

Internal Consistency in Ancient Poetry
The Singular World of Ovid's Single *Heroides*

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1) LaPlante, Alice. *The Making of a Story: A Norton Guide to Creative Writing*. New York: W. W. Norton & Company, 2007.

Mullan, John. *How Novels Work*. New York: Oxford University Press, 2006.

2) Selected prologues, prefaces, and openings from ancient authors:

Epic	Hom. <i>Il.</i> 1.1–7, Hom. <i>Od.</i> 1.1–10, Verg. <i>Aen.</i> 1.1–11
Tragedy	Aesch. <i>Pers.</i> 1–149, Eur. <i>Med.</i> 1–45
Comedy	Plaut. <i>Amph.</i> 1.1–152, Ter. <i>Ad.</i> 1–55
Panegyric	Pind. <i>Pyth.</i> 4.1–20, Lib. <i>Or.</i> 18.1–2
Bucolic & Love Poetry	Ov. <i>Am.</i> 1.1, Tib. 1.1
Historiography	Her. 1.1.1, Thuc. 1.1, Tac. <i>Ann.</i> 1.1
Cosmogony	Hes. <i>Theog.</i> 1–34
Didactic	Verg. <i>G.</i> 1.1–5

3) Selected opening lines from the single *Heroides*:

a. Penelope to Ulysses (*Her.* 1.1–2)

*hanc tua Penelope lento tibi mittit, Ulixē—
nil mihi rescribas tu tamen; ipse veni!*

Slow Ulysses, your Penelope sends you this letter;
but don't write me anything in reply; come yourself!

b. Phyllis to Demophoon (*Her.* 2.1–2)

*hospita, Demophoon, tua te Rhodopeia Phyllis
ultra promissum tempus abesse queror.*

I, your hostess, Rhodopeian Phyllis, complain that you,
Demophoon, are absent beyond your promised time.

c. Phaedra to Hippolytus (*Her.* 4.1–2)

*quam nisi tu dederis, caritura est ipsa, salutem
mittit Amazonio Cressa puella viro.*

Well-wishes, which she herself will be without, unless you provide them,
a young Cretan woman sends to an Amazonian man.

d. Ariadne to Theseus (*Her.* 10.1–4)

*mitius inveni quam te genus omne ferarum;
credita non ulli quam tibi peius eram.
quae legis, ex illo, Theseu, tibi litore mitto
unde tuam sine me vela tulere ratem*

I have discovered that every breed of wild animal is gentler than you;
I have never entrusted myself to anyone so unwisely.
I send this letter—the one you're reading, Theseus—from that beach
where your sails carried your ship off without me

e. Medea to Jason (*Her.* 12.1–4)

*at tibi Colchorum, memini, regina vacavi,
ars mea cum peteres ut tibi ferret opem.
tunc quae dispensant mortalia fata sorores
debuerant fusos evoluisse meos.*

But I remember, as queen of the Colchians, I had time for you,
and that my art brought you help when you asked.
The sisters, who measure out fixed human lives,
should have unrolled my spindle then.

4) Wolf, Mark J. P. *Building Imaginary Worlds: The Theory and History of Subcreation*. New York: Routledge, 2012.

5) Subcreation: “J.R.R. Tolkien’s term for the building of imaginary worlds through the using and recombining of existing concepts and ideas” (Wolf 381).

6) Transnarrative character: “A character who appears in more than one story. The presence of the character in multiple stories suggests that the stories share the same diegesis or world” (Wolf 382).

7) *Heroides* with overlapping characters or literary cycles:

<u>Trojan War</u>	<u>Ulysses</u>	<u>Theseus</u>	<u>Jason</u>
Penelope (<i>Her.</i> 1)	Penelope (<i>Her.</i> 1)	Phyllis (<i>Her.</i> 2)	Hypsipyle (<i>Her.</i> 6)
Briseis (<i>Her.</i> 3)	Canace (<i>Her.</i> 11)	Phaedra (<i>Her.</i> 4)	Medea (<i>Her.</i> 12)
Oenone (<i>Her.</i> 5)		Ariadne (<i>Her.</i> 10)	
Dido (<i>Her.</i> 7)			
Hermione (<i>Her.</i> 8)			
Laodamia (<i>Her.</i> 13)			

- 8) a. *quod solum excusat, solum miraris in illo.*
(*Her.* 2.77) The only thing he apologizes for is his only deed that you admire.
- b. *hic est, cuius amans hospita capta dolo est.*
(*Her.* 2.74) “This is the man who seized his loving mistress through treachery.”
- c. *Phyllida Demophoon leto dedit hospes amantem;*
ille necis causam praebuit, ipsa manum
(*Her.* 2.147–48) “Demophoon, a guest, ushered his lover Phyllis to a violent end.
He provided the cause of death, she the hand.”
- d. *praebuit Aeneas et causam mortis et ensem;*
ipsa sua Dido concidit usa manu.
(*Her.* 7.195–96) “Aeneas provided the cause of death, and the blade;
Dido herself perished at her own hand.”
- e. *adspicias utinam, quae sit scribentis imago!*
scribimus, et gremio Troicus ensis adest,
perque genas lacrimae strictum labuntur in ensem,
qui iam pro lacrimis sanguine tinctus erit.
(*Her.* 7.183–86) If only you could see the appearance of this woman writing!
I write, and in my lap there is a Trojan sword,
and all along my cheeks, tears drip into the sword,
which will soon be wet with blood instead of tears.
- f. *dextra tenet calamum, strictum tenet altera ferrum,*
et iacet in gremio charta soluta meo.
haec est Aeolidos fratri scribentis imago.
(*Her.* 11.3–5) My right hand holds a pen, my other holds an unsheathed blade,
and this paper lies unrolled in my lap.
this is the appearance of Aeolus’ daughter writing to her brother.
- 9) *tria tempora*: A rhetorically recommended method of dividing a narrative into different time periods: first, the misery of the present, next a contrast to the past, then a prediction for the future (Björk 98–99).

Additional Bibliography

Björk, Martina. “Ovid’s *Heroides* and the *Ethopoeia*” PhD diss., Lund University, Lund, 2016.

Fulkerson, Laurel. *The Ovidian Heroine as Author: Reading, Writing, and Community in the Heroides*. New York: Cambridge University Press, 2005.

Tolkien, J.R.R. “On Fairy-Stories.” In *The Monsters and the Critics and Other Essays*, edited by Christopher Tolkien. 109–61. London: George Allen & Unwin, 1983.

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