FESSAE DATE SERTA CARINAE (*REM.*, 813) – THE IMAGE OF THE SHIP IN OVID'S POEMS

Doina Filimon Doroftei
Institute of Linguistics "Iorgu Iordan – Al. Rosetti", Bucharest

1. From *Amores* to the works of his exile the ship is a highly recurrent image in Ovid's poems. Our lexical and stylistic approach is based on an inventory of nearly one hundred contexts from all of Ovid's works (except for the *Metamorphoses*, due to its peculiar topic) in chronological order: *Amores* (*Am.*)*, Epistulae Heroidum* (*Her.*)*, Ars amatoria* (*Ars*)*, Remedia amoris* (*Rem.*)*, Fastorum Liber* (*Fasti*)*, Tristia* (*Tr.*) and *Epistulae ex Ponto* (*Pont.*). We intend to examine, in each work, the occurrences of the terms that mean "ship" and the associated adjectives and verbs; we shall not give any consideration to the relation between this *topos* and others, which are constantly used and identically decoded, such as *equus* and *currus*.

The significances of the ship motif will be described from three points of view: (a) the ship in its proper meaning in the so-called "real" world described in the poems; (b) the ship symbolically related to love (b1) and poetry (b2) – two topics which, in Ovid's first works (*Am.*, *Ars*, *Rem.*), are intimately connected and impossible to separate; (c) the ship which refers to Ovid's life and fate during his exile.

2.1. The inventory of terms that mean "sailing vessel" comprises:

2.1.1. ***Nauis*** "ship"

(a) In its real meaning, *nauis* is used without determinatives in *Am.* (II, 11, 50: *...paene sit ut mediis obruta nauis aquis* – ... how your ship was nearly wrecked in mid-ocean) and *Her.* (VII, 9–10: *certus es, Aenea, cum foedere soluere naues...*– Aeneas, you're determined to break your pledge, lose your ships...). In *Rem.*, two occurences of *nauis* without determinatives refer to Ulysses' ship leaving Circe's island (285: *illa loquebatur, nauem soluebat Ulixes...* – While this was spoken, Ulysses loosed his ships...) and to the interest for ship voyage as a recommended *remedium amoris* (569–570).

(b) There are also two occurences of *nauis* that designate poetry in *Rem.*: (b1) the *ars* of the *magister* used in order to cure love sufferings (69–70: *me duce damnosas, homines, conpescite curas, / rectaque cum sociis me duce nauis eat* – With me as leader, quench your ruinous sorrows: / let ship and crew sail true, with me as leader) and (b2) the necessity of changing the topic (*Rem.*, 577: *quid faciam? media nauim Palinurus in unda / deserit, ignotas cogor inire uias* – What to do? Palinurus slips from the ship in mid-

ocean: / I'm forced to sail on unknown ways). In *Fasti*, the use of *nauis* without determinatives is related to (b2) the novelty of the topic (IV, 18: *dum licet et spirant flamina, nauis eat* – Sail, my boat, while you can, while the breezes blow); for *nauis timida* (*Fasti*, 1, 3-4), see further 3.1.

(c) In the exile poems *nauis* relating to poet's destiny occurs without determinatives or with the possessive pronoun *nostra* (*Pont.*, I, 4, 11–20: *firma sit illa licet, soluetur in aequore nauis / quae numquam liquidis sicca carebit aquis* – Strong though it may be, the ship that's never hauled / from fresh water to dry-dock will founder in the waves; *Pont.*, II, 7, 83–84: *coepta tene, quaeso, neque in aequore desere nauem / meque simul serua iudiciumque tuum* – Please hold to what you've started, don't desert the ship / at sea, defend me and your decision in one); for the cases of *nauis* + determinative, see further 3.1.

2.1.2. **Ratis** "raft; boat; ship"

(a) The term *ratis* in its real sense occurs often in *Her.* (X, 4 and 63) or in *Fasti.*

(b1) There is also an example of *ratis* used in relation with love: *rates dubias* designates the failure of lover's attempts to conquer the beloved woman (*Ars*, II, 514: *...nec semper dubias adiuuat aura rates.* – ...not often the winds aid the boat in trouble).

(b2) The second value of *ratis* is a metaphor of poetic work (b2), in two contexts placed at the beginning and at the end of the first book of *Ars* (I, 1: *arte citae ueloque rates remoque mouentur* – By art the boat's set gliding, with oar and sail; I, 773–774: *pars superat coepti, pars est exhausta laboris. / hic teneat nostras ancora iacta rates.* – Part of my task is left: part of the labour's done. / Moor my boat here to the anchor-chains). A similar literary reference occurs in *Tr.*, where *nostra ratis* refers to *Fastorum Liber* (*Tr.*, II, 548–549: *...saepe dedi nostrae grandia uela rati. / sex ego Fastorum scripsi totidemque libellos...* – ...I've often launched my boat under full sail. / I've written six of the *Fasti* in as many books...).

(c) A number of contexts related to the poet's destiny are concentrated in his letters from exile, where *ratis* is sometimes accompanied by possessive adjectives (*Pont.*, IV, 12, 41-42: *effice constanti profugum pietate tuendo, / ne sperata meam deserat aura ratem* – See that the winds of hope don't desert my boat, / protect the exile, with your endless devotion.) or adjectival determinatives (see further 3.5).

2.1.3. The term **cumba** "boat", an old borrowing from Greek, largely used in Latin, has the same three main significances:

(a) the real one, referring to a floating river which separates the two lovers, in *Am.* (III, 6, 3–4: *nec tibi sunt pontes, nec quae sine remigis ictu / concaua traiecto cumba rudente uehat* – You've neither a bridge, nor a roped ferryboat, / to carry me across, without a stroke of the oar);

(b1) the reference to love and art: the *magister* teaches the girls the art of seduction (*Ars*, III, 25–26: *nec tamen hae mentes nostra poscuntur ab arte, / conueniunt cumbae uela minora meae* – Yet their aims are not required for my art, / smaller sails are suited to my boat);

(b2) Ovid's attempt to use elegy is regarded as more appropriate for his poetic nature (*Tr*., II, 329–332: *non ideo debet pelago se credere, siqua / audet in exiguo ludere cumba lacu; / forsan, et hoc dubitem, numeris leuioribus aptus / sim satis, in paruos sufficiamque modos* – A little boat shouldn't trust itself to the waves / because it dares to fool about in a tiny pond. / Perhaps – and I should even question this – I'm fit / for lighter verse, adequate for humble music). In his exile the poet's unpractised *ingenium* is easily altered, as a no longer-used *cumba* (*Tr*., V, 12, 21–30: *uertitur in teneram cariem rimisque dehiscit, / siqua diu solitis cumba uacarit aquis.* – A boat will be weakened by rot, and gape with cracks,/ if it's separated from its accustomed waters too long).

(c) The last meaning of *cumba* is related to the poet's former life (*Tr*., III, 4, 9–16: *dum tecum uixi, dum me leuis aura ferebat, / haec mea per placidas cumba cucurrit aquas* – While I lived with you, while the light breeze bore me, / this boat of mine sailed on through calm water). Thus shipwreck (*mihi naufrago*) becomes a symbol of Ovid's fate (*Pont*., II, 6, 11–12: *nunc mihi naufrago quid prodest discere facto / qua mea debuerit currere cumba uia?* – Now I'm shipwrecked what use is it to learn / what course my boat should have taken?).

2.1.4. **Linter** "boat", found in *Fasti*, has also a literary reference (b2): it signifies the end of the second book of *Fasti* and the beginning of the next one (II, 863–864: *uenimus in portum libro cum mense peracto, / nauiget hinc alia iam mihi linter aqua* – We've reached harbour: the book ends with the month: / Now, from here, my vessel can sail through other waters).

2.1.5. **Phaselus** "boat" occurs in *Pont*., the image being in relationship with Ovid's fate (*fracto phaselo*) and the topic of friendship, largely developed in the poems of the exile (c): (I, 10, 39–40: *uos estis fracto tellus non dura phaselo...* – You're like a shore without rocks to a shattered boat...).

2.1.6. **Classis** "fleet" is used occasionally, in Penelope's letter to Ulysses (*Her*., I).

2.2. The use of the next terms is based on their metonymical sense (mostly *pars pro toto*):

2.2.1. **Carina** means "half of a nutshell; the bottom hull; ship", it has an obscure origin and it is old and usual in Latin.

(a) It designates "vessel" in its proper meaning (Paris' fleet in *Am*. I, 10; Argo in *Her*., VI).

(b1) It is also symbolically used for love affairs: love feelings between Sappho and Phaon (*Her*., XV, 71–72: *ultima tu nostris accedis*

causa querelis. /non agitur uento nostra carina suo – You give me a final reason for complaint: / our ship's not driven by favourable winds), lover's strategy carefully adapted to women's age in *Ars*, II, 429–430.

(b2) The term *carina* may also be related to poetry: the poet's decision to follow his subject more strictly and to avoid digressions (*Ars*, III, 747–748: *sed repetamus opus: mihi nudis rebus eundum est / ut tangat portu fessa carina suo* – But to resume the work: bare facts for me / so that my weary vessel can reach harbour), the praise to the ship of poetry, decorated with garlands (*Rem.*, 811–812: *hoc opus exegi. fessae date serta carinae* – This work is done: hang garlands on my weary prow).

(c) In *Tr.*, *una carina naufraga* emphasizes the peculiar status of Ovid's love poetry: among many other such poems, *Ars amatoria* is the only one excluded, its author being severely punished (*Tr.*, II, 469–470: *non timui, fateor, ne, qua tot iere carinae, / naufraga seruatis omnibus una foret.* – I confess I'd no fear that where so many sailed, / one would be wrecked, and all the rest unharmed).

2.2.2. ***Puppis*** "prow", also a metonymy for "ship", occurs in all Ovid's works, being preferred in *Am.* and *Her.* (V; XIII; XVIII etc.), in relationship with:

(a) real world – Corinna's sea travel (*Am.*, 2, 11); an ample comparison focusing on the deep atraction between people interested in the same activity: *agricola*, *miles* or *nauta* (*Pont.*, II, 5, 60–62);

(b1) *Puppis* is also used in connection with love conquest: in *Am.*, *concita puppis* reflects the lover's interest in all types of women (II, 4, 7–8: *nam desunt uires ad me mihi iusque regendum; / auferor ut rapida concita puppis aqua* – I lack all power and authority to control myself: / carried away like a boat, swept swiftly through the water); see also *Rem.*, 447.

(b2) In *Fasti*, *puppis* is referring to the ending of the book (IV, 729–730: *mota dea est, operique fauet. naualibus exit / puppis...* – The goddess, moved, blesses the work: my ship / Sets sail...).

2.2.3. There are 24 occurences of ***uelum***, often in plural ***uela*** "sail(s)", most widespread in *Her.* (3 cases in II; Argo in VI; VII, X, XIII, XVII etc.), where *uelum* is used in a peculiar manner: two expressions usually emphasized by alliterations *uela dare uentis* and *uerba dare* are combined on behalf of the common verb *dare* (*Her.*, II, 25-26: *Demophoon!, uentis et uerba et uela dedisti: uela, queror reditu, uerba carere fide* – Demophoon, you gave words, and sails, to the wind: I long for the sails' return, lacking faith in the words); cf. *ferre* (*Her.*, XV, 208–209: *...et zephyri uerba caduca ferunt? / qui mea uerba ferunt, uellem tua uela referrent* – ...and the west winds carry away my fleeting words? / I wish those that carry them would bring back your sails; *Rem.*, 285: *inrita uerba cum uelis tulere noti,* about Circe's complaints when Ulysses left her). Other words may be atracted by alliteration and involved in the relationship with *uela*, such as

uota (*Tr.*, I, 2, 17–18: *ergo idem uenti, ne causa laedar in una, / uelaque nescio quo uotaque nostra ferunt* – So the same winds drive my sails and prayers who knows where, so I'm doubly punished) and analogically *fides* (*Her.*, VII, 10: *...idem uenti uela fidemque ferent?* – ...the same wind will carry off your sails and promises).

(b1) In the third book of *Ars* (III, 25–26, see 2.1.3), *uela* signifies the *magister*'s advice to women.

(b2) An occurence of *Fasti* develops the idea of replacing the elegiac topic, considered an *opus exiguum*, with greater literary themes – *uela maiora* (II, 3–4: *nunc primum uelis, elegi, maioribus itis: / exiguum, memini, nuper eratis opus* – For the first time, my verses, sail with more canvas, / Your theme, I recall, has been slight till now). The other three contexts of *Fasti* focus on the invocation of divine inspiration which may help the poet guide the ship of poetic creation (I, 465–466: *unde petam causas horum moremque sacrorum? / deriget in medio quis mea uela freto?* – Where shall I find the cause and nature of these rites? / Who will steer my vessel in mid-ocean? ; III, 790: *...des ingenio uela secunda meo* – ...spread the sails of my art to a favourable breeze; IV, 730: *habent uentos iam mea uela suos* – May favourable winds fill my sails).

The term *uela* can be also found in Ovid's exile poems with the same reference: *grandia uela* designates the work of *Fasti* (*Tr.* II, 545: *saepe dedi nostrae grandia uela rati* – I've often launched my boat under full sail), see 2.1.2.

(c) *Vela* is mostly valued in relation with the poet's cruel destiny (*Pont.*, II, 6, 9–10: *cum poteram recto transire Ceraunia uelo, / ut fera uitarem saxa monendus eram* – I needed the warning when I could have rounded Ceraunia, / all sails standing, so might I have avoided the cruel reefs). The theme is closely connected with the new topic of friendship: *lata uela* is related to the recommendation for his friend to avoid a too open or insistent intervention in Ovid's favour by the emperor (*Tr.*, III, 4: *lataque plus paruis uela timoris habent* – broad sails bring more risk than the narrow, cf. 31–32 : *tu quoque formida nimium sublimia semper, / propositique, precor, contrahe uela tui.* – You too, always fear what is too high, / and narrow the sails of your intentions). In this way the term *uela* comes to designate Ovid's memories of his life experience before the exile, of the lost happy times when he was sorrounded by so many friends (*Pont.*, II, 3, 25–30).

Two other synonyms for "sails" are used occasionally:

2.2.4. **Linteum** and its plural form **lintea**, in the expression *lintea dare uentis*, referring to (b1) the power of love (*Am.*, III, 11, 51–52: *lintea dem potius uentisque ferentibus utar, / ut, quamuis nolim, cogar amare uelim.* – Let me spread sail and enjoy the flowing breezes, / or, if I may not, to want what I'm forced to love);

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2.2.5. *Carbasum* and *carbasa*, used (a) in its real meaning in *Her*. VII (171: *cum dabit aura uiam, praebebis carbasa uentis* – When the wind grants you way, you may unfurl your sails) and (b1) metaphorically, focusing on the strategy of love conquest (*Ars*, II, 337–338: *sed non quo dederas a litore carbasa uento / utendum, medio cum potiere freto* – But the winds that filled your sails and blew offshore, / are no use when you're in the open sea).

2.2.6. The last term *pinus* is also a metonymy and has the same domains of reference:

(a) real world (*Am*., II, 11, 1–2: *prima malas docuit, mirantibus aequoris undis, / Peliaco pinus uertice caesa uias* – The worst evil told of was that ship, pine felled on Pelion, amazing the sea-lanes, among the ocean waves);

(b1) love: in *Am*., the poet's wish to escape Amor's servitude and to live without falling in love (*placide uiuere*) is expressed by a series of three comparisons: *miles fessus, liber equus, pinus subducta (*II, 9, 19–24);

(b2) In *Ars*, the disciple is announced that the ship of his instruction in *ars amandi* is only at midway (II, 9–10: *quid properas, iuuenis? mediis tua pinus in undis / nauigat, et longe quem peto, portus abest* – What's your hurry, young man? Your boat's mid ocean, / and the harbour I search for is far away).

2.3. Several other names of objects belonging to the ship occur in all the poems with the same three meanings:

2.3.1. *remus* "oar" (a) retains its proper meaning in *Her*. XIII, *Ars* I etc.; (b) it is related to the techniques of making love, in connection with the image of the running horse (*Ars*, II, 731). In *Rem*., *remus* occurs in association with *carbasa* or *uela*, in order to increase the chances of curing by cumulated efforts (790: *remis adice uela tuis* – add your oars' effort now to your sails); sometimes this *remedium* is useless, the lover's ship being lost in the middle of the waves of his feelings (*Rem*., 531–532: *Desine luctari, referant tua carbasa uenti, / quaque uocant fluctus, hac tibi remus eat* – Stop struggling: let your sails be brought before the wind, / where the tide calls, let your oars trauel too).

2.3.2. *Antemna* is a term which occurs in the last poems and designates (b2) the poet's glory before his exile (*Tr*., V, 12, 37–40: *nominis et famae quondam fulgore trahebar, / dum tulit antemnas aura secunda meas.* – Once, while a following breeze drove my sails on, / I was attracted by the glitter of celebrity and fame), but mostly (c) his changed life as *relegatus* and the importance of being unnoticed in public life (*Tr*., III, 4, 9–16: *effugit hibernas demissa antemna procellas* – The lowered yard escapes the winter storm...; cf. 2.2.3, *paruis uelis*).

2.3.3. *Ancora* is used only metaphorically, concerning:

(b1) love: in *Rem.*, one of the remedies recommended by *medicus* to unhappy lover is to have many girlfriends (447: *non satis una tenet ceratas anchora puppes* – One anchor's not enough to hold a well-waxed hull);

(b2) poetry: the divisions of the poem in *Ars* (1, 773–774: *pars superat coepti, pars est exhausta laboris. / hic teneat nostras ancora iacta rates* – Part of my task is left: part of the labour's done. / Moor my boat here to the anchor-chains);

(c) the poet's fate: in the letter addressed to his wife, Ovid asks for her support and affection, begging her to implore Caesar's forgiveness (*Tr.*, V, 2, 41–42: *quo ferar? unde petam lassis solacia rebus? / anchora iam nostram non tenet ulla ratem*); *ancora sola* also referrs to Ovid's only faithful friend, which brings it close to the adjacent theme of friendship (*Pont.*, III, 2, 5–6 : *cumque labent aliqui iactataque uela relinquant, / tu lacerae remanes ancora sola rati* – While others waver, and desert the storm-tossed sail, / you remain the shattered boat's only anchor).

2.4. In the absence of a term meaning "sailing vessel" it is the background that may suggest its presence, mostly in the poems of the exile:

– **procella** "storm" (*Tr.*, V, 12, 5–6: *nostra per aduersas agitur fortuna procellas, / sorte nec ulla mea tristior esse potest* – My fortunes are blown about by hostile winds, / and nothing could be sadder than my fate);

– **naufragus**, **naufragium** "shipwreck" are two terms which occur more and more frequently and which circumscribe the new theme of the shipwreck (*Tr.*,V, 12, 49–50 : *nil mihi debebat cum uersibus amplius esse, / cum fugerem merito naufragus omne fretum* – I ought to have nothing more to do with verse, / one shipwrecked I ought rightly to avoid all water; *Pont.*, II, 2, 126: *timeo naufragus omne fretum* – I'm a shipwrecked man, afraid of every sea).

3. Another noteworthy aspect is the use of those determinatives whose occurences may develop new meanings and enrich the main values:

3.1. *Nauis* is associated with several adjectives and participles that occur only in the exile poems:

– **quassa**, **mersa**, **obruta**: being related to the condition of *relegatus* (*Tr.*, V, 11, 13–16: *quassa tamen nostra est, non mersa nec obruta nauis, / utque caret portu, sic tamen extat aquis. / nec uitam nec opes nec ius mihi ciuis ademit, / qui merui uitio perdere cuncta meo* – Still my ship was wrecked, but not drowned and sunk, /and though deprived of harbour, it still floats. / He didn't take my life, my wealth, my civil rights, / though I deserved to lose them all by my offence);

– **modo facta, uetus**: indicates the contrast between a new and an old ship and their unequal chances to resist during the storms of life (*Tr.,* IV, 6, 35–36: *fert bene praecipites nauis modo facta procellas / quamlibet exiguo soluitur imbre uetus* – A fresh built ship does well in a furious storm: / even a little squall shatters an old one);

– ***uitiata*** (*Pont.*, I, 69: *estur ut occulta uitiata teredine nauis* – It's gnawed at as a ship's weakened by hidden molluscs);

– ***lacera*** (*Pont.*, II, 3, 28: *in mediis lacera naue relinquor aquis.* – I'm abandoned on a shattered boat in mid-ocean);

– ***timida*** is to be added to this series; it occurs in the prologue of *Fasti*, but in verses written during a later period (*Fasti*, I, 3–4: *excipe pacato, Caesar Germanice, uoltu / hoc opus et timidae derige nauis iter* – Caesar, accept this work, with a calm face, / And direct the voyage of my uncertain vessel).

3.2. *Puppis* is followed by descriptive adjectives such as: *panda* (*Ars*, II, 428), *concaua* (*Ars*, I, 402), *alba* (*Her.*, II, 12), *concita* (*Am*, II 4, 8) etc. Other determinatives may be highly significant, such as ***obscaena*** "destructive, lethal", in Cassandra's prophecy (*Her.*, V, 119–120: *dum licet, obscenam ponto demergite puppim* – While you can, sink the obscene vessel in the sea!). In *Am.*, the context of ***redimita*** and ***lenta*** shows the image of a glorious ship and the poet celebrating his presumed victory upon love slavery (*Am.*, III, 11, 29–30: *iam mea uotiua puppis redimita corona / lenta tumescentis aequoris audit aquas* – Now my vessel's crowned with votive wreaths / calmly braving the ocean's swelling waves).

3.3. *Carina* is determined by ***fessa*** in two almost identical contexts: (b1) Ovid's last advices for women in *Ars* (III, 747–748: *Sed repetamus opus: mihi nudis rebus eundum est, / Ut tangat portus fessa carina suos* – But to resume the work: bare facts for me / so that my weary vessel can reach harbour) and his praise of work well-done (b2) at the end of the poem *Remedia amoris* (811: *hoc opus exegi. fessae date serta carinae.* – This work is done: hang garlands on my weary prow).

3.4. The adjectives which determine the noun *uela* are: ***plena***, referring to women's art of hiding their vices (b1) (*Ars*, III, 499–500: *si licet a paruis animum ad maiora referre / plenaque curuato pandere uela sinu...*– If I might turn from lesser to greater things, / and spread the full expanse of swelling sail...), ***maiora*** (*Fasti*, II, 3: *nunc primum uelis, elegi, maioribus itis* – For the first time, my verses, sail with more canvas) and ***secunda*** (*Fasti*, III, 790: *des ingenio uela secunda meo* – And spread the sails of my art to a favourable breeze), the last two signifying the new poetic topic (b2). On the contrary, in *Tr.* it is recommended to avoid ***lata*** *uela* as being more exposed to destruction (III, 4, 10: *lataque plus paruis uela timoris habent* – broad sails bring more risk than the narrow). The same negative value is expressed by ***iactata*** (*Pont.*, III, 2, 5: *cumque labent aliqui iactataque uela relinquant...* – While others waver, and desert the storm-tossed sail...).

3.5. The description of *ratis* in negative terms (*Ars*, II, 513: ***dubias*** *rates nec adiuuat aura* – not often the winds aid the boat in trouble) or negative contexts (Ariadne abandoned on a deserted island, in *Her.*, X, 65: *ut*

*rate **felici** pacata per aequora labar, / temperet ut uentos Aeolus, exul ero* – If my boat slid gently through peaceful waters, calmed by Aeolian winds, I'd be an exile still), which may be already found in the first works, is completed in the exile poems by other similar determinatives: ***laborans*** (*Pont.*, II, 6, 22: *turpe laborantem deseruisse ratem* – it would be wrong to abandon a ship in distress), ***lacera*** (*Pont.*, III, 2, 6: *...tu lacerae remanes ancora sola rati* – ...you remain, the shattered boat's only anchor), ***percussa*** (*Tr.*, IV, 5, 6: *...fulmine percussae confugiumque rati* – ...a refuge to the ship blasted by lightning), ***quassa*** (*Pont.*, II, 3, 57–58: *firmus es et, quoniam non sunt ea qualia uelles, / uela regis quassae qualiacumque ratis* – You're loyal, and seeing that that sails of the broken boat / are not as you wish, you still raise them such as they are).

3.6. The determinative of the mentioned terms *phaselus* also suggests a devastated image of the ship: ***fractus*** (*Pont.*, I, 10, 39–40: *uos estis fracto tellus non dura phaselo* – You're like a shore without rocks to a shattered boat...)

3.7. It is obvious that the use of determinative words (adjectives and participles) becomes a peculiar feature of the exile poems, where most of the terms have the meaning "destroyed", "deteriorated" or "altered" and occur in negative contexts.

4. Some of the verbs and expressions which suggest "to sail" are (in alphabetical order): *agere, auferre, celare, currere, dare (uento), dirigere, exstare (aquis), ferre, fugere, iactare, incumbere (remis), ire, mouere, nauigare, pandere (uela), praebere, petere, soluere, tangere (litus), uehere (uento), uolare, transire* etc. We should also mention a certain series of verbal contexts focused on the meaning "to alter", such as: *...uertitur in teneram cariem rimisque dehiscit, / siqua diu solitis cumba uacarit aquis* – A boat will be weakened by rot, and gape with cracks, / if it's separated from its accustomed waters too long (*Tr.*, V, 12, 27–28); see also *quassa, mersa, obruta*, 3.1.

5. Among the other elements related to the image of ship we can further mention:

5.1 Types of navigating water described in Ovid's poems are: *fretum* (*freta longa, eruta, fretum lenis, omne fretum*), *aqua* (*aquae insanes, aqua uiridis*), *aequor* (*tumescentis aequoris, aequora placata, fera*), *pelagus, pontus, mare* (*iniquum)* etc.

The ship is often lost in the middle of the waves: *medio freto, media in unda, in mediis aquis.* In the exile poems, the difference between *pelagus / lacus* is a reference to the two types of poetry, respectively elegy and epic (*Tr.*, II, 327: *non ideo debet pelago se credere, siqua / audet in exiguo ludere cumba lacu* – A little boat shouldn't trust itself to the waves / because it dares to fool about in a tiny pond). In one of the last poems of the *Epistulae ex Ponto*, *flumen* and *cursus euntis aquae* designate Ovid's insistent entreat

addressed to his friend to plead to Caesar on his behalf (*Pont.*, IV, 15, 27–28: *nec dubitans oro, sed flumine saepe secundo / augetur remis cursus euntis aquae* – I don't ask because I doubt: but, following the stream, / the flow of the current's often speeded by using oars).

5.2. (a) Winds are sometimes identified (Notus, Aeolus etc). They may also signify (b) change of the poetical topic, for example *maior uentus / aura leuis* as at the beginning of the third book of *Ars* (III, 99–100: *sed me flaminibus uenti maioris iturum, / dum sumus in portu, prouehat aura leuis* – But I'm blown about by greater gusts of wind, / while we're in harbour, may you ride the gentle breeze), or poetic inspiration (*Fasti*, IV, 18: *dum licet et spirant flamina, nauis eat* – Sail, my boat, while you can, while the breezes blow).

c) In the exile epistles, the terms meaning "wind" *aura leuis, secunda / uentus nimbosus* are symbolically related to the poet's cruel destiny (*Tr.*, III, 4, 15–16: *dum tecum uixi, dum me leuis aura ferebat, / haec mea per placidas cumba cucurrit aquas* – While I lived with you, while the light breeze bore me, / this boat of mine sailed on through calm water) and betrayal of his friends (*Pont.*, II, 3, 25–30: *en ego non paucis quondam munitus amicis, / dum flauit uelis aura secunda meis, / ut fera nimboso tumuerunt aequora uento, / in mediis lacera naue relinquor aquis* – Look at me, once fortified with many friends,/ while the favouring breeze swelled my sails: / now the wild seas are tumultuous with the tempest, / I'm abandoned on a shattered boat in mid-ocean); even *aura sperata* looses any positive meaning (*Pont.*, IV, 12, 41–42: *effice constanti profugum pietate tuendo, / ne sperata meam deserat aura ratem* – See that the winds of hope don't desert my boat, / protect the exile, with your endless devotion).

5.3. The destination of the ship

5.3.1. Apart from (a) its proper meaning, **portus** "harbour" is (b) a symbol of love and poetry, designating the efforts made by the *magister* to fulfill his declared purposes of teaching the youth the *ars amandi* (*Ars*, II, 10: *...longe quem peto portus abest*; cf. III, 747–748) and of curing love sufferings (*Rem.*, 812: *contigimus portus, quo mihi cursus erat* – I've reached the port for which my course was set).

(b2) The end of a litterary work (here a book of *Fasti*) is symbolized by the ship's arrival in the harbour (II, 863–864: *uenimus in portum libro cum mense peracto. / nauiget hinc alia iam mihi linter aqua.* – We've reached harbour: the book ends with the month: / Now, from here, my vessel can sail through other waters).

(c) In the exile poems the damaged ship loses its reason of being and creating – *caret portu* (*Tr.*, V, 11, 13–14: *quassa tamen nostra est, non mersa nec obruta nauis, / utque caret portu, sic tamen extat aquis* – Still my ship was wrecked, but not drowned and sunk, / and though deprived of harbour, it still floats).

5.3.2. **Litus** "shore" (**terra**, **tellus)**, another place of destination, is a safe place for any human being, as in Saturn's kingdom (*Am.*, III, 8, 43–44: *non freta demisso uerrebant eruta remo : / ultima mortali tum uia litus erat.* – no dipping oars swept the churning waves: / then the longest human journey ended at the shore) and it is recommended to the poet's girlfriends (*Am.*, II, 11, 15–16: *Litora marmoris pedibus signate, puellae, / hactenus est tutum. cetera caeca uia est* – Girls, imprint the sands with marble feet: / the beach is safe – the rest's a dark journey).

In the exile poems *litus* is a shelter and a refuge offered to the poet by the local king Cotys (*Pont.*, II, 9, 9–10: *excipe naufragium non duro litore nostrum, / ne fuerit terra tutior unda tua.* – Welcome my shipwreck on a gentle shore: / don't let the waves prove safer than the land) and also a support represented by his last two faithful friends (*Pont.*, I, 10, 39: *uos estis fracto tellus non dura phaselo* – You're like a shore without rocks to a shattered boat).

6. Most of the terms analyzed are used not only in their proper meaning ("ship", "boat"); it is their contexts that convey to each of them a symbolic value, referring either to Ovid's poetic creation or to his own life.

In Ovid's first works the description of the ship is missing, except for a reference to a prow which is decorated with flowers: though exhausted after such a long travel, the ship gets the garlands as a reward of victory, the purpose of the literary work being fulfilled (*Rem.*, 813: *fessae date serta carinae*). In the exile poems it is the gradual alteration of the ship itself that is described: though not entirely destroyed, its condition grows increasingly worse (*Tr.*, V, 11, 13–14: *quassa tamen nostra est, non mersa nec obruta nauis, / utque caret portu, sic tamen extat aquis* – Still my ship was wrecked, but not drowned and sunk / and though deprived of harbour, it still floats). Two other connected topics are also developed: the theme of friendship with its twofold aspects of true / false friends, and the topic of shipwreck, which occurs often in the legends of *Fasti* (III – Anna's shipwreck) and *Metamorphoses* (XI – the legend of Ceyx and Alcyone), but now which later comes to refer directly to Ovid's life in exile. As can be seen the theme of shipwreck starts as a literary and mythological episode and ends as a symbol of his fate: Ovid gradually writes fewer and fewer verses while growing older and older, endlessy longing for the much-expected ship of forgiveness that is never going to come from Rome.

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