

Ovid's *Tristia* 1.5 and 1.9: On the Issue of Unity

Tristia 1.5 and 1.9 have long been recognized as companion pieces. Joined by the theme of loyalty, the poems have in common similar language and thought (e.g., *Caesar in hoste probat* 1.5.40; 1.9.24) and, most strikingly, an extended list of the same mythological pairs who epitomize devoted friendship (Theseus~Pirithous, Euryalus~Nisus, and Orestes~Pylades, 1.5.19-24; 1.9.27-34; 1.9 adds Achilles and Patroclus).

The unity of both poems also has been called into question. Although the first halves focus on the faithful friend, the topic shifts around the mid-point of each poem: *Tristia* 1.5 (45ff.) compares the suffering of Odysseus and Ovid, while *Tristia* 1.9 (37ff.) sets the success of an unnamed individual in contrast with the troubles of Ovid. As a result of this change in subject, some divide *Tristia* 1.5 and 1.9 into 1.5/1.5b and 1.9/1.9b (e.g., Hall, *Tristia ad loc.*), while others defend the unity of each, claiming that the entire poems in general concern *fides* (e.g., Green, *The Poems, ad loc.*).

My paper will introduce a new approach to the question of unity by examining the structure of 1.5b and 1.9b and by showing how the second half of each poem is distinct in its organization from the first. For example, *ille petit/ille petebat/ille petiit* in lines 46, 65, and 81-82 link the beginning, middle, and end of 1.5b. Similarly, 1.9b begins and ends with references to the success of Ovid's friend (*processu*, 40; *pede semper eas*, 66).

Poems 1.5b and 1.9b also form counterparts, linked by the theme of poetry. In 1.5b Ovid manipulates vocabulary in such a way that the language admits being interpreted as contrasting epic with elegiac poetry (Williams, *Banished Voices*, 113), while in 1.9b Ovid opposes the serious arts of his friend the lawyer (*severae artes*) to his light-hearted work, the *Ars Amatoria*.

The significance of recognizing that *Tristia* 1.5b and 1.9b form separate poems is that it now becomes clear that poetry is the predominant theme of the poetry-book (1.1, 1.5b, 1.6, 1.7, 1.9b, 1.11), complemented by the theme of journey by sea (1.2, 1.4, 1.10, 1.11). Ovid, quite appropriately, combines both in the final poem of the book, *Tristia* 1.11.

P. Green, *Ovid: The Poems of Exile*, trans. (London, 1997).

J.B. Hall, *Tristia* (Stuttgart, 1995).

G.D. Williams, *Banished Voice: Readings in Ovid's Exile Poetry* (Cambridge, 1994).