

There's a certain old woman, a certain old woman called Dipsas (whoever wants to learn about a procuress, listen on!). She gets her name from the facts: she has not once seen black Memnon's parent in her rose-coloured chariot in a sober state. She knows magic and Aeaeon spells and she turns clear waters back to their source by means of her skill. She well knows the strength of herbs, of the magic wheel whirled around by the twisted thread and of the discharge of a mare on heat. Whenever she wants, the clouds are massed together throughout the sky; whenever she wants, the daylight gleams in a clear sky. I have seen, if you believe it, stars dripping with blood; the face of the moon too was purple with blood. I suspect that she changes shape and flies through the darkness of the night, her old woman's body covered in feather. This is my suspicion - and as the story goes. What's more a double pupil flashes from her eyes and light comes from her twin eyes. She summons forth her great grandfathers and great-great-great-grandfathers from their ancient graves, splitting the solid ground with a long incantation.

Notes

- line 2 Dipsas : Drunkenness was a regular condition of such disreputable old women
- line 4 Memnonis: He was the son of Dawn and the immortal Tithonus. He was black from accompanying his mother driving her chariot and horses across the sky. Eventually he became king of Ethiopia.
- line 7 Rhombos: The rhombus was one of many devices used in magic. It was a disc with a double string ('licia') threaded through holes on either side of the centre. The disc is set in motion by twisting and pulling the strings. Revolving this magic wheel was intended to attract a loved one and hold him captive.
- line 8 virus amantis equae : a traditional love-charm
- line 15 pupula duplex : There are travellers' tales recorded by Pliny the Elder which refer to this peculiarity. Those with it could put on the evil eye(s) so effectively that they killed their victims.

The poem begins on a solemn, mysterious note but the tone soon changes to a humorous one as Ovid's seedy creation takes shape. Dipsas' accomplishments are as follows:

1. spells (5)
2. reversing flows of river (6)
3. use of herbs (7)
4. use of rhombus (7-8)
5. use of mare-discharge (8)
6. control of clouds (9-10)
7. power over stars and moon (11-12)
8. ability to fly (13)
9. ability to change form (13-14)
10. eyes with double pupil (15-16)
11. power to split earth and call up ghosts (17-18)

Ovid enjoys this recital of witch's powers, without expecting his readers to take the account literally - he is simply repeating the usual powers associated with witches - although powers 4, 8 and 10 are new.

As the witch's feats become still more outrageous in lines 11-12 Ovid gives us a warning that we are not to take all this too seriously : "si qua fides" (11) strongly suggests doubt on the part of the reader. The atmosphere of suspense in line 13 gives way to yet more doubt in line (14) 'suspicator' then 'et fama est' (line 15) Ovid gradually withdrawing from his bold assertions of truth; now it is simply a question of rumours he has heard. The whole picture of the witch is slightly ridiculous especially in the way it is exaggerated in lines 16 with thunder and lightning emerging from her eyes. Again in the last two lines something seems slightly wrong in the order of events : the witch summons up her ancestors but there is little point in doing this if they then have to wait for the conclusion of a long spell ('longo carmine', 18) before they can get through the earth!

This poem is similar to one written by Tibullus and Ovid borrowed many of his ideas from it. Ovid's readers would no doubt have been familiar with it and could compare the two. Ovid's is much more humorous.

Note that this poem is written in alternating hexameters and pentameter. The hexameter is grand and stately - the pentameter more light and deflating.

Questions

1. What is the effect of the repeated 'eat quaedam' and the 'quicumque' clause in lines 1-2.
2. Collect examples of repeated words. What is the effect?
3. To what extent is Ovid committed to the truth of what he describes in lines 5-18?
4. Find out what you can about magic in the ancient world.

Nape, you who are clever at gathering together and arranging disarranged hair; and not to be reckoned amongst slave girls; and found useful in the tasks of the secret night; and skilled in giving letters; and who have often urged Corinna to come to me when she has been hesitating; and who have often been found faithful to me when in difficulties:- take these writing tablets which I wrote this morning and deliver them to your mistress and be careful to remove any hindrance or delay. You do not have ~~vires~~ⁱ of flint nor is there hard iron in your breast nor is your simplicity greater than your rank. It is likely that you too have felt the bows of Cupid; by helping me you can watch the standards of your own military service. If she asks how I am say that I live in hope for a night's love making. The wax tablet, marked by my own flattering hand, tells the rest. While I speak, time flies. Give the wax tablets to her at the right moment when she is unoccupied but still better make sure she reads them immediately. I order you to observe her eyes and her brow as she is reading: even from a wordless expression one may know the future. And let there be no delay, order her to write back at length once she has read the tablets through. I hate it when a bright wax tablet is largely empty. May she squeeze the lines in rows and may the letters scratched in the edge of the margin make my eyes linger. But what need is there to tire out the fingers by holding a ~~pen~~^{pen}? Let the whole wax tablet have just one thing written on it - '■ ■■■■ come! I shall not delay to crown the victorious wax-tablets with laurel nor to place them in the middle of Venus' temple. I shall write underneath it: "Ovid dedicates to Venus these tablets which have been faithful to him. Yet formerly you were worthless maple-wood."

Notes

This poem is addressed to Corinna's maid Nape and forms a diptych with 1.12 (A diptych is a pair of poems intended as companion -pieces) Corinna perhaps never existed! Some think that Ovid invents her to keep up with the tradition of personal love poetry. This poem allows us to eavesdrop on a meeting between Ovid and Nape.

Lines 1-6 attempt to win Nape's cooperation. The flattery is extravagant for a mere ornatrix (hairdresser) - but Ovid needs her help. Notice the position of the important words which introduce the qualifications Nape can boast: apart from 'docta' (line 2) which is first, all the rest (habenda, cognita, ingeniosa, hortata, reperta) are all penultimate in their lines.

Lines 7-8 Ovid gets to the point: with the use of imperatives he implies the urgency of Nape's mission (which she has already carried out before lines 5-6) The word 'mane' suggests Ovid had spent a restless night composing the letter.

Lines 9-12 Ovid appeals to her softness of heart and to her sophisticated view of life, and suggests that she and Ovid are soldiers fighting on the same side. If Ovid seems to have been laying it on a bit thick for a mere hairdresser, here too their seems to be a hint of a sneer - even you, Nape, have felt Cupid's arrows of love. And now she, a slave-girl fights as a soldier alongside a male and a citizen in love's warfare. Now won over, Nape has only to be given her marching orders!

Line 13 takes us into Corinna's presence - but Ovid has no time for polite chat about how he is. In contrast to the complex structure of lines 1-8, lines 13-14 are short and snappy. The sweet talk is all in the letter.

Line 15 brings back the note of urgency - no time to waste - he rattles out the instructions by using imperative and hortative subjunctives.

Lines 17-18 Corinna reads the letter and Nape must report back every look, every facial twitch.

Line 19 'nec mora' again the answer must come back without delay. Ovid issues his orders as if to a subordinate in the army.

Lines 20-24 bring a change in style - it is less frenetic - perhaps Nape has now left and Ovid can muse to himself about the letter he is to get back. There is irony in line 20 - an empty tablet would have been preferable to the one that we know he does get back filled as it is with abuse! But Ovid is so convinced now that he will get a favourable reply that he allows himself to be a little sympathetic to Corinna in line 23. He worries about her hands becoming tired! In the end he cannot wait for the long letter he has fantasised about for so long - just one word will do now "Veni".

Lines 25-28 The poem ends on a triumphant note, just as if 'Veni' were the actual reply. The last line seems an odd thing to include on a dedication. Having elevated the wax tablets onto some kind of pedestal they are brought back down to earth with a 'sharp' reminder (acer - can also mean 'sharp'!) of what they are made of. This perhaps prepares us for the harsh reality of the letter which Ovid gets in reply.

Questions

1. What picture of Nape emerges from lines 1-12? Is there any reason to suspect its accuracy?
2. Are lines 1-6 carefully patterned? If so, why?
3. How are the following words ambiguous?
'dominam' (7); mane (7); simplicitas (10); et te (11).
4. What can we learn about Ovid the lover?
5. Analyse the structure of the poem. At what point does Nape leave?
6. How realistic is Nape's imagined interview with Corinna?
7. Find out about (a) women's hairstyles (b) writing materials in the Roman world.

Weep for my misfortune: my tablets have come back with a gloomy answer; the wretched letter says that she cannot make it today. The Omens are right: just now when she was about to leave, Nape stubbed her toe on the threshold. In future when you're sent out on an errand remember to cross the threshold more carefully; stay sober and pick your feet up higher. Get out of here, you troublesome wax tablets, with your funeral wood and wax crammed with "sorry, can't manage today" letters; I think the wax must have been collected from the flower of the tall hemlock and then put under that notorious honey by a Corsican bee.

Was I mad enough to commit my love and gentle words to these wax tablets to be taken and given to my mistress? This wax would more appropriately contain a wordy bail-document which some lawyer might read out in severe tones. They would be better lying amongst account-books and wax tablets in which a miser might weep for money which has been spent. And so I have actually perceived you to be two faced, as your name suggests. Your very number was not of good omen. What should I pray for in my anger? Other than that rotten old-age gnaws you and the wax be white with foul decay.

Notes

Corinna has erased Ovid's note with the top of her stilus, and now returns the same set of tablets with her answer. Stumbling on the threshold was a bad omen & hence the custom we follow still of carrying one's bride over it. Hemlock has seeds, leaves and flowers which are poisonous but its stem is not poisonous and can be eaten. "Vadimonia" is a legal undertaking, secured by bail, to appear in court on a certain day. It was read out by the opposing party's lawyer. This poem is in stark contrast with the previous confident, Triumphant poem taken by Nape to his girl friend Corinna. The tone set by the very first word 'flete' and emphasised by 'tristes' and 'infelix' - each word is placed first in their clauses and speak of gloom. He cannot even bear to refer to Corinna by name - it is just 'eam'. He needs to find a scapegoat for his failure - Nape's clumsiness will do! In the _____ previous poem he introduced her after a long complimentary list of her abilities - here again she comes last in the sentence but she is referred to in accusing terms. Ovid had shown great concern for Corinna's 'digitos' (fingers) but he has no sympathy for Nape's 'digitos' (toes)! He even implies she is a drunkard! His anger now turns on the tablets themselves (line 7). Notice the alliteration of 'f' and 'l' and 't' which help to convey his anger and frustration at the failure of the tablets (even though the tablets deserve less of the blame than Nape since they simply reflect the thoughts of Corinna). Notice also the untidy word order of line 7 - again this suggests his anger. The atmosphere of gloom is re-emphasised by the words "funebria ligna" and "negaturis" (line 8). The joke is on Ovid now: originally he had demanded a full letter with all of the wax covered. This is exactly what he has got back ("cera referta") but not with the answer he wanted. Again "cicutae" reminds us of the deadly nature of the tablets. Ovid suggests he must have been mad to entrust his words of love to the tablets:- in fact it was his mad and irrational behaviour in the first place which made any negative answer from her a fatal, disastrous event. Notice how his words in the love-letter are "mollia"

in contrast with the tough words he has used against the tablets and the strict, severe words of the lawyer. In lines 13-16 he suggests better uses for the wax-tablets - so that they could not ruin his happiness. These lines are reminiscent of a poem by Propertius in which he writes of a love message on his lost tablets. Propertius writes "Heaven help me! some miser is writing up his accounts on them and filing them among his hateful ledgers." Ovid's account of the miser is much more vivid and amusing than Propertius' and makes it clear that Ovid does not intend us to take him too seriously. He is mocking the sort of lover that is found in this type of elegiac poetry. Both of these poems (Amores I. 11 and I. 12) are a parody - we are meant to laugh with Ovid at Ovid's portrait of himself behaving as lovers traditionally behave.

The twin tablets are cursed at the end - though sinister, we cannot take it seriously.

Questions

1. How does Ovid build up a picture of unrelieved gloom in lines 1-10?
Is it in fact unrelieved?
2. Are there any indications in this poem that we are not expected to take it at face value?
3. Write a brief character study of Nape based on these two poems. What is Ovid's opinion of her?
4. Find out what you can about Roman superstition.

Ovid at the Races

Now, in the empty Circus, the Praetor has started the main attraction by sending off the horses, harnessed in fours, from the equal starting-box.

I can see who you support; whoever you favour will win. The horses themselves seem to know what you want.

Just my luck! He's taken the turning post too wide. What are you doing?!

The next driver has brought his axle close and is coming up. What are you doing, wretched man! You are losing the good wishes of your girl. Pull tight the left hand rein in a firm grip, I pray.

We are supporting a coward. But come on, Romans, give the sign by waving your togas and call them back. Look! they're calling them back.

But, you may hide yourself deep in my toga-fold so that the movement of the togas does not disarrange your hair.

And now the starting box is unlocked again and the gates are open. The horses have been released and a cluster of different colours flies out. Now at last accelerate into the open space and overtake.

May both my wishes and the wishes of my mistress be fulfilled.

The wishes of my mistress have been fulfilled, mine still remain.

He holds his prize, mine must still be sought."

She smiled and promised me something with her sparkling eyes:

"This is enough for now; hand over the rest elsewhere."

Ovid, Amores III.2. 65-84

the Amores is a set of love elegies telling of Ovid's amorous adventures as a young man about town, particularly with the lady whom, elsewhere, he refers to as Corinna. At the start of this poem Ovid has started a conversation with a girl at the races. The opening procession has filed past with its display of gods' images. So far there has been no direct response from the girl. At this point the race begins.....

Ovid at the races

Now, in the empty Circus, the Praetor has started the main attraction by sending off the horses, harnessed in fours, from the equal starting-box. I can see who you support; whoever you favour will win. The horses themselves seem to know what you want. Just my luck! he's taken the turning post too wide. What are you doing? The next (driver) has brought his axle close and is coming up. What are you doing, wretched man. You are losing the good wishes of your girl. Pull tight the left-hand rein in a firm grip, I pray. We are supporting a coward. But come on, Romans, give the sign by waving your togas and call them back. Look! they're calling them back. But, you may hide yourself deep in my toga-fold so that the movement of the togas does not disarrange your hair. And now the starting box is unlocked again and the gates are open the horses have been released, and a cluster of different colours flies out. Now at least accelerate into the open space and overtake. May both my wishes and the wishes of my mistress be fulfilled. The wishes of my mistress have been fulfilled, mine still remain (to be fulfilled). He holds his prize, mine must still be sought."

She smiled and promised me something with her sparkling eyes: "This is enough for now; hand over the rest elsewhere."

NOTES

The "Amores" is a set of love elegies telling of Ovid's amorous adventures as a young man about town, particularly with the lady whom, elsewhere, he refers to as Corinna. At the start of this poem Ovid has started a conversation with a girl at the races. He admits that he has come to watch her rather than the horses. The opening procession has filed past with its display of gods' images. So far there has been no direct response from the girl. At this point the first race begins.

Line 1 maxima ... spectacula : the 4 horse races were always a strong attraction; also it would be expected of a praetor to put on a particularly good show.

'yacuo' - this contrasts with the clutter of the procession which has just left the circuit.

praetor : he sat in his box above the main entrance, and gave the signal to start by dropping a white cloth ('m pa'). A trumpet then sounded and the starter, perched over the middle of the 12 starting boxes, released the ropes which held the chariots back.

Circo : the Circus Maximus could seat 150,000 spectators. The quadrigae did 7 laps per race, approximately 8 Km. The laps were recorded by means of 7 large wooden eggs and, later, by 7 bronze dolphins.

Line 2 aequo - carcere : the boxes were staggered in a curve to give equal advantage to all. Nonetheless, drivers preferred to be allotted a middle box.

Line 3 studeas : support was frequently backed by a bet.

Line 5 metam : it was essential to take the turn tightly to avoid being overtaken on the inside.

Line 9 revocate : a race might be stopped and re-run if there was a general outcry from the spectators.

Line 12 Sinus : this was the fold like a sling or projecting pocket at the upper part of the toga.

Line 14 discolor : a reference to the racing colours of the charioteers. One assumes that the praetor has arranged for the supply of charioteers.

Line 15 saltem: the first chariot to reach the "meta" must have taken a commanding position.

Although Ovid is at the races he has not described an actual race - his priorities are different - until we reach our sections (65-84). Then in plain narrative he describes for our benefit (not the girl's because she can see it taking place) the start of the race.

Note the assonance of 'aequo'/'equo' and the galloping dactyls of 'quadriguos'. The excitement rises in lines 3-4 and the poem is almost in dialogue form. The language is simple and conversational. Ovid's compliments are direct and unsubtle. Notice the 'vi-''vi-''ui-''-ve-''vi-''-ui' sequence of lines 3-4 which may well have been intended to add to the excitement. The next two couplets (5-8) are even more lively with its exclamations and direct questions. Line 5 is gloomy ('m' sounds and long vowels) as the race seems to be going against Ovid's character. Ovid now becomes the touch-line expert, offering the obvious, predictable advice. The repeated 'quid facis' is urgent. Ovid's success with the girl seems tied up with the success of the charioteer and it seems as though they've backed a loser.

The only thing left is to get the race re-started now (modern football hooligans try to get matches stopped if their team look like losing!) Ovid appeals to the crowd in mock solemn language and, incredibly, his wishes are granted. It is either pure coincidence or simply the poet fixing it so that his poem turns out properly.

The waving of the togas is humorous - the 't' alliteration of line 11 might suggest the wind created by the togas and notice how 'te', the girl, is literally hidden in the centre of the line. The fold of Ovid's toga is deep and, no doubt, warm and there is a hint here of the sort of relationship he is after with her.

Line 13 and its three dactyls carry us into the re-run of the race. Ovid picks out the speed and colour. Ovid prays for success, treating the charioteer almost as a god. Notice the clever switch from 'sint' (16) to 'sunt' (17). The charioteer gets his prize - Ovid still has to get his. Her smile gives him some encouragement and her words are provocative. They are brief in contrast to Ovid's insistent chatting up.

Questions

1. To whom are Ovid's remarks directed (a) in lines 1-2; (b) in lines 3-4; (c) in lines 6-7; (d) in lines 9 (second half) - 10?
2. How helpful is the advice Ovid gives to the charioteer?
3. How effectively does Ovid end the poem?
4. Research into the Circus Maximus and the Roman passion for horse-racing.

Advice to the Beau: (Ars Amatoria I)

Ovid now discusses how and where to acquire a girl-friend, but first establishes the need for effort. Nice girls must be looked for and Rome is full of them.

While you may and can go around with reins relaxed choose a girl to whom to say " you alone please me."

But she will not glide down to you out of thin air;
Your eyes must look for a suitable girl.

5 The hunter knows well where to stretch his net for the deer;
knows well in what dell the champing boar lingers.

The bushes are known to the fowlers; the man who holds out hooks knows which waters teem with an abundance of fish.

10 You too, who seek material for a long love affair,
learn beforehand in what place the girl frequently is.

I won't order you to set your sails to the wind in your search,
nor is it a long road that you must tread to find it.

What if Perseus carried Andromeda off from the black Indians;
and the Greek girl was snatched by a Trojan man.

15 Rome will give you so many girls and of such beauty
that you will say " she has whateyer there has been in the world."

As many crops as Gargara has, as many bunches of grapes as Methymna has,
as many as are the fish in the sea, and the birds hidden in the foliage,

as many stars as there are in the sky - your own Rome has as many girls:

20 The mother of Aeneas has come to stay in the city of her son.

For a search of this kind the theatre is the most rewarding place, and has been ever since Romulus and his followers carried off the Sabine women.

But you should hunt particularly in the curved theatres; these places are most fruitful for your purpose.

There you shall find something to love, something to tease, something for you to touch once, and to want to keep.

25 As the busy ant goes to and fro in a long column, carrying in its mouth the burden of grain, its usual food,

or as the bees, finding their own glades and scented pastures fly from flower to flower, and over the thyme,

so do the most fashionable women rush to the crowded shows,
30 their abundance has many a time made my judgement hesitate.

They come to see, and themselves to be seen; the place brings damage to chaste modesty.

You were the first, Romulus, to disturb the games when the Sabine woman was carried off to please wifeless men.

35 In those days awnings did not hang down in a marble theatre nor was the stage red with flowing saffron;

There, branches which the wooded Palatine had borne were simply arranged; the stage was without adornment;

3.

the people sat on steps made from turf

40 with foliage or something covering their shaggy hair.

They look back and each one marks for himself a girl
of the kind he liked, and in the silence of their hearts they
busily lay their plans.

And while an Etruscan piper provides a rough melody
and the pantomimist beats the levelled ground in a measured dance,

45 in the middle of the applause (which at that time lacked self -
consciousness)
the king gave the people the awaited signal for the plunder.

Forthwith they jump up, displaying their purpose with their shouts,
and lay passionate hands on the maidens.

50 As doves, a most shy flock, flee from eagles
and as ^{the} new - born lamb flees from wolves it has seen

So the women were in fear of these men rushing wildly about.
In none of the women remained the colour which was there before.

For their fear was one and the same, but its appearance was not;
some tear out their hair, others sit mindless;

55 One woman keeps a sad silence, another calls for her mother - in vain
One moans, another is speechless; one stays, another runs away.

The girls are seized and dragged off, plunder for the marriage bed,
and their very fear had power to make many attractive.

60 If any fought back too much and rejected her partner,
the man himself picked her up and carried her in his eager embrace.

And he said, " Why do you spoil your tender little eyes with tears ?
 What a father is to a mother, this I shall be to you."

Romulus, you were the only one to know how to give perks to your
 soldiers.
 If you give these perks to me, I shall be a soldier.

55 And I suppose, in accordance with the precedent, our theatres at
 festival time
 continue to be traps for the fair.

What about the time when Caesar, in a mock sea- battle
 brought on the Persians and the ships of Cecrops ?

70 To be sure men came from both seas, so did the girls
 and the whole wide world was in the city.

Who didn't find someone to love in that crowd ?
 Alas, how many were racked by love for a stranger !

See, Caesar is preparing to add what was missing from his conquered
 world.
 Now furthest Orient, you will be ours.

75 Parthian, you will pay the penalty; rejoice you soldiers who Crassus
 buried
 and who suffered disgracefully at foreign hands.

And so there will be an appointed day when you, noblest man in the
 world
 will go decked in gold on 4 snow-white horses

30 In front will go the generals, their necks laden with chains
 lest they find safety in flight, as they did before.

Happy young men and girls as well will be watching
 and that day will exhilarate everyone's spirits;

Advice to the Belle (Ars amatoria III)

1-28: First of all, a woman must learn to make the best of herself.
Women today, unlike the virtuous matrons of the past, look to
their beauty; and a good thing too.

I begin with sophistication; from well cultivated grapes

does Bacchus flourish; on cultivated ground does the crop stand high.

Beauty is a gift of the god; how few women boast of beauty ?

A great number of you lack such a gift.

A bit of care will give you good looks; a neglected face will go to waste
even though it is similar to that of the goddess of Idalium.

If girls of olden times didn't attend to their bodies in this way,
neither did they have such sophisticated men in olden times.

If Andromache put on stout tunics

10 this is not surprising. She was the wife of a tough soldier;

Would you really have come to Ajax as his bride in fine clothes,
a man whose shield was made of 7 layers of ox-hide?

In olden times there was rough plainness; now Rome is golden
and owns the great wealth of the world it has conquered.

15 Look at the Capitol; what it is now and what it once was:

You will say that it belonged to a different Juppiter.

The Senate House is now worthy of such great deliberation
but when Tatius held sway it was made of thatch.

20 The Palatine which now gleams with Apollo's temple and the Imperial family
 what was it other than pasture for oxen ready to plough ?

Let others like former times, for being born precisely now
 I congratulate myself; this is the age which is suited to my character.

Not because the heavy gold is now extracted from the earth
 and pearls are collected and come from diverse shores;

25 Nor because the mountains shrink as the marble is dug out
 nor because the sea-green waters are driven off by foundations;

But because there is refinement, and that rustic behaviour
 surviving from the days of our ancestors has not remained in our times.

Lines 29 - 62: It is important that you wear elegant jewellery, and
 have your hair styled in the way that suits you best.

30 And you too, do not load your ears with expensive stones
 which a dusky Indian has gathered from the green water;

Nor should you go forth weighed down with gold thread on your clothes;
 you often drive us men away with the extravagance by which you court us.

It is by elegance that we are captured; don't go around with your
 hair in disorder;
 a touch of the hand both gives and takes away beauty.

35 And there is not just one kind of adornment: let each woman
 choose what will suit her and, first of all, look in the mirror.

A long face approves the parting of the unadorned hair:
 Laodamia had adorned hair.

A round face requires a small knot over the brow to be left
40 so the ears can be seen.

One girl's hair may lie on both shoulders
just like you, tuneful Phoebus, when you have taken up the lyre; ,

Another girl's hair may be tied up, like Diana when she is tucked up,
as is her custom, when she hunts the astonished wild animals;

45 One girl is suited by her hair lying loosely about,
another should load herself with tightly-braided hair;

Another it suits to be adorned with Mercury's tortoiseshell,
another may sport folds similar to the waves.

But you won't be able to count the acorns on the branches of the oak,
50 nor how many bees there are on Mt. Hybla or wild beasts in the Alps;

Neither is it possible for me to put a figure to so many arrangements ,
every new day that comes adds more hairstyles.

And neglected hair suits many; often you would think
that it lay like that since yesterday although it has just been combed again.

55 But we men are unfortunately left bare as our hair, seized by age,
falls just like when the North Wind shakes down the leaves.

A woman, on the other hand, dyes her grey hair with German dyes
and seeks by her skill a colour which is better than the real one.

60 Another woman comes forward thickly thatched with false hair
and with money makes other hair her own, instead of what really is hers.

Nor is it a blushing matter to have bought it. We see it on open
sale
before the eyes of Hercules and the virgin band.

Lines 63-84: You can learn to smile and laugh with impropriety, to
weep at suitable moments, and cultivate a winsome lisp. You should
also be careful to walk gracefully.

In this passage Ovid is making fun of women, for going to
such lengths in artificiality, and of himself, by including such
instructions in his treatise as the exact proportions to be observed
in a seemly smile.

If your teeth are black, or large, or crooked
you will suffer great damage by smiling.

65 Who would believe it ? Girls even learn how to smile
and in this respect, too, they seek beauty.

There should be just a slight parting of the lips and small dimples
on both sides;
and the bottom lip should cover the tips of the teeth.

70 Nor should you split your sides in a constant laugh
but some sort of light and feminine laugh should sound.

There is the sort of girl who distorts her face with a twisted
cackle;
and when another laughs with happiness, you would think she were crying.

Yet another makes a raucous and unlovely sound; she laughs
like a foul donkey braying from a filthy mill-wheel

75 Is there no limit to their ingenuity? Women learn how to cry
attractively
and they cry both whenever and however they wish.

What about the time when a word is cheated of its proper pronounciaton
and the tongue, when bidden to speak, is constricted by a lisp?

80 There is beauty in a blemish; women learn how to pronounce certain
words wrongly,
to be able to speak less well than they could before.

Pay attention to all these things, since they are to one's advantage;
learn to carry your body with a feminine step.

A not inconsiderable part of beauty is the way you walk;
it either attracts or puts off men you don't know.

85 One woman moves her body with grace, she receives the breezes in her
flowing tunic
and proudly carries her feet, stretched out before her.

Another, like the red-faced wife of an Umbrian husband,
walks along, and with feet splayed, takes giant steps.

90 But let there be moderation here, too, as in many other things:orelse
the one walk will be boorish, the other more wanton than is permitted.

The lower part of your shoulder and the upper arm
should be bare, to be visible on your left side:

This is something which particularly suits you, snow-white skins;
when I see it , it is always pleasing to me to plant kisses on the
shoulder where it is visible.
