



## Ovid Amores II

---

### Ideas for Further Study

1. 'Despite their universal theme, Ovid's love poems are firmly a product of their age?' Discuss the extent to which the poems in *Amores* II appeared shaped by the literary/political/moral climate of Ovid's era. (Students may find it helpful to consult the Introduction, which explains Augustus' programme of moral renewal and describes the literary context in which Ovid wrote).
2. Choose one of the five poems and compare two of the translations recommended on p.37. What are the merits of prose over verse translation? Which particular phrases or nuances does each translator capture particularly well? What are advantages of a more free translation? Overall, which translation do you feel best captures the spirit of the Ovidian original?
3. Compare *Amores* II.4 with Propertius II.22 (which may be read in Latin or in translation). How effectively does Ovid respond to his elegiac predecessor? What does a comparison of the two poems tell us about the contrasting styles of the two poets?
4. Compare *Amores* II.6 with Catullus (which may be read in Latin or in translation). Is Ovid's version simply a parody of his predecessor? Which poem do you prefer?
5. Compare *Amores* II.12 with Propertius II.14 (which may be read in Latin or in translation). Both celebrate the poets' amatory conquests: what does the contrast in tone tell us about the differences between the two poets?
6. For all rhetoric of *servitium Amoris*, are women in the *Amores* merely objects of the male gaze? Students may wish to compare Ovid's apparent attitude towards women in these poems with later works, such as the *Heroides*, where wronged women are given a 'voice' and the early books of the *Metamorphoses*, where the poet gives a rather more sympathetic portrayal of the nymphs and girls 'seduced' (or rather abducted) by the gods.
7. Do you think *Amores* II depicts a real affair, or are the poems simply a literary game, a fictitious exploration of the love elegiac genre?
8. Ovid is the last of the great Latin love elegists: was this because he established himself as the undisputed master of the genre, or did he rather destroy it?