

Ovid's *Tristia* 3.4a/3.4b: A Diptych?

Does *Tristia* 3.4 form one poem or two? Heinsius first separated *Tristia* 3.4 into two parts (1-46; 47-78) because the first and second halves have different addressees (3.4a, a single friend; 3.4b, all his friends) and concern different topics. *Tristia* 3.4a advises a friend to keep a low profile, while *Tristia* 3.4b focuses on Ovid's memory of home, wife, and friends. Although a majority of scholars could be described as "separatists" (e.g., Owen, Luck, Hall), Williams in his 1994 work on Ovid's exilic poetry argued that *Tristia* 3.4 is not two poems, but one, in which the second half elaborates on the theme of "visual recollection" introduced in the first half (37-40) (*Banished Voices*, 133). My paper will demonstrate that *Tristia* 3.4 forms two distinct poems by showing the clearly defined ring-composition structure that unifies *Tristia* 3.4a and thereby illustrates its separateness from *Tristia* 3.4b. The notion of not "currying favor with the great" joins the beginning, middle, and end of the poem (4, 25-26, 43-44), with the center of the poem framed by nautical metaphors (9-16, 32) and mythical *exempla* (19-24; 27-30). Nevertheless, despite the distinctness of the two poems, *Tristia* 3.4a and 3.4b exhibit similar language (3.4a.46, 3.4b.1-2; 3.4a.42, 3.4b.29; 3.4a.46, 3.4b.26) and a similar emphasis on the notion of *nomen* (3.4a.4, 22, 46; 3.4b.4, 18, 22). The reason, I will propose, is that Ovid intended *Tristia* 3.4a and 3.4b to form a diptych. The second edition of the *Amores* preserves five diptychs (1.11~1.12, 2.2~2.3, 2.7~2.8, 2.13~2.14, and 3.11a~3.11b), in which the second of the pair varies the theme of the first or advances the dramatic situation. In *Tristia* 3.4a Ovid advises his friend to avoid great names (i.e., individuals) by observing that he himself is the victim of associating with the great and powerful. Conversely in *Tristia* 3.4b, Ovid assumes the role of the "great individual" who could endanger the well-being of his friends by addressing them in his poetry. *Tristia* 3.4b, therefore, cleverly reinforces the point of *Tristia* 3.4a that "he who lives well lives in obscurity."