continuum across ostensibly discrete units, offers an ideal heuristic to explore these wider story arcs in and across Ovid's *Amores*.

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[37] While most gutters similarly reflect a temporal interval between panels, McCloud's non-sequitur and aspect-to-aspect transitions do not necessarily represent a change in time.

[38] Boyd (1997) 153.

Groensteen succinctly describes the reading of comics when he writes that:

> Reading a comic, I am here, then I am there, and this jump from one panel to the next (an optical and mental leap) is the equivalent of an electron that changes orbit. In other words, an intermediate state between the two panels does not exist … It is necessary, in contrast, that the gutter (provisionally) cancels the already read panel in order to allow the next panel to exist in its own right, in terms of a complete and compact form.[42]

This, I suggest, is how we understand the sequential poems in Latin elegy, including the *Amores* – cognitively relegating the previously read poem(s) to the past and making space for the new. Further, Groensteen argues that: "The comics image, whose meaning often remains open when it is presented as isolated (and without verbal anchorage), finds its truth in the sequence."[43] In fact, a recent study by Tom Foulsham, Dean Wybrow, and Neil Cohn has demonstrated that when comic panels are randomly ordered, readers spend longer fixating on a single panel and reading of a comic page is slowed; clearly the sequential ordering of comics is vital to the production of meaning and comprehension.[44] Moreover, this change in fixation rate reflects an element that has been recognised by BD artist Christophe Blain, who once explained that: "Comic art is like singing. Rhythm is part of the challenge".[45] It is in part this rhythm that holds a comics reader in the narrative, allowing them to seamlessly (and unconsciously) transition from one panel to another, filling in the gutters as they go and being carried away by the narrative. Indeed, I would argue that this comics rhythm is a component of the deictic braiding discussed by Peter Stockwell, which suggests that various components of a text "braid" together to keep the reader engaged in a narrative.[46]

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[39] Turpin (2014) 420.
[40] Hardie (2002) 42.
[41] Hardie (2002) 45.
[42] Groensteen (2007) 113.
[43] Groensteen (2007) 111.

Moreover, if we consider the initial presentation of *Amores* on a papyrus scroll, rather than on the pages and the codices of the manuscript tradition and modern book publishing, these poems are physically laid out in a visual sequence for the reader, perhaps inviting a similar kind of deictic rhythm that helps to keep the reader engaged and encourages them to connect one poem to another. As William Johnson discusses in his article about the production of ancient books as papyrus scrolls, he explains that: "Bookrolls from our earliest direct witnesses (fourth century BCE) are laid out along the length of the roll in columns running left to right."[47] If we further consider the the fact that much of ancient literature was published on the bookroll without spaces between words, the importance of the gutter between poems becomes even more important.[48] These columns (as well as the spaces between them) were exact in their production, with an average of only +/- 1.5mm variation falling in the distance from the left edge of one column to the left edge of the next.[49] As Johnson further explains, this intercolumnar spacing is actually wider than on average in the ancient world in Roman-era verse texts, such as elegy, further highlighting the importance of the gaps in poetic verse.[50] Therefore, if the papyrus were laid out on a desk before the ancient reader, the appearance would be one that presented both the past of one's reading and the future in exact columns that, as in comics, would require a mere shift of the eyes to move on to the next poem. Johnson demonstrates this in a diagram which is reproduced here:

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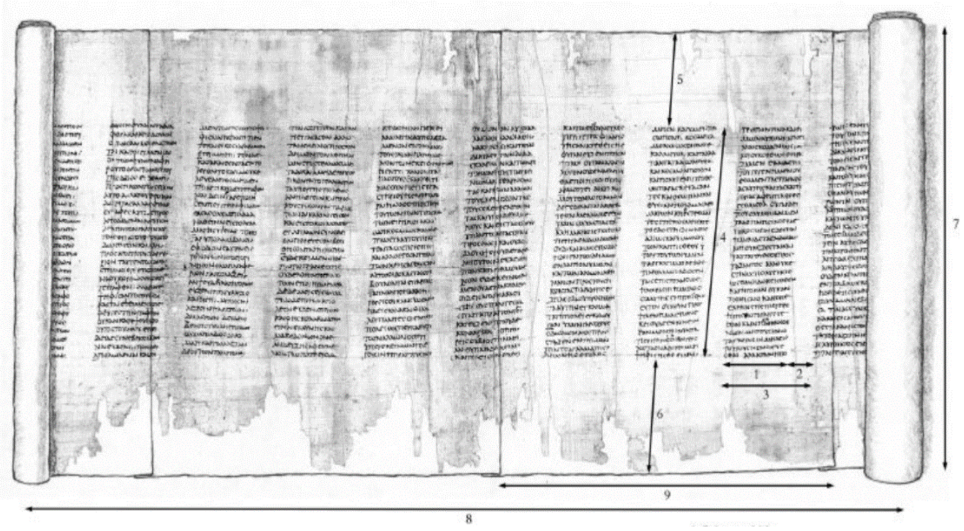
[44] Foulsham, Wybrow, and Cohn (2016) 576. A separate study by Cohn, Axner, Diercks, Yeh, and Pederson (2017) has demonstrated that the comic page layout varies across cultures in systematic ways, often being influenced (and entwined) with a culture's reading and writing habits, and demonstrates a need for a multicultural approach to the medium.

[45] Quoted in Groensteen (2013) 133-134.

[46] Stockwell (2005) 128-129. Included in this "braid" are the strands: Perceptual deixis (pronouns, demonstratives, definite articles and definite reference, and verbs of mental states); Spatial deixis (locatives, spatial adverbs, distal demonstratives, verbs of motion); Temporal deixis (locatives, temporal adverbs, tense and aspect); Relational deixis (encoding of social position); Textual deixis (self-referential textuality, iconicity, sense of texture), in which we should include comics rhythm; and Compositional deixis (interpersonal extratextual features). Stockwell (2002) 45-46. On deictic shift theory see Duchan, Bruder and Hewitt (1995), Stockwell (2002; 2006), McIntyre (2006), and Gavins (2007).

[47] Johnson (2009) 257.

[48] See Johnson (2013) 104-105. An exception to this rule appears in Gallus' fragments from Qaşr Ibrîm, where there are interpunction between words in the form of a dot or oblique descending from left to right. (Anderson, Parsons, & Nisbet (1979) 131). As Gallus is similarly writing Latin elegy, it is important to recognise that this convention discussed by Johnson (2013) may not apply to every ancient edition of Ovid. However, the use of interpunction is interesting in our context as, opposed to using gaps to differentiate one word from



[51]

Thus, one could consider Groensteen's theories regarding the layout of a comic as applying equally to the reading of ancient Latin elegy (or the reading of ancient papyri in general), in that:

> … at the moment when our attention is focused on one panel, the preceding ones have not yet disappeared (they remain available, retrievable at any time), but, above all, we already have sight of the following panels, and we can see that the future is *already there*.[52]

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another as we do in modern English, this edition of Gallus does not leave gaps. Thus, even if we assume that ancient editions of Ovid's *Amores* might have similarly incorporated interpunction, this would still draw attention to the spaces between poems, as the spaces between *words* are marked, while the gutters to be read into are left empty and inviting.

[49] Johnson (2009) 259.

[50] Johnson (2009) 259.

[51] Johnson (2009), figure 11.2.

[52] Groensteen (2007) 86-87.

This ever-present past and future text is essential to the creation of meaning in both Latin elegy and in comics, where the co-presence of past, present, and future allow the reader to continue to re-assess previously-viewed panels/poems as they move along. In the words of Barbara Postema:

> … the creation of action in a comic is an intricate and continuous negotiation and (re)consideration of various panels at the same time, based on visual information that panels, as signifying syntagms, provide.[53]

This has been further borne out in the study performed by Foulsham, Wybrow, and Cohn, who found that "although participants often followed the sequence of the panels, they also made fairly common movements backwards to previously inspected panels."[54] Clearly, the textual presentation of an artefact is key to how the reader responds to it, at least in the case of comics. In the same vein, N. Katherine Hayles writes:

> Whereas no one would claim it makes sense to talk about a painting separate from the substrate in which it is embodied, editors presume that it does make sense to talk about a text as something separate from its physical embodiment in an artifact.[55]

Hayles' primary concern is the changes to the text inherent in transmuting it from a traditional codex into an electronic form (ie. into a digital book). This drives her to declare that: "One of the insights electronic textuality makes inescapably clear is that navigational functionalities are not merely ways to access the work but part of a work's signifying structure."[56] Clearly there is growing attention to the importance of the method of textual transmission, not just in trans-/intermedial narratology, but as a basic part of understanding the text. Christian Vandendorpe and R. W. McCutcheon have recently added to this discussion by drawing a correlation between the reading of classical papyri and the reading of modern electronic texts, pointing to the fact that:

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[53] Postema (2013) 66.

[54] Foulsham, Wybrow, and Cohn (2016) 573.

[55] Hayles (2003) 264, describing Gunder (2001).

[56] Hayles (2003) 263.

> The experience of ancient readers in navigating such linear textual environments is pertinent to the modern world given that digital texts can similarly present users with the highly linear environments of both tabular scrolling and rigid hyperlink structures.[57]

The two disagree on some of the fundamental repercussions of these similarities. Vandendorpe asserts that this similarity is *limiting*, in that the physical nature of papyri scrolls can be restrictive to the ability of the reader to flip through a text – arguing that, in fact, it forces a linearity on the text that is not present in a traditional codex.[58] McCutcheon ascribes this to a "traditional bias … that scholars have held against the scroll."[59] Further, he concludes that the very linear nature of reading imposed by these papyri is what allows for a *narrative* linking in Latin poetry books that otherwise seem to lack a "clear linear narrative linking the individual poems."[60] Lowe supports this even outside examinations of the papyral roll, arguing that a linear medium is required for the construction of narrative, and referring to flipping through a text as a "cheat".[61] It may cause issues for those approaching a text in a non-linear fashion (such as researchers), but for those seeking a narrative experience, the papyrus roll and the digital texts' linearity *supports* the construction of narrative through the physical sequencing of that narrative.

The significance of physicality is similarly apparent in the importance of the closing poem of an elegiac collection (often as a *sphragis*), and the first and final frames of a comic page.[62] As McKeown notes, the *sphragis* became a convention of ancient poetry, a place where the poet would lay claim to immortality while defending their choice of genre, and had been established in earlier Greek poets.[63] Further, due to the physical layout of the papyrus scroll, the end of a scroll in any ancient literature was often used by authors as a natural boundary to divide stories or sections of narrative. Later, in his *Metamorphoses*, Ovid would experiment with this convention, drawing attention to the usual importance of these book breaks by actively disregarding them, and extending his stories and narratives over these conventional narrative boundaries.[64]

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[57] McCutcheon (2015) 22.

[58] Vandendorpe (2009) 123-124. Bolter (2001) also touches upon this similarity.

[59] McCutcheon (2015) 22.

[60] McCutcheon (2015) 22.

[61] Lowe (2000) 20-21.

[62] On the *sphragis* in ancient poetry, see Nisbet and Hubbard (1970) 335-336; on the *sphragis* in Ovid's *Metamorphoses* see Bömer (1969-1986) and Wickkiser (1999).

[63] Nisbet and Hubbard (1970) 335 and McKeown (1989) 388.

In comics, the final frame of a comic page has also long been recognised as a site of particular narrative importance, one that creates tension for the page-turn and often draws longer attention on the part of the reader. As Groensteen explains:

> It is common in comics that panels find themselves "automatically" reinforced by the fact that they occupy one of the places on the page that enjoys a natural privilege, like the upper left hand corner, the geometric center or the lower right hand corner…Numerous artists have assimilated this fact and made, in a more or less systematic manner, key moments of the story coincide with these initial, central, and terminal positions …[65]

Thus, both Latin elegy and the comic page are similar in their physical construction, with the papyrus scroll employed as a primary literary unit in the former, and the comic page an important literary unit in the latter. Further, authors of both media learned to manipulate their narrative to fit their medium, with the final poem of Latin elegy often demonstrating particular importance, in the same way that the final panel on a comic page is considered important. Thus, a linear reading of the apparently fragmented genre of Latin elegy is supported in the very medium on which it is created.

In the corpus of Roman elegy, perhaps the work that most clearly resists a linear narrative on account of its physical appearance and traditional arrangement of elegies is Propertius Book Four.[66] Distinguished by its apparent lack of chronology, its themes are overtly fragmented, at once presenting (among other narrative idiosyncrasies) the *puella*, Cynthia, (re)appearing from beyond the grave and contradicting the *ego*'s own previous assertions in one poem, before her apparent resurrection and reconciliation with the poet in the next. Further, as Liveley points out, the manuscript tradition is equally unreliable, leaving readers scrambling to resolve the disparate chronology by blaming clumsy editors.[67] Butrica, Johnson, and Liveley, by contrast, have all made admirable efforts to remediate this book, with Butrica first suggesting that the reader can, in fact, read this book as being related (however tangentially) to the *ego*'s relationship with his *puella*, explaining that this book demonstrates his new independence from Cynthia.[68] Ascribing importance not only to reading the book as a whole, but to the importance of *sequence,* Butrica writes:

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[64] See discussions by Coleman (1971) 471, Due (1974) 117, Martindale (1988) 17, Fowler (1989) 96-97, and Wheeler (1999) 87-89.

[65] Groensteen (2007) 29-30. The first and final panel of a comic page are often made to "rhyme", in Groensteen's words, as part of comics braiding which I will examine in chapter four.

[66] See Yardley (1977a), Benedicktson (1989) 6, Johnson (1997), Heyworth (2007) 471, and Liveley (2010).

> Propertius' elegies are not discrete entities but are meant to be read together in a linear progression for cumulative meaning; each elegy, each book in fact, is only one element of the tribiblos and achieves its full significance only when read in sequence together with all the other elements. Of course, such a linear reading is virtually demanded by the format of the ancient bookroll, which offered little scope for browsing back and forth.
> …
> There is no narrative thread as such, and no "message" or "meaning" is spelled out explicitly; rather the reader is left to extract the cumulative meaning from the multiple resonances created by sequence, juxtaposition, echoing, or crossreference within the whole.[69]

This is remarkably similar to the way one might describe a modern comic. Groensteen, for example, argues of comics that: "The comics image, whose meaning often remains open when it is presented as isolated (and without verbal anchorage), finds its truth in the sequence."[70] Johnson meanwhile, similarly highlights the importance of reading the book of poetry as a whole, arguing that: "Separate poems of [Propertius] may be put on display, under glass, in the museum, but that presentation somehow doesn't work."[71]

Further, considering the use of bookrolls in the ancient world for the transmission of texts, this physical presentation would have directly affected the experience of the reader. After all, outside of a few private performances, there are no recorded instances of public recitations of the Greek poets, or even previous generations of Latin poets.[72] As Holt N. Parker writes: "There was no Dead Poets Society. Living authors read their own works, but there seem to have been almost no opportunities for hearing the poetry of any previous generation."[73] For all that orality was an element of the transmission of ancient writing, literature was primarily consumed *visually* through the reading of texts. Thus, the materiality of those texts was essential and their reading would be directly influenced by the layout of the words and lines (and gaps) that made up those very texts.[74]

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[67] Liveley (2010) 111, citing Postgate (1881), Damsté (1928), and Hermann (1951).
[68] Butrica (1996) 147.
[69] Johnson (1997) 98-99.
[70] Groensteen (2007) 111.
[71] Johnson (1997) 179-180.
[72] Parker (2011) 208-210.

The shift from performative poetry to private reading is tracked by Paul Allen Miller, and is linked by him to the shift in lyric poetry to psychological exploration and the divorce of the poet from the communal sphere.[75] As Callimachus, whose influence on the entire genre of Latin elegy is well established, wrote (*Epigrams* 30.4): σικχαίνω πάντα τὰ δημόσια. ("I loathe all common things.")[76] Latin elegy as a subgenre of lyric thus continues to explore the tension between the public and the private, but further lays a greater dependence upon the textual form that the genre takes. If Latin elegy, as part of lyric poetry, particularly revels in the private, then the importance of the physical text gains importance as it informs the reader not only of narrative content, but encourages certain methods of reading that are allowed for and encouraged by their physical layout.

In this light, the prologue to Ovid's *Amores* itself speaks volumes. Whether this epigram is to be considered a simple editorial note or, as Jansen adroitly suggests, as "offering a window" on the coming text, the suggestion that the *Amores* has been shortened from five books to three is significant.[77] It suggests that the material *form* of the *Amores* as a collection, the number of physical books, is important to its reading and reception.

If we specifically take the final two lines of the epigram into consideration, we can see another layer to this. Superficially, the opening couplet of the epigram in Ovid's *Amores* seems to be little more than Ovid's usual self-deprecation, reassuring his readers that it is really to their advantage that this body of work is shorter (and gappier) than it once was. Nevertheless the use of the term *levior* is significant. McKeown closely analyses the use of the term *levior* in literary criticism, turning to its literal translation of "less heavy".[78] Although there is a well-established aesthetic in Latin elegy in which the *levis* elegy is contrasted against the *graves* forms of epic and tragedy (something that Ovid uses in his direct confrontation between the two poetic forms in 3.1), considering that Ovid is also discussing the physical texts themselves that will follow this epigram, we can further take it to mean that *this* edition is *physically* lighter.[79] Yes, it will be easier for people to read (in terms of both the brevity and the levity of the genre in contrast to epic or tragedy) but it will also be easier for people to hold in their hands/on their laps. Thus, the epigram is doubly highlighting the physical presentation and reading of the *Amores* at the same time as it is reminding us to "mind the gaps".

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[73] Parker (2011) 210.

[74] Scholars who have thoroughly established the silent, private reading of classical texts in the ancient world include Knox (1968), Hutchinson (1984), Morgan (2001), Johnson (2009), and Parker (2011).

[75] Miller (1994) 119-127. Miller goes on to connect this shift to the *amicitia* of Catullus and the tension that exists throughout Latin elegy between the communal and the private.

[76] All translations of Callimachus' *Epigrams* from Mair (1921). See Hunter (2006; 2012) for more on Callimachus *Epigram* 30.4.

[77] Jansen (2012) 15.

In this light, a frequently-discussed element of Roman elegy that already relies on the reader crossing a gutter takes on new significance, and comics narratology takes on a new value as a potential tool for their negotiation: the paired-poems, or diptychs that are found throughout the genre. Not only a common feature of Latin elegy (particularly in Ovid and Propertius), paired poems (or diptychs) were long a popular element of Greek and Roman poetry, matching two separate (although often sequential) poems together through thematically links.[80]

These diptychs are far more than the continuation of the same poem, a sort of "to be continued …" in Latin elegy. For all that McKeown may propose that it is occasionally difficult to distinguish Propertius' diptychs from his single elegies, one of the essential elements is the gap – the gutter – that separates these poems.[81] Further, it is these gaps that grant a poet (and the reader) the freedom to approach a subject from a new perspective. For example, the paired poems *Amores* 2.7 and 2.8 show two different perspectives on the *puella*'s jealousy of the *ego*. In the first poem, the

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[78] *OLD* s.v. *levior*; McKeown (1989) 6.
[79] McKeown (1989) 16. Ovid *Amores* 3.1.23; 3.1.35-36; 3.1.41.
[80] Davis (1977) 16; for paired elegy specifically during the Augustan period, see Jäger (1967).
[81] McKeown (1989) 309.

ego fights with her, reiterating his monogamy and his passion for the *puella;* in 2.8, however, the *ego* now addresses the *puella*'s maid, Cypassis, both confirming that he has taken her to bed and manipulating her into repeating the encounter. Without the gap between them, this change of perspective would not be possible (or would jar the reader). Just as in McHale's understanding of Homeric translations whose focalizations shift with different embedded gutters, so too does this gutter between poems allow for this shift in focalization; and in other cases (such as 3.11a and b) it inspires translators to break the poem into two, essentially defining a change in focalization with the use of the gutter.[82] Just as in comics, one must read *both* frames of the story that are defined separately, yet gain significance and meaning in their reading together. Or, as John Davis writes: "In the dramatically paired elegies … I believe that the poet intended: (a) that the poems be read as an ensemble, but (b) that the poems be read as separate pieces."[83]

Introducing perhaps the most overt gutter or gap in *Amores* is the material space conventionally used to separate the paired poems 1.11 and 1.12. In these poems, Ovid first composes one letter to his mistress to be delivered by her servant, Nape, and then a second after he receives a negative reply from her. The importance of the pairing of these elegies was noted early on by Du Quesnay:

> Taken together the two poems form a satisfying unit. Their effectiveness is due only in part to surprise and reversal; on a closer reading it can be seen equally to lie in the fact that the second poem properly fulfils all the expectations aroused by the use of allusion to Horace and Propertius in the first.[84]

In recent years, several scholars have done an excellent job of flushing out the intricacies of these poems, and the *narrative* that is composed between them.[85] In *Amores* 1.11, the *ego* seems to assume a "yes" answer to his invitation, but as Caroline Perkins discusses:

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[82] Including the translated editions by Showerman (1914), Green (1982), and Kline (2001b); McKeown (1987), by contrast, makes *Amores* 3.11a and b one poem.
[83] Davis (1977) 22.
[84] Du Quesnay (1973) 40.
[85] See Papaioannou (2006; 2008), Pasco-Pranger (2012), and Perkins (2014).

> ... in supplying Corinna with the answer even as he is writing the question, the poet-speaker does not realize that he is allowing his audience to see how and why she might refuse. At the end of *Amores* 1.11 we do not know why she does, but her refusal could easily occur because she is in fact experiencing his text in the same way as Ovid's audience.[86]

Perkins finally concludes that: "… at the beginning of *Amores* 1.12 we know that Ovid's poet-speaker is more blind than usual to the reality of his situation …"[87] Papaioannou, by contrast, comments on the element of *surprise* accompanying the denial that comes to Ovid in *Amores* 1.12. In particular, she writes that in this diptych:

> Ovid discusses the poetics and the anatomy of the "successful" elegy, by dramatizing in 1.11 the "failure" of a typical elegiac theme, the love-message delivery process. Following along the same path of approaching critically one's own poetological allegories, Ovid in 1.12 turns the table to what he introduces as his "failure" in terms of conventional elegiac poetics, by recontextualizing the definition of "success."[88]

Throughout the scholarship on this diptych, what has particularly drawn the attention of scholars is the pun that comes towards the end of 1.12 (1.12.27-28):[89]

> *Ergo ego vos rebus duplices pro nomine sensi.*
> *auspicii numerus non erat ipse boni.*
>
> So I have felt that you are double in name,
> your number itself was not a good omen.

Although McKeown considers this couplet to represent an "unnecessary explanation of the joke in *duplices*",[90] Pasco-Pranger has performed a particularly well-considered analysis of the poem. She explains that the elements of duplicity and simplicity in the diptych of 1.11 and 1.12 is something that similarly pervades the preceding poem, *Amores* 1.10.[91] In fact, the language in which Ovid reveals the cause of his dissatisfaction with his girlfriend in 1.10 shares (or anticipates) just such a concern with duplicity and simplicity (1.10.11-14):

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[86] Perkins (2014) 364.
[87] Perkins (2014) 364.
[88] Papaioannou (2008) 121.
[89] Discussed by McKeown (1989) 335, Papaioannou (2008), Pasco-Pranger (2012), and Campbell (2019), amongst others.
[90] McKeown (1989) 335.
[91] Discussed by Pasco-Pranger (2012).

> *cur sim mutatus, quaeris? quia munera poscis.*
> *haec te non patitur causa placere mihi.*
> ***donec eras simplex**, animum cum corpore amavi;*
> *nunc mentis vitio laesa figura tua est.*
>
> Why would I change, you ask? Because you desire gifts.
> This is the reason that you are not pleasing to me.
> While you were guileless, I loved your soul along with your body,
> Now your beauty is marred by the crime of your mind.[92]

Although this translation provides the adjective “guileless” in place of *simplex,* a more concrete definition for the word would be “plain/simple” or perhaps even “single”.[93] Connecting this with the final curse against the tablets towards the end of *Amores* 1.12, we can see a conversation and a narrative continuum of sorts that connects across all three poems (1.12.27-28):

> *Ergo ego vos rebus duplices pro nomine sensi.*
> *auspicii numerus non erat ipse boni.*
>
> So I have felt that you are double in name,
> your number itself was not a good omen.

In Pasco-Pranger’s discussion, she explains that implicit in Nape’s role as a go-between is her lack of *simplicitas*, and that the reader’s pre-existing understanding of the moral sense behind *simplicitas* is what implies the moral meaning behind *duplex* when it is applied to the tablets. Further, the character of Nape (who only appears here throughout the body of the *Amores*), as both *simplex* and *duplex*, connects these two poems.[94] As such, she and the tablets are *allowed* to be *simplex* when the *ego* writes, naively, to invite his *puella* for an afternoon meeting in 1.11, yet when the subject changes, when the *ego* has been disappointed and must retrospectively correct for his mistake in 1.12, she and the tablets can be intentionally *duplex.*

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[92] Emphasis added.

[93] *OLD* s.v. *simplex.*

[94] Although she is possibly also Cypassis in *Amores* 2.7 and 2.8, as suggested by Papaioannou (2006) 51.

Nape herself is a distinct joining element of poems 1.11 and 1.12, appearing as she does in both, and her journey across the threshold of the *puella*'s home is described (1.12.3-6):

> *omina sunt aliquid; modo cum discedere vellet,*
> *ad limen digitos restitit icta Nape.*
> *missa foras iterum limen transire memento*
> *cautius atque alte sobria ferre pedem!*
>
> Omens are something; just now when she wished to leave,
> Nape stopped, striking her toes against the threshold.
> Remember when sent out again to cross the threshold
> more cautiously and to carry your feet highly and soberly!

These two couplets are particularly significant when considered through the lens of comics narratology and its particular insights into the ways in which elegiac narrativity is realised by "minding the gaps". The repeated use of the word *limen*, threshold, is an important one. This stumbling over the threshold that signposts both Nape's (assumed) drunkenness and the *ego*'s reconsideration of the situation has an appropriately double meaning: first, it marks the physical action of the hairdresser, and second, the crossing of the gutter between poems. Just as Nape stumbles in crossing that threshold, so too does the lover and the reader, who stumble from the optimism of 1.11 to the disillusionment of 1.12. If we consider the literal medium of the message in these poems, the double tablets doubly remind the reader of the materiality of the text itself. The tablets represent a duplicitous doubling, undermining the *ego*'s optimism in 1.11, but the materiality of the internal text reminds the reader of the materiality of the external text as well. Just as we see the *limen* over which Nape stumbles as a reflection of the ego's (and the reader's) stumble as they encounter the setback of 1.12, we are reminded that the literal, material gap between poems must be similarly traversed in order to make sense of these poems and their narrative continuum.

Finally, in the second couplet's opening with *omina* (1.12.3), a term of premonition, one would expect this section to look forward to the future and to what comes next after the *ego* has received his *puella*'s rejection. However, the poem instead is one that looks back, reconsidering what had come before and reconfiguring what had led the poet to expect a positive response, and instead turning prophecy into hindsight. This is compounded by *memento* (1.12.5), a term that, although implying a look back through memory, instead is a command for future consideration and an invitation to the reader to look ahead to what will come next.

As I have demonstrated, the work done by Papaiouannou, Perkins, and Pasco-Pranger as well as the detailed examination I conduct here reveals that a limited appreciation for "reading across the elegiac gutter" has already occurred in elegiac scholarship. Whether it be the surprise expected by Papaioannou, or the predictable outcome anticipated by Perkins, the reader is shown to be projecting an understanding from *Amores* 1.11 that influences their understanding of *Amores* 1.12. Further, through Pasco-Pranger's detailed analysis of *duplex* and *simplex*, and my own analysis of the presence of the *limen* and *omina*, we can see that these two poems enter into a dialogue with each other as a diptych. We can see that a self-conscious appeal to gaps, gutters, divisions, and separations helps to form a narrative, both prospectively and retrospectively.

Essentially, those poems which have already been paired by scholars as diptychs are doing precisely what I hope my comics-based methodology will encourage to be done across an entire book of Latin elegy: that is reading into the gutters/gaps between poems in order to read the connections between the poems that develop the narrativity of Latin elegy. This is essentially how we read comics, reading between the individually defined frames and creating a narrative between the frames that is dependent upon their sequentiality as well as internal elements that tie these panels together. In Latin elegy, we already do this when it comes to those sets of poems we have identified as diptychs. Scholars such as Pasco-Pranger have already demonstrated that this can be extended beyond the pre-determined diptychs. Now, by incorporating a comics-based methodology, we will see that these diptychs are not as unique as we once thought, and in fact there are elements between *all* individual poems in a book of Latin elegy that allow us to read into that gutter/gap that separates them.

As demonstrated, there is a solid underpinning to the ambition of this thesis in drawing a relationship between comics and elegiac narratology, not least of all in the fact that the physical form of ancient manuscripts and modern comics are broadly similar. Further, there is already a tendency in modern scholarship to identify something akin to a comics gap/gutter in Latin elegy, not only in the classically identified diptychs, but also among other poems in the corpus, such as *Amores* 1.1-1.5 and 1.10-1.12. However, there has not yet been an attempt to connect every poem in *Amores* as evincing a narrative sequence. Indeed, there has been a general rejection of the concept of any sequentiality at all across the poems and books that make up this corpus.[95] Perhaps a comics-based narratology might help us to make such an attempt and, as a consequence, help to offer a new evaluation of the narrative sequencing of the *Amores* as a unified narrative whole.

An Intertextual Sequence

Before examining the *internal* narrative through sequence that we find in Ovid's *Amores*, it is worth noting that Latin elegy, and Ovid's elegy in particular, is pro-active in inviting the reader to draw direct connections between his work and the works of Latin elegy that came before him. Certainly, as has been traced by numerous scholars, there are many intertextual elements in Ovid's *Amores* that connect him with other elegists, as well as the contemporary poet Virgil.[96] More than just internally reflecting elements of his elegiac predecessors, however, Ovid notably – and repeatedly – makes reference to himself as one in a line of elegists, thus positioning his own work as the latest in a series of instalments/issues within the elegiac canon.[97] In Book Four of Ovid's *Tristia* for example, the exiled *ego* explains his place in the order of elegiac poets and the influence they had on one another's work, writing (4.10.51-56):

> *Vergilium vidi tantum: nec avara Tibullo*
> *tempus amicitiae fata dedere meae*

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[95] See Fränkel (1945), Boucher (1965), and Veyne (1988).

[96] On Propertius in Ovid's *Amores*, see McKeown (1987) 11-12, Boyd (1997), and Heyworth (2009), as well as the commentary on Ovid *Amores* by McKeown (1989; 1998).
On Tibullus in Ovid's *Amores*, see Albrecht (1983), Luque Moreno (1995), and Maltby (1999; 2009).
On Virgil in Ovid's *Amores*, see Knox (1995), Smith (1997), Tarrant (1997), Boyd (2002), Miller (2004), Casali (2004-2005), and Thomas (2009).

[97] Including Ovid *Amores* 1.15.27-30, 3.9.59-64, *Ars Amatoria* 3.463-468, *Remedia Amoris* 14.20-27, *Tristia* 4.10.51-56, 5.1.17-21.

(successor fuit hic tibi, Galle, Propertius illi;
quartus ab his serie temporis ipse fui).
utque ego maiores, sic me coluere minores,
notaque non tarde facta Thalia mea est.

Virgil I only saw; and greedy fate gave
Tibullus no time for my friendship.
(He was your successor, Gallus, and Propertius his;
I was the fourth after them in order of time).
And as I did the older, thus the younger cultivate me,
for my Thalia was not slow in becoming known.[98]

Although discussing the temporal order of elegiac poets here, Ovid in *Tristia* 4.10 makes it clear that this is not a simple chronology. For by employing the word *coluere* ("cultivate') he makes it apparent that the younger poets are not just succeeding their elders, but working off of them, "cultivating" the work of their predecessors in order to make something new and original. Essentially, then, Ovid is placing himself as an elegiac poet in an intertextual sequence and through repeated allusions to the elegiac poets who came before him, he reveals that the elegiac genre itself is a sequence as well. Further, that sequence is one that the knowing poet can cultivate by injecting into their poetry intertextual references that make it clear where in the sequence of elegiac poets their own poetry belongs. And just as the elegiac poets exist in a sequence that engages heavily with itself, we will see that the sequential poems within a single poetic corpus are similarly heavily engaged with one another as well.

Follow the Yellow-Brick Road: Reading a Sequence

Armed as we now are with a conceptualization of *Amores* as a series of frames/poems between which lie gutters/gaps that we read into, we can open up new insights into the narrative dynamics of these poems. Approaching the poems constituting the "panels" of *Amores* 1.1 to 1.7 as my case study here (and approaching the subsequent poems/panels in the sequence in due course), I will aim to track the sequence that opens *Amores* Book One. In so doing, I will read 1.1 to 1.7 as though laid side-by-side, as they might have been in a classical papyrus scroll; or as they might appear as panels on a comic page. I will show that there are internal consistencies that act to link these poems in a linear narrative and which, through traditional readings that have come before me, have not been noted. By examining the poems in this manner, with the recognition that their presentation prompts us to read connections into and across the gaps separating them, I will show for the first time in elegiac scholarship that there are several links that act to connect these poems across their "gutters". Additionally, I will argue that these links significantly contribute to the creation of *narrativity*, if not outright narrative via temporal progression, in Ovid's *Amores*, an issue which is still contested, as discussed in chapter one. Specifically, we will see two new strands running through these poems: the blurring of the *puella*'s identity with the divine, and the romanticism of violence, which builds until the *ego*'s attack on his *puella* in 1.7.

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[98] All translations of Ovid's *Tristia* are my own.

The divinity of Corinna's arrival in 1.5, first noted by Nicoll (1977), is now well established.[99] In his study, Nicoll compares the appearance of Corinna with four notable passages from Virgil's *Aeneid*, the appearance of Hector's ghost (2.268), the vision of the Penates (3.147), the vision of Tiberinus (8.26), and the encounter between Aeneas and the nymphs who were once his ships (10.215). In all four examples, Aeneas is confronted by the supernatural; in all four, the time of day is importantly set; and in three of the four, the suddenness of the arrival is highlighted, with the term *ecce* appearing in two of these examples. However, although Nicoll recognized that this divine manifestation as the frame for Corinna's first appearance is programmatic for the book as a whole, he nor any other scholar have identified any identification between the *puella* and divinity in the poems prior to 1.5.

It is certainly the case that a *puella* does not appear until *Amores* 1.3 (and is not named until 1.5), and that many scholars have commented on the significance of her delayed appearance. After all, as Wyke once wrote: "… the authors of Latin elegy frequently focus on a beloved woman as the reason for their existence both as poet and as lover".[100] Yet the first two poems of *Amores* Book One are notable for the apparent lack thereof. Both Tibullus and Propertius, by contrast, not only mention a *puella* in the opening poems of their collections, but mention those *puellae* by name. In *Amores* 1.1 we find no such *puella*. Instead, the god Amor himself is the focus of the poem, swooping in to "snatch … away one foot" and entrench the *ego* in elegiac love even before he has found a *iuvenis* or *puella* to serve as the object of his attentions and affections. Thus, from the beginning of Book One we have a blurring of elegiac lines: where the elegiac poet usually finds his inspiration and the source of his *amor* in a young man or woman, here it is the god, *Cupid,* who is the focus. A reader schooled in the genre to read across the "gutter" between elegiac *poets* would have expected to find a *puella* or *iuvenis* as muse in poem 1.1 who would help set the stage for the entire book (if not all three – or five – books).[101] Instead, they are replaced here by the divine Cupid, making the first object of the *ego*'s elegiac poetry the god Cupid himself: a god, no less, who is crowned not with imperial laurel, but with *litorea … myrto*, myrtle from the shore (instead of the imperial laurel) (*Amores* 1.1.29), or the myrtle of Cupid's mother, the goddess of love herself – and to whom myrtle was considered sacred.[102]

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[99] Also examined by Keith (1994), Hinds (1998), and Hardie (2002).

This couplet has another consequence. For all that Ovid may claim to have been forced away from *arma gravi numero violentaque bella* (1.1.1), there is a violence that simmers across Book One and becomes an active conflict in 1.7 when the *ego* strikes his *puella*. Certainly, Ovid may ostensibly write about a "lighter" topic in his *Amores* as a whole, but the first few poems are replete with imagery related to *arma, violenta,* and *bella.* While overtly calling to mind the *militia amoris* common in Latin elegy, this is also a reminder to the reader that Ovid's own *servitium amoris* is coming at the end of a conquest, and one that is certainly violent. In the opening poem of his collection, then, Ovid may have just finished telling us that Cupid forced him to move away from writing about violence, but in then crowning Cupid with a myrtle wreath (similar to the laurel wreaths of the Imperial triumph) we see Ovid has certainly *not* dropped the violence he will ostensibly *not* be writing about in his *Amores*.

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[100] Wyke (2002 [1989]) 1.

[101] Turpin (2014) argues that the muse is, in fact, Corinna herself.

[102] *Suetonius Galba 7.1*; Virgil *Eclogue* 7.61-63. McKeown (1989) 45 points out that the myrtle wreath was used for lesser *ovatio*, as well, perhaps subtly undermining Cupid's victory as well as associating it with his mother.

The presence of violence in elegiac love is something that has been widely discussed and analysed, with Leslie Cahoon succinctly explaining that: "erotic warfare is not merely a witty exercise, but also an expose of the competitive, violent, and destructive nature of *amor* …"[103] Both tropes of *militia amoris* and *servitium amoris* are prevalent not only in Ovid, but also in Tibullus and Propertius.[104] However, Ovid takes these elements of Latin elegy and reveals them as the violent tropes that they are. As Perkins explains:

> Through his poet-speaker Ovid confronts the attitudes toward violence engendered by Tibullus and Propertius and exposes them as half-truths. Whereas his predecessors were coyly hesitant to explore the violence of the poet-speaker as a reality and instead danced around the topic either by not allowing the poet-speaker to engage in violence or by couching his violence as an imagined or hypothetical situation, Ovid ... moves the poet-speaker's violence from possibility to reality.[105]

My examination of the links between the individual poems of *Amores* makes this gradual crescendo of violence all the more striking (pun intended). Of course, Ovid's revelations of the inherent violence of the genre has been widely explored in the existing scholarship and it is not my intention to recover this ground here.[106] Instead, by incorporating a comics narratology, by understanding that the gutter between poems is something that is there to be filled, and by reading into the gutters and reading poems as interconnected (both sequentially and causally), I show that we see the unifying theme of violence develop from one of analogy in 1.1 to 1.4, to violence as roleplay preceding sex in 1.5, to violence as a theoretical/potent/latent threat in 1.6, and finally to actual violence against the *puella* in 1.7. While Perkins may have acknowledged that Ovid "moves the poet-speaker's violence from possibility to reality" by reading into the gutter we are able to demonstrate the nuance of this process across the first seven poems, and – perhaps even more significantly – that there is a definitive cause-and-effect that leads to this realisation of violence.

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[103] Cahoon (1988) 294. Further discussed by Greene (1998) and Perkins (2015).
[104] See Murgatroyd (1975) and Drinkwater (2013) for a summary of *militia amoris* in elegy, see Copley (1947), Lyne ([2007] 1979), Murgatroyd (1981), and Fulkerson (2013) for a summary of *servitium amoris* in elegy.
[105] Perkins (2015) 281.
[106] See particularly Cahoon (1988), Greene (1998), and O'Rourke (2018) 110-139; also see Caston (2012) on the particularly violent response to jealousy in Latin elegy.

In 1.1 we saw Cupid crowned with the myrtle wreath of victory. Cupid continues to wear this same wreath in 1.2. Now, however, the triumph accompanying the crowning is expanded and described in detail. Cupid does not simply wear the wreath, he wears it while riding in a triumph, leading the captive *ego* behind him (1.2.23-30):

necte comam myrto, maternas iunge columbas;
qui deceat, currum vitricus ipse dabit,
inque dato curru, populo clamante triumphum,
stabis et adiunctas arte movebis aves.
ducentur capti iuvenes captaeque puellae;
haec tibi magnificus pompa triumphus erit.
ipse ego, praeda recens, factum modo vulnus habebo
et nova captiva vincula mente feram.

Bind your hair with myrtle, yoke your mothers' doves;
your stepfather himself will give you his chariot,
and in the borrowed chariot, with the people cheering your triumph,
you will stand and lead the yoked birds with your art.
The captive young men and women will be lead;
the procession will be a magnificent triumph for you.
I myself, a recent spoil, will have my fresh wound
and with my captive mind I will bear my new chains.

These are particularly significant scenes. Beyond the *militia amoris* and *servitium amoris* to which they allude, the violent overtones of Cupid's crowning in 1.1 is now more fully fleshed out, complete with a full triumph and the *ego* led in chains behind him.[107]

Further, Cupid is identified not just with his mother's myrtle and her doves here, but also with his stepfather, Mars, and his chariot. Thus this statement continues to declare the kind of poetry that Ovid will be writing: not (ostensibly at least) the warfare narrative of epic *arma*, but the warfare narrative of elegiac *Amor*. Thus Cupid is not just a Roman *triumphator*, he is *triumphator amoris,* and his role at the centre of the narrative conflict with the *ego,* as it was in 1.1, is further entrenched. Reading into the physical gutter that separated one poem on a papyrus scroll from another, we – like the comics reader – fill the gutter between them, connecting Cupid's triumph over the poet in 1.1 with his literal Triumph in 1.2.

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[107] See Weinstock (1957) 219, Cahoon (1988) 294-295, and Pandey (2018a) 210-212, amongst others.

Later in 1.2 Ovid makes the religious nature of the triumph explicit, describing it as *sacri … triumphi* (1.2.49). This is not just a military procession, but a religious one, one in which the divine *triumphator* himself makes religious sacrifices.[108] Thus the *ego* may not just have been conquered by a divinity instead of a *iuvenis* or *puella*, but a divinity that celebrates that violent victory through religious service. In this sense, Ovid's conquering is therefore doubly divine.

The poem's end further highlights this association between the militaristic triumph and the sacred (1.2.51-52):

> *adspice cognati felicia Caesaris arma—*
> *qua vicit, victos protegit ille manu.*
>
> Look at the fortunate wars of your kindred Caesar—
> he conquers with his hand, then protects the conquered with that same hand.

Although describing Caesar as a victor, the association of Caesar here with his *cognatus,* Cupid*,* highlights the fact that the *princeps* was theoretically a descendent of Venus, as well as the fact that his adopted father, too, has recently been deified.[109] It further draws attention to the fact that Cupid's crown is made of myrtle, rather than the laurel that was so closely associated with Augustus and his adopted father.[110] Yet, in crowning Cupid just as Caesar had once been, Ovid turns the god into a Roman victor. This is not a new reading. As Cahoon writes:

> … the introduction of elements from Roman triumphs into the conventional figure of love's warfare explicitly links *amor* and Rome in a striking new way. Like a Roman victor, Cupid subjugates and enslaves the conquered; Roman love demeans and enslaves the lover.[111]

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[108] The gods behaving as pious Roman victors is characteristic of Ovid, who shows the gods with Penates of their own in *Metamorphoses* 1.

[109] Cicero *Philippics* 2.110 makes particular reference to Julius Caesar's deification during his own lifetime.

[110] Giesecke (2014) 35-36.

[111] Cahoon (1988) 295.

What is new is my demonstration of the development of divinity and *amor* that, established in 1.1, 1.2, and the gutter that separates them, will continue throughout *Amores* Book One.

Moreover, an element of the poet's captivity in Cupid's triumph subtly signals to the reader the importance of sequence when reading Ovid's *Amores.* Appearing first here in *Amores* 1.2, chains appear repeatedly throughout Book One. Whether *vincula* in 1.2.30 and later at 1.9.39, the variant *vincla* at 1.7.1 and 1.7.28, or *catena* in 1.6.1, 1.6.25, 1.6.47, and 1.7.1, chains are a motif "braided" throughout *Amores* Book One.[112] Beyond reminding the reader of the *ego*'s capture and enslavement, this motif is semiotically significant as well. In his *Metamorphoses,* Ovid introduces his new poetic project with a request to the gods, asking that (1.3-4):

> *… primaque ab origine mundi*
> *ad mea perpetuum deducite tempora carmen!*
>
> … and lead my continuing song from the very
> beginning of the world to today.[113]

The *carmen perpetuum* that is Ovid's *Metamorphoses* behaves as a "web of narratives", one that manipulates the reader through language, narrative, and book breaks to make it into a poem that is constantly becoming, rarely concluding, and in which each discrete narrative is simply an introduction to the next.[114] Thus through the narrator's opening statement, the reader is introduced to the form of the narrative of Ovid's *Metamorphoses*. Similarly, here in Ovid's *Amores* the poet establishes the chains (*vincula*) that keep the poet enslaved to Cupid and the genre of Latin elegy to introduce the "chain" of narrative instances (the individual poems) that make up the whole narrative of his *Amores.* By putting the *ego* in chains, and making those same chains a recurrent motif in Book One, Ovid establishes the importance of linking one moment to another, one poem to another. And it is by understanding elegiac poetry not as poems in isolation randomly compiled into a collection, but as a sequence not unlike comic panels, that we understand the significance of this repeated motif and its relation to the *carmen perpetuum* of *Metamorphoses.* Thus, just like in his *Metamorphoses*, in *Amores* Ovid demonstrates to the reader that the narrative of *this* poetic project is similarly a *carmen perpetuum* that requires each link in the chain to hold its narrative together. As E. M. Forster once wrote: "Live in fragments no longer. Only connect …"[115]

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[112] For more on braiding in comics and Latin elegy, see chapter four.
[113] All translations of Ovid's *Metamorphoses* are my own.
[114] Barchiesi (2001) 181 describes *Metamorphoses* as a "web of narrative".

Having now read the first two poems of *Amores* with a focus on the connecting motifs that chain them together in a sequence and invite us to read into the gutter between them, we see a developing picture of a relationship not between the *ego* and a *puella*, but between the *ego* and the divinity who tortures him. When we reach *Amores* 1.3 we finally find the *puella* herself, someone on whom the *ego* can transfix and direct his elegiac *amor*, essentially replacing the god of love with the beloved herself.[116] Moreover, the predator/prey, conqueror/conquered dynamic that we saw developed in the panels of poems 1.1 and 1.2 is highlighted immediately in opening of 1.3 when the *puella* is explicitly referred to as *praedata* (1.3.1). Further on in that same opening sequence the religious imagery and associations that we recognized as a uniting thread in 1.1 and 1.2 are brought to bear once more, as the *ego* prays that his feelings for his *puella* be reciprocated (1.3.1-4):

> *Iusta precor: quae me nuper praedata puella est,*
> *aut amet aut faciat, cur ego semper amem!*
> *a, nimium volui—tantum patiatur amari;*
> *audierit nostras tot Cytherea preces!*
>
> Be just, I beg you: let the girl who recently plundered me,
> either love me or give me a reason why I should always love her!
> Ah, I asked too much—only allow her to be loved;
> May Venus have heard my many prayers!

Essentially the ensuing text of 1.3 forms part of this "prayer", and as 1.3 progresses, we are reminded of this religious dynamic: *audierit nostras tot Cytherea preces (*1.3.4), and thrice the *ego*'s *amor* is defined as *fide* (1.3.6; 1.3.13; 1.3.16). *Fide*, of course, is not strictly religious, but often defined as "trustworthy" or "honourable".[117] However, when it appears in multiple iterations in a poem that has been established as an ongoing prayer to a goddess, *fide* certainly implies a religious fidelity that is *also* part of its definition.[118]

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[115] Forster (1910) 22.
[116] Miller (2013) 177.
[117] *OLD* s.v. *fides.*

What is more, although the addressee of the poem shifts from Venus to the *puella* herself, this shift is unmarked and ambiguous, eliding clear distinctions between the two characters. If we consider the prose translation of the *Amores* by Grant Showerman, we see the assumption made that this change of address comes at line four, something that is indicated by Showerman with a double line break (*Amores* 1.3.3-6):

> Ah, I have asked too much — let her but suffer herself to be loved; may Cytherea hear my many prayers!
> Take one who would be your slave through long years; take one who knows how to love with pure faith![119]

In the Latin text, however, there is no such break. In fact it is important to remember that the original text would likely have not even included spaces between words, let alone a break to indicate a change of addressee.[120] Just as the words would have physically blended together on the page, so too do Venus and the *puella* blur together here.

Ovid goes on to write (*Amores* 1.3.5-6):

> *Accipe, per longos tibi qui deserviat annos;*
> *accipe, qui pura norit amare fide!*
>
> Hear one who would serve you through long years;
> Hear one, who knows how to love with pure faith!

In the context of the Latin, the addressee is similarly vague: is the *ego* still devoting himself to Venus? By leaving the exact point of the addressee's change ambiguous, Ovid blurs the lines between the *puella* and the divine and thus his entreaties could be directed towards either of them, or even *both* of them.

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[118] *OLD* s.v. *fides* 6d.

[119] Notably, here Showerman (1914) uses a prose-based "gutter" in the form of the double line-break, not expecting his reader to "read into the gap" but rather using that "gutter" as a palate-cleanser, enabling a change of addressee.

[120] As discussed by Johnson (2009) 259-261 and Johnson (2013) 104. See my discussion of Ovid's potential use of interpunction in note 48 of this chapter on page 89.

Already in 1.1 and 1.2 we have seen that the subject of Ovid's poetry (who a knowing reader will assume to be the *ego*'s *puella*) is replaced with a divine figure: Cupid, who has been closely associated with his mother, Venus, via his myrtle wreath and the doves who will lead him in his Triumph in 1.2. Now, in 1.3 with a *puella* introduced, this ambiguous identification of the ego's beloved object is taken further. By reading into the gutters that separate these poems and seeing the poems more as two parts of a diptych (indeed, as a triptych) we find that this ambiguity in respect of the *puella*'s identification takes on much greater significance – and will continue as a chain throughout the ensuing panels/poems. It is not simply that the divine has now been replaced by the *puella*, or that Cupid is relegated to the first two poems alone. Instead, by employing this new methodology we see that the *ego*'s relationship with the divine is just beginning, and will likely continue through the figure of the *puella*.

Moreover, poem 1.3 highlights the subservience of the *ego* (already "enslaved" by Cupid in 1.1 and 1.2) towards both the *puella* and the goddess Venus. He begs both for love and for material for his poetry. He ostensibly submits his authority and autonomy to these two figures, demeaning his status (1.3.7-11) and accepting his servitude as something that will last for years (1.3.5-6). Indeed, if we read 1.3 as the third panel in a triptych poem we notice that in accepting this *servitium amoris*, the poet-ego is effectively accepting the terms of the conquest already narrated in 1.1 and 1.2. While in 1.2 he may have had to be led in chains, here in 1.3 he accepts his position of enslavement more willingly, accepting that he has been conquered by Cupid/Venus/the *puella*. In 1.1, Ovid opens his book of *Amores* by denying the presence of epic *arma* in his elegiac storyworld, but gradually, over the first three poems as time has passed, he establishes the poet-ego's relationship with both divinities, and his relationship with the *puella* herself as one of conquest in which the *ego* is taken captive and enslaved; in 1.3 we find him accepting that capture and even (apparently) revelling in it.

This triptych does not draw an end to this narrative thread, however. Instead, as suggested by a comics reading, each poem is a panel in the narrative, laid out side-by-side on the papyrus scroll with the past and future ever in the periphery of the reader's attention. Thus we find that *Amores* 1.4, although presenting the relatively mundane situation of a meeting with the *puella* at a dinner party, is also replete with divine imagery. Again, in the poem's opening we see Ovid use the verb *precor* when he addresses his *puella* and "prays" that this dinner be her *vir*'s last: the link that bridges the gutter between 1.3 and 1.4 is subtle yet distinct and this new *precor* invites us to connect it with that of 1.3 (1.4.1-2):

> *Vir tuus est epulas nobis aditurus easdem—*
> *ultima coena tuo sit, precor, illa viro!*
>
> Your *vir* will also be at the same banquet as us—
> may that dinner, I pray, be that man's last!

Just as 1.3 opened with a prayer to Venus, so too does 1.4 open with a prayer, immediately connecting the two poems, and helping to fill the gutter that separates them. Once again, the poem opens with violence, this time a thinly-veiled threat in the murderous entreaty that this meal may be the last for the *vir*, so that the *puella* can be free from his advances and the poet-ego might have her attentions for himself (1.4.1-2). Later in 1.4, the *ego* offers further *vota* and makes an additional prayer (1.4.63-70):

> *oscula iam sumet, iam non tantum oscula sumet:*
> *quod mihi das furtim, iure coacta dabis.*
> *verum invita dato—potes hoc—similisque coactae;*
> *blanditiae taceant, sitque maligna Venus.*
> *si mea vota valent, illum quoque ne iuvet, opto;*
> *si minus, at certe te iuvet inde nihil.*
> *sed quaecumque tamen noctem fortuna sequetur,*
> *cras mihi constanti voce dedisse nega!*
>
> Then he will take kisses from you, then he will take not just kisses:
> What you give me secretly, you will give by the force of law.
> But give unwillingly—you can do that—as though coerced;
> Let your flattery be silent, and let Venus be mean.
> If my prayers are strong, I wish that she grants him no pleasure;

If not, then at least there is no pleasure for you.
But whatever fortune will follow tonight, tomorrow
with unchanging voice deny you have given him anything!

But again: who is it that he is beseeching here? Here we see the roles of goddess and *puella* blended once more. This time, however, instead of seeing a prayer to Venus morph into a prayer to the *puella*, the dynamic is reversed. The scenario begins with the comparison of kisses and it is clearly the *puella* herself whom the *poeta/amator* beseeches: he realizes that she must provide sexual favours to her *vir*, but he begs her to fight back: *similisque coactae* (1.4.65). Yet when the *ego* finally tells her to *sitque maligna Venus*, using the name of the goddess as a synonym for sex, it once more blurs the *puella* and the goddess; is it Venus who will ensure that their sex is good/bad, or the *puella?* The two are aligned here again, just as they were in 1.3: essentially Venus *is still* the *puella,* and the *puella* is still a goddess. And, just as in 1.3, it is through a comics-reading that we detect the ambiguity of the *puella* and Venus, and then *expect* this dynamic to continue along the sequential chain of elegiac poems/frames.

In 1.4 too we find evidence of the *ego* straining against the bonds of his servitude to Cupid/Venus/the *puella*, and the violent inclination that he expressed towards her *vir* is subtly turned towards the *puella* herself (1.4.7-10):

desino mirari, posito quod candida vino
Atracis ambiguos traxit in arma viros.
nec mihi silva domus, nec equo mea membra cohaerent—
vix a te videor posse tenere manus!

I've ceased wondering that when drunk, the daughter of Atrax
was dragged off in the arms of hybrid men.
My home is not in the woods, nor are my limbs like those of a horse—
I barely seem able to keep my hands off you!

Ostensibly the *ego* is expressing his desire for his *puella* via mythological exemplum;[121] however the content of that mythology is darkly violent, casting the *ego* himself as a would-be rapist/villain. The

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[121] A common convention in elegy, and one particularly used by Ovid, as explored by Davisson (1993) and Graf (2002), amongst others.

ego may not be a centaur – or "hung like a horse" (*nec equo mea membra*, 1.4.10) – but while sitting at a dinner party (just as the centaurs sat at Hippodamia's wedding) his desire is such that he imagines committing an act of violence against his *puella*. The *ego* is still subject to the whims of his *puella* and the poem is largely a series of instructions that he can (at best) only *hope* that she will follow; but for the first time in the opening sequences of poems that comprise 1-4 of the *Amores,* violence is contemplated by the *ego* himself. He may claim his subservience to the still-unnamed *puella,* but there are certainly hints in this poem (and as their romantic narrative continues) that this *servitium amoris* will not continue without resistance – indeed, without a fight. Moreover, by reading these poems as a sequence rather than in isolation, we will see that this violent impulse, here expressed through a mythological fantasy, is a link in the chain that eventually leads to the *ego*'s attack on his *puella* in 1.7.

1.5 is an important poem in the *Amores*, marking the first instance in which the *puella* is given a name (Corinna) as well as one of the few instances in which the sex between a *puella* and the *ego* is described. Now that we have read the poems leading up to it not as individual poems taken in isolation but as a series of quasi-comic panels that are to be read as if they were polyptychs, we see for the first time that the religious imagery that notoriously attends her introduction by name marks a continuation of the reverence in which the *puella* is held throughout the previous poems too.[122] Specifically, Nicoll proposes that Corinna's arrival here mimics the divine apparitions in Virgil's *Aeneid*.[123] For example, the poem's opening with *aestus erat* closely mirrors the *nox erat* that precedes the appearance of divine visions both at *Aeneid* 3.147 (the vision of Penates) and 8.26 (the vision of Tiberinus). Further the announcement of Corinna's arrival with *ecce, Corinna venit* once again employs Virgil's common syntax in *Aeneid* 2.268 (the arrival of Hector's ghost) and 10.215 (the visit by the nymphs who were once Aeneas' ships). Further, Turpin has noted that the descriptor of Corinna's hair in 1.14 directly calls to mind the statuary of Venus Anadyomene or the wall-painting by Apelles (*Amores* 1.14.33-34):[124]

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[122] Nicoll (1977) 46. Also examined by Keith (1994), Hinds (1998), Boyd (1997), and Hardie (2002). Campbell (2019) 49-50, working with Hinds (1988), suggests that the appearance of Corinna here as *candida dividua* (Ovid *Amores* 1.5.10) connects her with Catullus' Lesbia*,* who is similarly described as *candida diva* (Catullus 68.70), which thus "allows Corinna to bask allusively in her divine light."

[123] Nicoll (1977). Greene (1998) 80, who argues against the appearance of Corinna as a divinity here, claims instead that the phrase *ut stetit* instead suggests statuary. This analysis, however, does not deny Hardie's placement of Corinna in "a position poised between the mortal and the divine." Hardie (2002) 34. For as statuary she is linked to both the mythological (as characters of that storyworld, often divine characters, were often carved as statues), as well as the divine (as much Roman statuary takes as it subject contemporary political figures, most prominently, the divine Augustus). Thus she is still connected with divinity in this passage.

> *illis contulerim, quas quondam nuda Dione*
> *pingitur umenti sustinuisse manu.*
>
> I might have compared them with that which nude Venus
> was once painted holding up in her wet hand.

In 1.5, after the *ego* wrestles her into submission, Corinna appears naked and stationary, with no hair in sight. We could easily imagine that Corinna here stands as Venus Anadyomene does, holding her hair out away from her naked body just as the Venus of statuary. When contextualised in the midst of an elegiac poem (one preceded by four poems awaiting the arrival of a *puella*) and followed by a description of her loose dress and hair, this divine apparition is nested in an elegiac situation. By recognizing this intertextuality, we are not only expecting something divine to occur, but for something divinely *elegiac* to occur, such as the further blending of the *puella* with the divine. While the divine imagery accompanying Corinna's arrival here has been discussed by other scholars, none have previously identified it as part of a larger dynamic in which the *puella* and the divine are linked right from the beginning of *Amores*. Instead, it is a comics-based reading that has allowed us to unpack the complex relationship between Cupid, Venus, and Corinna, that culminates in Corinna's divine appearance in the next panel in this story in 1.5.

However, this is not the only way in which 1.5 casts Corinna as divine. As 1.5 comes to a close, the *ego* finishes with a final prayer (1.5.26): *proveniant medii sic mihi saepe dies!* ("May such middays often come to me!") Nicoll compares this to Tibullus' prayer at 1.1.49 to lead an ideal life.[125]

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[124] Turpin (2016) 178-179.
[125] Nicoll (1977) 46-47.

But again, I would ask: who is the *ego* beseeching here? Is he calling to the gods? Or is he requesting it of the *puella* herself? Reading the poem in isolation, we may not consider this point especially significant. However, having seen the blurred identity of the *puella* as Venus/Cupid played out in the poems (or panels) leading up to this point, and having seen this divinity trope as a connecting link that bridges the gutters between them, we are invited to wonder.

Notably, here in 1.5 the divine arrival of the *puella* also continues the trope of violence that we have similarly traced as a link between individual poems in the sequence so far, and the epiphany is soon followed by a violent encounter between Corinna and the *ego* (1.5.13-16):

> *Deripui tunicam—nec multum rara nocebat;*
> *pugnabat tunica sed tamen illa tegi.*
> *quae cum ita pugnaret, tamquam quae vincere nollet,*
> *victa est non aegre proditione sua.*
>
> I tore away her tunic – not harming the thin fabric very much;
> yet she struggled to cover herself with the tunic.
> While she would fight so, it was as if she did not want to win,
> she was effortlessly conquered by her own betrayal.

Certainly, this kind of violence is evidence that the *puella* knows to play a certain part in the elegiac storyworld, for as Liveley writes: "… the emphasis in these 'battles' is always upon pretence and dissimulation – on feinting rather than fighting."[126] Ovid himself supports this supposition in his *Ars Amatoria* when he writes (1.665-666):

> *Pugnabit primo fortassis, et 'improbe' dicet:*
> *Pugnando vinci se tamen illa volet.*
>
> Perhaps she will fight at first, and cry "wicked":
> Yet she will want to be conquered in the fight.

Indeed, the violence and conquest of *Amores* thus far has been just this, and thus when we read into the gutter we might even expect this to be a feint rather than an instant of violent rape. Ovid may pretend to be distracted from writing about *arma … violentaque* by Cupid's intervention in 1.1, but we soon witness him being led in triumph as a conquest and slave of both Cupid and his unnamed *puella* in 1.2 and 1.3, and again as one who is inspired to a fantasy of violence by the *puella*'s attractiveness in 1.4, and now we see him as one who conquers in the playful fighting here in 1.5. Thus far the violence of *Amores* that we now understand to be developing between poems is nothing more than a game and an analogy; it's all part of the fun.

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[126] Liveley (2005) 34. Regardless of Corinna's motivations, it is important to recognise that this is an instance of sexual assault.

In 1.6, however, this violence appears to escalate further. We find the *ego* at the closed door of his *puella*, where Ovid claims that he approaches with no soldiers or weapons, but only with *saevus Amor* (1.6.29-34), asking (1.6.39): *arma quis haec timeat? quis non eat obvius illis?* ("Who's afraid of an army like this? Who isn't open to them?"). Yet only a few lines later he is hinting at the real violence that his unrestrained passion could release (1.6.57-58):

Aut ego iam ferroque ignique paratior ipse,
quem face sustineo, tecta superba petam.

Or I myself am now prepared with iron and fire,
which I hold in a torch, to attack this proud house.

Only a few lines earlier, the *ego* mistakes the wind against the door as the turning of the hinge, something that reminds him of Boreas' rape of Orithyia (1.6.51-54). Here Ovid particularly highlights Boreas' frustration at being prevented from wedding Orithyia before he finally gives in to his violent desires and rapes her. With this appeal to the god of the north winds through a call-back to Boreas' frustrated desire for Orithyia, a desire that ultimately culminates in her rape, the audience is forcefully reminded of the violence that underscores the desire the *ego* feels towards his *puella*: a violence which will soon become realised in *Amores* 1.7.

Indeed, the escalating threat of violence described in *Amores* 1.6 (aligned with the *ego*'s rising passion) is explicitly represented in the poem as something inflamed/increased by both *Amor* and alcohol (1.6.59-60):

nox et Amor vinumque nihil moderabile suadent;
illa pudore vacat, Liber Amorque metu.

Night, Amor and wine don't advise moderation;
Night is empty from shame, Liber and Amor from fear.[127]

From the fantasy of violence against the *puella* in 1.4, to the apparent game of violence witnessed in 1.5, and then the growing escalation of threat throughout *Amores* 1.6 as the *ego*'s frustration grows, we see him move from denying any violent tendencies to threatening the door (and, by extension, the *puella*) with iron and fire. Although the violence of 1.4 and 1.5 were supposedly feints, here that threat is beginning to be realised. Thus we see that between the poems (across the gutters that separate them) we find a developing theme of escalating violence, of *arma* and *violenta*. Moreover, it is by reading the poems as comic panels that we see this violence is not merely peppered across Ovid's poetry, but is a dynamic theme that is growing more dominant as the poetry progresses. Again, while other scholars may have pulled out the violence inherent in elegiac *amor*, it is only through this new methodology that we are able to release this new understanding of the violent dynamics in Ovid's *Amores.*

Moreover, here in 1.6, in the stock elegiac situation of the *paraclausithyron*, we also see progression in the theme of divinity that developed through poems 1-5. When the *ego* finally turns for home, resigned to a lonely night, he leaves behind his garland so that the *puella* can be made aware of the night that he spent without her (1.6.67-70). The placement of the garland on her threshold obtains a tributary element here, reflecting Corinna's similar act of supplication at the altar of Osiris in *Amores* 2.13. Moreover, when reading 1.6 in a sequence that follows the *ego*'s romantic triumph of 1.5, we understand that the wreath worn by the poet here reflects that worn by Cupid in 1.1 and 1.2 after the poet's "defeat", a triumph that was made explicitly religious in 1.2. In this context, we see that the *ego*'s approach to his *puella*'s door, wearing a laurel crown and sitting at her door through the night, can be re-contextualised as a kind of religious service, just as Cupid's Triumph was in 1.2. Then, when the *ego* finally leaves the doorway as the dawn approaches, by leaving the laurel crown behind he reminds her of this devotion, while also leaving it as a form of religious tribute for her.

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[127] The inclusion of the god *Liber* here is particularly noteworthy, a god closely associated (and often interchangeable) with Bacchus (and thus here being a personification of the *vinum* of the previous line), *Liber* was more complicated than a simple one-to-one analogy for Bacchus/Dionysus, standing as a patron deity of the *plebeians* and having a festival, the *Liberalia*, which Ovid would later write was associated with free speech and the coming of age. In this light, here he is not only a stand-in for Bacchus, but it also implies an element of the citizen male freedom that was given to young men during his festival, a freedom that would particularly allow a man to father children, thus proving his potency.
Further, the personification of Night, Love, and Liber here reflects the earlier personification of these figures (but specifically *Amor*) in 1.1, 1.2, and 1.3.

Without reading these poems in sequence, and without reading into the gutters between them, this act may seem little more than that of a disappointed lover; in my reading, however, we instead understand that this act holds greater narrative significance motivated by a quasi-religious chain of events. Now understanding the sequence of poems leading to 1.6, this act of leaving a laurel wreath on the *puella*'s threshold is not simply an act of defeat (as we might understand the gesture when reading the elegy in isolation, or as a single "panel"), but instead we recognize that the shared identification between Venus and Corinna has developed so far across poems 1-6 that Corinna is presented here as divine, worthy of the tribute of a wreath, in the same way that we saw Cupid was worthy in the beginning of the sequence. In Hardie's estimation:

> The elegiac *puella*, the absolute source of power in the alternative world of the elegiac poet, shares with the *princeps*, absolute ruler in the Roman world, the liminality of a position poised between the mortal and the divine.[128]

This is precisely what we now see here. In *Amores* 1.1 and 1.2 the *ego*'s object of attention (and, indeed, as we have seen, the *ego*'s violent protagonist) is not a *puella*, as one might expect, but the god of love himself, Cupid; in 1.3 and 1.4 Corinna is confused with the divine Venus, notably the mother of Cupid, and ancestor of the now-divine Julius; in 1.5 Corinna arrives as a goddess or divine apparition; and in 1.6 we see the *poeta/amator* approaching her door wearing the laurel crown that marks his victory in 1.5, and when he is denied access to her, we see him behaving towards her as a religious supplicant towards a cruel deity. And it is only through my new methodology that we have been able to track the connection of Corinna with the divine and thus to understand this action as a mark of her divinity.

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[128] Hardie (2002) 34.

Returning to the narratological foundations of this study, we now see the importance of sequence in the creation of narrativity within Ovid's *Amores*. Rather than reading these poems as individual "cries from the heart", understanding the *Amores* as a chronological narrative sequence allows us to identify themes that transcend each individual poem and build bridges that cross the "gutters" between them, understanding the dynamics playing out between the *ego* and his *puella* in a way that has heretofore been impossible.[129] When taken as a whole (or as a fragment of a whole, as I am only considering the first seven poems here to illustrate my premise), these thematic connections work together not only to link the characters and events in each poem to one another but also to demonstrate *causality* and temporal progression; that is, two of the key defining features of narrative and narrativity.[130] Thus we are able to connect the events of *Amores* that otherwise may have appeared unrelated: why does Corinna appear as a divinity in 1.5? Because the *puella*'s identity has been blurred with Cupid and Venus. Why does the *ego* leave the laurel wreath on her doorstep? Because he is performing a tribute at the end of his own triumph and ceding his victory to her. We therefore see the *cause* of these actions by reading into the poetic gutters and see the events of 1.6 not as isolated, but instead as part of a temporal and narrative sequence. As Pascal Lefèvre writes, in comics:

> The reader has to accept that the arrangement of the panels on the page is not random, but directed, and that the panels are interconnected. They form a sequence of successive situations.[131]

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[129] Veyne (1988) 4.

[130] As discussed by Aristotle's *Poetics*, Forster (1953 [1927]), Tomaševskij (1965), Todorov (1971), Barthes (1977), Sternberg (1978), Richardson (1997), Baroni (2007), Petrovskij (2009 [1925]), and Ryan (2007); see also my brief discussion of the history of narratology in chapter one.

[131] Lefèvre (2000, August).

Lefèvre easily could be describing Latin elegy here. Thus we see that the way we read the *Amores* benefits from reading poems not in isolation but as if they were comic panels, allowing us to pull out overarching themes and tropes that have formerly been overlooked, and to track the growth and development of those tropes (and the characters "experiencing" them) as we work through the temporal sequence, the *narrative,* of Ovid's *Amores.*

Thus, we come to *Amores* 1.7. In this frame of the story, we find that the *poeta/amator*, at some point since having left his suppliant's post outside his *puella*'s door, has hit her during an argument. As a quintessential poem of elegiac violence, as far as I am aware, it has never before been directly or causally linked with the escalating threat of violence witnessed across "panels" 1-5 and especially with the frustration and violence of 1.6. Yet, as we have seen, the violence that the *ego* exacts upon his mistress in 1.7 is distinctly foreshadowed in the previous poem, and by employing a comics-based methodology, we have detected and tracked this for the first time. Additionally there are distinct elements within 1.7 that connect it and 1.6 together from the poem's opening, where we hear the *ego* declaiming (1.7.1-2):

> *Adde manus in vincla meas—meruere catenas—*
> *dum furor omnis abit, siquis amicus ades!*
>
> Clap my hands in chains—for they have earned chains—
> until my fury departs, if any friends are here!

Just as 1.6 opened with the chains that bind the enslaved doorkeeper to the *puella's* house (and signal the "chain" of poems that make up *Amores*), here the image is turned around as the *poeta/amator* begs to have chains put upon himself. While this motif clearly represents another version of the *servitium amoris* topos with which the *ego* struggled in 1.6, it also serves to draw the two poems together, encouraging the reader to read across the gap between them. Further, this couplet suggests that the *ego*'s willingness in 1.3 was perhaps not as real as he claimed, and that the chains of 1.2 are, in fact, still necessary to keep him as a slave to Cupid in line. Again, while possibly surprising when taken in isolation, with my new methodology in place, this is not surprising, as we have seen the violent inclination of the *ego* reoccur and develop throughout the intervening poems.

The following lines continue this chain of connection, condemning the *furor* of the *poeta/amator*'s actions thus (1.7.5-6):

tunc ego vel caros potui violare parentes
saeva vel in sanctos verbera ferre deos!

Then I could have been violent to my dear parents
or ferociously taken whips to the sacred gods!

The reference to *verbera* here is compelling, overtly connecting 1.7 with 1.6, where the *ego* tried to use his *defence* of the *ianator* against *verbera* as a sort of *quid pro quo.* The connection between the whipping of a slave in 1.6 with the theoretical whipping of the gods in 1.7 helps to enhance the particular crime of the *ego*'s violence against this *puella* through contrast, and further shows that the dual strands of divinity and violence that have linked together poems 1-6 explicitly come together here in 1.7. Again, as far as I know, not only has the divinity of Corinna been overlooked before now, but so has its connection with the violence (and the *ego*'s apparent grief). In 1.6 we saw the *ego* approach the divine *puella* as a religious supplicant, and the same motif repeats in 1.7. Having likened his actions in hitting the *puella* to an act of sacrilege in attacking the sacred gods, the *ego* also draws a direct comparison between his own actions and Diomedes' striking of Venus (1.7.28-34):

debita ***sacrilegae*** *vincla subite manus!*
an, si pulsassem minimum de plebe Quiritem,
plecterer—in dominam ius mihi maius erit?
pessima Tydides scelerum monimenta reliquit.
ille deam primus perculit—alter ego!
et minus ille nocens. mihi, quam profitebar amare
laesa est; Tydides saevus in hoste fuit.

Submit to the binding chains, **sacrilegious** hands!
If I had struck the lowest Roman from the masses
I would be punished—is my right over my mistress greater?
The wicked son of Tydeus left behind the worst example.

He was the first to strike a goddess—then me!
And he did less harm. Me, I hurt what I promised
To love; Tydeus' son was savage to the enemy.[132]

Ovid's word choice here is significant, specifically categorising his hands as being sacrilegious, *sacrilegus,* a word that both in Latin and in English implies a specifically religious crime.[133] This sense is heightened through the reference to Homer's account of Diomedes' violence against Aphrodite (*Iliad* 5.297-351), lending epic scale to the sacrilegious violence of the *ego* against his *puella* in 1.7. Indeed, if we consider the example of Diomedes striking Aphrodite/Venus and remember that Corinna and Venus have been conflated in the sequence of poems leading up to this point in the narrative, I might suggest an alternate translation to the Latin here. Most translations offer the indefinite article "a" for *deam: "*a goddess".[134] The Latin lacks such an article. Instead, I suggest, reading across the gutters between the poems leading up to this "panel", that we might instead translate this as "*the* goddess", thus continuing the Venus/Corinna pairing. Through a comics reading we are thus able to further pull out the minutiae of Ovid's notorious mythological exempla, and we see this comparison of *ego* with Diomedes not just as an act of exaggeration, but as a continuation of the divine narrative that we have been tracking since 1.1.

As the poem approaches its end, the *ego* literally goes on his knees before her, behaving as a supplicant (as we saw in 1.6), and begging her for forgiveness (1.7.61-62). However, the poem swiftly returns to the theme of the military triumph, as we are invited to see the *ego* now triumphing over his defeated *puella* (1.7.35-40).[135] Again, we are reminded of the laurel wreath that the *ego* laid at Corinna's doorstep only one poem earlier in the sequence, as the *ego* is now (sardonically) crowned for his victory (1.7.36). By reading across the gutter that falls between each of the poems that appear as the sequence of *Amores* 1.1 to 1.7, and thus by recognizing a connection between 1.6 and 1.7 — two apparently (thematically) unrelated poems — we see that there are strong internal elements linking them and that they form part of a temporal-causal chain that binds together these poems into an overarching narrative. It is only now through my application of this comics-based methodology that these connectons are revealed, and thus allow us to more thoroughly appreciate the way Ovid builds a narrative cause-and-effect in the gutters between his poems.

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[132] Emphasis added.

[133] *OLD* s.v. *sacrilegus.*

[134] Including those by Showerman (1914), Green (1982), and Kline (2001b).

[135] There is a recurrence of the military Triumph which we first saw in 1.2 in which the *ego* is paraded in Cupid's triumph, as well as a prediction of the importance of the *puella*'s hair loss that will come later in Book One, specifically in 1.14. Moreover, this is a good example of braiding in elegy, which I will discuss later in chapter four and will include the image of the *puella*'s hair.

Conclusion

In this chapter I have demonstrated the way the gaps and "empty spaces" in Latin elegy are vital to the construction of meaning. First, I established the way that line breaks in translations have a significant impact on the meaning of a text, while the physical book rolls on which these ancient documents would have been written were themselves constructed more like a comic strip, with poems laid out side-by-side keeping the past and future reading ever in the periphery of the reader's vision and consciousness. I examined scholarship on the diptych 1.11 and 1.12 (or the triptych that includes 1.10 as well), exploring the way that certain elegiac poems are already considered to be intended to be read together, creating mini-narratives often based on expectation and reversal.

The important contribution here, however, is my analysis of the first seven poems of Ovid's *Amores* which reveals a new and deeper understanding of the complex narrative dynamics linking these poems together. In Cohn's discussion of narrative sequencing in comics he writes that: "To construe these units [comics panels] as a *sequence*, a comprehender must track elements across images and observe their changes."[136] This is precisely what my close-reading of *Amores*, Book One accomplishes, demonstating that when considered as comic panels read side-by-side and in sequence, internal elements of these poems begin to emerge that reveal a temporally-developing narrative. Beginning in 1.1, *Amores* is established as a poem of divine relationships, bringing Cupid in instead of the expected *puella* and engaging with the god in a battle over the very poetry itself, one that is short-lived and in which the *ego* apparently quickly surrenders. In *Amores* 1.2 we see this continue, this time with the *ego* in voluntary submission to Cupid as he is led in the god's imperial triumph. As he does so, Cupid is crowned not with laurel but myrtle and associated with his imperial descendent, Julius Caesar, even as the god is marked as the *triumphator amoris*, yet still appearing without any reference to a *puella* or *puer* for the *ego* to love. In 1.3, Corinna appears, not yet named, in a poem that is framed as a prayer to Cupid's mother, Venus, before (in a break that is difficult to place) he begins to address the *puella* herself. Thus we see that, while the relationship established in 1.1 and 1.2 is between the *ego* and a divinity, in 1.3, for all that the *puella* has been introduced, she is still presented in divine terms, and it is this divine *puella* to whom the *ego* declares his subservience. *Amores* 1.4 is read as another prayer, this time with the *ego* wishing for the death of his *puella*'s *vir,* thus introducing the anger and discontent that the *ego* has formerly concealed behind his (apparently) willing subservience to both Cupid and the *puella*. We again find the blurring of the divine, with "Venus" used here as a synonym with sex – specifically, sex with the *puella* – while the *ego* further seeds his narrative with hinted aggression as he likens his desire for the *puella* with the centaurs who attempted to kidnap and rape Hippodamia. In 1.5 (notably the first poem in which other scholars have noted divine allusions with Corinna) the *puella* is given a name, with her divinity further supported through intertextual reference to the divine apparitions of Virgil's *Aeneid.* Meanwhile, the sexual encounter itself – whether play-acted or not – is presented as a violent one, wherein Corinna has her clothing torn and the *ego* must wrestle her into submission. In 1.6 the poet's violent undertones are made all the more apparent, here approaching the *puella*'s home after a night of drinking in order to request entrance. Yet when his shows of non-violence receive no response, the *ego* regresses into outright threats of attack. Nevertheless, Corinna is still treated as divine, and her doorstep as a religious altar, with the *ego* laying his laurel wreath on it before he departs in a move reminiscent of Corinna's own religious supplication in 2.13. The themes of *puella* as divinity alongside the *ego*'s growing dissatisfaction and violence are becoming more and more apparent. Thus it is that in 1.7 these themes converge. Having struck his *puella*, the simmering violence becoming real, the reader now sees the building tension that led to this act of violence; repeated (and unwilling) supplication, and the rejection of 1.6 that has emerged by reading into the gutters separating these poems reveals a *cause* of the violence, thus building a narrative. Further, this violence in 1.7 is repeatedly discussed in religious terms, with Corinna once again compared with Venus and the *ego* with Diomedes, who once physically struck the goddess Venus herself.

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[136] Cohn (2020c) 16.

Thus I have demonstrated that reading into the gutter between poems in Latin elegy is supported not only by the physical make-up of the ancient bookroll and the importance of the gap in poetry, but also by applying this methodology to the first seven poems of Ovid's *Amores*. Keeping in mind the physical layout of the papyrus scroll, we further appreciate the way that these poems ought not to be considered in isolation. Instead with the past and future appearing ever in the reader's periphery, the reader is thus reminded that these are not isolated encounters but a chain of events which encourage the reader to seek internal elements in order to fill the gutter and complete the sequence.

In so doing, I have demonstrated for the first time that in *Amores* Book One Ovid is writing a *narrative* of violent and divine relationships. Although Ovid may claim to have been turned away from epic poetry in favour of elegy in the opening of *Amores* 1.1, in the narrative that is developed across (and between) the first seven poems of Book One, he reveals that Latin elegy is just as capable of examining the themes of violence and the gods so often relegated to the genre of epic. It is only through the use of the elegiac gutter and sequence to imbue meaning in Ovid's *Amores* that we find temporal progression and cause-and-effect *between* the poems of Book One, and while the narrative that is thus revealed *might* be more suited to the poet's original epic project, Ovid subtly reveals that it is just as at home here in the genre of Latin elegy as well. In his influential comic, *Unflattening*, Nick Sousanis describes the process of comics reading as:

> Traversing the gaps between fragments and stitching them together – a meaningful whole emerges. It's a participatory dance, an act of the imagination, in which the reader animates and transforms the static into the kinetic…and brings it to life.[137]

By applying a comics-based methodology to the first seven poems of Ovid's *Amores*, this is precisely what I have done here, bringing the narrative to life in a way that has not been possible through traditional narratologies.

Finally, if we consider this case-study in the context of the elegiac scholarship discussed in chapter one, we see the way that expanding our understanding of "narrative" beyond traditional long-form media and applying alternate narratologies to ancient texts opens up the possibilities of new narrative readings. Where previous scholars have struggled to define elegy as "narrative" or even as containing "narrativity", through comicity and examining the creation of narrative through sequential fragments we see that elegy in fact qualifies not just for Ryan's fuzzy narrativity (which it certainly does), but for a traditional, Aristotlean definition of "narrative" that is dependent upon the artificial re-organisaton of story (πρᾶξις) into a plot (μύθος) that privileges the importance of temporal progress and cause-and-effect. Thus by considering the narratology of alternative media we are empowered to better understand the narratives of ancient texts, and to appreciate the scope and possibility of narrative.

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[137] Sousanis (2015) 61.

Chapter Four: Braiding Narrative Motifs ... or "Innertextuality"

I have now established the way that we can read into the gutters that separate each elegiac poem in a similar way to reading into the gutters between comic panels. Yet this is only one way that meaning is created and found in comics and, by extension, I argue in this thesis, in Latin elegy as well. In Groensteen's estimation, comics are a series of nested units of meaning (which he calls "multiframes"): beginning with the smallest unit, the individual comic panel, followed by the triad of three panels representing the just-read past, the currently-read present, and the soon-to-be-read future, followed by the comic page, the double-page spread (allowed owing to the codex form of most print-based comics), then an entire issue of a comic, and finally the entire series of a single comic.[1] This allows for a remarkably complex means of creating and understanding narrative. In the previous chapter, I considered the gutter that falls between comic panels and between elegiac poems, essentially addressing the second level of narrative creation: the narrative dynamics operating across arrangements of dyad and triad poems that develop meaning by virtue of being encountered and understood in sequence.

In this chapter we turn to the concept of "braiding" to help us better appreciate the narrative dynamics operating across a broader series of comic panels and elegiac poems.[2] Braiding addresses the meaning created beyond the comic sequence. While McCloud's closure may deal strictly with the one-to-one linear panel transition, braiding addresses the way that panels across a comic are associated and are seen to communicate with each other, largely through panel construction and arrangement, and through the recurrence of key motifs. Like chapter-planning and organisation (or the planning and organisation of poems in a collection of individual works of Latin elegy), the basic framework of the comic page, one that is often sketched out during the planning stage, allows the artist and storyteller to map out the image relationships in a complex way that breaks beyond the linear sequence explored in the previous chapter.[3] Even in comics that are strictly linear in their narrative construction, we find examples of braiding across both the comic page and the comic book. As summarized by Silke Horstkotte and Nancy Pedri:

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[1] Groensteen (2007) 21-30.

[2] This is not to be confused with deictic braiding, as discussed by Stockwell (2002; 2005; 2006).

> A single panel only acquires meaning in a sequence, but it is always part of multiple sequences of varying length, leading to different degrees of braiding, from the triad of preceding, current, and following panel in classic nine-panel layouts through the "hyperframe" of an entire page and up to the increasingly inclusive systems of panel proliferation such as the "multiframe" and the "multistage multiframe".[4]

Here Horstkotte and Pedri employ Groensteen's terms "multiframe" and "multistage multiframe".[5] "Multiframe" refers to the plurality of panels in a comic that form a single unit (ie. a three-panel strip, a page, a double page, an issue etc.), while the "multistage multiframe" refers to the fact that a single panel can exist within multiple multiframes that are then nested within one another. In Latin elegy, the equivalent of the nested sites of meaning in comics (the panel, the three-panel strip, the page, the double-page, an issue etc), would be the poem, the poem along with the poems immediately preceding and following it (making a triad similar to the three-panel strip and incidentally the three poems which would likely lie before the reader on a papyrus scroll), a book of elegiac poetry, and an entire collection of elegiac poetry.[6] Essentially, then, braiding reflects a kind of internal intertextuality – or *inner*textuality.[7] And we find a similar innertextual dialogue in operation across the equivalent panels, pages, and frames (the poems, books, and *corpus*) of Ovid's *Amores*.

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[3] Groensteen (2007) 21-30.

[4] Horstskotte and Pedri (2011) 336.

[5] Groensteen (2007) 144

[6] While in comics it is largely accepted that the panel is the smallest unit of meaning, an elegiac poem could be broken down still further into individual elegiac couplets. Catullus 85 (*odi et amo*), which is a couplet-length poem, offers a particularly salient example of this narrative-in-microcosm phenomenon in the genre. However, I do not believe that there is a unit of meaning in comics that aligns with these couplets and thus they will not be considered here.

[7] We see the particular confusion of braiding and intertextuality in Breckenridge and Stanley (2017)'s analysis of "braiding" between *La casa del sol naciente* and *El arte de volar*, which reflects an intertextual connection rather than one of "self-quotation", as braiding describes.

This is not to be confused with *intra*textuality, of course. Applied to Latin elegy in a series of essays in Stephen Harrison, Stavros Frangoulidis, and Theodore Papanghelis' 2018 collection, "intratextuality" is a broad term that includes the multifaceted internal elements of a text and their relationship with one another.[8] Defined by Sharrock:

> Intratextuality is the phenomenon and the study of the relationship between elements within texts: it is concerned with structures such as ring composition, continuities, discontinuities, juxtapositions, story arcs and other repetitions of language imagery, or idea, including gaps both in the hermeneutic circle and in the form of absent presences and roads not taken. It is interested in the problem of how texts are put together, by authors and readers, as unified wholes, or occasionally as creative disunities, and divided up into sections for easier consumption or for other purposes.[9]

In many ways then, my entire project is fundamentally *intra*textual as I seek to apply a comics-based methodology to examine the internal dynamics of Ovid's *Amores*. Nevertheless, "intratextuality" describes a broad base of comparatively static and atemporal internally-focused textual operations. By contrast, braiding – or *inner*textuality – focuses on the interplay of individual motifs that gain particular (con)sequential dynamism across a text, as we will see. "Innertextuality" (and my entire comics-based methodology) therefore seeks to broaden both the reach and the lexicon of intratextuality by extending its possibilities into new narratological territories. Moreover, while the term “braiding” (or *tressage* in French) may now be widely recognised by comics scholars within that medium, for narratologists “braiding” predominantly brings to mind deictic braiding, which is the dynamics of a text that work to keep a reader engaged and engrossed within it.[10] Thus a new term is warranted for this narratological context. As we will see, comics braiding fundamentally tracks the meaning of a motif in terms of its generic significance as well as its particular referentiality in a specific text. Indeed, Groensteen explains that: “Braiding can sometimes be likened to the more common procedure of quotation.”[11] Thus the new term “innertextuality” is both unique and related to pre-existing narrative theory.

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[8] Scholars examining the intratextual elements within a single poem include Theodorakopoulos (2000) and Trimble (2018) who both examine Catullus 64 "as a labyrinth, lake of ink, a textile woven of criss-crossing threads." (Theodorakopoulos (2000)). In so doing, they respond to scholars who have noted that Catullus 64 is composed of a repetitious network, such as Duban (1980) and McKie (2009).
Scholars examining several poems with intratextuality include Fabre-Serris (2018) who examines the relationships between Sulpicia's poems (Tibullus 3.13-18) and Sulpicia's garland (Tibullus 3.8-12); La Bua (2018) who examines the way individual poems in Ovid's *Heroides* interact and learn from one another.
Scholars who examine one book of poems include Heyworth (2018) who examines both intra- and inter-textual links in Ovid's *Fasti* 3; Franklinos (2018) responds to the history of scholarship on Ovid's *ex Ponto* 4 which has deemed this book to be posthumously constructed; Helzle (1989) 31-36) meanwhile uses intratextuality to demonstrate that *ex Ponto* 4 was cohesively arranged.
Scholars who examine an entire corpus include Newlands (2000) who discusses intratextuality in Ovid's *Fasti.*
Scholars who examine intratextuality over an entire author's work include Thorsen (2018) who considers *Heroides* 18-19 as outlining Ovid's literary career and responding to the censorship and biographical themes of exile that are examined in Ovid's exilic poetry.
Fulkerson (2018) is the only example of a study that considers "'elegy' as a single unified text or corpus" in her examination of *spes* (hope) throughout the genre.

[9] Sharrock (2018) 15.

Comics are fundamentally a medium of repetition, something that once led OIe Frahm to declare that it is “the art of stammering.”[12] From one panel to another, the same characters, similar background imagery, and a similar artistic style is employed: indeed, this repetition is precisely what enables the comic reader to follow a continuous narrative from frame to frame, from first page to last. As discussed in chapter two, these signs and symbols are written in a visual language unique to the culture (or even publishing house) where they were produced. Yet within an individual comic or comic series, individual signs and images gain meaning that are unique to that comic book or series, just as the schemata used by readers to fill in gaps in the narrative can be either general (originating extratextually) or text-specific.[13] However, the repetition of characters, imagery, and other motifs is elevated from its primary function in establishing context and character to perform a higher function of narrative *braiding* due to two criteria: 1. Braiding is *supplementary*, and is not required to understand the basic linear narrative; 2. Braiding produces an “enhancement” or “deepening of meaning”.[14] Groensteen clarifies this operation in a recent article, writing that:

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[10] On deictic braiding/deictic shift theory, see Duchan, Bruder, and Hewitt (1995), Stockwell (2002; 2005; 2006), McIntyre (2006), and Gavins (2007).

[11] Groensteen (2016) 89.

[12] Frahm (2010) 179. My translation.

[13] For more on narrative schemata/frames, see Minsky (1975), Schank and Abelson (1977), Schank (1982), Rumelhart and Norman (1978), Rumelhart (1975; 1980) 52, Cook (1994) 182-184, Emmott (1997; 2014, 22 April), Stockwell (2003; 2006), Toolan (2011, 29 September), and Emmott, Alexander, and Marszalek (2014).

[14] Groensteen (2016) 93-94.

> Braiding … can go unnoticed, but it is never encrypted. On the contrary, it must be identifiable enough to constitute an invitation: an invitation to spot and verify it, an invitation to perform an ‘intelligent’ reading, a reading that is not restricted to the connecting up of plot events but is able to respond to what the verbal/iconic comics text itself produces.[15]

Yet to refer to “braiding” as the simple repetition of visual motifs throughout one comic narrative is necessary but not sufficient. The complex structuring of a comic narrative allows braiding to build a dialogue across multiframes and to release a more detailed understanding of the sequential narrative. Even as braiding encourages the reader to *look beyond* the linear narrative, it also helps the reader to engage with it. Thus in comics, braiding is heavily dependent upon the sequential and fragmentary function of the medium, even as it works beyond that.

A comic series that is replete with this braiding technique both within a page and across an issue is Hergé’s *Tintin.* An example explored by Groensteen himself appears on the opening page of *The Red Sea Sharks*:[16]

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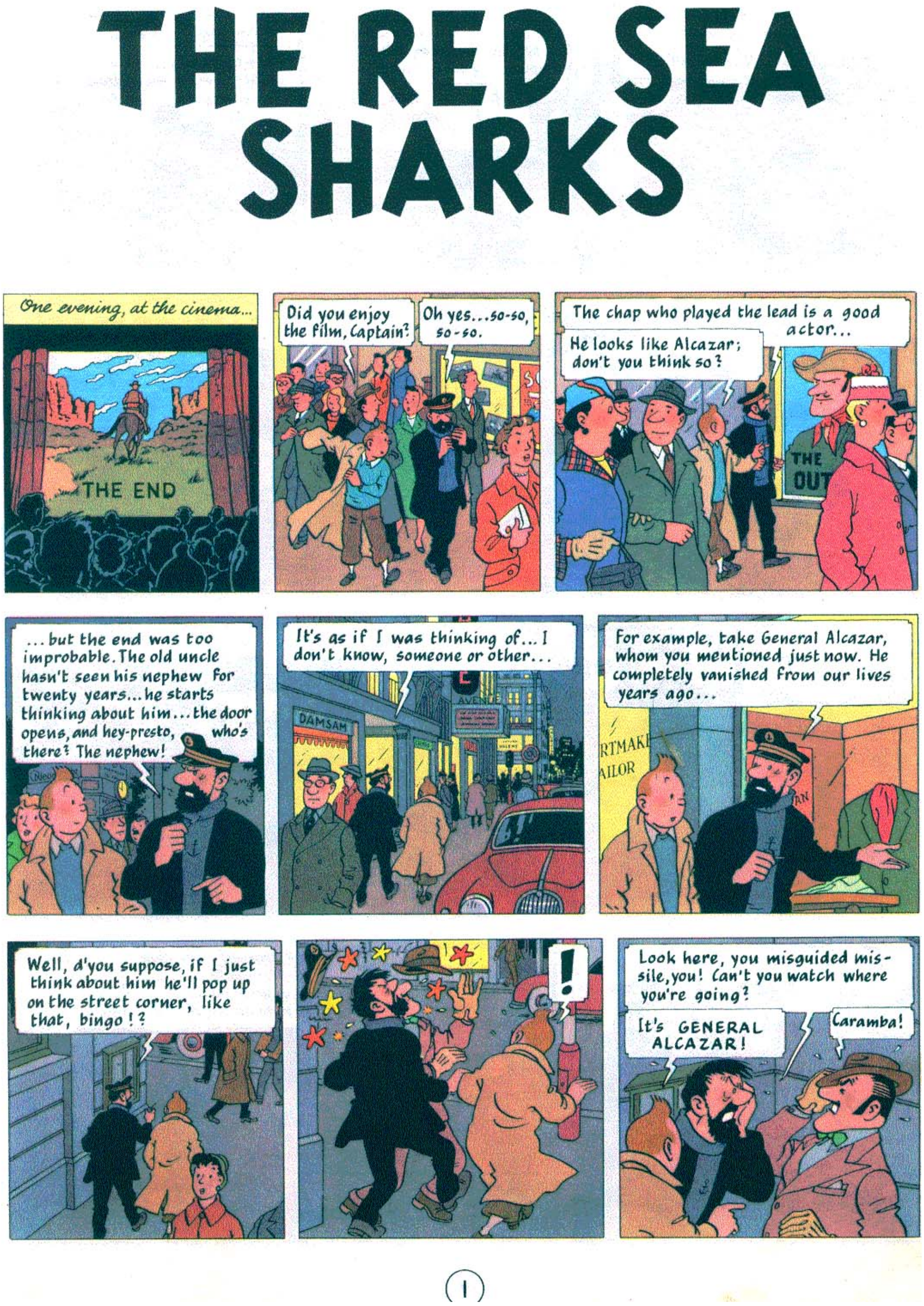
[15] Groensteen (2016) 96.

[16] Groensteen (2007) 151-152, based on the analysis by Baetens (1989) 93.


THE RED SEA SHARKS
One evening, at the cinema...
THE END
Did you enjoy the film, Captain?
Oh yes...so-so, so-so.
The chap who played the lead is a good actor...
He looks like Alcazar; don't you think so?
THE OUT
...but the end was too improbable. The old uncle hasn't seen his nephew for twenty years...he starts thinking about him...the door opens, and hey-presto, who's there? The nephew!
It's as if I was thinking of... I don't know, someone or other...
For example, take General Alcazar, whom you mentioned just now. He completely vanished from our lives years ago...
Well, d'you suppose, if I just think about him he'll pop up on the street corner, like that, bingo!?
!
Look here, you misguided missile, you! Can't you watch where you're going?
It's GENERAL ALCAZAR!
Caramba!
1

[17]

Although these panels are a slightly staggered "waffle iron" page layout, the final panel in each row aligns to foreshadow the arrival of General Alcazar in the final panel of the page.[18] The General is mentioned by name in each of the two panels that appear above it, but visually the reader transitions from an Alcazar lookalike on the movie poster in the first row to a headless mannequin whose clothing reflects the colours worn by the Alcazar lookalike in the intermediate row, before we (and the characters) finally encounter the real article when Alcazar appears in the final panel of the page. Thus, even before Alcazar arrives, the comic layout builds up to his appearance, leading the reader to the character's introduction both verbally (through the repetition of the character's name) and visually. Although separated in a panel-to-panel reading, the physical layout of the comic allows these images of the faux-/real-Alcazar to communicate closely with each other and with the reader.[19]

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[17] Hergé (1960) [1958] 1.

[18] "Waffle iron" to define the standard comics-page layout was coined by Belgian artist André Franquin (Groensteen (2017) 72).

We see similar patterns appear in Latin elegy as well. Later in this chapter I will consider the sophisticated braiding of the hair motif in Book One of Ovid's *Amores*, but this kind of braiding is not always so complex. For example, while Corinna is only named in twelve out of forty-nine poems in Ovid's *Amores,* she is typically understood by scholars to represent a leading character in the elegiac storyworld as the *ego*'s principal love interest throughout the collection's narrative. Certainly, Showerman acknowledges the great number of unnamed *puellae* who feature in Ovid's erotic storyworld*,* writing: "Corinna is only one of several loves to whom the poet pays literary court …"[20] Nevertheless, there is a well-documented propensity among scholars to identify every *puella* in Ovid's *Amores* as Corinna. In Barsby's commentary on *Amores* Book One, he writes that: "This poem [1.3] begins by introducing us, at last, to Ovid's girlfriend (*puella*, I), though not yet by name …"[21]. McKeown similarly suggests that: "We must, of course, assume that [Corinna] is the mistress involved in the majority of the other poems also …"[22] Green also embraces the unification of the various *puellae* of the *Amores* as Corinna, explaining: "As [Ovid] himself tells us, the inspiration, and uniting theme, of the poems he then presented was provided by the mysterious girl … 'Corinna'".[23] The identification between Corinna and every *puella* in the *Amores* is such that various scholars have even suggested that the etymology of Corinna's name essentially allows any woman (and thus any *puella*) to play the part of Corinna in this storyworld. Finding its origins in the Greek word κόρη ("girl/young woman"), the name "Corinna" thus becomes a stand-in for the Latin *puella*, and Corinna becomes a stand-in for any girl.[24] As Kennedy explains:

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[19] Groensteen (2016) 88. Comics scholars may note that this particular example of braiding makes use of what Fresnault-Deruelle (1976) defined as the "tabular", non-sequential function of comics images (compared with the "linear", the sequential function), but this is not *always* involved in braiding, thus remaining a separate, visual function. See also Peeters (1998) 39-40 and Hatfield (2005) 48-52.

[20] Showerman (1914) 316.

[21] Barsby (1973) 51.

[22] McKeown (1987) 23.

> The name 'Corinna' does not figure before 1.5. The poem is an all-purpose declaration to any girl who is prepared to perform the actions designated by the verb *amare* (2, 3). All willing should fill in their names in the blank space.[25]

Indeed, when Corinna is finally named in *Amores* 1.5, (described by Celia Campbell as "a name at first sight"), her representation remains abstract.[26] Framing itself around a love-making session between the *ego* and Corinna, the *ego* tears away his *puella*'s clothing (1.5.17-22):

> *ut stetit ante oculos posito velamine nostros,*
> *In toto nusquam corpore menda fuit.*
> *Quos umeros, quales vidi tetigique lacertos!*
> *Forma papillarum quam fuit apta premi!*
> *Quam castigato planus sub pectore venter!*
> *Quantum et quale latus! quam iuvenale femur!*
>
> So she stood before my eyes with clothing laid aside,
> Nowhere on her whole body was there a blemish.
> What shoulders, what arms I saw and touched!
> How fit for pressing the form of her breasts!
> How flat the belly beneath the punished breast!
> What a long and what kind of side! What a young thigh!

Here we see Corinna in outline only, with stereotypically beautiful breasts, a flat stomach, long hair: no details are filled in. She is a female stick-figure, a written doll who can be clothed (or unclothed) in whatever way the poet chooses to best serve the dynamics of his elegiac narrative. We see described neither Corinna's face, hands, genitalia, nor even the shade of her hair.[27] In Salzman-Mitchell's words: "The narrator has visually beheaded her."[28] The only distinctive feature about this *puella* appears to be her name. However, just as her physical appearance is blurred even as it is supposedly revealed, her name further complicates this *puella's* identity. Thus the reader of Ovid's *Amores* may not find the name "Corinna" in every poem or panel, but the very name that Ovid selects for this key character allows her to be recognised in almost every occurrence of the word *puella.* Braiding through naming and verbal repetition of key terms from the elegiac lexicon therefore obtains a kind of narrative constancy and consistency in the elegiac storyworld, meaning that every *puella* can be read as the same *puella* (unless evidence is given to demonstrate otherwise) and encouraging the reader to follow the (mis)adventures of the poet and his (one) *puella* across individual elegies.[29]

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[23] Green (1982) 22.

[24] On the naming of Ovid's Corinna, see Randall (1979), Liveley (2005) 31, Heath (2013), and Campbell (2019).

[25] Kennedy (1993) 69. A suggestion taken up by Liveley (2005) 26-27.

[26] Campbell (2019) 49.

Braiding in comics is not always so strictly defined by the page layout, often existing both in the single page multiframe (as we saw in the example from *Tintin* discussed above) *and* across an entire series of comics. Similarly, braiding in Latin elegy is seen operating not only between two poems but, as we saw with the repetition of the name "Corinna", across an entire collection of poems. Since Groensteen's definition of the term "braiding" in 2007, many comics scholars have explored the concept in their own close readings.[30] A frequently examined and oft-cited example of braiding appears in Alan Moore and Dave Gibbons' *Watchmen.*[31] The repetitive image of the yellow smiley-face badge in that comic was noted by Groensteen in his initial explanation of the technique of braiding, as the appearance of this badge corresponds with key moments within the comic's narrative.[32] *Watchmen* exhibits a remarkably sophisticated example of comics narratology, and the repetition of particular imagery throughout the comic extends beyond the iconic smiley-face badge that has come to represent the comic itself.[33] A comic that opens with the murder of the one-time masked "superhero", the Comedian, *Watchmen* presents this event three times, creating a citation effect as the same panels are repeated at various points throughout the narrative. In these accounts, key details in the sequence that recounts the death of the Comedian come to signal to the viewer important variations, and begin to signal the nuanced character-traits of those who are recounting this pivotal event in the comic narrative based on their (biased) individual additions or omissions.[34]

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[27] Further discussed by Sullivan (1961), Randall (1979), Kennedy (1993) 32-33, Liveley (2005), and Salzman-Mitchell (2008).

[28] Salzman-Mitchell (2008) 42. Further supported by Liveley (2005) 32-33. Campbell (2019) 57 further supports this argument by suggesting that Corinna's appearance is flagged throughout as being visually deceptive, possibly even "a trick of the angle and impact of the afternoon light".

[29] McKeown (1987) 23-24 suggests that Corinna's name is given as part of Ovid's exploitation of the paradox of elegy: the fact that many of the authors purport to write the genre in order to provide fame for their *puellae*, *puellae* who they then ostensibly hide behind pseudonyms and vague physical descriptions. Ovid demonstrates a similar sentiment when the *ego* promises to make Corinna famous, if she accepts him as her lover (*Amores* 2.17.27-31) and when Ovid writes in his *Ars Amatoria* that he has made Corinna famous (*Ars* 3.533-539).

[30] Including but not limited to examinations of Eddie Campbell's *Alec* by Fischer and Hatfield (2011), of Chris Ware's *Building Stories* by Haddad (2016), of Geneviève Castrée's autobiographic *Susceptible* by Rifkind (2018), and the visual braiding of locations in the refugee comics of PositiveNegatives by Davies (2018, 19 December).

Moore and Gibbons' *Watchmen* does not hesitate from using braiding as a narrative technique in other modes as well. Issue four, which deals with the character of Dr Manhattan as he struggles with his connectivity with humanity, follows the temporal wanderings of a character who is no longer bound to linear time. In this way the character (and the reader) explores the history of Dr Manhattan, his pre-superhero form, the accident that made him superhuman, and his two romantic relationships. By employing braiding, Moore and Gibbons demonstrate to the reader the non-linear time experienced by Dr Manhattan, allowing us to experience it even as we reconstruct Dr Manhattan's memories into a chrono-linear character history. The temporal dynamic of such comics braiding is established on the opening page of issue four of *Watchmen*, with the image of a photograph in Martian sand appearing – repeated as an innertextual citation – as both the second and final panel of the page:

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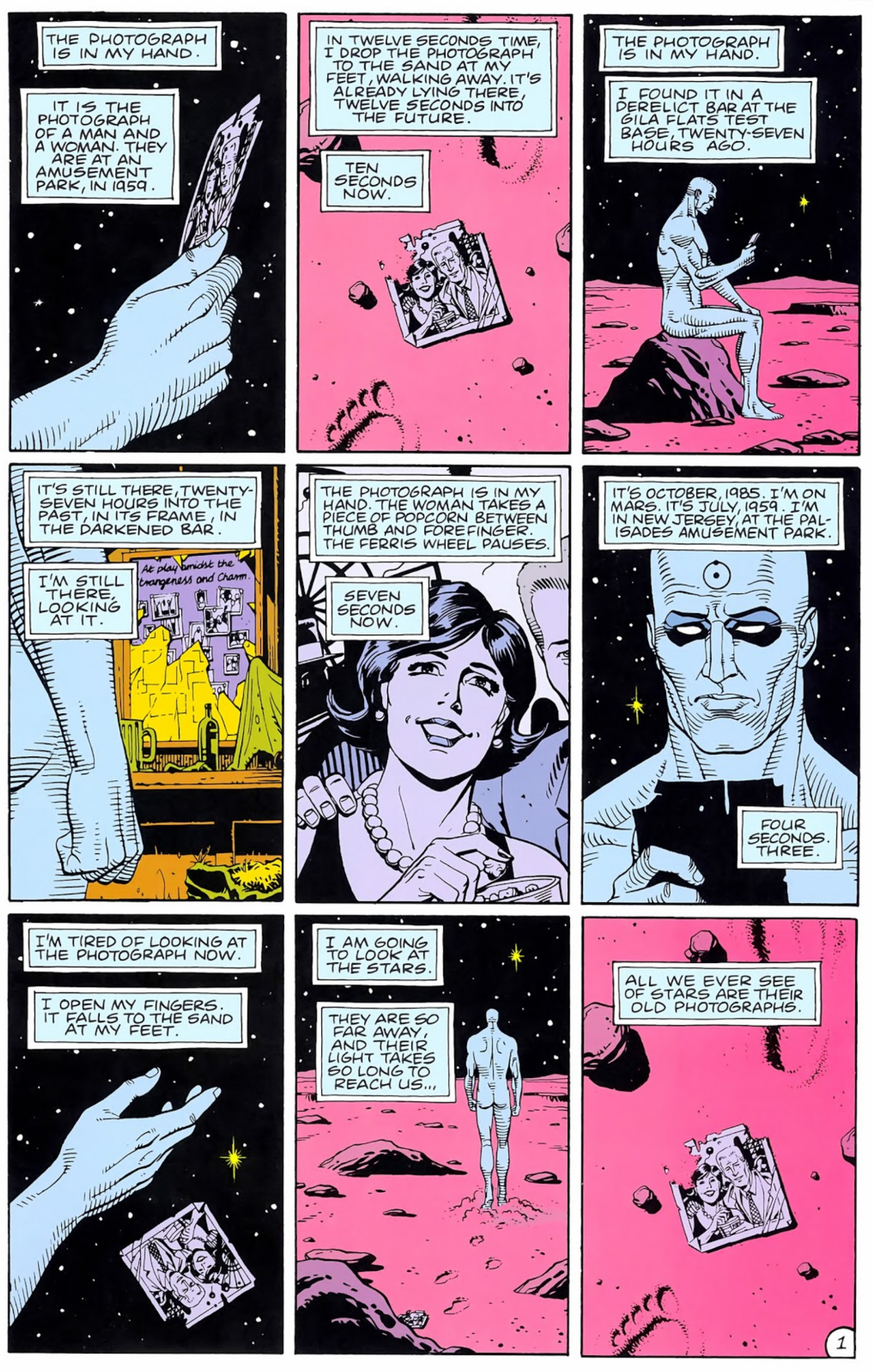
[31] Including Horstkotte and Pedri (2011) and Groensteen (2017).

[32] Groensteen (2007) 153-155.

[33] The smiley-face badge also appears on the cover of the collected volume of *Watchmen* as an unofficial first panel.

[34] Horstskotte and Pedri (2011) have done a detailed analysis of this example of braiding in *Watchmen.*


THE PHOTOGRAPH IS IN MY HAND.
IT IS THE PHOTOGRAPH OF A MAN AND A WOMAN. THEY ARE AT AN AMUSEMENT PARK, IN 1959.
IN TWELVE SECONDS TIME, I DROP THE PHOTOGRAPH TO THE SAND AT MY FEET, WALKING AWAY. IT'S ALREADY LYING THERE, TWELVE SECONDS INTO THE FUTURE.
TEN SECONDS NOW.
THE PHOTOGRAPH IS IN MY HAND.
I FOUND IT IN A DERELICT BAR AT THE GILA FLATS TEST BASE, TWENTY-SEVEN HOURS AGO.
IT'S STILL THERE, TWENTY-SEVEN HOURS INTO THE PAST, IN ITS FRAME, IN THE DARKENED BAR.
I'M STILL THERE, LOOKING AT IT.
At play amidst the strangeness and Charm
THE PHOTOGRAPH IS IN MY HAND. THE WOMAN TAKES A PIECE OF POPCORN BETWEEN THUMB AND FOREFINGER. THE FERRIS WHEEL PAUSES.
SEVEN SECONDS NOW.
IT'S OCTOBER, 1985. I'M ON MARS. IT'S JULY, 1959. I'M IN NEW JERSEY, AT THE PALISADES AMUSEMENT PARK.
FOUR SECONDS. THREE.
I'M TIRED OF LOOKING AT THE PHOTOGRAPH NOW.
I OPEN MY FINGERS. IT FALLS TO THE SAND AT MY FEET.
I AM GOING TO LOOK AT THE STARS.
THEY ARE SO FAR AWAY, AND THEIR LIGHT TAKES SO LONG TO REACH US...
ALL WE EVER SEE OF STARS ARE THEIR OLD PHOTOGRAPHS.
1

[35]

As discussed in chapter three, both the final poem in an elegiac book and the final frame of a comic page has long been recognised as a site of particular narrative importance, one that creates tension for the page-turn and often draws longer attention on the part of the reader.[36] In this example from

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[35] Moore (w) and Gibbons (i) (1995) 4:1.

[36] Kennedy (1984); Groensteen (2007) 24-40.

Watchmen, Issue 4, the braided images do not hold a visually similar place on the page, as we saw in *Tintin*, but instead appear in a more randomised pattern (to indicate, perhaps, the non-linearity of Dr Manhattan's temporal understanding and experience) while also taking up the final panel, which as a site of particular narrative importance is more likely to catch the reader's attention and even to introduce an aspect of the story that will become programmatic of the issue that is to come. Moreover, this image of the snapshot in the sand is braided throughout this chapter beyond this page, recalling the reader back to the chapter's open and (once it is revealed) the moment in Dr Manhattan's life when the snapshot was taken. In Groensteen's words:

> Once a graphic motif spreads across the entirety of the network that composes a comic, it can arouse several thematically or plastically differentiated series. Braiding therefore becomes an essential dimension of the narrative project, innerving the entirety of the network that, finding itself placed in effervescence, incites translinear and plurivectoral readings.[37]

Recent studies that track reader eye movement while reading comics has demonstrated that most western readers follow a "dominant scanning pattern" that follows the left-to-right, top-to-bottom pattern, which counters the suggestions that readers approach a comic page "holistically" or "do not respect any precise protocol".[38] These plurivectoral readings are therefore not constructions of new narratives, as one might expect, but instead the deepening of the linear narrative itself. By, in Horstkotte's estimation: "put[ting] every panel in a potential, if not actual, relation with every other", the narrative meaning of an individual image or panel finds a deepening, an expansion that is carried forward (and backwards) to apply to every appearance of that particular image or panel.[39]

The narrativity of Latin elegy, I argue, albeit with significant differences in terms of form and readerly engagement, functions in a similar way, and there are numerous examples of motifs that repeat throughout books of Latin elegy in this braided way. We see a covert recognition of this in some Ovidian scholarship. In Tola's assessment of narrative structure in Ovid's *Tristia,* she writes that:

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[37] Groensteen (2007) 148.

[38] See particularly the work of Foulsham, Wybrow, and Cohn (2016). A holistic perspective is suggested by Barber (2002) and a lack of "protocol" suggested by Groensteen (2007) 47. Cohn, Axner, Diercks, Yeh, and Pederson (2017) 84 have further demonstrated that panel layout varies culturally, often "entwine[d] with influences from other habits of reading, such as writing systems."

[39] Horstkotte (2015) 41.

> We see segmentation in that Latin elegiac texts present the "story" of some erotic situations not through a linear continuity but rather through the juxtaposition of several codified scenes (the *servitium amoris*, the *paraclausithyron*, etc.), and iterability because elegy is really a repetition with variations of the story of an *amator* and of his relationship with a *puella*.[40]

Latin elegy is a genre built on intertextual tropes and *inner*textual motifs. Within the genre we find not simply a braiding across authors (as intertextuality), but also a braiding of motifs throughout a single book or collection of Latin elegy.[41] Just as in comics, this is permitted through the "telescoping levels" within Latin elegy.[42] Where the multiframe in comics represents a three-panel strip, a comic page, a double page, an issue, and a series, in Latin elegy the narrative multiframe begins with the individual poem, a diptych or triptych with the poems immediately before and after, across an entire book, and across a collection of books.

Once again the physicality of the papyrus scroll makes this even more apparent. While in a codex a single poem appears in isolation (or with the English translation on the adjacent page in a Loeb text), on a papyrus scroll the narrative present is literally surrounded by the past and future, with the past and future poems appearing on either side of the current poem, and existing ever in the reader's eyesight and attention. In addition, it is important to remember that the books of *Amores* would have existed as discrete texts which were physically separated from one another by a very real, extratextual gutter. Moreover, the very form of the text on the papyrus scroll as evenly and precisely spaced chunks of text (without gaps or punctuation to separate words and sentences) implies to the reader a unity for an entire poem that is more difficult to break down into parts. Just as a comic panel is a grouping of discrete images, an elegiac poem on a papyrus scroll is unified in its very structure. Finally, the precision with which elegiac poetry (and, indeed, all text) appeared on ancient papyrus (with an average of only +/- 1.5mm from the left edge of one column to the left edge of the next) implies that ancient elegy, as in modern comics, would have been carefully planned out ahead of time perhaps with both author and copyist composing the physical text with particular attention paid to the physicality of that text.[43] Thus, just as in comics, the multiframe of the text would have been particularly apparent to the ancient reader, and would have encouraged the reader to understand the text based on these similar, physical layers.

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[40] Tola (2008) 52.

[41] Scholars addressing intertextuality include Fowler (1997), Hinds (1998), Edmunds (2001), and O'Rourke (2012).

[42] Coined by Liveley (2012b) 422.

Within the multiframes of comics and Latin elegy these braided motifs operate not to develop narrative, but to *enhance* the narrative constructed based on a linear reading. One can read and understand the narratives of *Amores* or *Watchmen* without pulling out the repetitious motifs that make up braiding, but when one does, one further understands the construction of meaning within those narrative media. Craig Fischer and Charles Hatfield once wrote about Eddie Campbell's *Alec* that: "Campbell links his disparate tales through subtle visual connections, motifs, and themes, creating a mosaic that embodies the way comics function as … a lattice or system of networked images."[44] So too do the motifs and themes unique to the *Amores* demonstrate that it is also a mosaic or lattice of networked poems that work together to create deeper meaning within the linear narrative.

***Puella,* Let Down Your Hair**

One motif common to Latin elegy (and one which must be explored and explained in terms of braiding) is the image of the *puella*'s hair and its styling. Often part of the broader commentary (or criticism) of contemporary female cosmetics, both Tibullus and Propertius stand firm as opponents of the art of self-beautification. In Tibullus 1.8, the poet contrasts natural beauty with artificial beauty, writing (1.8.9-12):

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[43] Johnson (2009) 259.

[44] Fischer and Hatfield (2011) 81.

> *Quid tibi nunc molles prodest coluisse capillos*
> *Saepeque mutatas disposuisse comas,*
> *Quid fuco splendente genas ornare, quid ungues*
> *Artificis docta subsecuisse manu?*
>
> What use is adorning your soft locks
> and reordering your oft-changed hair,
> what use is decorating your cheeks with bright colour, what use
> is having your nails cut down by the skilled hand of an artist?

Propertius meanwhile, dedicates 2.18c to instructing his *puella* on accepting her natural allure instead of imitating the appearance of others. In so doing he attempts *reductio ad absurdum* to make his point, writing (2.18b.31-32):

> *an si caeruleo quaedam sua tempora fuco*
> *tinxerit, idcirco caerula forma bona est?*
>
> Or if some woman dyes her face bright blue,
> then is blue beauty good?[45]

By contrast, Ovid embraces the necessity of cosmetics and haircare. Not only does he publish various methods of facial cosmetics for women in his *Medicamina Faciei Femineae*, now mostly lost, but in Book Three of the *Ars Amatoria*, Ovid advises his female students to take particular care with their appearances.[46] Here, Ovid dedicates a full 150 lines to the benefits and minutiae of using make-up and hairstyling (from *Ars* 3.99 to 3.250). Certainly Ovid is not only in disagreement with Tibullus and Propertius, but he understands that this is an *ars* used by women to improve their positions as elegiac lovers. Both Molly Myerowitz and Riika Hälikkä have discussed this difference, observing that: "Ovid's idea of *cultus* opposes the traditional view that an ideal Roman woman is adorned only by her virtuous behaviour."[47] Instead, personal adornment is an element of the *ars* involved in elegiac love, and "… while amatory *cultus* for the male is the taming and the handling of the female, for the female it is, to a great degree, the taming and handling of herself."[48] In *Amores* 2.4, Ovid even explains that the attraction of a woman who is *non culta* lies not in her natural beauty but in "the contemplation of how much better she could look, were she *culta*", while a *culta puella* knows how to make the most of her own appearance.[49]

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[45] Casey Hudson clearly disagrees with Propertius. All translations of Propertius are my own.
[46] For more on *Medicamina Faciei Femineae,* see work by Green (1979), Watson (2001), and Johnson (2016).
[47] Hälikkä (2001). See also Myerowitz (1985).

Ovid is further unique among the elegists in that he differentiates haircare from other cosmetics. Although they are often spoken of in concert, in Ovid's *Ars* he advises his female students that (3.209-210; 217-218):

> *Non tamen expositas mensa deprendat amator*
> *Pyxidas: ars faciem dissimulata iuvat.*
> …
> *Ista dabunt formam, sed erunt deformia visu:*
> *Multaque, dum fiunt, turpia, facta placent;*
>
> Yet don't let your lover catch cosmetic bottles displayed
> on your table; hidden art helps one's appearance.
> …
> that creates beauty, but is ugly to see:
> and many things ugly in the doing are pleasing when done.[50]

By contrast, on condition that his female student has hair of her own, he describes the pleasure of watching a woman have her hair brushed, so long as she does so without complaint or violence to her *ornatrix* (*Ars* 3.235-236):

> *At non pectendos coram praebere capillos,*
> *Ut iaceant fusi per tua terga, veto.*
>
> But I don't oppose your hair being publicly combed,
> so that it falls spread out across your shoulders.

For Ovid, natural hair need not be disguised as other forms of self-beautification need be.

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[48] Myerowitz (1985) 127.
[49] Burkowski (2012) 58.
[50] All translations of Ovid's *Ars Amatoria* are my own.

Recent work has further demonstrated the association across Latin elegy between hairstyling and poetology. In Jane Burkowski's PhD dissertation, she writes that the association between hair and *cultus* was not limited to the moralizing undertones, but also makes it an analogy for Latin elegy itself: "As applied to poetry, [*cultus*] implies artistry and sophistication: features that the elegists associate in a positive sense with their own genre."[51] In Wyke's analysis of *Amores* 3.1, in which Elegy and Tragedy are personified as women who discuss the merits of their creative forms, she notes that *Elegia*'s appearance reveals the artifice behind Corinna, and that the female flesh of Latin elegy is little more than a poetic convention.[52] And it is notable that here, where the artifice of the genre is being demonstrated, the primary identifying features of *Elegia* and *Tragedia* are their metre (represented by their feet/stride) and their hair (*Amores* 3.1.7-8; 11-12):

> *venit odoratos Elegia nexa capillos,*
> *et, puto, pes illi longior alter erat.*
> …
> *venit et ingenti violenta Tragoedia passu:*
> *fronte comae torva, palla iacebat humi;*
>
> Elegy came, her perfumed hair in a knot,
> and, I think, one foot was longer than the other.
> …
> And forceful Tragedy came with her giant stride,
> brow wild with hair, *palla* lying on the ground;

In Ovid's estimation here, the hairstyles of these generic forms are as important to their identification as the length of their metres. It is not surprising then to find that the *puella*'s hair becomes a key metaphor for poetic production. In Papaioannou's persuasive article, she explains that in 1.14: "Ovid establishes the poetological thematics attached to the hair imagery, and introduces an allusive perception of Corinna as a poetic rival to Ovid."[53] While Corinna may be an amateur when it comes to her hair styling, it demonstrates her abilities as a *docta puella* (which extends to the *docta ornatrix* of 1.11 and 1.12, Nape), a *culta puella* who manipulates the strands of her hair just as the *ego* manipulates lines of poetry in order to demonstrate her suitability as an elegiac *puella.*

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[51] Burkowski (2012) 16.
[52] Wyke (2006).
[53] Papaioannou (2006) 47.

On the other side of the coin, one of the primary antagonists of Latin elegy, the *lena*, is often presented as being nearly bald, or with very thin hair. In Ovid, Corinna's *lena*, Dipsas, is described as having (*Amores* 1.8.111) *albam raramque comam* ("sparse white hair"), while in Propertius, Cynthia's Acanthis goes to her funeral with (4.5.71) *rari … capilli* ("thin hair"). Moreover, in Tibullus 1.8, while instructing women against using cosmetics and hair dye, he explains that these accoutrements are all the more tempting as a woman ages (1.8.41-46):

> *Heu sero revocatur amor seroque iuventas,*
> *Cum vetus infecit cana senecta caput.*
> *Tum studium formae est: coma tum mutatur, ut annos*
> *Dissimulet viridi cortice tincta nucis;*
> *Tollere tum cura est albos a stirpe capillos*
> *Et faciem dempta pelle referre novam.*
>
> Ah, love and youth are recalled too late
> when white age has stained our old head.
> Then appearances are studied: then hair is altered, so that
> dyes from the young shell of nuts hide the years;
> then there is care when removing white hair by the root
> and removed skin restoring a fresh face.[54]

In James' estimation, the use of cosmetics and haircare in Latin elegy directly reflects the comparison between and transformation of the *puella* into the *lena.*[55] Thus hair and personal adornment, whether supported by the *ego* or not, are vital to the self-preservation of the *puella* as she resists the natural progression of time that will make her less successful as an elegiac lover.

The pre-occupation with hairstyling was not only true in the genre of Latin elegy, but in Augustan Rome more broadly. As Elizabeth Bartman has noted, Roman women had significantly more "symbolic capital" in their hair then men did, and so numerous writers at the time chose to discuss the benefits and possible moral failings of personal adornment.[56] When a Roman woman married, the traditional dividing of her hair with a spear into *sex crines* helped mark her "symbolic submission to a husband" (or, in the case of the Vestal Virgins, to the state).[57] Meanwhile there was a close association between blonde hair and prostitution, possibly because this hair colour would require specific dye for an Italian woman to attain, marking hair dye and cosmetics as an important professional *ars* for those women who relied on their appearance for professional success.[58] Moreover, the *ornatrix*, or hairstylist, most often a member of the household slaves, was highly prized and considered superior to other household slaves.[59]

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[54] All translations of Tibullus are my own.

[55] James (2003b) 172.

However, while discussions of female hair (and cosmetics) in Augustan Rome were not uncommon and were an important part of daily life, in Latin elegy female hair developed a particular importance. Callimachus' *Aetia* and *Hymn to Athena,* and Catullus 66, for example, all precursors of Latin elegy, are poems dedicated to the Lock of Berenice. The story, based on an anecdote about the historical Ptolemaic queen Berenice (wife of Ptolemy III Euergetes), tells how, while her husband is away at war, Queen Berenice promises to dedicate a lock of her hair to the gods if he returns; when he does, she follows through, leaving her hair in a temple. Later, the astronomer Conon discovers the constellation that still bears its name (Coma Berenices), as the hair has been placed in the heavens to honour Berenice's sacrifice. While little of Callimachus' version survives, Catullus' Lock is particularly elegiac, told from the perspective of the hair itself as it is transmitted into the sky and longs to be back with Berenice, where it could be loved by its mistress and treated with perfume. Even Callimachus' text, although incomplete, has been considered to be his "masterpiece", establishing the theme of hair and love in one of the influential ancestors of Latin elegy.[60] Thus Ovid's continuing poetological references to hair and hairstyling is particularly Callimachean, helping

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[56] Bartman (2001) 1-4. Lucilius 11.68, 69, 310; Rufinus 5.76.5; Martial 3.43, 6.12, 57, 12.23, 14.26; Petronius 109.9 (*capillorum alegidaria*).
[57] Pandey (2018b) 455.
[58] Stewart (2007) 90.
[59] McKeown (1989) 311.
[60] Clayman (2011) 244.

Ovid to “braid” his own work into the ongoing poetic tradition even as he adapts this traditional poetological motif into his own storyworld.

As Latin elegy developed further, female hair came to act as a metaphor for the state of the *puella* herself. Just as many images and icons in comics become a shorthand for greater themes and concepts within a comic or comics series, dishevelled hair in particular becomes a shorthand in Latin elegy (especially in terms of the women of myth) for a woman in trouble, with Hälikkä arguing that it is employed to “summarize both the situation and the psychological state of a character.”[61] Other examples include hair tousled by sleep to indicate an amorous encounter; the loose hair of the Bacchants representing uncivilised desire; and pulling one’s hair back to reflect a character in mourning.[62] In Pandey’s assessment: “In all these studies, hair emerges as a locus for female self-fashioning but also for male desire, moralizing and control.”[63]

In Ovid’s writings in particular we often find allusions beyond the generic precepts of hair styling. In *Heroides* 10 for example, Ariadne is seen waking on the shores of her lonely island after being abandoned by Theseus, and in her grief tears her hair from her head (10.147). Yet this is in direct contrast not only to this poem’s precursor in Catullus 64, but also to contemporary visual representations of Ariadne where her long, loose hair is a common attribute.[64] Considering the established precedent of a grieving woman depicted as dishevelled, the usual presentation of Ariadne with long and loose hair is not surprising. In Verducci’s words:

> We cannot but be reminded that at least this aspect of elegiac grief, the depiction of the dishevelled woman, is primarily invoked when poets wish to stress the fact that grief makes their mistresses or heroines even more lovely, the disarray of the hair offering a sensual foretaste of the dishevelled pleasures of the night.[65]

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[61] Hälikkä (2001) 25. Dishevelled hair as a sign of mourning is further discussed by Burkowski (2012).

[62] Hälikkä (2001) 26-27, citing instances in Propertius 1.15.5; 1.15.11; 2.1.7; 2.3.13; 2.8.34; 3.6.9; 3.13.18; 4.8.61; Tibullus 1.3.8; 1.4.4; 1.8.10; 1.10.62; 3.2.11. In other poetry: Horace *Carmina* 1.12.41; Virgil *Aeneid* 3.65; 3.509; 6.48; 7.394.

[63] Pandey (2018b) 455.

[64] Verducci (1985) 247-248.

[65] Verducci (1985) 250.

By stripping Ariadne of this hair, then, the symbolic site of elegiac grief and desire, Ovid cleverly undercuts the poetic conventions attached to female hair. Essentially, he exaggerates Ariadne's behaviour in a form of *reductio ad absurdum* and in her all-consuming grief makes her not a beautiful counterpart to the golden-haired Bacchus, but a bald woman who needs a crown "as much as Julius Caesar requires his … to conceal his unfashionable baldness."[66] In so doing, Ovid essentially draws attention to the constructed, poetological aspect of the *puella*'s hair and its role as narrative shorthand within the elegiac genre. As I have discussed, female hair and hairstyling can be tracked through Ovid's predecessors to Catullus and Callimachus, through whom it gained particular meaning in the language of Latin elegy. By creating a balding Ariadne in *Heroides* 10, Ovid manipulates the reader's understanding of this language in order to demonstrate to the reader the constructed quality of this elegiac motif.

Hiding Behind Metaphors: Braiding *Amores*

Preparing the *materia*: Corinna's Hair in *Amores* 1.1 and 1.5

Clearly, hair and hairstyling were important signifiers both within and without the genre of elegy in Augustan Rome. Nevertheless, when we apply a braided or innertextual reading to the motif of the *puella*'s hair in Ovid's *Amores*, we find once again that the dynamics of this motif are more complex than scholars have previously noted. Yet the braiding of the *puella*'s hair through Book One of Ovid's *Amores* is more than simply tracking a single motif. Instead, as Baetens and Lefèvre wrote almost thirty years ago: "comics demand a reading that seeks out, over and above linear relations, those features or fragments of panels that may enter into a network with features or fragments of other panels."[67] Certainly the narrative sequence is linear, as I demonstrated in chapter three. Yet it is the common motifs found within some elegiac fragments that allow them to be connected together outside that sequence and, in turn, allow the reader to find a deeper reading of the narrative sequence itself.

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[66] Verducci (1985) 255.

[67] Baetens and Lefèvre (1993) 72. Translated by Ann Miller in Groensteen (2016) 80. This sentiment is later repeated by Fischer and Hatfield (2011) 81 who describe "comics as *networks*" (emphasis in original).

A linguistic survey of Ovid's *Amores* reveals that hair, either belonging to Corinna, another *puella*, or a mythological heroine/god, is mentioned twenty-eight times in total. To put this in perspective, Corinna herself is only mentioned by name in twelve out of the forty-nine poems; clearly, hair is an important motif in *Amores*. Here, I will track this motif, specifically focusing on the hair of the *ego*'s *puella* and showing that hair is a vital signifier of the *puella*'s elegiac potential. Acting as a counterpoint to the requisite elegiac *materia* (the *puella* herself) and the elegiac *ars* of the poet (his poetic skill), Corinna's hair in Book One is similarly the *materia* with which she demonstrates her own *ars* (her ability to play the game of elegiac *amor*), thus demonstrating herself to be a qualifying subject for Ovid's elegy. By managing her *materia* appropriately, she thus makes herself the very *materia* necessary for the *ego*: an elegant, long-haired girl. By tracking the braiding of Corinna's hair throughout Book One, I will demonstrate how these poems are in close dialogue with one another over and above the linear narrative sequence, showcasing Corinna's *ars* with her hair and the *ego*'s fear of losing his own *materia* if she loses control of hers (specifically in terms of Dipsas, Corinna's *lena,* and Nape, Corinna's *ornatrix*). Finally, through tracking this innertextual motif, I will reveal the cyclical configuration of *Amores* Book One; just as it opens with the poet longing for an elegant, long-haired girl in 1.1, in 1.14 we see the *ego*'s *puella* lose her hair, leaving the *ego* once more without an elegant, long-haired girl for his elegy. Thus, by tracking the different strands of the hair motif through *Amores*, we will see that this (among other) images in Latin elegy braid together just as certain images in comics do to highlight moments of narrative and to evolve and reinforce the symbolism within. It is by applying a comics-based understanding through this innertextual technique that we are able to more fully understand the way these motifs operate in conversation across a book of elegy. All of these readings, while engaging with pre-existing scholarship, are original and made possible through the employment of comics braiding.

From its first appearance in *Amores* 1.1, hair is one of the defining features of the girlfriend whom the *ego* has still to identify as he laments (1.1.19-20):

nec mihi materia est numeris levioribus apta,
aut puer aut longas compta puella comas.

and I've no theme fitting for lighter verses,
no boy or elegant long-haired girl.

As I discussed in chapter three, the lack of definitive *puella* in the opening poem of Ovid's *Amores* is particularly unusual within the genre. Here, when Ovid describes the absent *puella* for whom he ought to be writing poetry, it is thus notable that she is identifiable *only* through her hair.

After this, the *puella*'s hair does not appear again until Corinna herself appears and is named in *Amores* 1.5. No longer a generic signifier of *any puella* with whom the *ego* can become involved, upon the introduction of Corinna in *Amores* 1.5, her hair's styling and usage attains the role of the *puella*'s elegiac *materia* and *ars*. In 1.1 Corinna's hair was the *materia* of physical desirability; in 1.5, Corinna appears with her hair particularly hiding her neck and shoulders (1.5.9-10):

ecce, Corinna venit, tunica velata recincta,
candida dividua colla tegente coma—

Look! Corinna comes, tunic concealing her loosely,
with divided hair covering her white neck—

This is the next link in the chain of sexual *ars* that Corinna's hair will come to represent. For although that hair is one of the defining features of her appearance and is listed as one of the items that is hiding her from the *ego*'s view, it simultaneously signals her sexual availability in terms of the standard elegiac semiotics of unbound hair. Further, through the braiding of hair from 1.1 in 1.5, the reader has no difficulty in identifying that this *puella,* finally named, fits the bill of the *longas compta puella comas* of *Amores* 1.1. Considering what Ovid later establishes in *Amores* 3.1 regarding the association between hair and poetic form through the character *Elegia*, the introduction of the illusory elegiac *puella* in terms of her hair is not surprising. And just as *Elegia*'s appearance in 3.1 is marked by her hair, so too is Corinna's in both 1.1 and 1.5. Thus in 1.5 the poet has his long anticipated elegiac *materia* at last.

However, once (1.5.17) *stetit ante oculos posito velamine nostros* ("she stood before my eyes, the clothing set aside…") Corinna's hair seems to disappear in the catalogue of characteristics that make up her body (1.5.17-22):

> *ut stetit ante oculos posito velamine nostros,*
> *in toto nusquam corpore menda fuit.*
> *quos umeros, quales vidi tetigique lacertos!*
> *forma papillarum quam fuit apta premi!*
> *quam castigato planus sub pectore venter!*
> *quantum et quale latus! quam iuvenale femur!*
>
> So she stood before my eyes with clothing laid aside,
> Nowhere on her whole body was there a blemish.
> What shoulders, what arms I saw and touched!
> How fit for pressing the form of her breasts!
> How flat the belly beneath the punished breast!
> What a long and what kind of side! What a young thigh!

Here, the hair of the *puella* is a tool, part of the costume that Corinna uses to hide her physical person from the gaze of the *ego* and the reader, something used to seduce and tantalize, and something that must necessarily be laid aside in order for us to view the *puella* in all her fragmented splendour.

By figuratively braiding the *puella*'s hair in 1.1 with that in 1.5, we see that this common strand running through *Amores* Book One provides a sense of narrative unity. Although not the direct focus of these poems, the theme remains constant: one of finding an elegiac *puella* who is worthy of Ovid's poetry. And by associating the *puella*'s hair with the *materia/ars* for her own exploits, the reader now retrospectively begins to understand why hair was associated with the *puella* from the beginning. Through Corinna's employment of her own hair in 1.5 we further understand that, in using her hair to play coy during their sexual encounter, she is proving herself equal to the *ego* in the *ars elegiae*. This gradual revelation of Corinna's elegiac eligibility further provides narrative progression from the *ego* seeking a certain kind of *puella* in 1.1 and 1.2, finding a possible candidate in 1.3 and 1.4, and finally in 1.5, through the use of her hair, having Corinna prove herself as capable of fulfilling the role, of truly being a *puella*/Cor-inna worthy of the name. Through the braiding of Corinna's hair in 1.1 and 1.5, Ovid thus further ties together these poems into narrative progression: or in other words, into elements of a *plot.* As discussed extensively in chapter one, "plot" (or μύθος) is the particular ordering of story events to represent a cause-and-effect, and, to Aristotle, was (*Poetics* 1450a39-40): "the soul of tragedy". Or, in Ryan's assessment of narrativity, "plot" is an important potential element as "6. The sequence of events must form a unified causal chain and lead to closure."[68] Here in the first five poems of Ovid's *Amores* we see precisely this "causal chain": why is Corinna's hair prominent in her introduction in 1.5? Because it is a key signifier of her eligibility as established by braiding its appearance in 1.1 with its appearance in 1.5. Thus we see that by tracking the way hair is braided through the first five poems of Ovid's *Amores* we find an important element of narrativity. Moreover, just as Groensteen suggests about comics braiding, elegiac innertextuality and the identification of innertextual motifs makes the linear narrative all the richer while lying hidden beyond a sequential reading, proving the value of this comics-based methodology in the reading of Latin elegy.

It's How You Use It: Corinna's Hair in *Amores* 1.7 and 1.8

The next appearance of Corinna's hair cements its association with Corinna's skills at love. Coming two poems later in 1.7 as the *ego* laments the violence brought against his *puella*, he quickly identifies himself with Ajax and Orestes (mythological figures driven to violence by madness) before describing the hair-based violence he has committed against Corinna (1.7.11-12):

> *ergo ego digestos potui laniare capillos?*
> *nec dominam motae dedecuere comae.*
>
> So I proved capable of tearing apart her arranged hair?
> And her disturbed hair was not unbecoming to my mistress.

---

[68] Ryan (2007) 29.

Later the image becomes even clearer (1.7.49-50):

> *At nunc sustinui raptis a fronte capillis*
> *ferreus ingenuas ungue notare genas.*
>
> But then I held her by grabbing the hair at her brow
> marking her delicate cheeks with nails of iron.

While Corinna's hair was formerly a tool for her own use to protect her from the *ego*'s sexual advances (however much she may have done so as part of the play of *amor*), here the *ego* knocks it loose and takes it as a tool for himself, holding Corinna's hair in order to attack her. In co-opting Corinna's hair, he has stripped her of her agency; what was once one of the tools in her arsenal of attraction is now used by the *ego* to commit violence against her. It is only by tracking this innertextual motif from 1.1, 1.5, and now to 1.7 that we see its establishment as not only a but *the* signifier of an appropriate *puella*, its use as a tool in Corinna's arsenal – the *materia* of her own play at elegiac love – and finally its subversion by the *ego* as he takes it in hand and turns this tool against his *puella*. Thus innertextuality allows the reader to deepen our understanding of a single motif in Latin elegy and pull out the motif's meaning in a way that has not previously been accomplished.

As *Amores* 1.7 reaches its conclusion, Ovid advises his *puella* (1.7.68): *pone recompositas in statione comas!* ("put your rearranged hair back in place!"). Although Hälikkä believes that this command suggests that the shame of the violence is hers rather than Ovid's, now that we understand the established meaning of the *puella*'s hair as a metaphor for Corinna's *materia*, this is further an attempt on Ovid's part to restore the *status quo*, her ability to play and seduce, before he proceeds further with the elegiac relationship and with the elegiac narrative.[69] With 1.7 taken in isolation, the reader would not perceive the association between Corinna's hair and her elegiac skills. Yet, through braiding, we have seen that it is a requirement of Ovid's (*docta*) *puella*, she must have the skills to manage her long hair as she must have elegiac *ars*, something that manifests through her use of that hair in 1.5.

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[69] Hälikkä (2001) 33.

Yet for all that the *ego* ends 1.7 with that command, Corinna does not (in the text) restore her hair to normal. So when we come upon the next appearance of female hair in *Amores* Book One, Dipsas' (1.8.111) *albam raramque comam* ("sparse white locks"), it becomes clear what could happen to Corinna should she not continue to attend to her own appearance in the way that Ovid directs and approves. As Nandini Pandey has noted: "In its slow growth and long persistence over time, hair is a vessel for memory as well as identity"[70] and this is precisely what is reflected in the contrast between Corinna's hair and Dipsas'. In caring for her own hair, in restoring it as Ovid has advised, Corinna empowers herself to continue as a knowledgeable and capable player in the game of elegiac love. In disregarding hers, Dipsas becomes old, ugly, and dangerous.[71] And, as we will see, Dipsas represents a possible future for the *puella* herself, and a possible narrative future in which the *ego* has been left without the *materia* so essential to his poetic *ars.*

There is already a tradition of reading the *lena* as a possible warning to the *puella* about what she might become if she fails to listen to the *ego*.[72] Kathryn Gutzwiller even suggests that Acanthis' advice to Cynthia in Propertius 4.5 from beyond the grave is motivated by a desire to see "the mistress avoid the fate which has befallen [Acanthis]".[73] Yet the *puella* and the *lena* fall on opposite ends of a spectrum of femininity in Latin elegy and, in the words of Wyke: "While the mistress inspires a catalogue of conventional beauty, the old woman compels a catalogue of conventional ugliness."[74]

Thus through the inclusion of the *lena,* the reader is given glimpses (perhaps even fragments) of the *puella*'s post-elegiac future. By opening Corinna up as a character with a future beyond the *ego*, she is given a narrative arc that the character may try to avoid, even as the reader fully recognises the unavoidability of age. Thus if she fails to manage her own hair, as advised by the *ego,* her experiences over time will render her irrelevant at best, and a *lena* at worst, and either way she will no longer be a *longas compta puella comas* worthy of elegy.

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[70] Pandey (2018b) 479.

[71] Considering that both Corinna and Dipsas are works of artifice themselves, they and their behaviour are as carefully styled as their own heads of coiffed hair within the elegiac storyworld.

[72] See Myers (1996) 5 and Gutzwiller (1985).

[73] Gutwiller (1985) 111.

[74] Wyke (2002 [1989]) 103.

With the *lena* once described as "[t]he lover-poet's worst enemy", by now understanding the contrast between Dipsas and Corinna, as established through their hair, we see that Corinna is, in fact, only a few years of physical neglect away from becoming exactly what the *ego* despises.[75] We have already seen in *Amores* 1.5 through Corinna's use of her hair that she is the *ego*'s elegiac equal: she has the *materia* (long hair) and the *ars* (knowing how to use it to seduce) just as he now has the *materia* (her) and the *ars* (his poetic ability) to create Latin elegy. Although Myers compared Dipsas with the poet himself, by examining the use of Corinna's hair as a poetological metaphor, we see that instead this fear of Corinna's loss of *materia* reflects the poet's *own* loss of *materia*;[76] for if Corinna loses her hair, even if she maintains her *ars* (as Dipsas has), then he too loses his *materia* (a long-haired *puella*) about whom to manifest his own *ars*. Dipsas verbally undermines the value of the poetry that the *ego* produces when she claims that (1.8.61): *qui dabit, ille tibi magno sit maior Homero;* ("whoever gives, he should be greater to you than the great Homer"). Yet her very presence as a possible future for Corinna further undermines the poet as a reflection of what Corinna could become and thus what he would become without her. Thus we see how an innertextual elegiac reading can deepen our understanding of the character relationships as epitomised through something as (apparently) innocuous as their hair. Certainly prior scholars have made the connection between Dipsas' loss of beauty and the possible future of the *puella.*[77] Yet by seeing that Corinna's hair is established as her own *materia*, once Dipsas has lost that very *materia* (even as she maintains her elegiac *ars* in which she advises Corinna) we further see how the anxieties which the *lena* represents for the *ego* are complex and multifaceted. The *lena* comes not only to represent the possible (ugly) future of the *puella*, the manipulation of the *ego* by the *puella* for financial gain, but the loss of elegiac *materia*. Just as tracking the smiley face in *Watchmen* aligns with key moments in the narrative and works to remind the reader of the murder which begins that comic's narrative, so too does the recurrence of the *puella's* hair in Ovid's *Amores* remind the reader of the poet's very *materia*, what he identified as lacking in 1.1, and what is at stake if he loses it.

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[75] James (2003b) 52.
[76] See Myers (1996).
[77] See Myers (1996) 5 and Gutzwiller (1985).

Beauty Comes from Inside (a Hair Salon): Corinna's Hair in *Amores* 1.10-1.12

After the encounter with the *lena* in 1.8, Corinna's hair does not appear again until 1.11. Yet here, as in 1.8, Corinna's hair only appears in passing reference, this time via the character of Nape, Corinna's hairdresser. Opening the poem, Nape is described as (1.11.1-2):

Colligere incertos et in ordine ponere crines
docta neque ancillas inter habenda Nape,

Gathering messy hair and laying it in order,
learned Nape is not just a maid among slaves,

The *ornatrix*'s inclusion and prominence is telling, not simply the fact of her existence as Corinna's slave, but the specificity of her task: she is not merely an *ancilla* but she is introduced as the one responsible for Corinna's hair, making her an *ornatrix*, a personal hairdresser. Nape's name, too, makes her an outright analogy for the hair that she is responsible for (as well as elegiac poetry itself) with its origins in the Greek νάπη, or "grove".[78] However, although introducing the first poem of the diptych, Nape is not the dominant character of 1.11 and 1.12. Instead she acts as a go-between for the *ego*, who in 1.11, writes to his *puella* encouraging her to come and meet him. He is so confident in her acceptance, that he even ends that poem with a dedication to Venus. Despite this certitude, however, in 1.12 Corinna responds in the negative, and the ego proceeds to curse his ill luck, which he blames in part on Nape's stumbling over the *limen* ("threshold") of the *puella*'s home. Yet it is the duplicity (via the descriptor *duplices* (1.12.27)) of the tablets containing his message which are ultimately blamed for Corinna's refusal, and much of the scholarship on this diptych has been dedicated to the pun inherent in the duplicitous *duplices.*[79] Although McKeown considers this section to represent an "unnecessary explanation of the joke in *duplices*",[80] Pasco-Pranger (in a limited example of reading across the gutter) has performed a particularly well-considered analysis of the poem, connecting this instance of the word *duplices* with the *simplex* in *Amores* 1.10. In her study, Pasco-Pranger establishes that Nape, as a go-between for the *ego,* is fundamentally lacking in the *simplicitas* of 1.10, and her inherent lack of *simplicitas* helps to define *duplices* when it is applied to the tablets in 1.12. Thus both Nape and the tablets, which both act as a carrier of the *ego*'s message to Corinna, are connected, and are both *duplices*, untrustworthy. Moreover, if Nape is *duplex*, as the *ornatrix* responsible for the *puella*'s hair, so too is her hair, the *materia* for both Nape and Corinna's *ars* (Nape as a hairdresser, and Corinna as an elegiac *puella*), *duplex* as well.[81] Thus we see the way pre-existing scholarship is further understood through the application of innertextuality. By tracking Corinna's hair and seeing it become a symbol of Corinna's *materia*, Pasco-Pranger's discussion of Nape's duplicitousness connects further to the very *materia* of Corinna's elegiac *ars*, and perhaps hints that it, like Nape herself, will also prove to be unreliable.

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[78] Papaioannou (2006) 53. Keith (2016) has recently noted that there have been eighteen women catalogued from the Augustan period who were named "Nape", two freeborn, nine of uncertain status, and seven slaves and freedwomen.

For other scholars working on the 1.11/1.12 diptych, the important element of these poems is the "surprise and reversal" of the *ego*'s conviction in 1.11 followed by his disappointment in 1.12.[82] Yet all of these scholars – Pasco-Pranger's study of 1.10 included – limit their acknowledgement of the narrative to the diptych (or triptych) alone.[83] In so doing, they fail to expand their view of the motif of hair throughout Book One of the *Amores*, and thus fail to see that this particular motif is braided throughout the book, with the treatment of it in 1.11/1.12 working *as*

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[79] Discussed by McKeown (1989) 335, Papaioannou (2008), and Pasco-Pranger (2012), amongst others.

[80] McKeown (1989) 335.

[81] Fitzgerald (2000) suggests 1.11/1.12 and 2.7/2.8, the poems that address the *ego*'s affair with Corinna's *ornatrix,* Cypassis, be read as explorations of the "duplicity" of poetic communication.

[82] Du Quesnay (1973) 40. Papaioannou (2008) discusses this further.

[83] See Papaioannou (2008), Pasco-Pranger (2012), Perkins (2014) 364.

part of a larger motif conferring narrative continuity throughout the collection. As I am demonstrating, the application of braiding/innertextuality addresses this.

Indeed, if we consider Nape's characterization further, she is more than simply a messenger and slave who happens to be good with a curling iron. With her introduction at the opening of 1.11, she is described as *docta … Nape*, a significant adjective in elegiac semiotics. As noted by James, the idea of the *docta puella* is integral to the storyworld of Latin elegy, for only a woman schooled in Greek and Latin literature (including, we must presume, Latin elegy itself) would truly understand the rules and codes of the "self-consciously literate genre" of Latin elegy.[84] Thus the introduction of Nape as *docta … Nape* is especially significant. This not only indicates that she is (1.11.2) *… neque ancillas inter habenda…* ("not to be regarded among the slaves"), but that her knowledge (her *ars*) is perhaps equal to the *puella* and the *poeta* too. In Papaioannou's assessment, by making Nape *docta*, she becomes "a substitute for her mistress as both bedfellow and inspirational muse, and a suggestive incarnation of the *poeta doctus* himself."[85] Certainly in 1.11 she appears to be little more than an extension of the *ego*, fulfilling his instructions to carry his invitation (likely composed in elegiac verse as well) to Corinna (1.11.18-22). Yet the skill on which the *ego* truly depends is not her ability to manage Corinna's hair, but to manage Corinna herself. Thus, through the braided imagery of Corinna's hair through Book One, we see that she is responsible for managing both Corinna's *materia* (on which both the *puella* and *ego* depend) and the *ego*'s *materia* as well, further highlighting that she is truly *docta*.

Moreover, if we consider the image of hair *generically* in Book One of Ovid's *Amores*, it appears in a description of Corinna in 1.7. There, amongst a catalogue of visual descriptors for Corinna's physical state after being struck, she is described as trembling (1.7.54) *ut cum* ***populeas*** *ventilat aura* ***comas*** ("like when a breeze blows through poplar leaves").[86] Although it may be her limbs (*membra*) which are trembling, the use of *comas* for poplar leaves further reminds the reader of Corinna's loose hair, a result of the violence that has been visited against her. Just as Nape is named for the grove of wild growth which can be understood to be the *puella*'s hair that she must manage, so too does the foliage which Corinna resembles in 1.7 allude to (perhaps even foreshadow) Nape's appearance and responsibility for Corinna's hair by connecting the *puella*'s appearance to wild growth. Thus in 1.7 Ovid calls ahead to the "foliage" of hair and to the "grove" of Nape, who will help to tame it. Further, this double analogy of greenery with the *puella*'s hair (her *materia*) may also allude to the wooden tablets themselves, who are also formed of greenery and whose arborial antecedent Ovid discusses at length in 1.12. Just as Nape is seen to manage the *puella*'s hair and her reaction to the *ego*'s invitation, so too is she responsible for carrying the tablets themselves, which may be made of the very *populeas* whose *comas* Corinna once resembled in 1.7. These are all new connections that I am making, and it is through an innertextual reading that we see the braided network of connections which work asequentially across the narrative of Book One of the *Amores.* Through braiding, therefore, we see that Nape and Corinna's hair are closely associated not only with one another, but to the narrative *materia* of Latin elegy (Corinna herself) and the *physical materia* of Latin elegy (the tablets on which it is written) in an innertextual network that operates behind the sequential narrative scene.

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[84] James (2003b) 3.
[85] Papaioannou (2006) 54.
[86] Emphasis added.

An additional effect of this divorcing of Corinna's *materia* from the *puella*, as Nape attains responsibility for it, is that it similarly divorces the *puella* from any responsibility or agency with her own *materia*. If it (her hair) is being managed by a third party, Nape, whose skills are comparable to her own as a *docta puella*, then Corinna (like Dipsas in 1.8) may have the *ars* required to compete in elegiac *amor*, but she already lacks the *materia* (her hair) which is implicit in her ability to be an elegiac *puella*. And thus, with this loss of control over her own *materia,* her loss of her own hair, we see that Ovid is subtly alluding to the coming baldness of his *puella* at the end of 1.14. Corinna may still have a full head of hair here in 1.11/1.12, but with its responsibility in the hands of another equally *docta puella*, can she be said to have the *materia* for her *ars* any longer?

This loss of the *puella*'s agency is supported in the body of 1.12 as well. Within the diptych of 1.11 and 1.12 we encounter a narrative reversal or peripeteia of a different order: Ovid's efforts to draw out his *puella* prove to be futile. In 1.12 it is revealed that Corinna *has* returned an answer via Nape (somewhere in the un-narrated gutter space in between the two poems), but that answer was not what the *ego* had wanted or expected: she will not come. Yet the *ego* eschews any sense of the *puella*'s responsibility (or, indeed, of agency) for her rejection of his advances, instead accusing Nape of mishandling the situation, and blaming her for stumbling on the *limen* of the *puella*'s door. Here, he instructs Nape to take more care in the future (1.12.3-6):

> *omina sunt aliquid; modo cum discedere vellet,*
> *ad limen digitos restitit icta Nape.*
> *missa foras iterum limen transire memento*
> *cautius atque alte sobria ferre pedem!*
>
> Omens are something; just now when she wished to leave,
> Nape stopped, striking her toes against the threshold.
> Remember when sent out again to cross the threshold
> more cautiously and to carry your feet highly and soberly!

Ovid is clearly levelling blame on Nape for ruining his chances with his *puella*, rather than blaming the *puella* herself. This passage and particularly the descriptor *sobria* (1.12.6) have led several scholars to connect Nape with Corinna's *lena* in 1.8, who is specifically introduced in terms of her alcoholism (1.8.3-4).[87] Both Nape and Dipsas (whose name can be translated as "thirst" in Greek) are third parties with malign influence over the *puella* and both are charged by the *ego* with excessive drinking.[88] Yet now that we see the complex network of poems that is created through elegiac braiding/innertextuality, we see this as *both* a reminder to the reader that the *puella* is perhaps not the *ars*-tist she appears in 1.5, but also that Dipsas represents a possible future for her, if she indeed loses the *materia* for her elegiac seduction, which is implied through the removal of the *puella*'s agency, and the responsibility of Nape for Corinna's *materia*.

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[87] McKeown (1989) 326, Pasco-Pranger (2012) 728, and Pandey (2018b) 462 have explored the association between Nape and Dipsas via the descriptor *sobria.*

[88] LSJ s.v. διψάω.

Moreover, as I discussed in chapter three, although the first couplet's opening here is with *omina* (1.12.3), a term of premonition, this is a poem that looks back, reconsidering what was written in 1.11 and reconfiguring the events of that poem to turn prophecy into retrospect. However, if we understand the way Ovid has braided the *puella*'s hair through Book One, we have seen it transform from an arbitrary signifier of a potential *puella* into her necessary *materia* which allows for elegiac poetry at all, and which can be inappropriately used against her by the poet in 1.7. After the possible future of Corinna is laid bare in part through the signifier of her *lena*'s hair in 1.8, the reconfiguration of Nape from a tool of the poet into a duplicitous messenger who is fully responsible for that *materia* allows us to understand that Corinna, although still possessing a full head of hair, has in fact already lost the *materia* that makes her a worthy *puella*. Thus these *omina* further hint not only that the *ego* should have known better about the response from Corinna owing to the accident of the *ornatrix*, but also that we, the reader, might be able to foresee the coming balding of the *puella* before the end of Book One. If he ought to have attended to the *omina* of the *ornatrix*'s movement, then so too should the reader attend to the *omina* of 1.12. Again, it is through an understanding of this innertextual motif attained through comics braiding that we further understand the significance of the *omina* of 1.12 which hints at the narrative future for these elegiac characters.

Although Nape begins as the one responsible for the *ego*'s rejection in 1.12, soon enough he transfers blame from one intermediary of his message to another. Instead, he does not blame the words themselves (his own message) for failing to persuade his *puella,* but instead it is the medium itself that is at fault: the wooden tablets ("the medium is the message", after all).[89] Indeed this transference of blame dominates the majority of the poem (1.12.15-20):

> *illum etiam, qui vos ex arbore vertit in usum,*

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[89] A phrase first coined by McLuhan (1964).

> *convincam puras non habuisse manus.*
> *praebuit illa arbor misero suspendia collo,*
> *carnifici diras praebuit illa cruces;*
> *illa dedit turpes raucis bubonibus umbras,*
> *vulturis in ramis et strigis ova tulit.*
>
> Even he who transformed you from the tree for use,
> I'm convinced had impure hands.
> That tree offered to hold some wretch by the neck,
> offered itself to the executioner as dreadful crosses;
> It gave foul shade to the raucous owls,
> Carried vultures in its branches and the eggs of striges.

Even here the description is peppered with the dark *omina* the *ego* blamed Nape for producing earlier, highlighting the importance of foreshadowing and the very *omina* that may be present in this poem as well. And through the association already established between hair and wood, Ovid (through innertextuality) is perhaps spelling-out for the reader that it is this very *materia* that may be doomed in the narrative future.

The shift in focus from Nape to the writing tablets further creates a parallel between the past/future dichotomy of Corinna and Dipsas. While the omens in the tablets' arborial past presages their future duplicitousness (and possibly the *omina* within 1.12 that we ought to be attending to ourselves), one could read into the *ego*'s rejection an understanding of Corinna attending to Dipsas' instructions in 1.8 to reject the advances of the poor poet. Thus if we consider Corinna's rejection of the *ego* in 1.12 in the braided context of Dipsas' advice in 1.8 we further understand the *cause* of her rejection: she has taken Dipsas' advice and, as the *ego* fears, takes the first step down the road to becoming a *lena* herself even as she begins to lose the *materia* that makes her an elegiac *puella*, and so begins to subtextually resemble her *lena* as well.

Beyond the *omina* of Nape's stumbling, omens are key to Ovid's construction of the tablets' own narrative. Everything about the tablets' construction is considered to be against the lover, from the character of the man who cut down the tree, to the nature of the tree itself, and even the animals who once made their home there. But now that we are reading Corinna's hair as a repetitive motif that helps to braid the *Amores*' narrative together, we see that the disillusionment of 1.12 is more significant than a denied libido. Instead, it further demonstrates that omens are to be trusted and that the behaviour of Nape, Corinna, and, indeed, Dipsas are key signifiers of the elegiac future. It is not just the omens generically, but the choice of verb that is important here as well, subtly tying the construction of the tablets to the theoretically supernatural skills of the stereotypical elegiac *lena.*[90] Here at 1.12.15 I have translated *vertit* as "transform", yet one of the possible definitions is "to change" in terms of magical or supernatural transformations.[91] In 1.8, in fact, Dipsas is described as mystically changing form (1.8.13) using *versam* as well. In the *bubo* and *striges* to whom the wood of the original tree once offered sanctuary, moreover, Ovid is calling upon birds specifically associated with ill omen, subtly reinforcing the ill omen represented here in 1.12.[92] Moreover, there is a close association between the *strix* and witches themselves (which Dipsas is accused of being in 1.8), specifically in Ovid's *Fasti*, where he describes them as (6.141-142):

sive igitur nascuntur aves, seu carmine fiunt
neniaque in volucres Marsa figurat anus,

Therefore whether they are birds born, or made into them
by spells, old women shaped into birds by Marsian song,

Yet we do not need to look intertextually for this reference. During Dipsas' description in 1.8, Ovid writes that (1.8.14): *pluma corpus anile tegi* ("feathers clothed her old woman's body") a clear reference to her ability to transform into a *strix*. Thus the ominous transformation of the trees into tablets is linked semantically to the magical transformations of Dipsas, and thus the omen of 1.12 must imply a similarly incidious transformation, one that possibly indicates the transformation of the *puella* into the *lena* with the loss of her hair in 1.14.

The poem's final couplet also links Corinna and the tablets with the age of Dipsas, when Ovid offers a final curse (*Amores* 1.12.29-30):

quid precer iratus, nisi vos cariosa senectus

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[90] This argument regarding the verb *vertit* is adapted from Swain (forthcoming).
[91] *OLD* s.v. *uerto*.
[92] McKeown (1989) 331-332.

rodat, et inmundo cera sit alba situ?

Enraged, what should I wish for if not that decaying age
will rot you, and your wax become white in a foul place?

Just as the (becursed?) older Dipsas in 1.8 has (1.8.111) *albam raramque comam* ("sparse white locks"), here the wax is cursed to become *alba* with age as well. We have already seen that the tablets are associated with the *materia* of both the poet and the *puella*, and must similarly be managed by Nape as an elegiac intermediary. Thus, while Ovid is ostensibly cursing the tablets here with age, he is also subtextually cursing Corinna's hair to become white, just as her *lena*'s hair is, and thus cursing her to lose the very *materia* upon which they are both reliant. This is a reading that is only available to us if we understand the network of connections that is developed in Book One of Ovid's *Amores* through innertextuality. And it is only with the understanding of the way these braided motifs connect individual fragments, or poems, that these further connections are drawn out for the reader.

Within 1.12, discussions of the tablets' wax is not limited to this curse of age. Earlier, while remonstrating the tablets for their ill-nature, Ovid muses about the wax that covers them, writing (1.12.9-12):

quam, puto, de longae collectam flore cicutae
melle sub infami Corsica misit apis.
at tamquam minio penitus medicata rubebas—
ille color vere sanguinolentus erat.

Which, I bet, came from flower-honey of long hemlock
collected by the infamous Corsican bees.
But just as if you had gone red from being in scarlet dye –
that colour was truly bloody.

Here the wax is undermined first by the poison that is integral in its creation, and second the colour of the wax, which is associated with a deep red dye. The colouring of the tablets is thus fundamentally poisonous while artificially adding colour, just as the dye which will soon colour the *puella*'s hair will prove to be poisonous upon its application in 1.14.[93] Again, it is through an innertextual tracking of Corinna's hair and its connection with the writing tablets of 1.11/1.12 that allows for this deeper reading, and allows the reader to possibly sense that, just as with the cursed tablets, something tragic is coming for the *puella*'s hair.

Tracking the motif of the *puella'*s hair to this point has demonstrated that throughout Book One the *ego* (and the reader) continually examines and re-examines the *puella* through the motif of her hair. It may begin innocently enough as a simple desire for a long-haired girl, but by 1.12 we see that this narrative thread has become something far more complex, and that complexity reflects back to the first appearance of the hair motif in that first poem of Book One. It has become artificially constructed, not by the *puella*, as we might expect, but by the *puella*'s learned *ornatrix.*

Bring it Back to the Beginning: Corinna's Balding in *Amores* 1.14

The final appearance of Corinna's hair in Book One comes in the penultimate poem, 1.14. Now that it has all fallen out after having been coloured, Corinna's hair takes centre stage. From the poem's opening, the *amator* is antagonistic, immediately accusing his *puella* (1.14.1-2):

> *Dicebam "medicare tuos desiste capillos!"*
> *tingere quam possis, iam tibi nulla coma est.*
>
> I said: "Stop dyeing your hair!'
> Now you have no hair for you to colour.

The sense of *dicebam* here implies not only that the *ego* has said this to his *puella* in the past, but that he has done so repeatedly. Yet as James Zetzel notes: "«I told you so» the poet says; but when? Ovid might simply be constructing a fictitious antecedent …"[94] Yet by reading the appearances of Corinna's hair as braided throughout *Amores* Book One, we see that the *ego* never had to explicitly say it; 1.12 is replete with imagery that suggests a coming disaster for Corinna's long and elegant hair: perhaps *that* was his warning and she, too, should have attended to his *omina*. Further, if we understand (as we should from chapter three) that we are to read into the gutters that separate one poem from another, we can take this as an indication of previous remonstration that occurred between poems, and thus this opening statement may help us to fill those gutters.

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[93] Bees had long been associated with the poets in the Greek and Hellenistic worlds, possibly due to the similarity between the words for "honey" (μέλι) and "song" (μέλος), which further indicates that Corinna is a knowing *docta puella*. Lefkowitz (2016) 182-183.

[94] Zetzel (1996) 75.

Moreover, even as the *ego* laments his powerlessness over Corinna's actions here in 1.14, by braiding her hair throughout Book One, we see that it is not simply Corinna that he lacks power over, but a hint that he perhaps lacks control over the very *materia* of poetry itself. And this lack of control on the part of the *ego* reflects the opening of the narrative in *Amores* 1.1. There, of course, the poem's opening couplet reveals that he similarly lacks control over his poetic *materia* when Cupid forces him to write elegy instead of epic, and thus we begin to see that *Amores* Book One comes full circle.

As 1.14 progresses, soon enough the *ego* joins his *puella* in mourning this loss, lamenting that "once upon a time" Corinna's hair was so spectacular that (1.14.15-18):

non acus abrupit, non vallum pectinis illos.
    ornatrix tuto corpore semper erat;
ante meos saepe est oculos ornata nec umquam
    bracchia derepta saucia fecit acu.

No pin, no tooth of a comb tore it.
    The hairdresser always kept her body whole;
often adorned before my eyes never were
    her arms wounded by a snatched-up pin.

Thus the *puella*'s hair personifies the *puella* herself: her beauty, her (former) impenetrability, and her natural ability to be manipulated a*s materia*, all making her a valid candidate to be an elegiac *puella*. Although Nape is not mentioned by name, having already been established as the one responsible for setting her *domina*'s hair, we find her wherever there is discussion of Corinna's hairstyling, as there is here (in another example of the effects of innertextuality). Further, comic braiding insists that, having already appeared in the narrative of 1.11 and 1.12, the reappearance of

Corinna's hair in 1.14 will remind us of the previous appearance of the hair motif and thus lead us to approach 1.14 not in isolation but as a response to (or narrative continuation of) the interactions in 1.12. The evidence of this narrative dynamic in poem 1.14 helps the poet to drive the allusion to Nape home when he describes the various tortures "once upon a time" exacted against Corinna's hair, which is notably couched here in explicitly anthropomorphic terms (1.14.25-30):

> *quam se praebuerunt ferro patienter et igni,*
> *ut fieret torto nexilis orbe sinus!*
> *clamabam: "scelus est istos, scelus urere crines!*
> *sponte decent; capiti, ferrea, parce tuo!*
> *vim procul hinc remove! non est, qui debeat uri;*
> *erudit admotas ipse capillus acus."*
>
> They patiently offered themselves to the iron and fire,
> in order to make braided waves with a twisted ring!
> I cried: "That's criminal! A crime to burn your hair!
> It's fine as it is; spare your head the iron!
> Take that violence far away! There is not a single hair that ought to be burnt;
> your hair itself instructs the guiding pins."

Indeed these are the very tortures that Nape, as a slave in a real sense, might experience.[95] Although never named in 1.14, it would be hard to deny the *innertextual* presence of Nape within that poem, the slave who, under orders, once twisted, coloured, and applied the instruments of beauty/torture to Corinna's hair. Moreover, as we have seen in 1.11 and 1.12 that she has taken control of the *materia* of the elegiac *puella,* here Nape is, through the tortures of a slave, made analogous to it, further removing Corinna's agency from her *materia* even as she maintains possession of it (as she owns not only her hair, but her slave).

Thus, just as Corinna's hair is braided together with Nape, foliage, and poetic *materia*, the braided motif of the hair of the *puella* in Book One has brought us full circle. We opened the book with discussions of (1.1.20) "elegant, long-haired girls". Since then, we have seen the *puella*'s hair become the *materia* of the *puella*'s *ars*, both in terms of her attraction and success (as in 1.5), but also to remind us that the puella herself is only so much *materia* subject to the *ars* of the *ornatrix* (as in 1.11 and 1.12). Now in 1.14, her fate already foreshadowed by the decrepitude and age of the white-haired Dipsas (in 1.8), which foretell the future of the beautiful *puella* right at the midpoint of the book's narrative arc, and the subtextual *omina* of 1.12, Corinna loses her long and elegant hair because of the *ars* of an *ornatrix* who truly holds control over her hair. Yet her hair does not simply go white (like that of Dipsas in 1.8); it falls out entirely, bringing the narrative arc of Book One full circle and revealing (in a predictable yet unexpected plot twist) that despite fourteen poems of Latin elegy, the *ego still* does not have a *puella* with appropriately Callimachean "long and elegant hair". Furthermore, in 1.14 when the *ego* joins his *puella* in mourning her loss of *materia*, he fundamentally reverses the very genre in which he writes, "returning" his poetry not just to the beginning of Book One, but to the origins of the genre as one of commemoration and lament, which is, in fact, one of the definitions of the Greek word ἔλεγος.[96]

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[95] Kennedy (1993) 73.

The reversal of fortunes in 1.14 is, of course, precisely what Aristotle called "tragic peripeteia" in his *Poetics*, and was identified as an important element of tragic plot/μῦθος.[97] Literally a "reversal", Aristotle identifies this as the important turning point in a tragedy that comes before the plot's denouement. Giving as his example *Oedipus Tyrannus*, Aristotle writes that the tragic peripeteia comes when the messenger, who Oedipus expects to bring him news that will rid him of his fears, reverses this by confirming Oedipus' identity as the son of his wife and murderer of his father.[98] Thus, through braiding, we see that Ovid has embedded a quasi-tragic plot and narrative in his Latin elegy, one that demonstrates tragic irony and that, through braiding, we are better able to understand and appreciate.[99]

Zetzel, Kennedy, and others have suggested a range of meaning behind the hair loss of 1.14. Zetzel suggests that it is a symbol for the poet's fear of exhausted creativity, a metaphor for the death of a genre so dependent upon the rehashing of tropes, and a reading that takes Corinna's

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[96] See Nagy (2010).

[97] Aristotle *Poetics* 1452a-1452b12.

[98] Aristotle *Poetics* 1452a22-1452b7.

[99] It bears repeating that Aristotle excluded elegy from his canon of narrative poetry.

materia, her hair, as a one-to-one analogy for the poet's own *materia.*[100] James meanwhile suggests that this hair loss reflects the importance of hair to the *puella*'s livelihood.[101] Papaioannou explains that Corinna's hair loss is a reflection of the fact that she is a literary competitor, who "turns the tables on her creator to challenge him in his own territory".[102] In Kennedy's analysis, this hair loss is a reflection of the *ego*'s attempt to control the *puella.*[103] And Pandey associates Corinna's baldness with Rome's exploitation of foreign resources to supply urban *cultus.*[104] Now we see that the hair loss in 1.14 is also a marker of narrativity and temporal progress, a metaphor for the narrative thread or storyline that we have been following since poem 1.1. The motif of Corinna's hair is braided throughout Book One of *Amores*, so that her eventual loss of hair at the end of the book represents the end of that braided temporal sequence and the end of this chapter in the story, at least.[105] All of this is revealed to us only through an innertextual reading, one which recognises that within the poetic frames individual images/motifs recur in order to remind the reader of previous points in the narrative, to carry meaning forward and to weave through the narrative a subtle meaning that augments that narrative.

Regardless, when Ovid brings 1.14 to an end, he does so on a hopeful (if somewhat dismissive) note (1.14.55-56):

> *Collige cum vultu mentem! reparabile damnum est.*
> *postmodo nativa conspiciere coma.*
>
> Calm your mind and your face! The damage is reparable.
> Soon enough your natural hair will be seen again.

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[100] Zetzel (1996).
[101] James (2003b).
[102] Papaioannou (2006).
[103] Kennedy (1993).
[104] Pandey (2018b).
[105] The ambiguity of Corinna's hair colour here (discussed by Boyd (1997) 120-122), long connected to Ovid's assertion in 2.4 that he is attracted to a variety of women (see Liveley 2005 38), thus implies that Ovid is willing to take any *puella* as his *materia.*

Essentially, for all that he has ended the narrative arc of Book One with Corinna's hair loss, the *ego* reassures both his *puella* and the reader that this is not the end; in fact, soon things will be back to the elegiac norm, he promises. As we have seen through the narrative effects of braiding, things have now in fact returned to the beginning; Ovid lacks a long-haired girl, he lacks the *materia* for his elegy, but just as in 1.1, he will press on regardless of this fact. Thus this reassurance falls somewhat flat; we may anticipate that the elegy will continue with a new beginning in Book Two, but the reader must also realise that when Book Two begins Ovid's poetic *materia* carries with it the intricate baggage that it has accrued through Book One, and thus the idea that we will return to a *status quo* with the return of that hair/*materia* is disingenuous. Of course, Book One is still to be sealed with 1.15, which is effectively a *sphragis* poem that bookends the collection without engaging with the narrative arc of 1.1 to 1.14. Yet as McKeown notes, this particular *sphragis* fulfils the poetic expectations of the form in claiming immortality while defending one's generic choice.[106] Certainly Ovid's elegy (and the narrative) will continue, but neither we (nor the *ego*) can reasonably expect that it will ever be as it was in Book One again.

Conclusion

Here, I have demonstrated the way a single motif in Latin elegy, the appearance of Corinna's hair, can be read with greater nuance, revealing a narrativity that runs through Book One of *Amores,* through an understanding of comics braiding/innertextuality. By addressing the meaning created beyond the comic sequence and the way comic panels communicate with each other through arrangement and the recurrence of motifs, braiding reflects an innertextuality present throughout Latin elegy as well as within modern comics.

Appearing first in the opening poem of Ovid's *Amores*, the presence of a *puella*'s hair is not immediately significant. However, when the series of poems featuring this motif are taken together, we see that they are each features of important poems within the collection. Certainly, Corinna's hair does not appear in the *sphragis*, 1.15, which is concerned primarily with the poet celebrating his coming literary immortality, yet within the narrative arc of Book One it both opens that narrative in 1.1 and helps to close it in 1.14. As in Groensteen's example from *Tintin*, the placement of these braided motifs within elegy thus gain a similar significance, here helping to shift the motif from a commentary about the *puella* to a commentary about the poetry itself. Thus, the physicality of the papyrus text is significant just as the physical page of a comic.

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[106] McKeown (1989) 388. On *sphragis* in general, see Nisbet and Hubbard (1970) 335-336; on the *sphragis* in Ovid's *Metamorphoses,* see Bömer (1969-1986) and Wickkiser (1999).

The other appearance of Corinna's hair at 1.5 is similarly important, accompanying the arrival of Corinna and her first appearance *by name* in a poem that, as Salzman-Mitchell explains, is programmatic of the fragmentary narrative which Ovid lays out in his *Amores*.[107] Certainly, Corinna's hair is also at least alluded to via the *lena*'s hair in 1.8 and the character of Nape in 1.11 and 1.12, and their position within the physical text are not obviously significant. However, just as the smiley face badge both opens and ends *Watchmen* while also being peppered throughout the narrative, so too does Corinna's hair appear randomly within the text *while also* gaining additional, programmatic significance from its presence in the first and final poem/panel and the programmatic poem of 1.5 in the narrative of *Amores* Book One.

The great power of braiding (one that is made possible through the form of comics in which multivectoral readings are more easily realised) is the ability of panels to enter into dialogue that do not appear in sequence. Moreover, just as a comics-based methodology was necessary to understand the way elegiac poems are individual fragments bound together in narrative sequence, so too is this fragmentation integral in the function of braiding. Fischer and Hatfield write:

> What makes the functioning of such motifs in comics potentially different from that of repeated thematic or symbolic motifs in other media such as the novel or cinema? The difference is not absolute, but braiding in comics does something medium-specific: it confers unity via fragmentation, or, to put it another way, exploits fragmentation-in-unity, a fragmentation enacted literally on the comic page.[108]

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[107] Salzman-Mitchell (2008).

[108] Fischer and Hatfield (2011) 84-85.

Just as “fragmentation-in-unity” is literally enacted on the comic page, so too does the physicality of the papyrus scroll remind the reader that in elegy, too, we find fragmentation-in-unity. And it is by virtue of narrative fragmentation that we are able to arrange and rearrange the discrete units – panels or poems, as the case may be – not to bring out new narrative readings (which in both media is found primarily in a sequential reading) but through an understanding that these fragments can be both sequences and series, can enter into dialogues across the papyrus scroll to augment and highlight particularly salient elements of the narrative sequence. Just as with comic panels, moreover, the fragmentary poems of Latin elegy then reveal additional internal elements that help to expand or explore that motif, reminding the reader of their earlier appearance (through the citation effect), foreshadowing the future of the *ego* and his *puella*, or allowing the reader to assess and reassess the motif’s earlier appearances, as well as the poems in which they appeared. Further, comics braiding is required to be both supplementary to a primary, linear reading, while also producing an “enhancement” or “deepening of meaning”.[109] This is precisely what this new and original reading, making use of an understanding of comics braiding, has done for the motif of Corinna’s hair in *Amores* Book One.

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[109] Groensteen (2016) 93-94.

Chapter Five: An Exception that Proves the Rule

So far, I have considered Book One of Ovid's *Amores* with the use of some of the tools provided by comics studies, specifically the gutter and braiding (or elegiac innertextuality). In this chapter I will turn my attention to a single poem: *Amores* 1.13. This poem may appear to be a bit of an outlier, especially to those readers who have accepted my assertion that when we read into the gutters separating individual poems we release a greater sense of narrativity (including the direct cause-and-effect of narrative). Wedged between the diptych in which Ovid invites his *puella* to meet via her *ornatrix*, and the final narrative poem of the collection in which that *puella* loses her hair, we find 1.13, a poem of delay, a rhetorical exercise in conviction as Ovid tries (and fails) to convince the goddess of the dawn to stay away so that he can remain in bed in the arms of his *puella*. As scholars have noted, much of the humour of this poem comes from the futility of Ovid's rhetorical exercise; after all, regardless of how well our *amator* states his case, the reader knows that Aurora will appear and the day will begin.[1] Yet Ovid makes the argument anyway. Even in summary *Amores* 1.13 is different from those that surround it. While 1.12 is a poem of disappointment, with Ovid's *puella* denying him access to her via a letter, and 1.14 is a poem of denunciation, with the *amator* reprimanding and superficially comforting his *puella* for her hair loss, in 1.13 we do not find the *amator* and *puella* at odds at all. In fact, it is a rare moment of harmony between the *ego* and his *puella* (possibly because the *puella* is unconscious).[2]

Here I will focus on this poem to demonstrate that it is not the outlier that it may appear to be. Instead, through braiding/innertextuality, it is closely bound with earlier poems in Book One of Ovid's *Amores* that help to incorporate this poem into the narrative elegiac cycle that Ovid creates. Moreover, as we will see, in *Amores* 1.13 Aurora becomes emblematic of the gutter itself. Further, this poem is programmatic of that very elegiac cycle, demonstrating through the analogy of the dawn the essential narrative of an elegiac relationship that is composed of sexual encounters surrounded by separation and uncertainty which, despite the poet's best efforts, cannot be prevented.

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[1] Holzberg (2001) 119-20, Holzberg (2002) 60, and Volk (2005) 93.

[2] This similarly calls back to Propertius 1.3 in which the *ego* sees Cynthia while asleep and falls in love with her, both idealising and dehumanizing her through mythological exempla.

In *Amores* 1.13 the time of day is essential to the poem, which immediately evokes the dawn in setting the scene (1.13.1-2):

> *Iam super oceanum venit a seniore marito*
> *flava pruinoso quae vehit axe diem.*
>
> Now she rises over the ocean, she comes from her older husband
> the golden woman who brings day to the frosty sky.

Alison Elliott suggests that this opening is designed to mislead the reader who is likely to expect that this will be little more than scene-setting, but Ovid plays with reader expectation by making dawn itself the main theme of the poem.[3] In *Amores* 1.5, for example, the poet spends eight full lines describing the time of day, the temperature, the breeze coming into the room, and the *amator*'s own drowsiness before we approach the poem's theme in the present tense: *ecce, Corinna*. Here, however, that time of day is quickly revealed to be the motif rather than the setting or background (1.13.3-8):

> *Quo properas, Aurora? mane!—sic Memnonis umbris*
> *annua sollemni caede parentet avis!*
> *nunc iuvat in teneris dominae iacuisse lacertis;*
> *si quando, lateri nunc bene iuncta meo est.*
> *nunc etiam somni pingues et frigidus aer,*
> *et liquidum tenui gutture cantat avis.*
>
> Where are you rushing off to, Aurora? Wait!—thus the bird
> makes the annual sacrifice to Memnon's shade!
> Now I delight in lying in my mistress' tender arms;
> if ever, now her side is so nicely joined to mine.
> Even now sleep is easy and the air is cool,
> and the bird sings smoothly from its delicate throat.

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[3] Elliott (1973-1974) 128.

Importantly, this time of day is repeated, as highlighted by Ovid's repetitious *nunc*. While these lines each describe different elements of the scene (the lover's delight in his *puella's* embrace, the feeling of her against his side, the ease of sleep), they also encourage the reader to be held in a single moment in time, just as the *ego* attempts to induce Aurora to hold the *ego* and his *puella* in the pre-dawn moment. The poem even begins with *iam,* "now" or "already", as the couple is already in the time that the poet will attempt to maintain until admitting defeat at the poem's end. The poem itself is further dominated by verbs in the present tense, at least until the end (13.47-48):

> Iurgia finieram. scires audisse: rubebat—
> nec tamen adsueto tardius orta dies!
>
> I ended our quarrel. You know she had heard: she blushed –
> nevertheless the day rose no later than usual!

Now, however, while the narrative present has moved on, the lover lying in bed with his *puella* has shifted to the past tense, for the present of the writing-lover has not restrained Aurora and so time has moved forward. The *nunc* of the poem, by the poem's end, is in the past and the verb reflects that accordingly.

It is partially in the setting of the scene that *Amores* 1.13 works to look back to 1.5. Yet I do not argue that the two poems enter a dialogue, so much as 1.13 knowingly calls back to that poem and that event through similar (braided) imagery. In 1.5, Ovid writes that (1.5.3-6):

> *pars adaperta fuit, pars altera clausa fenestrae;*
> *quale fere silvae lumen habere solent,*
> *qualia sublucent fugiente crepuscula Phoebo,*
> *aut ubi nox abiit, nec tamen orta dies.*
>
> Part of the window was open, the other closed;
> the light is as is commonly found in the woods,
> it shimmers like Phoebus fleeing in twilight,
> or when night has gone, but day has not yet appeared.

Here Ovid refers to both the twilight and the dawn, explaining that although the afternoon is warm, the setting of his bedroom is such that one might mistake the time for pre-dawn. The symbolism of this mistake is clear in the context of the *Amores* and in elegiac love: the lovers, both the *ego* and Corinna, are still ignorant to the realities of their love; they have still not "woken up" to the narrative of the affair that is dominated by distrust, denial, and frustration, something that we see develop over the subsequent poems of Book One and which I explored in my analysis of the gutter in chapter three. 1.13 knowingly calls back to this period, setting its action in the present tense in this particular time of both the day and of the relationship.

Additionally, if we consider the endings of 1.5 and 1.13, we find Ovid lying, sated, next to the *puella* herself. In *Amores* 1.5, the focus on Corinna is overtly sexual, but the poem both begins and ends with the *amator* lying in a near doze (1.5.1-2):

> *Aestus erat, mediamque dies exegerat horam;*
> *adposui medio membra levanda toro.*
>
> It was hot, and the hour of noon had gone by;
> I was laid out, my relaxed limbs across the couch.

And (1.5.23-26):

> *Singula quid referam? nil non laudabile vidi*
> *et nudam pressi corpus ad usque meum.*
> *Cetera quis nescit? lassi requievimus ambo.*
> *proveniant medii sic mihi saepe dies!*
>
> Why remember each part? I saw nothing not worthy of praise
> and I held her naked body against mine.
> Who doesn't know the rest? Exhausted, we both rested.
> May such middays often come to me!

If we consider the poems' final lines, we see a similar temporal reflection. While 1.5 ends with (1.5.26): *proveniant medii sic mihi saepe dies!* ("May such middays often come to me!"), 1.13 ends (1.13.48): *nec tamen adsueto tardius orta dies!* ("nevertheless the day rose no later than usual!") Both poems end by once again flagging the time of day, while both lines also reflect the day's (and perhaps elegiac *amor*'s) repetition, ending on the same word, *dies*. This innertextuality that includes the repeated *dies* in the same position at the poems' end is significant and works to remind the reader of 1.13 of the moment in 1.5. Although one may expect something to this effect in 1.13, a poem that is entirely dedicated to the evasion of dawn, 1.5 had moved past the setting of the scene and onto the details of the *ego*'s *puella,* Corinna. At the end of 1.5 Ovid returns to the time of day while still looking forward to a repetition of this encounter, and by reflecting this same moment, this post-coital bliss, we are innertextually reminded of Ovid's desire in 1.5.

Of course, just as the coitus of 1.5 ended, followed by the couple's requisite separation, we see that the pattern of their elegiac relationship, like the dawn, runs in an inevitable cycle; an elegiac couple will meet, sleep together, and then suffer separation. This is the narrative elegiac cycle that Ovid makes clear to his reader in 1.13. Supporting this, McKeown has noted that the placement of the word *dies* at the end of 1.13 is an instance of ring composition, bringing the reader back to the poem's beginning. Therefore this line not only links back to the earlier poem, 1.5, but further makes 1.13 itself physically reflect *dies* as well, making it a cyclical poem that reflects the cyclicality of the rising and setting of the sun. The dawn of 1.13 may not be bound by the heat of the afternoon of 1.5, but 1.13 makes an effort to set similar scenes of intimacy, and the reader assumes that this early-morning cuddle session succeeds a night of the kind of passion we find in 1.5. Who doesn't know the rest, after all? Thus it is only through an understanding of elegiac innertextuality that we see that it is not the scene-setting alone that is repeated, but that the two poems/panels actively reflect one another in other ways as well. The moment of elegiac bliss in 1.13 and the sexual encounter of 1.5 are thus understood to be narrative fragments that must be considered as discrete units and which, as with panels on a comic page, exist in a network which connect them to one another.

Amores 1.13 looks back to 1.5 in other ways as well. As the *ego*'s complaints to Aurora continue, he runs through an account of those who dread the coming of the dawn, including soldiers, sailors, and wives. Nevertheless, his central concern, by his own account, is for the *puellae* who also must heed the early hour and get out of bed (1.13.25-26):

Omnia perpeterer—sed surgere mane puellas,
quis nisi cui non est ulla puella ferat?

I could stand it all—but the girls rising early,
who could put up with that except someone who doesn't have a girl?

The use of the term *puella* is particularly significant to the genre of Latin elegy. As we have already established, *puella* is the universally accepted term for the female mistress of the elegiac poet/lover. Here these *puellae* are not directly identified with Ovid's *puella*, who we must remember, still lies sleeping in his arms. But we should certainly count her among their number; after all, she too will be forced out of bed on Aurora's arrival. As the concluding members of a catalogue of those who dread the dawn, these *puellae* are particularly notable, not just because they are distinguished as the *ego*'s primary concern, but because they alone in this catalogue of players *do not have a defined morning task.* Sailors read the stars, travellers travel, soldiers take up arms, farmers work the field, slaves tend their master, guarantors and lawyers attend the courts, and wives weave, but what do the *puellae* do? The question is implied (*cetera quis nescit?*), just as their task is implied: they return to their husbands/*viri*, and the narrative and temporal cycle of Latin elegy continues.

However, the *puella* who takes Ovid's attention in 1.13 is not Corinna, his *puella*, but rather the coming Aurora, who he bids to stay away. In so doing he reviews Aurora's story (or at least his version of it) (1.13.33-42):

invida, quo properas? quod erat tibi filius ater,
materni fuerat pectoris ille color.
Tithono vellem de te narrare liceret;
fabula non caelo turpior ulla foret.
illum dum refugis, longo quia grandior aevo,
surgis ad invisas a sene mane rotas.
at si, quem mavis, Cephalum conplexa teneres,
clamares: "lente currite, noctis equi!"
Cur ego plectar amans, si vir tibi marcet ab annis?
num me nupsisti conciliante seni?

Envious one, why hurry? Because your son was dark
that was the colour of his mother's heart.
I wish Tithonus were allowed to talk about you;
there would be no uglier story in heaven.

While you flee him, because he is long years older,
    you rise early from the old man to your hateful chariots.
But if you held in your arms the one you prefer, Cephalus,
    you would cry: “Run slowly, horses of the night!”
Why should I be punished by love, because your *vir* shrivels with age?
    Did you marry the old man on my recommendation?

Here, Ovid challenges the appearance of Aurora and Tithonus in other Latin elegy, specifically in Propertius, in which she is held up as an ideal wife, one who continues to care for her aged spouse even though he is no longer sexually desirable.[4] While Aurora’s appearance in mythology has her linked with multiple men, Ovid associates her with both Tithonus, appearing here as an aged spouse, and Cephalus, here appearing as a young man. Thus he both embraces the traditional accounts of Aurora and Tithonus while also making Aurora a distinctly elegiac character, a woman who prefers the company of her young lovers to her aged husband.[5] By making this change, Ovid transforms Aurora from a good wife into a *puella*, a woman seeking to avoid her husband/*vir* and who demonstrates the same infidelity as women like Corinna. Further, he makes Aurora the mirror image of his *puella*: while dawn’s arrival allows Aurora herself to escape her aged *vir*, that same arrival forces the poem’s *puella* to return to her own. As Corinna leaves the *ego* behind to return to her home, Aurora behaves as the ideal *puella* herself, failing to listen to Ovid (or anyone) in escaping her aged *vir* and making herself open to elegiac *amor.*

Earlier in 1.5 we saw a similar transformation. Upon Corinna’s arrival, the time of day is particularly described as being preferable to those young women who are modest and shy, decidedly the antithesis of the good elegiac *puella* (1.5.7-8):

illa verecundis lux est praebenda puellis,
    qua timidus latebras speret habere pudor.

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[4] Propertius *Elegies* 2.18A.8-18. As a reminder, this kind of intertextuality differs from comics braiding as intertextuality looks external to the text for points of textual contact, whereas braiding makes textual contact within the same work.

[5] Various stories regarding Eos/Aurora include the romance between her and Cephalus: Apollodorus *Bibliotheca* 1.9.4, 3.14.3, Hesiod *Theogony* 984-991, and Pausanias *Description of Greece* 3.1, 18.12; between Eos/Aurora and Cleitus: Homer *Odyssey* 15.249-253; between Eos/Aurora and Tithonus: *Homeric Hymn to Aphrodite* 218-238, and Hesiod *Theogony* 984-991.

Such light is offered to shy girls,
    whose timid modesty hopes to have a hiding place.

Clearly, this is not Corinna. A few lines later we see that Ovid is well aware of this fact, comparing her with the twice-married Semiramis and the prostitute Lais. The tenor of the entire passage is her entrance as a new bride to her bridal chamber; yet, despite the light's suitability for a modest virgin, Corinna is more closely elided with the courtesan Lais and the Queen Semiramis, a woman who, although not known for her infidelity, was married twice and thus *may* be approaching her marriage as an experienced lover, just the sort of lover one might hope for in an elegiac *puella*.[6] Similarly, Aurora herself is "loved by many men", something that is a consistent theme of 1.13.

All four of these women – Corinna, Semiramis, Lais, and Aurora – are women who are non-monogomous and are apt partners in elegiac love (in 1.5 and 1.13). Seeing and considering these women together as possible *puellae* is an original reading, one that has been discovered through tracking the innertextual elements of 1.13 and 1.5. And through that innertextuality we understand that while other mythological women compared with Ovid's *puella(e)* are compared for their superficial appearance and desirability, Aurora, Semiramis, and Lais are all appropriate elegiac women in their own rights, all apt competitors who know their *ars*. And although here Aurora is presented as a wife leaving the bed of her aged husband, nevertheless, in the story of Aurora, Ovid presents the contrast of circumstances in the life of an elegiac woman: if she is lucky enough to be in bed with her young partner, she will tarry; if with her husband/*vir,* she will not (1.13.39-42):

at si, quem mavis, Cephalum conplexa teneres,
    clamares: "lente currite, noctis equi!"
Cur ego plectar amans, si vir tibi marcet ab annis?
    num me nupsisti conciliante seni?

But if you held in your arms the one you prefer, Cephalus,
    you would cry: "Run slowly, horses of the night!"
Why should I be punished by love, because your *vir* shrivels with age?
    Did you marry the old man on my recommendation?

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[6] See Diodorus Siculus *Bibliotheca Historica* 2.

It is important that we consider the symbolism of dawn/Aurora herself more closely. With dawn often a symbol of beginnings in ancient literature, one may find such extensive reference to dawn in the middle of the narrative arc of Book One confusing, or perhaps indicating that this is the beginning of a new peace between the *amator* and his *puella*. If we consider the figure/phenomenon of Dawn/Aurora, however, she is not simply the goddess of beginnings, but she also symbolically demarcates the crossing of boundaries or even frames, and later Ovid has her address this when he writes (*Metamorphoses* 13.591-593):

> *si tamen adspicias, quantum tibi femina praestem,*
> *tum cum luce nova noctis confinia servo,*
> *praemia danda putes…*
>
> Yet if you would consider how much I, as a woman, do for you,
> when I maintain the borders of night with new light,
> you would think to give me some reward.

She is the goddess of the gutter itself.

The opening of *Amores* 1.13 closely resembles the descriptions of dawn that appear elsewhere in epic (1.13.1-2):

> *Iam super oceanum venit a seniore marito*
> *flava pruinoso quae vehit axe diem.*
>
> Now she rises over the ocean, she comes from her older husband
> the golden woman who brings day to the frosty sky.

This homage to the dawn of epic is repeated several lines later when Ovid instructs her to (1.13.10) *roscida purpurea supprime lora manu!* ("Restrain those dewy reins with rosy fingers!")[7] This epithet common in Homer is so ubiquitous that Emily Wilson, in her recent translation of the *Odyssey*, commented on the difficulty in translating this repetition for modern readers:

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[7] Such as Homer *Iliad* 1.477, 6.175, 9.707, 23.109, 24.788; *Odyssey* 2.1, 3.404, 3.491, 4.306, 4.431, 4.576, 5.121, 5.227, 8.1, 9.152, 9.170, 9.307, 9.437, 10.187, 12.8, 12.316, 13.18, 15.189, 17.1, 19.428, 23.241.

> The formulaic elements in Homer, especially the repeated epithets, pose a particular challenge. The epithets applied to Dawn, Athena, Hermes, Zeus, Penelope, Telemachus, Odysseus, and the suitors repeated over and over in the original.[8]

It is particularly telling that the first example given is "Dawn". Irene de Jong, in her commentary, ties the prevalence of sunrises (as well as sunsets) in Homer to the history of epic as an oral medium, explaining that:

> The repeated sunsets and/or sunrises seem to have been employed, first by the singers and then by the (Alexandrian) book-dividers, to create natural pauses in the story.[9]

The opening of *Amores* 1.13 ties the appearance of Aurora here with the appearance of her Greek counterpart in Homeric epic, while also reminding the reader that Aurora is, perhaps, the first narrative gutter. Even outside of Homer, day-endings and beginnings are important. In Apollonius of Rhodes' *Argonautica* where dawn *closes* the first two books of the collection, dawn and dusk are still particularly highlighted, this time with the agricultural activity associated with those times of day.[10] In *Amores* 1.13, as we have seen, Ovid too brings particular attention to the non-heroic activities of people at dawn, further bringing to mind the epic dawns of classical and hellenistic literature.

Moreover, considering the following lines in which the *ego* directly addresses Aurora, we see a further link to epic via the character of Memnon (*Amores* 1.13.3-4):

> *Quo properas, Aurora? mane!—sic Memnonis umbris*
> *annua sollemni caede parentet avis!*
>
> Where are you rushing off to, Aurora? Wait!—thus the bird
> makes the annual sacrifice to Memnon's shade!

Although only mentioned (as Eos) in passing in Homer's *Odyssey* (11.522), Memnon's death was once related in the now-lost epic *Aethiopis*, and survives today in Quintus Smyrnaeus' *Posthomerica,* and his importance in the epic cycle is suggested by his frequent appearance in ancient vase paintings that depict events from the conflict at Troy.[11] As an important character in the Greek epic cycle, such discussions of Memnon's death act as intertextual references to the appearance of that death in epic. Moreover, as McKeown explains, Memnon's bird is usually associated with the ruff, an animal that was created from Memnon's ashes and flies yearly from Ethiopia to Troy, where they kill each other.[12] This is later discussed by Ovid in his own epic, the *Metamorphoses*, where Ovid recounts the death of Memnon and the origin of the bird that bore his name. After describing Aurora's grief and the birds' creation in her son's funeral pyre, Ovid concludes that (*Metamorphoses* 13.621-622):

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[8] Wilson (2017) 84.

[9] De Jong (2004) 42.

[10] See Klooster (2007) and Montiglio (2016) for a discussion of this unusual placement of daybreak in Apollodorus.

> *luctibus est Aurora suis intenta piasque*
> *nunc quoque dat lacrimas et toto rorat in orbe.*
>
> And so Aurora is intent on her own grief, and even now
> she weeps and sprinkles the whole world with dew.

Ostensibly this provides the source of the morning dew, and considering the *ego*'s attempts to convince Aurora to delay for Memnon's sake, this is clearly a futile endeavour. If the daily dew is evidence of Aurora's continuous mourning, arguing to delay her arrival for his sake may in fact bring those tears before the *ego* even expects them by reminding her of her grief. By shifting the narrative to address Aurora's maternal grief, Ovid brings his elegy full circle *once again*, this time to the pre-Latin Greek elegy which was frequently a genre of grief and mourning.[13]

Through this intertextual reference to Memnon and thus allotting a son to the elegiac *puella*, Aurora, Ovid again refers back to earlier in Book One, this time to the opening of *Amores* 1.1 itself.

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[11] Memnon appears in surviving fragments Arg. 2a-e, and is a central character in Book Two of Quintus Smyrnaeus' *Posthomerica*. As West (2013) 130 argues, the appearances of Memnon in Greek art (first dating to 580BCE) clearly derive from the *Aethiopis,* suggesting that he was a character closely associated with the epic genre.

[12] McKeown (1989) 342.

[13] Nagy (2010).

This, in perhaps the most notorious example in Roman literature of a bait-and-switch, has Ovid spurning epic in favour of Latin elegy (*Amores* 1.1.1-2):

> *Arma gravi numero violentaque bella parabam*
> *edere, materia conveniente modis.*
>
> Arms and violent war I was preparing to produce
> in great number, with manner suiting the matter.

By employing the dawn as the recipient of his pleas here, the *ego* is able to first link this poem to the beginnings that dawn usually represents, before also making intertextual reference to epic poetry via discussions of Aurora's son, Memnon, and his epic death. And in bringing to mind the very epic poetry that Cupid interrupts in *Amores* 1.1, we twice return to the beginning of Book One.

Just as we saw in chapter four that the *puella*'s hair was braided through significant poems in the physical arrangement of Book One, so too do we see that the braided/innertextual imagery and motifs I have discussed in 1.13 similarly connect it with the same significant poems, 1.5 and 1.1. Thus innertexuality reveals "fragments-in-unity", as Fischer and Hatfield explain, building networks across a sequence of poems that are not simply linear, but that work together within the narrative sequence to further comment upon that narrative sequence.[14] Through these innertextual references that connect 1.13 to significant poems within the collection, 1.13 is revealed not to be an outlier at all, but it instead makes significant comments on the elegiac book in which it appears. It may appear to be an outlier within that sequence, but it is thus revealed to make some very interesting observations about the nature of elegiac love and elegiac poetry, while making subtle predictions about how the elegiac love in Book One of *Amores* will play out.

Yet the mythological exempla, motifs, and imagery braided from 1.13 to earlier in Book One does not stop here. As with the *puella*'s hair in chapter four, the connection with 1.1 and 1.5 thus adds significance to these braided elements, but it does not limit that braiding to significant poems within Book One alone. Here in 1.13, Ovid specifically calls to mind the two nights that were required for the conception of Hercules, writing (*Amores* 1.13.45-46):

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[14] Fischer and Hatfield (2011) 84-85.

> *ipse deum genitor, ne te tam saepe videret,*
> *commisit noctes in sua vota duas.*
>
> The father of the gods himself, so that he would not see you as often,
> joined two nights together in his desire.

In referring to Jupiter's night with Alcmena, Ovid further builds a citation effect to the earlier poems of this opus. In this passage, while the *ego* shows an aversion to Aurora's physical appearance, he also refers to the powers of Jupiter in extending the night during the conception of his son Hercules.[15] Looking back, Jupiter is twice referred to earlier in Book One. First, in 1.3, as the *poeta/amator* attempts to woo his *puella*, he concludes his poem with (1.3.19-26):

> *te mihi materiem felicem in carmina praebe—*
> *provenient causa carmina digna sua.*
> *carmine nomen habent exterrita cornibus Io*
> *et quam fluminea lusit adulter ave,*
> *quaeque super pontum simulato vecta iuvenco*
> *virginea tenuit cornua vara manu.*
> *nos quoque per totum pariter cantabimur orbem,*
> *iunctaque semper erunt nomina nostra tuis.*
>
> Provide me with the happy material for song –
> reasons for a song, worthy of you, will thrive.
> They have a name in song, terrified Io with her horns
> and the adulterer who played by the stream with a bird,
> and she who was carried over the waves by the feigned bull,
> a virgin who grasped the forked horn with her hand.
> I too will equally be sung about throughout the world,
> and my name will always be linked with yours.

Ovid has distinctly aligned himself with Jupiter in his sexual exploits, just as he does in 1.13 through the exploit of Jupiter with Alcmena. Yet the word choice here is interesting. Beginning with *Amores* 1.3.25, *nos quoque per totum partier cantabimur orbem* ("I too will equally be sung about throughout the world,") we find a familiar sentiment to Ovid's one that calls ahead to his literary immortality. However this is a statement of the kind most often found not in the middle of a book of poetry, but at the very end. Book One of the *Amores* ends with a repetition of this, with Ovid writing (1.15.41-42):

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[15] McKeown (1989) 361 explains that the night needed to be long in order to create a hero as great as Hercules.

> *ergo etiam cum me supremus adederit ignis,*
> *vivam, parsque mei multa superstes erit.*
>
> Therefore even when the final fire consumes me,
> I will live, and a great part of me will be a survivor.

Later, in the *Metamorphoses*, Ovid finishes his epic with (15.877-879):

> *quaque patet domitis Romana potentia terris,*
> *ore legar populi, perque omnia saecula fama,*
> *siquid habent veri vatum praesagia, vivam.*
>
> Wherever Roman power spreads over the conquered world,
> I will be read on the lips of the people, and through every generation,
> if the prophecies of the poet have truth, I will live in fame.

Just as 1.13 calls back to this particular poem, 1.3, so too does this poem look ahead to the book's end, the *sphragis,* a significant panel/poem in the physical papyrus scroll as well.

We see this physicality brought particularly to the reader's attention through the repetition of the term *cornu* in 1.3. Ostensibly this refers to the horns of Io and the kidnapping/rape of Europa by Jupiter in bull form, but an alternate use of the term *cornu* is as the bookhorns, often made of ivory, which made up the end of a book or scroll.[16] In 1.13 we have Ovid's reference to Jupiter's many relationships calling back to a particular appearance of that mythological figure in 1.3 that itself makes subtle reference to the beginnings and endings of book rolls themselves: this is Ovidian innertextuality at its very finest, weaving his poetry with particular motifs that augment the narrative and depend upon both the narrative fragmentation of elegy and the physical make-up of the papyrus scroll that enhances that fragmentation.

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[16] *OLD* s.v. *cornu*.

Elsewhere, his exempla are not so fruitful. In 1.10 Ovid refers to Jupiter in a similar context, writing (1.10.7-8):

> *aquilamque in te taurumque timebam,*
> *et quidquid magno de Iove fecit amor.*
>
> I feared eagles and bulls for you,
> and whatever great Jupiter might make love as.

In both cases Corinna is presented as a woman equal to those seduced by Jupiter, thus making Corinna's seducer, Ovid's *amator*, further aligned with the king of the gods. Thus, by making reference to Jupiter's ability to extend the day in favour of the god's lover, Ovid implies that Aurora should grant the same favour to him as she once did to Jupiter.

Reading into the gutter between poems up to this point in my thesis has been relatively straightforward, finding a growing hostility and antagonism between the lover and the *puella* that has led to violence between them in 1.7. Here we see a different kind of gutter and thus a different kind of reading. In *Amores* 1.13 we find an exception in Book One to the ongoing hostility and the growing tension and antagonism that I have demonstrated in chapter three. In calling back to the poems earlier in Book One (through braiding/innertextuality), the "pre-dawn" before the reality of elegiac love began to creep in to the relationship, Ovid shows that this moment is almost outside the normal progress of the narrative; it is a temporary sanctuary. The fact that much of the poem is told in the present tense and that the poet works hard to argue against the arrival of Aurora – a fight that he loses – highlights the temporary quality of this poem, reminding the reader that the reality of the day – and elegiac *amor* – will surely return as we continue through the sequence of poems. If we were to conceive of Book One as a comic narrative and each individual poem as individual frames of story, *Amores* 1.13 would appear as a large, full-page spread that follows the wear and antagonism of the previous poems. Its appearance would come as a surprise to the reader, following a narrative of a regulated but increasingly violent relationship.

In comics, the full-page panel (or splash page) has the effect of holding a reader in a narrative moment. A comic page that contains a sequence of panels encourages the reader to move from one panel to another: “Reading a comic, I am here, then I am there, and this jump from one panel to the next (an optical and mental leap) is the equivalent of an electron that changes orbit.”[17] Thus when the panel is resized to fill a page, the reader is instead encouraged to sit and wait in that moment. BD artist Christophe Blain once explained that: “Comic art is like singing. Rhythm is part of the challenge”[18] and by interrupting a sequence of multiframe pages with a single, full-page frame the author works to modulate that rhythm, to hold the reader in the moment and to better consider that frame’s content.

In *Superman: American Alien* we see how this particularly works in the following sequence in which a young Clark Kent is misidentified as billionaire Bruce Wayne. In the first page, we see the conversation that convinces him to continue the ruse and with the page-turn we are then met with the splash page of Clark fully embracing that ruse. It comes as a moment of dramatic surprise, certainly. Further, for all that the first page requires significantly more reader time to process, the reader is not held in any particular panel for much longer than is required to read the dialogue; the second page, however, is more engaging, requiring more attention as it encompasses more of the page, and, as a panel, the reader is held in it, taking in the details and pausing in the narrative experience.

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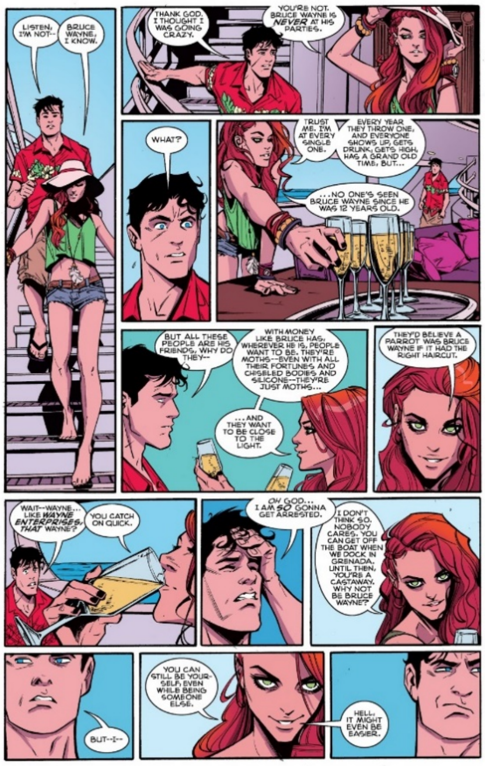
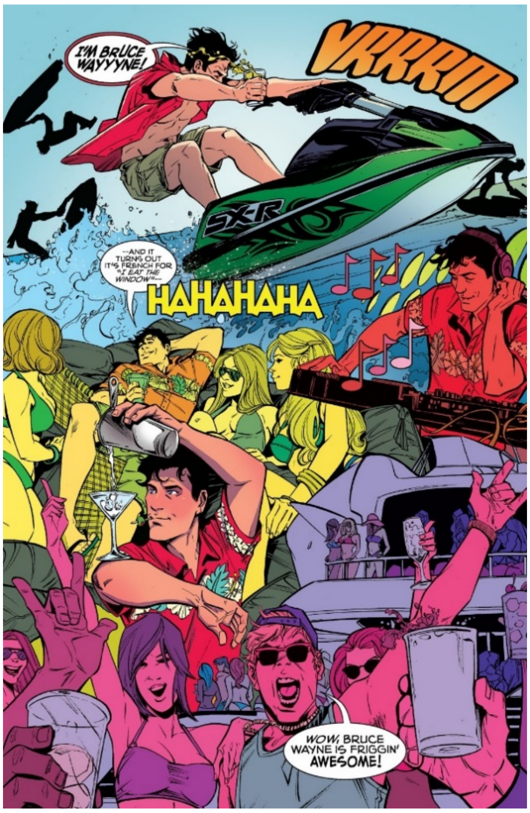
[17] Groensteen (2007) 113.

[18] Quoted in Groensteen (2013) 133-134.


LISTEN, I'M NOT--
BRUCE WAYNE, I KNOW.
THANK GOD. I THOUGHT I WAS GOING CRAZY.
YOU'RE NOT. BRUCE WAYNE IS NEVER AT HIS PARTIES.
WHAT?
TRUST ME. I'M AT EVERY SINGLE ONE.
EVERY YEAR THEY THROW ONE, AND EVERYONE SHOWS UP, GETS DRUNK, GETS HIGH, HAS A GRAND OLD TIME, BUT...
...NO ONE'S SEEN BRUCE WAYNE SINCE HE WAS 12 YEARS OLD.
BUT ALL THESE PEOPLE ARE HIS FRIENDS, WHY DO THEY--
WITH MONEY LIKE BRUCE HAS, WHEREVER HE IS, PEOPLE WANT TO BE. THEY'RE MOTHS--EVEN WITH ALL THEIR FORTUNES AND CHISELED BODIES AND SILICONE--THEY'RE JUST MOTHS...
...AND THEY WANT TO BE CLOSE TO THE LIGHT.
THEY'D BELIEVE A PARROT WAS BRUCE WAYNE IF IT HAD THE RIGHT HAIRCUT.
WAIT--WAYNE... LIKE WAYNE ENTERPRISES, THAT WAYNE?
YOU CATCH ON QUICK.
OH GOD... I AM SO GONNA GET ARRESTED.
I DON'T THINK SO. NOBODY CARES. YOU CAN GET OFF THE BOAT WHEN WE DOCK IN GRENADA. UNTIL THEN, YOU'RE A CASTAWAY. WHY NOT BE BRUCE WAYNE?
BUT--I--
YOU CAN STILL BE YOURSELF, EVEN WHILE BEING SOMEONE ELSE.
HELL, IT MIGHT EVEN BE EASIER.


I'M BRUCE WAYYYNE!
VRRRM
SX-R
--AND IT TURNS OUT IT'S FRENCH FOR "I EAT THE WINDOW"--
HAHAHAHA
WOW, BRUCE WAYNE IS FRIGGIN' AWESOME!

[19]

Essentially we find here the comic's form of a narrative pause, or in the very least a narrative retardation. In fact, both Stan Lee and Will Eisner, notoriously important American comics creators, wrote in support of the use of the splash page as a way to introduce and open a comic; in Eisner's words, it helps establish a certain "climate" before the comic's rhythm is developed.[20]

So too is rhythm vital throughout literature, both ancient and modern, for the reader's engagement with a story. In his analysis of Hesiod's *Theogony*, for example, René Nünlist describes the way Cronus' swallowing of Zeus is slowed down with the inclusion of more details: "If the tension is increased here by reducing the narrative speed, elsewhere a similar effect of suspense is achieved by inserting a non-narrative element."[21] By turning *Amores* 1.13 into a kind of splash page, we find that the *ego*'s morning pause in bed becomes a narrative pause as well, one that increases the tension by forcing the reader to wonder what happened to the rising conflict between *ego* and *puella*, but that also holds the reader in place (*nunc … nunc*) by focusing on a single element:

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[19] Landis (w), Jones (i), and Renzi (c) (2016) 3.6-7.

[20] Lee (1978) 45, and Eisner (1985) 62.

[21] Nünlist (2007) 44.

Aurora.[22] And if dawn indicates beginnings in Homer (and gutters throughout Latin elegy), Aurora is all too appropriate a subject for this narrative pause, this splash page which, according to comic icons Lee and Eisner, is an appropriate means for opening a comic narrative.

Here we see another unique element of a comics-based reading that would be difficult (if not impossible) to employ without comics themselves. For while the modulation of rhythm through panel size is a convention of the comics medium, the ability for a narrative medium to hold the reader in a single moment – or a single panel that represents a variety of moments, as in the example from *Superman: American Alien* – is difficult. Thus this original reading of *Amores* 1.13 as a narrative pause within the sequence of poetic fragments allows us to pull out a new understanding of the function of this poem within the larger project of Book One of Ovid's *Amores.*

Ovid would later experiment with the use of the narrative pause in his *Metamorphoses*, there highlighting the usual importance of the book break by frequently disregarding them with stories that overrun these boundaries that might otherwise have been used to divide them.[23] By placing a book break (or the end of one papyrus roll) as Phaethon journeys to visit his father, Ovid flouts the convention of the papyrus roll as a primary literary unit. Stephen Wheeler points out that when ending Book One of *Metamorphoses*, Ovid uses the word *ortus*, "beginnings" or the "quarter in which the sun rises", something that ties directly with Phaethon's paternity and his desire to prove it.[24] Yet he is also playing with epic precedent here, mimicking Phaethon's journey in crossing the gutter (entering the sun god's doors) between human and celestial worlds just as the reader crosses the gutter between book roll one and book roll two.[25] And as Wheeler points out: "the opening of Book 2 [of *Metamorphoses*] has all the trappings of a new beginning."[26]

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[22] The narrative pause is well-summarized by Bal (1997) 106: "… all narrative sections in which no movement of the *fabula*-time is applied. A great deal of attention is paid to one element, and in the meantime the *fabula* remains stationary."

[23] See discussions by Coleman (1971) 471, Due (1974) 117, Martindale (1988) 17, Fowler (1989) 96-97, and Wheeler (1999) 87-89.

[24] Wheeler (1999) 88.

[25] Wheeler (1999) 88-89 discusses the way this transition mirrors Phaethon's journey.

[26] Wheeler (1999) 37.

Here in *Amores* 1.13, Ovid uses similar expectations regarding the appearance of Aurora, specifically in epic, that he heavily makes reference to in this very poem. When read in sequence, 1.13 coming on the heels of 1.12 may appear to be a new beginning: a moment of romantic bliss that marks the end of the conflict-filled poems that preceded it. Instead, Ovid imbues this poem with epic themes and imagery not to reinforce the meaning of the epic dawn, but to subvert it; yes, this is a new beginning, but only because the Latin elegy that Ovid is writing is cyclical, and just as we find chiastic composition in the *Iliad*, here too we find a kind of ring composition.[27] Ovid has shown us that the day (and the narrative) *will* proceed; the *puella* will leave and the conflict between them will continue; thus it should be unsurprising to the reader not to find here the mark of a new beginning, but of the same beginning again.

Conclusion

This is an original reading of 1.13. In this final chapter, I have tried to use *Amores* 1.13 to demonstrate the way this apparent anomaly that may seem to fall outside the narrative that is found by reading into the gutters of Book One is in fact closely bound to that narrative, and is somewhat programmatic about the experience of elegiac love itself. Through braiding, *Amores* 1.13 ties back to 1.5, calling to mind an earlier time in the elegiac relationship between Corinna and the *ego*, and demonstrates an exception in Book One to the ongoing hostility and antagonism between them. Ovid shows that this moment is a narrative pause, something that I demonstrate as a comic splash page that holds the reader in the narrative present, something maintained throughout the poem through the use of the present tense and the *ego*'s rhetorical attempt to prevent the passage of time. The fact that this argument is against Aurora, the goddess of the dawn and the "gutter" between night and day, between sleep and work, both highlights that this moment is temporary and brings the fact that this is a cyclical experience to the attention of the reader. Through intertextual references to Aurora in epic in particular, Ovid specifically brings to mind the epic meaning of dawn: beginnings, and the cyclical day (and cyclical activity) that dawn in epic represents.

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[27] For more on ring composition in Homer see Whitman (1958), Minchin (2001), and de Jong (2004).

But the day (and the temporal narrative) will proceed, the *puella* will wake up and return to her *vir*, and the conflict that this scene has interrupted will begin again; *this* dawn marks not just the fact that *Amores* will begin again in Book Two, but that it will be a similar experience to what we read in Book One. And just as I concluded chapter four by observing that Ovid will end Book One just as he began it, so too will the knowing reader of 1.13 understand that the conflict is bound to continue and repeat after 1.13 which is little more than a temporal pause in the larger elegiac narrative. While they might not predict that Corinna will literally lose her hair, it ought to be unsurprising to the knowing reader that she does. Or that, two poems later after declaring his success in 1.15, Ovid will begin again, this time with a new book of Latin elegy that continues to display the same kind of elegiac *amor* that appeared throughout Book One. And it is through the combination of comics-similar techniques – specifically braiding/innertextuality, reading into the gutter, and the narrative (if not temporal) pause as a fragment in a sequence – that we are able to come to this original understanding of 1.13, and the place it has in the larger narrative project of *Amores* Book One.

Conclusion

When Marshall and Kovacs suggested that:

> By having Herc and the Greek and Norse mythological pantheons active in the world of superheroes Marvel … suggests that the two are both somehow operating at the same level of engagement with the readership's consciousness[1]

it is unlikely that they intended this to be applied beyond the subject of heroes and superheroes. Nevertheless, in demonstrating the way that a comics-based methodology can be applied to Latin elegy, I have also proven that ancient and modern narrative media engage with readers in an analogous way. Indeed, the connections between comics and the ancient Mediterranean world have been well rehearsed in terms of their story material. However, this is the first project of its kind to examine the synergies of story form in comics and in a classical literary genre, and to apply the narratology of modern comics to an ancient non-visual medium. As discussed in chapter one, elegiac narratology has been moving towards a greater understanding of the genre's narrativity through fragmentation in the past decades, specifically in the work of Salzman-Mitchell who suggested that: "*Amores* (and Latin love elegy more generally) narrates stories through a succession of snapshots ...".[2] Nevertheless, other examinations of the narrativity of elegy have employed methodologies primarily developed from epic, the novel, film, and tragedy – media that do not entirely suit the particular narrative dynamics of fragmentation and the reader-curation required for an understanding of narrative in comics, and, as I have shown here, in elegy. By contrast, comics narratology is uniquely positioned to perform a new inquiry into the narratives and narrativities of the fragmented storyelling of Latin elegy.

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[1] Marshall and Kovacs (2016) xxi.

[2] Salzman-Mitchell (2008) 34.

Beyond Snapshots

As I discussed in chapter one, to date, elegiac scholarship has made tentative steps towards addressing the narrativity of elegy. However, most of these attempts have appealed to narratologies based on long-form narrative, adapting these pre-existing narratologies to fit with the fragmentary construction of elegy. These readings have often emphasised the fragmented form of the genre's storytelling, such as Salzman-Mitchell's "snapshots", Kennedy's "striptease", and Walde's "dialectics in a standstill".[3] Thus many scholars have found narrativity by eliciting isolated short stories, micro-narratives, that exist within an individual fragment, or between the occasional paired (or sequence of) poems. Certainly, these readings reveal important narrative dynamics within Latin elegy. However, in seeking narrative/narrativity, these readings *narrow* their focus rather than broaden it. Through their reliance on a long-form-based narratology they are focusing on the narrativity within an individual panel but are missing out on the way these poems (like comics panels) work within a series of networked fragments, both sequential and asequential, which demonstrate the *con*sequentiality of their internal content. Kennedy for example, although recognising that it is narrative desire that encourages the reader to continue to read into the gutters between elegiac poems, fails to examine *how* this operates.[4] Salzman-Mitchell, who describes the narrative fragments of *Amores* as being analogous to the fragmented body of Corinna in 1.5, traces the narrative/sequential events *within* that poem.[5] Liveley, who attends to the temporal progression of Ovid's *Heroides*, discusses how these individual poems/panels reflect significant moments in their "master narratives" and allow readers to fill in the gaps in those stories with these side-narratives.[6] Walde, who *does* attempt to read into the gutter between Propertius 1.16 to 1.18, does not look within the individual poems/panels to connect these readings, instead concluding that the “larger virtual context … has to be imagined and supplemented.”[7] Each of these readings of Latin elegy thus acknowledges the fragmentary nature of the genre without offering a methodology to seek (and find) internal elements that connect those fragments.

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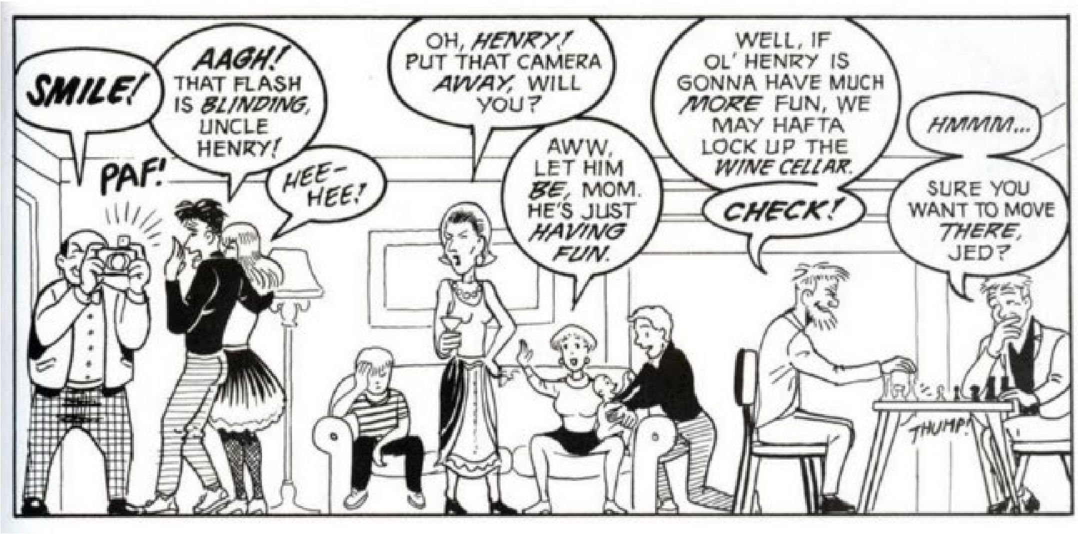
[3] Kennedy (2008), Salzman-Mitchell (2008), and Walde (2008).

[4] Kennedy (2008).

[5] Salzman-Mitchell (2008).

[6] Liveley (2008).

Yet their readings of internal/limited narratives in elegy similarly reflect the temporality of narrative in comics. Returning to McCloud’s discussion, he demonstrates the way that a single panel/frame may ostensibly represent a single moment in time, but that moment can in fact last a significant amount of time itself.[8] Thus there can be temporal progression (and narrative progress as well) *within* a panel, even as that panel continues to exist as part of the larger multiframe. The following panel, in McCloud’s example, shows a clear example of cause-and-effect, of temporal progression, and of *narrative* progression within a single panel:


SMILE!
PAF!
AAGH! THAT FLASH IS BLINDING, UNCLE HENRY!
HEE-HEE!
OH, HENRY! PUT THAT CAMERA AWAY, WILL YOU?
AWW, LET HIM BE, MOM. HE'S JUST HAVING FUN.
WELL, IF OL' HENRY IS GONNA HAVE MUCH MORE FUN, WE MAY HAFTA LOCK UP THE WINE CELLAR.
CHECK!
HMMM...
SURE YOU WANT TO MOVE THERE, JED?
THUMP!

[9]

Thus, just as in comics, the narrative progression within a single elegiac poem (or between a limited series) does not preclude the larger narrative that is built in the gutter between poems/panels, or the network that is developed across a book of elegy through innertextuality/braiding. In this way, my thesis provides an important next step in reading elegiac narrativity by offering insights into the intricate temporal and narrative dynamics that exist *between* poems which is revealed when we recognise the emplotted interconnections in an organised collection, such as Ovid's *Amores.*[10] It is the application of an alternative and highly novel narratology through comics scholarship that allows us to deal with these narrative dynamics. For all that elegy is *not* comics, the similarity between their narrative architecture invites us to draw salient comparisons between their narrative dynamics, as I have set out to do in this thesis. In appealing to a narrative medium that similarly exists in fragments, a comics-based methodology thus empowers us to identify storylines and themes that emerge only when we make narrative connections across and between poems. We can indeed see how complex this network is when we consider this visual representation of the first seven poems of Ovid's *Amores*. Here, I have highlighted the themes and motifs that I discussed in the previous chapters in different colours and we can thus see just how complex (and interdependent) these are:

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[7] Walde (2008) 141.

[8] McCloud (1994) 94-97.

[9] McCloud (1994) 95.1.

Legend:

Connect across gutter – divine
Connect across gutter – violence
Braided image – Corinna's hair
Braided image – Cupid's hair
Braided image – Chains
Image braided with 1.13

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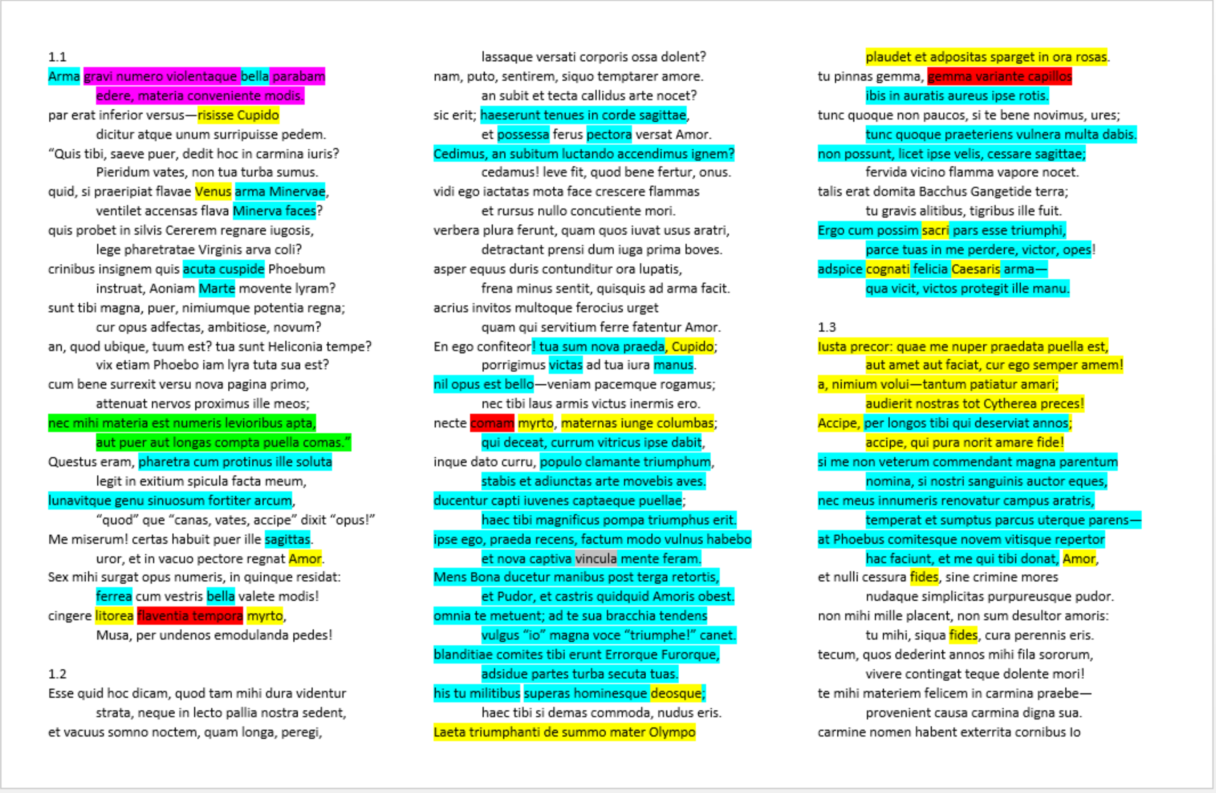
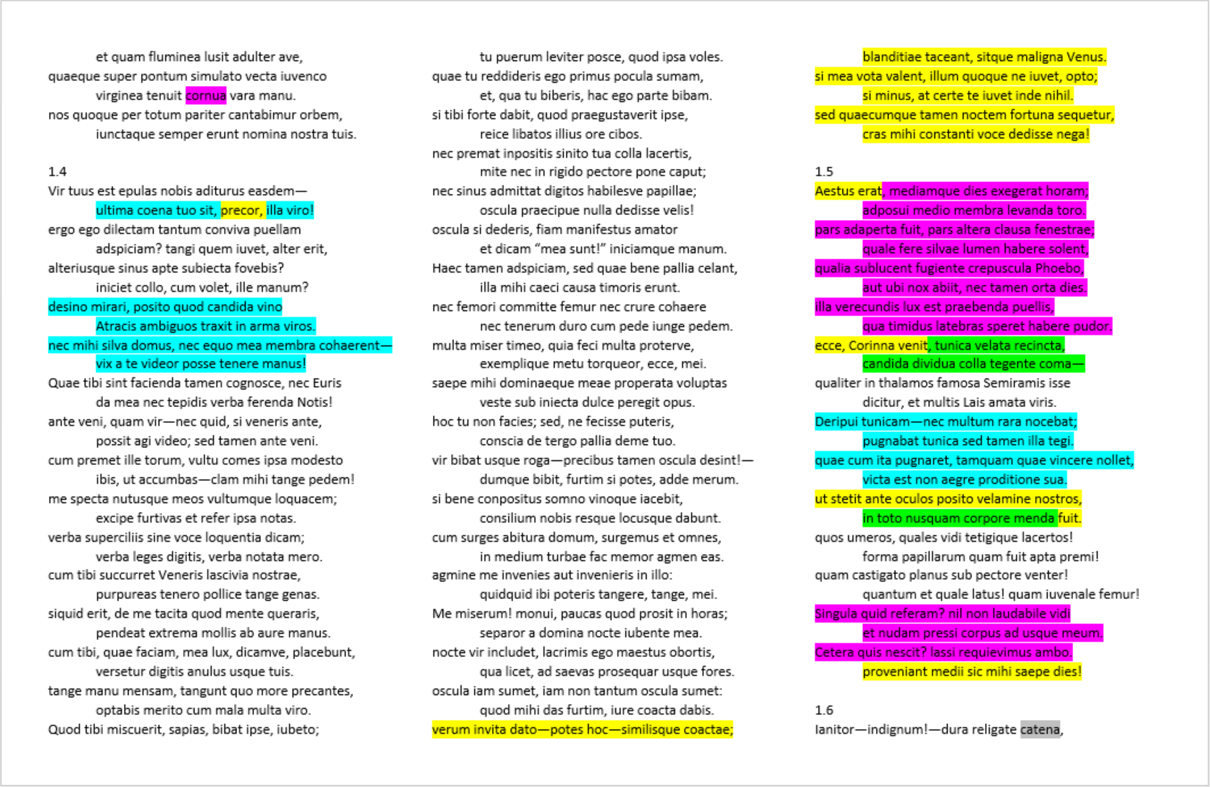
[10] Elegiac poetry whose original arrangments are less well-established, such as Tibullus 1 and 2, or Propertius 4, would be significantly more complicated.



1.1
Arma gravi numero violentaque bella parabam
edere, materia conveniente modis.
par erat inferior versus—risisse Cupido
dicitur atque unum surripuisse pedem.
“Quis tibi, saeve puer, dedit hoc in carmina iuris?
Pieridum vates, non tua turba sumus.
quid, si praeripiat flavae Venus arma Minervae,
ventilet accensas flava Minerva faces?
quis probet in silvis Cererem regnare iugosis,
lege pharetratae Virginis arva coli?
crinibus insignem quis acuta cuspide Phoebum
instruat, Aoniam Marte movente lyram?
sunt tibi magna, puer, nimiumque potentia regna;
cur opus adfectas, ambitiose, novum?
an, quod ubique, tuum est? tua sunt Heliconia tempe?
vix etiam Phoebo iam lyra tuta sua est?
cum bene surrexit versu nova pagina primo,
attenuat nervos proximus ille meos;
nec mihi materia est numeris levioribus apta,
aut puer aut longas compta puella comas.”
Questus eram, pharetra cum protinus ille soluta
legit in exitium spicula facta meum,
lunavitque genu sinuosum fortiter arcum,
“quod” que “canas, vates, accipe” dixit “opus!”
Me miserum! certas habuit puer ille sagittas.
uror, et in vacuo pectore regnat Amor.
Sex mihi surgat opus numeris, in quinque residat:
ferrea cum vestris bella valete modis!
cingere litorea flaventia tempora myrto,
Musa, per undenos emodulanda pedes!

1.2
Esse quid hoc dicam, quod tam mihi dura videntur
strata, neque in lecto pallia nostra sedent,
et vacuus somno noctem, quam longa, peregi,
lassaque versati corporis ossa dolent?
nam, puto, sentirem, siquo temptarer amore.
an subit et tecta callidus arte nocet?
sic erit; haeserunt tenues in corde sagittae,
et possessa ferus pectora versat Amor.
Cedimus, an subitum luctando accendimus ignem?
cedamus! leve fit, quod bene fertur, onus.
vidi ego iactatas mota face crescere flammas
et rursus nullo concutiente mori.
verbera plura ferunt, quam quos iuvat usus aratri,
detractant prensi dum iuga prima boves.
asper equus duris contunditur ora lupatis,
frena minus sentit, quisquis ad arma facit.
acrius invitos multoque ferocius urget
quam qui servitium ferre fatentur Amor.
En ego confiteor! tua sum nova praeda, Cupido;
porrigimus victas ad tua iura manus.
nil opus est bello—veniam pacemque rogamus;
nec tibi laus armis victus inermis ero.
necte comam myrto, maternas iunge columbas;
qui deceat, currum vitricus ipse dabit,
inque dato curru, populo clamante triumphum,
stabis et adiunctas arte movebis aves.
ducentur capti iuvenes captaeque puellae;
haec tibi magnificus pompa triumphus erit.
ipse ego, praeda recens, factum modo vulnus habebo
et nova captiva vincula mente feram.
Mens Bona ducetur manibus post terga retortis,
et Pudor, et castris quidquid Amoris obest.
omnia te metuent; ad te sua bracchia tendens
vulgus “io” magna voce “triumphe!” canet.
blanditiae comites tibi erunt Errorque Furorque,
adsidue partes turba secuta tuas.
his tu militibus superas hominesque deosque;
haec tibi si demas commoda, nudus eris.
Laeta triumphanti de summo mater Olympo
plaudet et adpositas sparget in ora rosas.
tu pinnas gemma, gemma variante capillos
ibis in auratis aureus ipse rotis.
tunc quoque non paucos, si te bene novimus, ures;
tunc quoque praeteriens vulnera multa dabis.
non possunt, licet ipse velis, cessare sagittae;
fervida vicino flamma vapore nocet.
talis erat domita Bacchus Gangetide terra;
tu gravis alitibus, tigribus ille fuit.
Ergo cum possim sacri pars esse triumphi,
parce tuas in me perdere, victor, opes!
adspice cognati felicia Caesaris arma—
qua vicit, victos protegit ille manu.

1.3
Iusta precor: quae me nuper praedata puella est,
aut amet aut faciat, cur ego semper amem!
a, nimium volui—tantum patiatur amari;
audierit nostras tot Cytherea preces!
Accipe, per longos tibi qui deserviat annos;
accipe, qui pura norit amare fide!
si me non veterum commendant magna parentum
nomina, si nostri sanguinis auctor eques,
nec meus innumeris renovatur campus aratris,
temperat et sumptus parcus uterque parens—
at Phoebus comitesque novem vitisque repertor
hac faciunt, et me qui tibi donat, Amor,
et nulli cessura fides, sine crimine mores
nudaque simplicitas purpureusque pudor.
non mihi mille placent, non sum desultor amoris:
tu mihi, siqua fides, cura perennis eris.
tecum, quos dederint annos mihi fila sororum,
vivere contingat teque dolente mori!
te mihi materiem felicem in carmina praebe—
provenient causa carmina digna sua.
carmine nomen habent exterrita cornibus Io

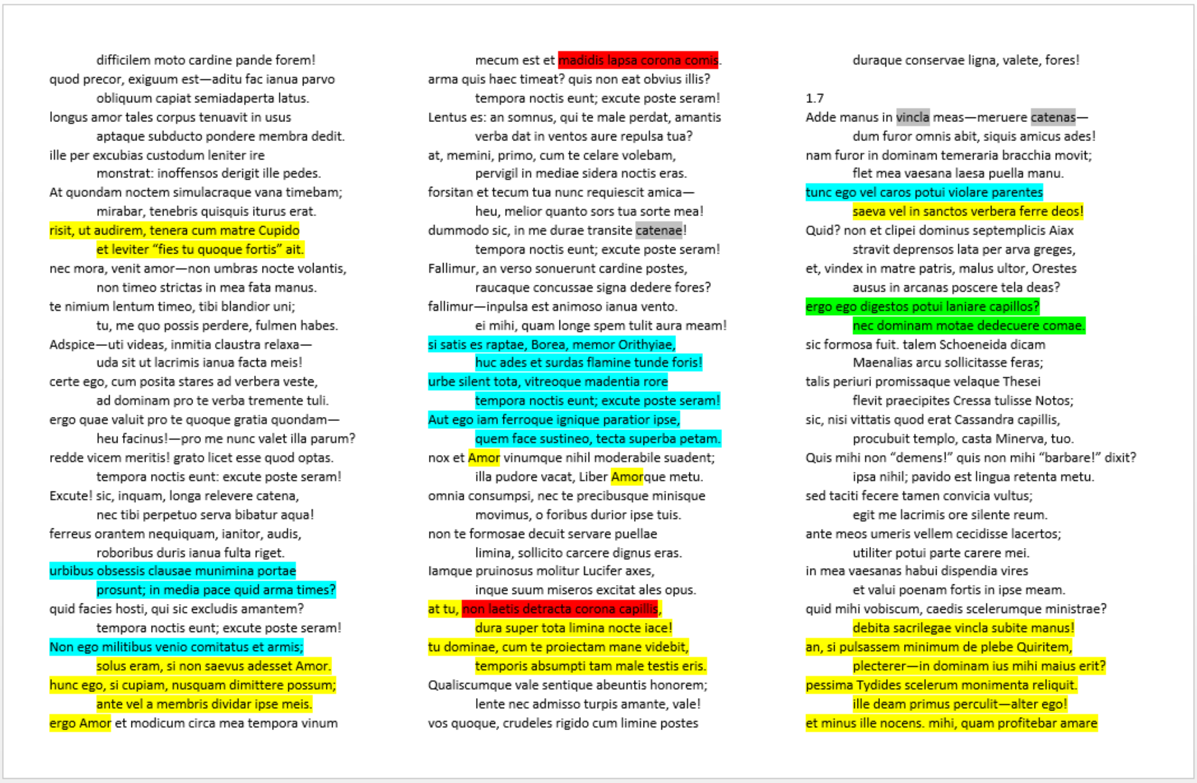


et quam fluminea lusit adulter ave,
quaeque super pontum simulato vecta iuvenco
virginea tenuit cornua vara manu.
nos quoque per totum pariter cantabimur orbem,
iunctaque semper erunt nomina nostra tuis.

1.4
Vir tuus est epulas nobis aditurus easdem—
ultima coena tuo sit, precor, illa viro!
ergo ego dilectam tantum conviva puellam
adspiciam? tangi quem iuvet, alter erit,
alteriusque sinus apte subiecta fovebis?
iniciet collo, cum volet, ille manum?
desino mirari, posito quod candida vino
Atracis ambiguos traxit in arma viros.
nec mihi silva domus, nec equo mea membra cohaerent—
vix a te videor posse tenere manus!
Quae tibi sint facienda tamen cognosce, nec Euris
da mea nec tepidis verba ferenda Notis!
ante veni, quam vir—nec quid, si veneris ante,
possit agi video; sed tamen ante veni.
cum premet ille torum, vultu comes ipsa modesto
ibis, ut accumbas—clam mihi tange pedem!
me specta nutusque meos vultumque loquacem;
excipe furtivas et refer ipsa notas.
verba superciliis sine voce loquentia dicam;
verba leges digitis, verba notata mero.
cum tibi succurret Veneris lascivia nostrae,
purpureas tenero pollice tange genas.
siquid erit, de me tacita quod mente queraris,
pendeat extrema mollis ab aure manus.
cum tibi, quae faciam, mea lux, dicamve, placebunt,
versetur digitis anulus usque tuis.
tange manu mensam, tangunt quo more precantes,
optabis merito cum mala multa viro.
Quod tibi miscuerit, sapias, bibat ipse, iubeto;
tu puerum leviter posce, quod ipsa voles.
quae tu reddideris ego primus pocula sumam,
et, qua tu biberis, hac ego parte bibam.
si tibi forte dabit, quod praegustaverit ipse,
reice libatos illius ore cibos.
nec premat inpositis sinito tua colla lacertis,
mite nec in rigido pectore pone caput;
nec sinus admittat digitos habilesve papillae;
oscula praecipue nulla dedisse velis!
oscula si dederis, fiam manifestus amator
et dicam “mea sunt!” iniciamque manum.
Haec tamen adspiciam, sed quae bene pallia celant,
illa mihi caeci causa timoris erunt.
nec femori committe femur nec crure cohaere
nec tenerum duro cum pede iunge pedem.
multa miser timeo, quia feci multa proterve,
exemplique metu torqueor, ecce, mei.
saepe mihi dominaeque meae properata voluptas
veste sub iniecta dulce peregit opus.
hoc tu non facies; sed, ne fecisse puteris,
conscia de tergo pallia deme tuo.
vir bibat usque roga—precibus tamen oscula desint!—
dumque bibit, furtim si potes, adde merum.
si bene conpositus somno vinoque iacebit,
consilium nobis resque locusque dabunt.
cum surges abitura domum, surgemus et omnes,
in medium turbae fac memor agmen eas.
agmine me invenies aut invenieris in illo:
quidquid ibi poteris tangere, tange, mei.
Me miserum! monui, paucas quod prosit in horas;
separor a domina nocte iubente mea.
nocte vir includet, lacrimis ego maestus obortis,
qua licet, ad saevas prosequar usque fores.
oscula iam sumet, iam non tantum oscula sumet:
quod mihi das furtim, iure coacta dabis.
verum invita dato—potes hoc—similisque coactae;
blanditiae taceant, sitque maligna Venus.
si mea vota valent, illum quoque ne iuvet, opto;
si minus, at certe te iuvet inde nihil.
sed quaecumque tamen noctem fortuna sequetur,
cras mihi constanti voce dedisse nega!

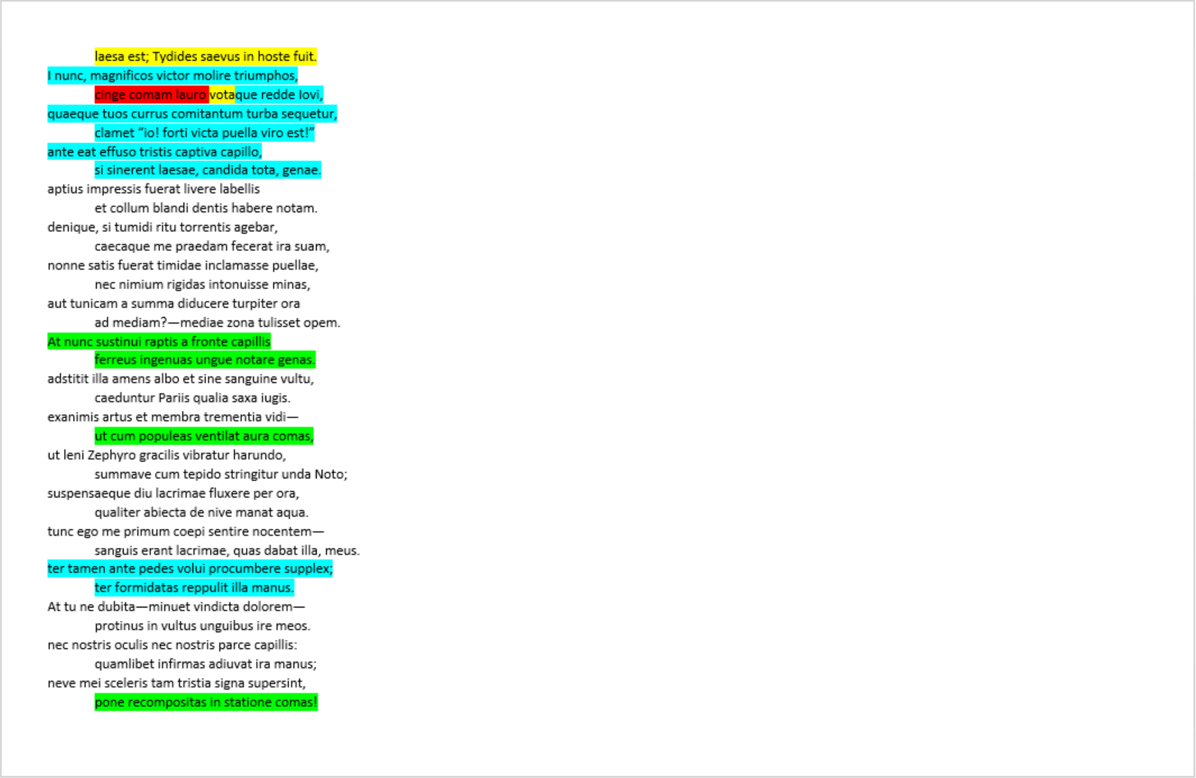
1.5
Aestus erat, mediamque dies exegerat horam;
adposui medio membra levanda toro.
pars adaperta fuit, pars altera clausa fenestrae;
quale fere silvae lumen habere solent,
qualia sublucent fugiente crepuscula Phoebo,
aut ubi nox abiit, nec tamen orta dies.
illa verecundis lux est praebenda puellis,
qua timidus latebras speret habere pudor.
ecce, Corinna venit, tunica velata recincta,
candida dividua colla tegente coma—
qualiter in thalamos famosa Semiramis isse
dicitur, et multis Lais amata viris.
Deripui tunicam—nec multum rara nocebat;
pugnabat tunica sed tamen illa tegi.
quae cum ita pugnaret, tamquam quae vincere nollet,
victa est non aegre proditione sua.
ut stetit ante oculos posito velamine nostros,
in toto nusquam corpore menda fuit.
quos umeros, quales vidi tetigique lacertos!
forma papillarum quam fuit apta premi!
quam castigato planus sub pectore venter!
quantum et quale latus! quam iuvenale femur!
Singula quid referam? nil non laudabile vidi
et nudam pressi corpus ad usque meum.
Cetera quis nescit? lassi requievimus ambo.
proveniant medii sic mihi saepe dies!

1.6
Ianitor—indignum!—dura religate catena,



difficilem moto cardine pande forem!
quod precor, exiguum est—aditu fac ianua parvo
obliquum capiat semiadaperta latus.
longus amor tales corpus tenuavit in usus
aptaque subducto pondere membra dedit.
ille per excubias custodum leniter ire
monstrat: inoffensos derigit ille pedes.
At quondam noctem simulacraque vana timebam;
mirabar, tenebris quisquis iturus erat.
risit, ut audirem, tenera cum matre Cupido
et leviter “fies tu quoque fortis” ait.
nec mora, venit amor—non umbras nocte volantis,
non timeo strictas in mea fata manus.
te nimium lentum timeo, tibi blandior uni;
tu, me quo possis perdere, fulmen habes.
Adspice—uti videas, inmitia claustra relaxa—
uda sit ut lacrimis ianua facta meis!
certe ego, cum posita stares ad verbera veste,
ad dominam pro te verba tremente tuli.
ergo quae valuit pro te quoque gratia quondam—
heu facinus!—pro me nunc valet illa parum?
redde vicem meritis! grato licet esse quod optas.
tempora noctis eunt: excute poste seram!
Excute! sic, inquam, longa relevere catena,
nec tibi perpetuo serva bibatur aqua!
ferreus orantem nequiquam, ianitor, audis,
roboribus duris ianua fulta riget.
urbibus obsessis clausae munimina portae
prosunt; in media pace quid arma times?
quid facies hosti, qui sic excludis amantem?
tempora noctis eunt; excute poste seram!
Non ego militibus venio comitatus et armis;
solus eram, si non saevus adesset Amor.
hunc ego, si cupiam, nusquam dimittere possum;
ante vel a membris dividar ipse meis.
ergo Amor et modicum circa mea tempora vinum
mecum est et madidis lapsa corona comis.
arma quis haec timeat? quis non eat obvius illis?
tempora noctis eunt; excute poste seram!
Lentus es: an somnus, qui te male perdat, amantis
verba dat in ventos aure repulsa tua?
at, memini, primo, cum te celare volebam,
pervigil in mediae sidera noctis eras.
forsitan et tecum tua nunc requiescit amica—
heu, melior quanto sors tua sorte mea!
dummodo sic, in me durae transite catenae!
tempora noctis eunt; excute poste seram!
Fallimur, an verso sonuerunt cardine postes,
raucaque concussae signa dedere fores?
fallimur—inpulsa est animoso ianua vento.
ei mihi, quam longe spem tulit aura meam!
si satis es raptae, Borea, memor Orithyiae,
huc ades et surdas flamine tunde foris!
urbe silent tota, vitreoque madentia rore
tempora noctis eunt; excute poste seram!
Aut ego iam ferroque ignique paratior ipse,
quem face sustineo, tecta superba petam.
nox et Amor vinumque nihil moderabile suadent;
illa pudore vacat, Liber Amorque metu.
omnia consumpsi, nec te precibusque minisque
movimus, o foribus durior ipse tuis.
non te formosae decuit servare puellae
limina, sollicito carcere dignus eras.
Iamque pruinosus molitur Lucifer axes,
inque suum miseros excitat ales opus.
at tu, non laetis detracta corona capillis,
dura super tota limina nocte iace!
tu dominae, cum te proiectam mane videbit,
temporis absumpti tam male testis eris.
Qualiscumque vale sentique abeuntis honorem;
lente nec admisso turpis amante, vale!
vos quoque, crudeles rigido cum limine postes
duraque conservae ligna, valete, fores!

1.7
Adde manus in vincla meas—meruere catenas—
dum furor omnis abit, siquis amicus ades!
nam furor in dominam temeraria bracchia movit;
flet mea vaesana laesa puella manu.
tunc ego vel caros potui violare parentes
saeva vel in sanctos verbera ferre deos!
Quid? non et clipei dominus septemplicis Aiax
stravit deprensos lata per arva greges,
et, vindex in matre patris, malus ultor, Orestes
ausus in arcanas poscere tela deas?
ergo ego digestos potui laniare capillos?
nec dominam motae dedecuere comae.
sic formosa fuit. talem Schoeneida dicam
Maenalias arcu sollicitasse feras;
talis periuri promissaque velaque Thesei
flevit praecipites Cressa tulisse Notos;
sic, nisi vittatis quod erat Cassandra capillis,
procubuit templo, casta Minerva, tuo.
Quis mihi non “demens!” quis non mihi “barbare!” dixit?
ipsa nihil; pavido est lingua retenta metu.
sed taciti fecere tamen convicia vultus;
egit me lacrimis ore silente reum.
ante meos umeris vellem cecidisse lacertos;
utiliter potui parte carere mei.
in mea vaesanas habui dispendia vires
et valui poenam fortis in ipse meam.
quid mihi vobiscum, caedis scelerumque ministrae?
debita sacrilegae vincla subite manus!
an, si pulsassem minimum de plebe Quiritem,
plecterer—in dominam ius mihi maius erit?
pessima Tydides scelerum monimenta reliquit.
ille deam primus perculit—alter ego!
et minus ille nocens. mihi, quam profitebar amare



laesa est; Tydides saevus in hoste fuit.
I nunc, magnificos victor molire triumphos,
cinge comam lauro votaque redde Iovi,
quaeque tuos currus comitantum turba sequetur,
clamet “io! forti victa puella viro est!”
ante eat effuso tristis captiva capillo,
si sinerent laesae, candida tota, genae.
aptius impressis fuerat livere labellis
et collum blandi dentis habere notam.
denique, si tumidi ritu torrentis agebar,
caecaque me praedam fecerat ira suam,
nonne satis fuerat timidae inclamasse puellae,
nec nimium rigidas intonuisse minas,
aut tunicam a summa diducere turpiter ora
ad mediam?—mediae zona tulisset opem.
At nunc sustinui raptis a fronte capillis
ferreus ingenuas ungue notare genas.
adstitit illa amens albo et sine sanguine vultu,
caeduntur Pariis qualia saxa iugis.
exanimis artus et membra trementia vidi—
ut cum populeas ventilat aura comas,
ut leni Zephyro gracilis vibratur harundo,
summave cum tepido stringitur unda Noto;
suspensaeque diu lacrimae fluxere per ora,
qualiter abiecta de nive manat aqua.
tunc ego me primum coepi sentire nocentem—
sanguis erant lacrimae, quas dabat illa, meus.
ter tamen ante pedes volui procumbere supplex;
ter formidatas reppulit illa manus.
At tu ne dubita—minuet vindicta dolorem—
protinus in vultus unguibus ire meos.
nec nostris oculis nec nostris parce capillis:
quamlibet infirmas adiuvat ira manus;
neve mei sceleris tam tristia signa supersint,
pone recompositas in statione comas!

With this new comics-based methodology, we therefore achieve a more complex and interconnected reading of these poems. If we consider *Amores* 1.5, for example, which is viewed by both Kennedy and Salzman-Mitchell as being programmatic of the larger narrative structure of elegy, we see how this poem is networked with other poems in Book One. Crucially, by connecting these themes and motifs both sequentially (between poems) and asequentially (across poems) akin to comics panels, *temporality* is put into play outside an individual poem/panel:

> Aestus erat, mediamque dies exegerat horam;
> adposui medio membra levanda toro.
> pars adaperta fuit, pars altera clausa fenestrae;
> quale fere silvae lumen habere solent,
> qualia sublucent fugiente crepuscula Phoebo,
> aut ubi nox abiit, nec tamen orta dies.
> illa verecundis lux est praebenda puellis,
> qua timidus latebras speret habere pudor.
> ecce, Corinna venit, tunica velata recincta,
> candida dividua colla tegente coma—
> qualiter in thalamos famosa Semiramis isse
> dicitur, et multis Lais amata viris.
> Deripui tunicam—nec multum rara nocebat;
> pugnabat tunica sed tamen illa tegi.
> quae cum ita pugnaret, tamquam quae vincere nollet,
> victa est non aegre proditione sua.
> ut stetit ante oculos posito velamine nostros,
> in toto nusquam corpore menda fuit.
> quos umeros, quales vidi tetigique lacertos!
> forma papillarum quam fuit apta premi!
> quam castigato planus sub pectore venter!
> quantum et quale latus! quam iuvenale femur!
> Singula quid referam? nil non laudabile vidi
> et nudam pressi corpus ad usque meum.
> Cetera quis nescit? lassi requievimus ambo.
> proveniant medii sic mihi saepe dies!

Of course, within the poem there is a brief temporal progression that carries the poet and Corinna through their meeting, a struggle, sexual intercourse, and then a desire to have that encounter repeated. As I discussed in chapter three, however, this poem is further connected sequentially to 1.4 and 1.6 through the personification of Corinna as divine and through the violence of the sexual encounter (the consent here is dubious, in the very least), and indicated here in yellow and blue. Through Nicoll's work, we saw that the divine association with Corinna in 1.5 has long been established.[11] However, in his article he is only reading within the poem and thus fails to address that this is an extension of the association of the *puella* with Venus and Cupid that has existed since 1.1 (and will continue to 1.7 and beyond). A reading of Corinna's divinity is therefore enriched through my comics-based reading, and further recontextualises the last line of 1.5, which would usually appear to be little more than a wish for future encounters. Now, with Corinna's divinity well-established *outside* as well as inside 1.5, it can be understood as a continuation of the poet's prayers to Venus/Corinna in 1.3 and 1.4. Finally, the violence of the sexual encounter (highlighted in blue), which is usually understood within Ovid's own context as part of Corinna's play-acting (1.5.16 *victa est non aegre proditione sua*), is now seen as part of the larger evolution (the narrative progression) of the poet as an unwilling but accepting captive of the divine into a lover whose animosity leads to a physical attack only two poems later in 1.7. In Salzman-Mitchell's estimation, the fragmentation of Corinna's body may imply the different pieces/fragments/snapshots of individual elelgiac poems, but her analogy does not open up broader readings of a book's narrative, and instead comments on the chopped-up body of Corinna within 1.5. By applying a comics-based methodology to 1.5 instead, we see that this is certainly true – Corinna's body is cut up and reflects the fragmentation of the genre – but it also suggests a way to connect internal elements of 1.5 with those fragments around it in sequence to thus generate temporal and narrative progression. Thus, while a reading of 1.5 alone is fully legitimate, by reading into the gutter we see the passing of time, and the characters shift from isolated stagnation into movement from one narrative fragment to another.

Through the braiding of Corinna's hair through Book One, we began to see the way motifs within elegy could be braided or innertextually linked between a network of poems that are not sequentially ordered in order to develop those motifs and highlight elements of the sequential narrative. Again, *Amores* 1.5 is significant in the appearance of this braided image (indicated in green). As I demonstrated in chapter four, in fact, its appearance in 1.5 is programmatic of its purpose throughout Book One. While it was established as the only necessary feature of the *puella* in 1.1, in 1.5 we see the way Ovid makes it the *puella*'s *materia* that assists her in playing the amorous game of elegiac *amor*. Using it first to hide her body (while also signifying sexual availability in the elegiac language of hair), she then lays it aside only once the part has been appropriately played and it is time to engage in sex with the *ego.* Thus we see temporal progression in another way. In 1.3 the *puella* is without either hair (in the text) or name. Yet with the establishment of Corinna's hair-use in 1.5 as an extension of its appearance in 1.1 as a necessary possession of an elegiac *puella,* we see that she is now truly worthy of the name, just as her name (from the Greek κόρη, or "girl") identifies her, at last, as the *puella* of *Amores.* Kennedy demonstrates the way the gradual revelation of female flesh in 1.5 (and the sudden interruption with *cetera quis nescit?*, 1.5.25) reflects the development of readerly desire to "turn the page" and read on. However, it is through the application of a comics-based methodology that we see the way a single element of Corinna's appearance (her hair) links this poetic fragment with others within Book One to supplement and enhance the sequential reading. Thus, the reader's desire is not just heightened to read on, as Kennedy describes, but the reader is encouraged to connect fragments across the poetic multiframe in order to develop a more satisfying readerly experience. As Groensteen explains about quotation (and innertextuality/braiding is essentially self-quotation):

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[11] Nicoll (1977).

> When a work or an image, quoted from elsewhere, makes an appearance in a comic … readers who have the correct reference in their personal encyclopaedia are offered *the pleasure of spotting it*;[12]

Thus desire is not only developed within a fragment that encourages the reader to read on, as Kennedy describes, but it is developed through innertextuality between fragments as well that provide the reader with the "pleasure of spotting" these braided elements and encourages them to continue to seek these networks of fragments. And in tracking this innertextual motif from 1.1 to 1.5

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[12] Groensteen (2016) 89, emphasis added.

and beyond, we see the way it develops along with the *puella*, transforming over time as she becomes the Corinna of the *Amores*, and then dissolves as she loses control of it later in Book One.

Finally, when Ovid spends eight full lines introducing 1.5 in order to establish the time of day, Nicoll observes that through intertextuality this scene-setting helps to highlight the divinity of Corinna's arrival. Yet through the close-reading of 1.13 in chapter five (indicated here in purple) we saw the way that this moment in 1.5 similarly operates programmatically in terms of the way a sexual encounter plays out in the narrative of elegiac *amor*. A couple meets, play-acts at elegiac love, has sex, and then suffers separation. Thus, later in 1.13 when we reach a similar poetic opening that highlights the time of day as the poet lies with his *puella* in bed, the poet achieves a kind of bait-and-switch. It may *appear* that this will be another sexual encounter described, but instead Ovid makes the central theme the time of day itself, thus expanding the reader's awareness of the cycle of elegiac love established first in 1.5 through the character of Aurora/Dawn. Walde similarly suggests that we must read between the poetic panels to connect these individual poetic fragments that must be "imagined and supplemented" by the reader.[13] Yet through the close reading of 1.13 we see that braided imagery such as that which appears in 1.5 and 1.13 works across a network of poems to augment or comment upon the sequential elegiac narrative, and, further, suggests the temporal progression (albeit through the elegiac cycle that is developed in 1.13) of the elegiac relationship.

Thus we see the way the comics-based methodology that I have established takes the next step in our approach to elegiac narrativity. By appealing to the similarly fragmented medium of comics, we see that the genre of elegy need not be reliant upon the convention of long-form narrative to qualify as a narrative genre, or to reveal the temporal progression that is so essential to the configuration of narrative and narrativity. In my consideration of "narrative" and "narrativity" in chapter one, I established that Aristotle's plot/μύθος places the focus of narrative on narrative progression, *temporal* progression, and the establishment of cause-and-effect. Although he based his narratological analysis on long-form narrative, having now applied a comics-based methodology to Ovid's *Amores* we see that this original approach to narrative fragments releases an Aristotlean cause-and-effect in Latin elegy that has previously remained elusive. Other scholars, who focus on narrative as "the temporality of existence" would similarly find a temporal progression through my comics-based reading.[14] And, although her narrativity is significantly "fuzzier" than traditional definitions of "narrative", Ryan's second criteria to gauge a text's degree of narrativity is similarly reliant on temporal progress: "2. This world must be situated in time and undergo significant transformations."[15] Thus we see that through my comics-based reading I have taken the insights of previous elegiac narratologists who discuss the fragmentation of elegy to the next level, revealing that Ovid's *Amores* is not merely "a montage of quotations and cries from the heart" or even "a series of stock narrative frames".[16] Instead, it is an example of ancient storytelling that allows a series of poetic fragments to tell a larger, overarching story that is rich with temporal and narrative progression.

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[13] Walde (2008) 141.

arma virumque?

Some additional larger findings emerged from these investigations in individual chapters, on top of proving the validity of this comics-based methodology. Ovid famously opens his *Amores* with a rejection (however forced) of epic. Cupid's choice to "snatch away one foot" of poetry converts Ovid from would-be epicist to a reluctant elegist, making this a programmatic statement about the thematic character and style of the coming poetry. Yet in my analysis of the first seven poems of the *Amores,* we find that epic themes and motifs dominate: both violence and the gods appear with unexpected regularity in the amorous adventures of our protagonist. Ovid may be telling us from the start what he is *not* writing about (*arma gravi numero violentaque bella parabam / edere*), but as I have demonstrated, by reading the *Amores* as a sequence of linked poems (like comic panels) rather than poems found in isolation, Ovid reveals that he is, in fact, telling a kind of epic story concerned with these very (epic) subjects. Defined by the *Oxford Classical Dictionary* thus, epic: "In its narrower, and now usual, acceptance … refers to hexameter narrative poems on the deeds of gods, heroes, and men, a kind of poetry at the summit of the ancient hierarchy of genres."[17] Elegy may not be told in epic metre, but by understanding Ovid's *Amores* as a series of individual panels read in sequence (as I did in chapter three), we see that it *is* dealing with the same subject matter as epic: the deeds of gods, heroes, and men, and the violence that often results when they come together. In Peter Toohey's words:

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[14] Ryan (2007) 24.

[15] Ryan (2007) 29.

[16] Veyne (1988) 4; Miller (2013b) 176.

> A definition of mythological epic might emphasize these qualities: narratives concerning the heroic actions of mythological heroes; a concern with the relation between these heroes and divine powers; length matched with an elevation of style; the use of the hexameter metre; an ostensible glorification of the past— often achieved by repetition of description, by catalogues, and by fixed descriptive formulas.[18]

With the exception of the hexameter verse, these elements have all been revealed in the narrative of Ovid's *Amores* through my readings. Even the glorification of the past can be found in Ovid's *Amores* (as I examined in chapter five), as the poet innertextually links back to previous moments in his elegiac relationship and poetry as he attempts to prevent the arrival of Aurora.

Further, chapters four and five both revealed Ovid to be creating a cyclical narrative, one that ends *Amores* Book One where it began and using the dawn of 1.13 as an emblem of the cyclical nature of Latin elegy itself that sees the *ego* and *puella* finding moments of peace that are always interrupted by long separations in which the *ego* lacks the power to reclaim that peace, and inevitably involving violence. Here in *Amores* Book One, then, I suggest that Ovid develops a narrative cycle that begins and ends with the loss of a *puella* (that is, with the appropriate *materia* for elegy), before/after narrating an elegiac relationship with an appropriate *docta puella*; thus Book One is imbued with a chiastic structure, and the kind of ring composition more typically encountered in epic. Discussed throughout Homeric scholarship, ring composition is apparent both in the individual books of Homeric epic, and in the poet's story structures as well.[19] In ring composition, a series of ideas are paired in their presentation as (in a simple example) A, B, B, A, although it is not always so formally constructed. In Homer's *Iliad* for example, the appearance of Achilles in the first line of that poem is matched by the appearance of Hector in the poem's last, thus implying the divided sympathy of the narrative with both the Greeks and Trojans. As Bruno Gentili explains: "Here the idea that introduced a compositional section is repeated at its conclusion, so that the whole passage is framed by material of identical content."[20] This is precisely what I have shown that Book One of Ovid's *Amores* does, using 1.13 as a call back to earlier poems in the collection, before 1.14 brings the poet back to the beginning of his project.

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[17] Hornblower and Spawforth (1999), s.v. "epic".

[18] Toohey (1992) 2-3.

Thus we now see, through the use of a comics-based methodology, that Book One of Ovid's *Amores* contains a complex narrative construction in which Ovid may overtly reject epic in favour of elegy, as Cupid insists, but which subtly employs the very narrative structure foisted upon the poet to construct the epic content that he wishes to write. In fact, while Ovid's thematic content may be distinctly epic, the construction of his narrative via poetic fragments remains one of the hallmarks of elegy, making Book One of Ovid's *Amores* a curious blend of the two genres. If he has to write elegy, Ovid will do so but do in his own way, transmuting his elegy into an epic comic strip that exploits the narrative fragmentation of elegy to conceal (or reveal) his epic themes and motifs. And it is only by approaching Ovid's *Amores* through a comics-based methodology that these internal epic elements are fully revealed by the reader.

Turn the Page

Offering a new methodology for approaching Latin elegy, this thesis has introduced a new set of tools now available to scholars who study ancient narrative. Beyond applications of a comics-based methodology to other elegiac collections, such as more Ovid, Tibullus, Sulpicia, or Propertius, this methodology will hopefully open a new line of inquiry into other ancient narrative (and ostensibly non-narrative) forms. Obvious areas of expansion include new approaches to epistolary narrative, and epistolary writings in general, a genre that characteristically invites the reader (whether the recipient of the letters or a third-party) to read into the gutters that separate individual texts/epistles. In fact, this methodology could potentially be applied to any ancient texts that were initially published as book rolls, whose *cornua* naturally build physical breaks into the medium, creating a natural gutter between the books. We could further apply this methodology to epic that resists a linear narrative, such as Ovid's *Metamorphoses,* or the fragments that exist from the Epic Cycle. Of course, the *intentionality* of the gutters between fragmented texts is absent and thus makes this application more challenging. However, I do believe that my methodology, specifically around the gutter, could be adapted to help reveal new readings of textual fragments. I additionally suggest that this methodology could be usefully employed in the reading of ancient ekphrasis, something that I have begun in my work on comics theory and the ekphrasis of Catullus 64.[21]

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[19] For more on Homeric ring composition, see Whitman (1958), Minchin (2001), and de Jong (2004). For ring composition in ancient literature, see Welch (1981). For a larger series of studies on ring composition, see Douglas (2007).

[20] Gentili (1988) 48.

Moreover, while I examined several significant elements of comics narratology, I did not address the complex way in which time works in comics. Reflecting both the temporality between panels in the gutter and the temporality that operates within a panel, this element of comics narratology offers an intriguing way to explore Ovid's *Heroides.* A collection that has been described as "stuck in time", *Heroides* has recently been expanded beyond this by Liveley, who writes that it instead offers a series of "paraquel narratives" and represent pregnant moments or moments of narrative crisis.[22] This aligns with Carl Barks' observation about comics that: "You have just one drawing: the climactic moment. That's the secret of the action."[23] With the stage set in this thesis, I hope to perform further examination of the possibilities of temporality in comics as a new way to read the temporality of elegy, and in Ovid's *Heroides* in particular. Clearly comics narratology offers an original form of theoretical framing for new work on fragmentary narrative and may even offer a new approach for scholars dealing with ancient narratives that remain extant only in fragments. All of these possibilities are here to be explored by future scholars.

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[21] Swain (2021).

[22] Explored by Barchiesi (2001), Spentzou (2003) 161-196, Fulkerson (2005), and Liveley (2008).

[23] Quoted by Stjernfelt and Østergaard (2013) 485.

Additionally I hope that this line of inquiry helps to lend legitimacy to the field of comics studies, not just in the study of the Ancient Mediterranean world, but in the wider academic sphere. For all that comics studies have gained increased legitimacy in recent years, there is still a sense of this as “low” culture, a definition that fails to address the unique narratology employed and narratives made possible by this medium. My employment of a comics-based narratological methodology to the field of Roman literature will hopefully represent a step towards the greater legitimization and respect that comics deserve.

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