METAPHORS AND COMPARISONS IN THE ELEGIES OF PROPERTIUS

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ALICE GERTRUDE KING
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H.V. Barton
In Charge of Thesis

H.J. Barton
Head of Department

Recommendation concurred in*

Committee on
Final Examination*

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Classified:

1. Man.
   A. The Body and its Conditions.
   B. Family and Social Status.
   C. Religion and Mythology.
   D. Games and Amusements.
   E. Occupations.
   F. Arts and Trades.
   G. Commerce and Travel.
   H. Warfare.
   I. Judicial and Political Matters.

II. Nature.
   A. Animal Kingdom.
   B. Vegetable Kingdom.
   C. Mineral Kingdom.
   D. Elements.
   E. Sea, Rivers and Fountains.
   F. Phenomena of Nature.
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Aristotle: Ars Rhetorica. A. Römer, Lipsiae, 1898.
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The Text of Propertius Quoted is that of Johannes S. Phili-

The general plan of classification followed is that used by Olaf Berg in his Metaphor and Comparison in the Dialogues of Plato. Difference of material necessitated a few changes.

In keeping with this plan, metaphorical expressions are arranged according to the sphere from which they are derived.
Introduction.

This study of the use and importance of the metaphor and comparison in figurative diction does not propose a discussion of the theoretical side of either, except a brief statement of the principles which are necessary for an understanding of their employment.

According to the ancient rhetoricians, a sharp distinction was drawn between figures of language, figures of thought and tropes.¹ A figure of language was a combination of words for the artificial expression of an idea, as antithesis or climax, whereas a figure of thought depended upon no special combination of words but on an assumed attitude of the speaker's mind, as irony. A trope was the use of a word in any other than its normal sense, as simile, metaphor, metonomy, synecdoche and hyperbole. Tropes often occur not only in a word or group of words but in thoughts and sentences, as allegory.

Quintilian² claims that the species of trope which cum frequentissimus est tum pulcherrimus, translatione dico, quae μετάφορα Graece vocatur. His definition³ of a metaphor is transfertur ego nomen aut verbum ex eo loco, in quo proprium est, in eum in quo aut proprium deest aut translatum proprio melius est. Aristotle⁴ defines

1. Cf. Gerber: Die Sprache als Kunst for a minute discussion, (see index under Figuren etc.). Also Ribbeck: Geschichte der Römischen Dichtung.
2. De Institutione Oratoria, vii, 6, 4.
3. Ibid., viii, 6, 5.
Cicero conceives the meaning of a metaphor to be *similitudinis est ad verbum unum contacta brevitae*. As a metaphor has such a wide range, its definition may include all the other tropes as subdivisions. Aristotle includes hyperboles, similes, and proverbs in his treatise on metaphors.

Metaphors and similes resemble each other very closely, the main distinction being that in the former the word denoting similitude is not expressed, and in the latter the object is compared with the thing we wish to illustrate. Demetrius defines a simile as *metaphora πλεονάζουσα*.

A modern writer has defined a metaphor as the appellation of something by the name of some other thing to which it has some similitude or with which it has some quality in common. Dr. Johnson well describes it as a simile in one word.

1. De Oratore illl, 39.
2. Ars Rhetorica illl, 3, 3.
3. Περὶ Ἐρμήνειας, 80.
Under his classification of metaphors, Quintilian makes four general headings: (1) animate objects for inanimate, (2) inanimate for animate, (3) animate for animate, (4) inanimate for inanimate. Aristotle considers the so-called active metaphor the most expressive which treats inanimate things as tho they were animate and suggests the activities of living creatures. Volkmann says: ‘Endlich wird belebtes für unbelebtes gesetzt; Gerade dies ist eine Quelle der Erhabenheit, wenn durch eine kühne Metapher den empfindungslosen Dingen Handlung und Bewusstsein beilegt wird. ... In dieser Art der Metapher ist Homer unübertroffener Meister.’

Many ancient rhetoricians sanction this classification but the majority of recent writers follow a more specific arrangement. Metaphors and similes are treated under two general heads: (1) tropes which draw their sources from nature, and (2) those which spring from man and his activities. Under the latter are listed such subcategories as Art, Agriculture, Commerce, Religion and War, depending upon the individual author treated, while under the former are subdivisions, as the Animal World, Vegetable Kingdom, and the Aspects of the Earth. Other authors do not make two main divisions but aim to begin with the metaphors which pertain to persons and work outward.

1. De Oratoria VIII, 6.
5. Carpenter: Metaphor and Simile in the Minor Elizabethan Drama; Carter: Quintilian's Didactic Metaphors; Van Hook: Metaphorical Terminology.
Importance of Figures.

The original cause for the introduction of the trope was through necessity, because of the narrow scope and barrenness of the language. Cicero\(^1\) compares the introduction of the metaphor into the language to the adoption of dress by the primitive people. For as the dress was first adopted for the purpose of keeping off the cold but later became an ornament, so the metaphorical use of a word originated because of a lack of words for expression but became common because of the delight it afforded. Of the importance of the figure Nagelsbach\(^2\) says: "auf den Tropen beruht die Prosä; der Tropus überhaupt verwandelt Begriffe in Anschaungen, bekleidet das Nichtsinnliche oder das Sinnliche unscheinbare in ein der Vorstellung auffälliges Gewand und bringt damit die bezeichnete Sache vors Auge."

Metaphors and comparisons serve to enrich a language and most languages without them would be exceedingly limited, at least in the appellation of words, a condition which would necessarily produce great stiffness and formality. They greatly vary and diversify a style and consequently relieve us from that tedious uniformity which would be the result of a style where every word was used in its literal sense. Many ancient writers employed the substitute of one word for another to express ideas which would be distasteful and unfit to express otherwise.

Metaphorical uses of words add to the significance, heighten the description and often ornament the language, altho the

1. De Oratore 111, 38.
metaphor of everyday life is made more for convenience than ornament and for that reason is apt to resemble the attire of everyday life. This common employment of the figure leads to its misuse in slang, a form of expression that seems to grow luxuriantly on the fertile soil of the United States. Slang is an overdone use of the simile in its conscious form.¹

These images serve to enlarge and elevate the subject for it is possible to borrow a metaphor from something which possesses the quality we ascribe to it in a higher and more intensive degree. Thereby the features of the scene are distinctly realized and the mind is brought as if were by a bound to the desired conception. Spencer² has said that the metaphor is superior to the simile, due to the fact that all men are more gratified in catching a resemblance of themselves than in having it pointed out to them. The poet appeals to his reader and leaves the rest to him. Walt Whitman is a notorious sinner by enumerating the various ideas that he wishes to raise in the reader's mind, preeminently a poet of the catalogue type. Tennyson's In Memoriam instead of saving the reader labor, throws the responsibility on him. As he addresses the vessel that brings home the remains of his friend the reader forms his own picture.³

Similitudes enable the poet to illustrate his works with pictures, the effects of which for the time being at least are not only more brilliant and convincing than are possible to the painter but are also lasting and renewable to the sensibility of the reader.

2. Philosophy of Style.
3. Adams: Educational Review 48 (cf. for further comparisons.).
Importance of the Figure in Propertius.

"Language is a solemn thing. It grows out of life, out of its agonies and its ecstasies, its wants and its wearinesses. Every language is a temple in which the soul of those who speak it is enshrined." Not only the individuality of the writer but the informing spirit of his age and place are reflected in his choice of comparisons. The imagination is never so little active as upon a man's daily concerns among the objects connected with the business and drudgery of life.

Thus Homer's imagery is entirely drawn from the things of nature as befitted an open air nation, and the occupations of his people can be faithfully traced in his frequent choice of similes among shepherds and flocks, the ocean and rivers. In Vergil this out of door imagery is combined with a more frequent recognition of the human element. Dante's similes are from art because he had friends who were painters.

Spenser was filled with images of energy and sinister combat. He had seen an Irish war and perhaps helped to draft death warrants. Rain and wind, fire and deluge, sometimes appear to express a tempest of grief or vengeance but more often the rage of onset. His great masterpiece is a series of duals between good and evil champions. Hence the free and natural use of similes drawn from animal fighting and the chase.

Personal bias is of course to a large extent responsible for the choice of the individual simile. So we find Tennyson mild and pastoral, Kipling rough and virile to the point of brutality, but this does not prevent the general tone of their
imagery from reflecting their age and environment. Emerson says that every word which is used to express a moral or intellectual fact, if traced to its root is found to be borrowed from some material appearance.

So in Propertius' figurative diction we recognize the flash, the hit, the fitness to the mind that struck it off. Boldness which is often the life of a figure, is a characteristic of Propertius' metaphors and comparisons. "Occasionally his metaphors are so bold and so remote from the subject that they illustrate as to be almost unreal." But it requires a true artist to be at once bold and fine. No poet can compare with Victor Hugo in this respect. Propertius' boldness of experiment nearly always turns to a success, startling by reason of its freshness.

Altho Propertius' scope of imagery is wide, yet war and agriculture play the most conspicuous part, while the majority of his similes are drawn from mythology and legendary people. Poets usually have a favorite piece of imagery which they repeat. Coleridge is fond of bringing in the upas tree as an illustration of faithlessness. Shelley was extremely fond of the eagle fighting in mid air with the serpent. So Propertius constantly refers to the yoke of love and its servitude.

Some of Propertius' metaphors are so hidden and have become so closely interwoven into the language that they pass for literal description. In fact in many instances they have actually usurped the place of the literal term. Many are so faded that they escape the eye of the casual observer. Trite metaphors in time cease to be metaphors and we employ them without knowing it. "To be 1.

Quoted by Humphry, Acad. 67, p. 461; source was not given.

sure, like hares they are so like the ground that they sit on that it requires a sharp eye to make them out. But all sports we know, require practice and so does metaphor hunting.  

Metaphors are much more abundant in Propertius’ poetry than comparisons with the one exception of those drawn from mythology. Possibly this exclusion is due to the fact that similes are not the natural language of passion. They will apply in description and narrative but will not serve to express the vehement emotion of the mind. Since, then, if the imagination is disposed to be excursive, it will naturally drop the words expressing the resemblance, and snatching the images forcibly will at once express itself in metaphor.

Propertius’ figures are often so cameo-like and animated that sometimes they divert attention from the setting. His figurative diction is in direct contrast to Homer’s, who refers to the waves as “overroofed,” “full charged,” and “wine colored,” terms which are as accurate as terms can be, yet they never show the slightest feeling of animation.

Sidney Larnier has said that metaphors come of love rather than of thought, they rise in the heart as vapors, they gather themselves in the brain as shapes, they then emerge from the lip, from pen, from brush, from chisel, from violin, as full works, as creations, as art.

1. Blackwood, 18.

2. Art of Versification, Esenwein and Roberts.
Metaphors and Comparisons in the Elegies of Propertius.

1. Man.

A. The Body and Its Conditions.

This sphere furnishes few images.

auris: to pay attention, 2, 13, 15 quae si forte bonae ad pacem veterit aures.

bracchia: 3, 21, 24 scandom ego Theseae bracchia longa viae.
caput: 3, 24, 26 non ego nequitiae dicerer esse caput; money is the source of evil, 3, 7, 4 semina cujarum de capite orta tuo; 3, 11, 26 iussit et imperio surgere Bactra caput.
nervus: 3, 3, 4 reges, Alba, tuos et regnum facta tuorum, tantum operis nervis hiscere posse meis.
pes: used of the meter in verse, 3, 1, 6 quove pede ingressi?
vita: a term of endearment applied to Cynthia, 1, 2, 1 quid iuvat ornato procedere, vita, capillo?; 1, 8, 22 quin ego vita; 3, 23 mea vita; 2, 5, 18 parce tuis animis, vita, noscere tibi; 2, 19, 27 tu quotiens aliquid conabere, vita; 2, 30, 11 mea vita; 2, 20, 17 me tibi ad extremas mansurum, vita, tenebras; 2, 24, 39 quos utinam in nobis, vita, experiare labores; 2, 26, 1 vidi te in somnis fracta, mea vita, carina; 2, 30, 14 vita; 4, 5, 55 vita.

Terms pertaining to death are the only ones relating to the conditions of the body that are used metaphorically.
exsequiae: 1, 19, 4 hic timor est ipsis durior exsequis.
morion: used of intense love, 1,10,5 cum te complexa morientem, Calle, 
puellavidimus; 2, 3, 46 acrius ut moriar, venerit alter amor.
pallescere: 1, 13, 7 perditus in quadam tardis pallescere curis.
perire: 1, 4, 12 sunt maior a quibus, Basse, perire iuvat; 1, 61, 27 multi 
longinquo periere in amore libenter; 1, 13 33 tu vero quonium 
semel es periturus amore; 1, 15 41 quis ego nunc pereo; 2, 12, 14 
et levibus curis magna perire bona; 2, 15, 13 ipse Paris nuda 
fertur perisse Lacaena; 2, 24, 41 credo non ego paucos ista 
perisse figura; 2, 37, 11 solus amans novit quando periturus 
et a qua morte.
sepelire: 1, 17, 19 illic si qua meum sepelissent fata dolem; 3, 11 83 
et assiduo lingua sepulta mero; 3, 15, 9 cuncta tuus sepeli-
vit amor.

B. Family Life and Social Status.
domus: Propertius’ love for Cynthia is unsurpassed, 1, 11, 23 tu mihi 
sola domus, tu, sola parentes.
habitare: 2, 13, 4 iussit et Ascraeum sic habitare nemus.
hospitium: 1, 20, 10 sive ubicumque vago fluminibus hospitio.
nutrix: 4, 1, 55 optima nutricum nostris lupa Martia rebus,
Terms connected with food and drink are used in a trans-
ferred sense.
aenum: 3, 24, 13 correptus saevo Veneris torrebar aeno.
alere: 4, 4, 70 nam Vesta...culpam alit.
alimentum: 3, 21, 4 ipse alimenta sibi maxima praebet amor.
nutrire: 1, 13, 5 nec mihi consuetos amplexu nutrit amores Cynthia.
pabulum: tu vitiis hominum crudelia pabula praebes.
satiare: oculos satiemus amore.

One comparison appears to be taken from feasting, 2, 15,
51-4 ac veluti folia arentes liquere corollas/quae passim
calathis strata natere vides/sic nobis,qui nunc magnum sper-
amus amantem/fortitan includet aemastina fata dies.

Clothing offers little by way of metaphorical language.

velare:2,6,35 sed non immerito velavit aranea fanum.

From marriage is taken the simile which compares Cynthia
in her finery to a bride,1,15,7-8 neo minus Eois pectus
variare lapillias/et formosa novo quae parat ire viro.

The social status furnishes more material for fig-
urative use.Robbery and plundering are commonly alluded to.

furtum:Propertius does not blame Juppiter for falling in love with
mortales,2,3,4 Juppiter,ignoro pristina furta tua;2,30,26 et
canere antiqui dulcia furta Jovis;and Propertius charges
Cynthia with perfidy,2,32,17 ista tui furtum via monstrat
amoris.

praeda:2,16,1-2 Praetor ab 1llyricis venit modo,Cynthia,terris/
maxima praeda tibi.

praedor:2,1,55 una mel quoniam praedata est femina sensus.
raper:e1,4,26 quam sibi cum rapto cessat amore deus;1,15,3 aspice
me quanto rapiat fortuna periculo;1,15,17 neo sic Aesoni-
den rapientibus...ventis;1,30,48 tum sonitum rapto cor-
pore fecit Hylas;2,2,10 centauris medio grata rapina mero;
2,6,21 tu raper inteactae docuisti impune Sabinas;2,25 44
utraque forma rapit;2,22,8 ventus et unda rapit;2,30,5 vel
site sectae rapiant talaribus.

As Propertius considered love synonymous with ser-
vitude, the relation between master and slave is often util-
ized for illustration.
effugere: 1, 21, 8 effugere ignotas non potuisse manus; 2, 8, 25 sed non effugies mecum moriaris oportet.

liber: 1, 3, 4 liber iam duris cotibus Andromede: 1, 9, 3 neo tibi perpetuo libera verba fore; 1, 10, 30 qui numquam vacuo pectore liber erit; 2, 2, 1 Liber eram et vacuo meditabar vivere lecto; 2, 8, 15 ecquandone tibi liber sum visus?; 2, 21, 5-6 aspice, cantat/liber; 2, 25, 13 contra, reiecto quae libera vadit amictu; 2, 23, 24 si quis liber erit, nullus amare voluet; 2, 30, 8 et gravis ipse super libera colla sedet; 2, 32, 62 semper vive meo libera judicio.

libertas: 1, 1, 28 sit modo libertas quae velit ira loqui; 2, 23, 23 libertas quoniam nulli iam restata amanti.

minister: 2, 22, 59 aut si forte irata meo sit facta ministro.

servire: 1, 7, 7 neo tantum ingenio quantum servire dolori coger; 2, 24, 1-2 nunc admirentur quod tam mihi pulchra puella/ serviat; 3, 25, 3 quinque tibi potui servire fideliter annos; servitium: 4, 1, 3-4 quid me non pateris vitae quodcumque sequetur/ hoc magis assueto ducere servitio?; 1, 5, 19 tum grave ser vitium nostrae cogere puellae/discere; 1, 12, 18 sunt quoque translato gaudia servitio; 2, 20, 30 posset servitium mite tenere tuum.

servus: 2, 13, 36 unus hic quoniam servus amoris erat.

The duties of a watchman furnish a few metaphors.

custodia: Propertius is very sollicitous about Cynthia, en mihi non maior carae custodia matris; 2, 19, 35 ipse tuus semper tibi sit custodia lectus.

custos: 1, 11, 15 ut solet amata labia custode puella/perfida; 2, 30, 9 excubat ille acer custos.
vigilare:1,9,28 nec vigilare alio nomine cedat Amor;2,3,7 aut ego si possem studiis vigilare severis;4,5,47 lanitor ad dantis vigilet.

C. Religion and Mythology

(a) Gods

Propertius in his happiness at the prospects of winning Cynthia's favor likens himself to the Gods.

deus:2,15,40 nocte una quivis vel deus esse potest;5,5,1 Pacis Amor deus est;5,5,46 meque deum clament et mihi sacra ferant.

immortalis:2,15,59 si dabit haec multas, fiam immortalis in illis.

sidera:1,2,43 tunc mihi summa licet contingere sidera plantis.

comparisons: Cynthia with her beauty and her accomplishments rivals the goddesses,2,2,3-8 fulva coma est... / et incedit vel love digna soror / aut cum Dulichias Pallas spatiatur ad aras;1,13,20 non sic Haemonio Salmonida mixtus Enipeo/ Taenarius facili presseit amore deus;3,20,? Tibi... sunt castae Palladis artes; the beauty of a friend,2,31,5 hic equidem Phoebi visus mihi pulchrior ipso; the love of the gods,2,36,46 Neptunus fratri par in amore lovi; the Spartan girl is compared to Pollux and Castor,3,14 lib-8 gyrum pulcat equis, niveum latus ense revincit/... qualis et Eurotae Pollux et Castor harenis / hic victor pugnis, ille futurus equis.

(b) Omen

omen:2,3,54 candidus argutum sternuit omen Amor?.

(c) Soothsaying and Sacrificing

The art of divination furnishes scanty material for figures of speech.
augur:1,13,13 haec ego non romore malo, non augure doctus;2,21,3
sed tibi iam videor Dodona verior augur.

comparisons:1,9,5-6 non me Chaonice vincent in amore columbae/dicere
quos iuvenes quaeque puella domet;5,13,61-2 certa loquor
sed nulla fides,neque enim ilia qoundam/verax Pergameis
Maenas habenda malis.

In 4,6,1ff., Propertius regards himself as the pri-
of Apollo and the Muses, about to offer this poem as a
sacrifice to the deified Augustus whose praise he cele-
brates. Hence in the first ten lines of the poem he bor-
rows metaphors strictly derived from sacrificial usages.

sacrum: Sacra facit vates: sint faventia sacris/et cadat ante nos
lota iunonca focos/cera Philetasae certet Romana corymbis/
et Cyrenaeas urna ministrat aquas/.costum molli date et
blandi mihi turis honores/terque focum circa lanaeus orbis
eat/apargite me lymphis,carmenque recentibus aris/tibia
Mygdoniae libet eburna cadis/ite procullfraudes, alio sint aere
noxae/t pura novum vati laurea mollet iter.

sacerdos:3,1,1-5 Callimachi Manes et Coi sacra Philetasae/in vestrum
quaeo, me sinite ire nemus/. primus ego ingredior puro de
fonte sacerdos/Itala per Graios orgia ferre choroe.

(d) Temples

When Propertius’ position seemed rather precarious, we
find that Cynthia is regarded as a shrine or temple to which
her lover comes as a suppliant.

donum:2,14,45-8 magna ego dona tua figam, Cythorea, columna/taleque
sub nostro nomine carmen erit:/has pono ante tuas tibi, diva
Propertius aedis expvias,tota nocte receptus amans.
supplex:1,913 iaces supplexque venis ad iura puella;1,16,14 suppli-
cis a longis tristior excubitis; 2,14 11 at sum demissis supplex cervibus iban; 2,20,33 nec tu supplicibus me sis venerata tabellis.

In dealing with figures of speech drawn from mythology, comparisons are used to the exclusion of metaphor. The Trojan war and its heroes contribute largely to Propertius' figurative diction. In praise of Cynthia's beauty, 1,19,13-6 illic formosae veniant choros heroinae/quas dedit Argivis Dardana praeda vires;/quarum nulla fuerit mihi, Cynthia, forma/ gratior; of his effort to win Cynthia, 2,9,49 non ob regna magis diris oecidere sub aris/Thebani media non sine matre duces; /his desire for fame, 2,13,7-8 sed magis ut nostro stupefiant Cynthia versu;/tuno ego sim Inachio notior artes Linco; Propertius' joy after a favorable visit to Cynthia is boundless, 2,14,3-4,9 nec sic errore exacto laeta tur Ulixes, /cum tetigit carae litora Dulschiae...quanta ego praeterita collegi gaudi nocte; he rebukes Cynthia, 2,20,1-3 quid fles abducta gravius Brisiede? quid fles/anxia captiva tristi us Andromada?; the faithfulness of Aelia Galla to Postumus is greatly admired by Propertius, 3,12,23 Postumus alter crit miranda coniuge Ulixes; 3,12,38 vincit Penelopes Aelia Galla fidem; of Apollo, 4,6,33-4 cum Phoebus... astitit sed quali aspexit Pelopeum Agamemnona vultu,/egessitque avidis Dorica castra rogis.

The Spartan girl who trains for boxing and wrestling is likened to the hardy race of the Amazons, 3,14,11-5 gyrum pulsat equis, niveum latus ense revincit,/virginemque cavo protegit aere caput,/qualis Amazonidum nudatis bellica magmis/Thermodon tiacis turba lavatur aquis; Vesta a prey of
fresh furies resembles the Thracian Amazon,静脉的 Vesta resembles celerem prope Ther modonta/Strymonis absconso fertur aperta sinu.

From myths and legends Propertius draws freely. As he is about to set out on a dangerous voyage, he chides Cynthia for her indifference,静脉的0-10 at non sic lthaci digres-
sumota Calypso/desertis olim fleverat aequoribus;静脉的1-1 qui quis es, assiduas a fugue blanditas /illis et silices et possint cedere quercus;静脉的1,15,17-8 nec sic Assoniden rapient-
tibus anxia ventis/Hypsipyle vacuo constitit in thalmo; Gallus' love is like Hylas 1,20,5-6 est tibi non infra speciem ,non nomine dispar,/Theiodamanteo proximus arbor Hylae;静脉的2,13,5-8 non ut Pieriae quercus mea verba sequantur/aut possim lamare ductare valle peras, /sed magis ut nostro stupefiat Cynthia
versu;2,14,2-3,5-10 non ita Dardanio gravisus Atrida triumpho est, /cum oderent magnae Laomedontis opes; ... nec sic Electra salvum cum aspexit Orestem/cuius falsa tenens fleverat ossa soror; /nec sic incolummen Minois Thesea vidit/ Daedalium lino
 cum duce rexit iter, /quanta ego praeterita collegi gaudia nocte;静脉的2,30,5-9 non tam nocturna volucris funestra querela Attica Cecropis obstrepit in foliis, /nec tantum Niobe bis sex ad buata superbe/sollicito lacrimas defluit a Sipylo; Cynthia's admirer deceived her as did former heroes their mistresses,静脉的2,31,11-3 Colchida sic hospes quondam decept lason... sic a Dulichio iuvene est elusa Calypso; /Love's hardships are as hard to endure as the labors of Heroules,
静脉的2,33,7-8 deinde, ubi pertuleris, quos dicit fama labores,/ Herculas ut scribat "Muneria ecquid habes?"; Propertius
desired that his poems should have the charm that music
possessed in ancient times,\textcircled{3,2,3-10} Orphia detinuisse feras et concita dicunt/flumina Threicia sustinuisse lyra;/saxa Cithaeronis Thebas agitata per artem/sponte sua in muri membra coisse ferunt;/quin etiam,Polyphone,fera Galatea sub Aetna/ad tua rorantis carmina flexit equos;/miremur nobis et Baccho et Apolline dextro,/turba puellarum si mea verba colit?;4,6,35-6 Phoebus astitit...qualis flexos solvit Pythona per orbis/serpentem imuelles quem timuere lyrae.

Legendary people contribute greatly to Propertius' figurative diction.\textcircled{1,3,1-9} qualis iacuit cedente carina/ languida desertis Gnosia litoribus;/qualis et accubit primo Cepheiasomno...Andromede;/Edonis...qualis in herboso con-
cidit Apidano;/talis visa mihi mollem spirare quietem/
Cynthia;\textcircled{1,3,19-20} sed sic intentis haer:dam fixus ocellis,/ Argus ut ignotis cornibus Inachidos;1,4,5-10 tu licet
Antipae formam Nycteidos,et tu/Spartanae referas laudibus
Hermionae,/et quascumque tulit formosi temporis aetas;/
Cynthia non illas nomen habere sinat:necdum,si levibus fu-
erit collata figuris,/inferior duro iudice turpis eat;
Cynthia prefers to share Propertius' humble lot that to
possess wealth,\textcircled{1,8,33-7} illa vel angusto mecum requiescere
lecto/et quocumque modo maluit esse mea,/quam sibi dotatae
regnum vetus Hippodamiae,/et quas Ellis opes ante parar
quis;2,2,9-12 gives an elaborate panegyric of Cynthia's
beauty,qualis et Ischomache Lapithae genus heroine,/Cen-
tauris medio grata rapina mero,/Mercurio Ossais fertur
Boebeidos undis/virgineum Brimo composuisse latus;2,6,1-7
Cynthia's faithlessness is so flagrant that Propertius com-
pares her to the most notorious courtesans of Greece,2,6 1-7
non ita complebant Ephyreae Laidos aedis,/ad cuius iacuit
Graecia tota fores; / turba Menandreae fuerat nec Thaidos omit
anta in qua populus lusit Erichthonius; / nec quae deletas pot
potuit componere Thebas / Phryne tam multis facta beata viri
2,13,1-2 non tot Achaemeniis armatur Etrusca sagittis / spic-
ula, quot nostro pectore fixit Amor; 2,13,8 tunc ego sim
lnachio notior arte Lino; 2,25,9-10 at me ab amore tuo deducet
nulla senectus, / sive ego Tithonus sive ego Nector ero; 2,26,
1-9 Vidi te in somnis fracta, mea vita, carina / ionio lassas
ducere rore manus / et quaeocunque in me fueras mentita fatere /
 nec iam umore gravis tollere posse comas, / qualen purpureis
agitatam fluctibus Hellen, / aurea quam molli tegore vexit
ovis; 2,34,45 tu non Antimacho, non tutior ibis Homero; 4,3,21
he who invented warlike instruments is dignior obliquo funem
qui torqueat Ocono.

The realm of Hades furnishes only one comparison,
1,9,19-23 tum magis Armenias cupies accedere tigris / et
magis infernae vincula nosse rotae, / quam pueri totiens
arcum sentire medullis / et nihil iratae posse negare tuae.

D. Games and Amusements.

(a) Archery.

Love, the archer, is pictured as inflicting
wounds with his arrows which pierce to the bone.

attingere: l, 9, 29 donec manus attigit ossa.

contingere: Cynthia...me cepit...contactum nullis ante cupidinibus.
tingere: 2, 34, 60 quem tetigit iactu ad ossa deus.

(b) Arena.

Metaphors from the arena represent Propertius
downtrodden and discouraged.

iacere:1,6,25-9 me sine quem semper voluit fortuna iacere,/hanc animam extremae reddere nequitiae/multi longuino perire in amore liberter,/in quorum numero me quoque terra tegat;of his friend Ponticus,1,7,17-8 longe miser agmina septem/flebis in eaterno surda iacere situ;1,7,24 ardoris nostri magne poeta,iaces.

luctari:3,1,13 sed nuda erepta mecum luctatur amictu;2,15,5 nam modo nudatis mecum est luctata papillis.

premere:1,1,4 et caput impositis prescit Amor pedibus;1,10,7 quam-vis labentis premeret mihi somnus ocellos.

(c)Chariot Racing.

Propertiis is very fond of transfering metaphors drawn from this form of amusement and terms closely associated with it to his literary attempts.

equus:3,10,1-3 Sed tempus.../campum Haemonio iam dare tempus equo.

trena:speaking of Cynthia's licentiousness,3,19,3 ubi contempti rupistis trena pudoris.

habena:3,1,13-4 quid frustra missis in me certatis habenis?/non data ad Musas currere lata via.

ire:3,1,8 exactus tenui pumice versus eat.

iugum:3,9,8 fama nec ex aequo ducitur ulla iugo.

meta:3,25,25-6 aut prius infecto deposit praemia cursu,/septima quam metam triverit ante rota?;4,1,70 has meus ad metas sudet oportet equus.

rota:the lottery of love,2,9,8 vinciris aut vincis,haec in amore rota est;3,3,18 mollia sunt parvis prata terenda rotis;3,9,57-58 tu...cape lora.../dextraque immisis da mihi signa rotis.
Of miscellaneous transference are noted such as:
ludere:2,33,23 non audis et verba sinis me ludere;2,34,85 haec quoque perfecto ludesbatlasone Varro;love's course is not free 1,9,23-4 nullus Amor cuiquam facilis ita praebuit alas ut non alterna presserit ille manu.

E.Occupations.
(a) Agriculture.

Agriculture is quite frequently represented in Propertius' metaphorical vocabulary.

colere: this general word is used with reference to the charm or culture of a person or object,1,2,5 uni si qua placet,culta puella sat est;2,32,32 haud unquam est culta labore Venus; 2,26,26 carmina tam sancte nulla puella colit;3,2,10 turba puellarum si mea verba colit;
cultus:2,19,13 naturaque decus mercato perdere culto;4,8,75 tu neque Pompeia spatiabere cultus in umbra.
incultus:3,19,13 atque ibi rara feres inculto tura sacello.

The yoking of animals for plowing offers an appropriate source as Propertius considered himself yoked and bound to Cynthia in love.
pares: used to denote the equality and harmony between two well paired lovers,1,1,32 sitis et in tuto semper amore pares, 1,5,3 et sines nos cursu quo sumus ire pares.
iugum: Propertius' devotion is an unfair yoke upon his neck,2,5,14 iniusto substrahe collo iugo; so the relation between Lygdamus and his mistress,3,6,2 sic tibi sint dominae, Lygdame, dempta iuga;3,25 8 tu bene conviensi non sinis ire iugum.
comparisons: two arise from the yoking of animals and from plowing, 2,3,47-51 ac veluti primi taurus detractat aratra,/post
venit assueto mollis ad arva iugo,/sic primo iuvenes trepidant
in amore feroces/dehinc domiti post haec aqua et inaequa
ferunt;2,34,47-51 sed non ante gravis taurus succumbit aratro/
cornua quam validis haesi in laqueis,/nec tu iam duros per
te patieris amores;/trux tamen a nobis ante domandus eris.

Planting, sowing and reaping give a few metaphors.
semen:used of the writer of elegy who praises Cynthia in his verse
2,11,3 laudet, qui steril semina ponit humo; money is the seed
of woe,3,7,4 pecunia... semina curarum de capite orta tuo;
riches are a harvest,2,16,7 quare, si sapis, oblatus ne desire
messis; every man follows the gift of nature planted within
him,3,9,20 naturae sequitur semina quique suae.
serere: the power of Medea who planted full armored hosts,3,11,10
et armigera proelia sevit humo.
(b) Hunting.
Metaphors from hunting are not very numerous and
those found are used to express the snares of love.
rete:2,32,30 tendis iners docto retia nota mihi; 3,8,37 qui nostro
nexitisti retia lecto.
venor: used but once in a figurative sense and then in a mythological
reference 3,22,83 Penthea non saevae venantur in arbore
Bacchae.
(c) Medicine and Surgery.
These subjects serve as a very appropriate field
in which Propertius finds metaphorical expressions. Terms
implying the processes of curing and healing are especially
common.
medicina: 1,2,7 crede mihi, non ulla tua est medicina figurae; 1,5,28
cum mihi nulla mei sit medicina mali; 1,10,17-8 et possum
alterius curae sanare recentes,/nec levis in verbis est
tem nis;2,14,11 non egit hic medicis,non lectis
mollibus aeger;2,14,16 cineri nunc medicina datur;3,17,4
curarum qui tuo fit medicina mero.
sanare:3,17,10 funera sanabunt aut tua vina malum;4,7,69 sic mortis
lacrimis vitae sanamus amores.
sanus:1,1,86 Quaeerite non sani pectoris auxilia.

(d) Spinning and Weaving.

This feminine occupation is almost entirely confined to
the sphere of poetic composition, weaving songs.

contexere:2,1,35 te mea Musa illis semper contexerit armis.
deducere:1,16,41 at tibi saepe novo deduxi carmina versu;2,20,21
septima iam plenae deducitur orbita lunae;2,33,38 mea
deducta carmina voce legis.

filum:4,1,72 non sunt a dextro condita fila colo.
revolubilis:4,7,51 iuro ego Fatorum nulli revoluble carmen,
tenuare:3,1,5 quo pariter carmen tenuastis in antro?
texere:3,7,29 et leti texitem causas.

(e) Teaching.

Animate and inanimate things are referred to as tho
they had received instruction in some particular art.
docere:1,1,5 Amor...donec me docuit castas odisse puellas;1,10,18-20
Cynthia me docuit semper quaecumque petenda/quaece cavenda
forent;2,6,21 tu rapere intactae docuisti impune Sabinas;
2,10,10 nunc aliam cithariam mea Musa docet.
doctus:2,19,12 et vitem docta ponere falce comas;2,28,28 credet et
illa,suo docta puella malo;2,30,16 tibia docta sones;2,30,38
et medius docta cuspide Bacchus erit;4,6,24 signaque iam
magister:3,12,18 cum sit luxuriae Roma magistra tuae.

F. Arts and Trades.
The arts and trades do not give rise to as numerous and striking metaphors as those sources already considered.

(a) Painting.
pictus:1,2,13 litora nativis persuadent picta lapillis.
comparisons:1,2,21-2 sed facies aderat nullis obnoxia gemmis/qualia Apelleis est color in tabulis.

(b) Music
comparison: Cynthia's skill as a musician is emphasized in 2,3,19-20 et quantum Aeolio cum temptat carmina plectro,/par Aganippeae ludere docta lyrae.

(c) Poetry.
pumex:3,1,8 exactus tenui pumice versus eat.
comparisons: used in praise of Ponticus' verse, 1,7ml-3 Dum tibt

Cadmiae dicuntur, Pontice, Thebae/. . . atque. . . primo contendit Hemono,/. . . so of Minnermus, one of the earliest elegiac poets, 1,9,11 plus in amore valet Minnermi versus Hemono; of Cynthia's poetry, 2,3,21-2 et sua cum antiquae committit scripta Corinnae,/carmina quae quivis, non putat aequa suis; the character of Licinus’ former verses, 2,34,41 desine et Aeschyleo componere verba coturno; in praise of Virgil's works, 2,34,86 nescio quid maius nascitur Iliade, and 2,34,79-80 tale facies carmen cocta testitudine quale/Cynthia impositis temperat articulis; of writers of elegy, 2,34,85-94 haec quae perfecto ludebat lasone Varro/. . . haec quae lascivi cantarunt scripta Catulli/. . . haec etiam docti confessa est pagina Calvi/. . . et. . . Gallus/mortuus. . . Cynthia
(d) Weaving.

Spinning and weaving have already been discussed under Occupations.

The only trade referred to is that of the builder or carpenter.

Condidimus longas lliadas; Caesaris in Phrygios condere nomen avos.

G. Commerce and Travel.

(a) Buying and Selling

Propertius manifests great contempt for the lover who purchases his sweetheart’s affections with costly presents, and he scorns the girl who sells herself for a gift or some foreign adornment.

Emere: nec mihi numeribus nox nulla est empta beatus; tali mors preter vel sit emenda mihi; his tum blanditiis furtiva per antra puellae/oscula silvicollis empta dedere.

Mercari: ergo numeribus quivis mercatur amorem?/indigna merce puella perit; qui velis pomis mecaris amores.

Solve: votivas noottes et mihi solve decem.

Vendere: numquam venales essent ad munus amicae.
vilis: transferred directly from the financial world, 1,2,25 non ego
nunc vereor ne sim tibi vilior istis; 1,8,2 an tibi sum gelida
vilior llyria?; 1,15,33 ne viles isti videantur icelli;
2,14,12 dicebar sicco vilior esse lacu; 2,24,9 quare ne tibi
sit mirum me quarere vilis; 3,7,26 Paetum sponte tua, vilis
arena tegas.

(b) Interest and Debts.
debeo: 1,6,17 osculaque opposito dicat sibi debita vento; 1,16,44
debitaque occulto vota tibi manibus; 1,18,13 quamvis multa t
hibi dolor hic meus aspera debet; 1,19,2 nec moror extremo
debita fata rogo; 1,20,35-6 nullae... debita curae/roscida...

roma.

faenus: 1,7,26 saepe venit magno faenore tardus Amor; 3,1,22 post
oblitum duplce faenore reddet Honos.

(c) Weights and Measures.
expendere: 2,4,6 et expenso planta morata gradu.
ponderae: 2,25,22 semper amatorum ponderat una sinus.
pondus: nulla diu femina pondus habet; 3,7,43 verbaqua dixisset
pondus habere mea; 4,7,38 cum pia venerunt somnia; pondus
habeno.
rependere: 4,11,100 dum pretium vitae grata rependit humus.

Words connected with traveling are transferred
to the ways and courses of animate and inanimate objects.
deverttere: 1,10,15 possum ego diversus iterum coniungere amantes.
errare: of persons who make a mistake, 1,9,33 quare, si pudor est, quam
primum errata fatere; 2,15,29 errat, qui finem versani quaeit
amoris; 2,22,29 sive vagi crines puris in frontibus errant;
2,34,22 errabant multo quod tua verba meru.
error: 1,13,35 quae tibi sit felix, quoniam novus incidit error;
3,15,35 natis est cognitus error.
iter: 2,33,32 noctibus his vacui ter faciamus iter; 3,7,3 per te
immaturum mortis adimus iter; 3,14,32 caecum versat amator iter
3,15,4 data libertas noscere amoris iter; 3,20,12 moratuarum
contrahe lucis iter; 4,10,3 magnum iter ascendo sed dat mihi
gloria vires.

semita: 2,14,17 ante pedes caecis lucebat semita nobis.
vestigia: 1,5,25 quod si parva tuae dederis vestigia culpae.

via; Amor... nec meminit notae, ut prius, ire vias; 1,2,12 et aciat
indocilis currere lympha vias; 1,8,30 destitit ire notae
Cynthia nostra vias; 2,4,10 unde tamen veniant tot mala cae ca
via est; 2,25,38 unus quisque sua noverit ire vias; 2,25,46
haec atque illa mali vulneris una via est; 2,27,2 qua sit mors
aditura via; 2,34,28 proderit aut rerum dicere pose vias?
3,1,18 recta animi primum debuit esse via; 3,7,32 fortunae
miseras auximas arte vias; 3,13,4 luxuriae nimium libera facta
via est; 3,18,22 est mala, sed cunctis ista terenda via est;
4,11,94 caelibis ad curas nec vacet ulla via.

H. Warfare.

Metaphors from battles and conflicts are very
abundant.

arma; used of taking up arms in Love's warfare, 1,1,16 osculaque
admotis sumere et arma manu; in reference to selecting heroes
for his theme, 2,1,18 ut possem heroas ducere in arma manus;
love causes bitter strife, 2,34,6 ille deus... bene concordis
tristia ad arma vocat; it is impossible for Propertius to write
poetry on war, 3,3,40 nec te fortis equi duces ad arma sonus;
peace between Propertius and his rival is impossible, imported merchandise has its charm, evpugnant arma pudicas;cratory was Demosthenes' weapon; persequer aut studium linguae, Demosthenis armis; is a warfare, dulcia quam nobis concitet arma Venus; militiam Veneris blandis patiere sub armis; et toto solvimus arma toro.

bellum: wars are waged between lovers, imported merchandise has its charm, has etiam clausas evpugnant arma pudicas; cratory was Demosthenes' weapon; persequer aut studium linguae, Demosthenis armis; is a warfare, dulcia quam nobis concitet arma Venus; militiam Veneris blandis patiere sub armis; et toto solvimus arma toro.

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ducere: used to denote superiority or influence, 1,1,23-4 tunc ego crediderim vobis et sidera et amnis / posse Cytaeines ducere carminibus; 1,15,30 annus et inversae duxerit ante vices; 2,6,41 uxor... numquam me duceet amica; 2,15,6 interdum tunica duxit operta moram; 2,17,1-2 mentiri noctem promissa ducere amantem; hoc erat infectas sanquine habere manus; 2,26,1-2 Vidi te in somnis fracta, mea vita, carinalione lassas ducere rore manus.

dux; 2,14,18 Daedalium lino cum ducete rexit iter; 2,15,12 oculi sint in amore duces; 2,26,40 dux ignota missa columba mari; 3,9,47 te duce vel lovis arma canam.

exercere: 1,1,33 in me nostra Venus noctes exercet amaras.

fuga: 2,30,1-2 quo fugis a demens? nulla est fugare tu licet usque/ ad Tanian fugias.

fugere: 1,1,9 Milaniion nullo fugiendo Tille labores; 1,15,17 et quaecumque voles fugient tibi verba querenti; 1,8,38 non tamen illa meos fugit avara sinus; 1,9,30 assiduas a fuge blanditias; 1,12,13 quantus in exiguo tempore fugit amor; 1,17,1 et merito quoniam potui fugisse puellam; 2,9,52 mortem ego non fugiam; 2,23,1 cui fuit indocti fugienda haec semita vulgi; 2,32,18 non urbem, demens, lumina nostra fugis; 3,3,11 Hannibalemque Lares Romana sede fugantes.

hostis: Propertius' rivals are enemies, 1,11,7-8 an te nescio quis simulatis ignibus hostis / sustulit e nostris, Cynthia, carminibus? 4,1,138 et Veneris puere utilis hostis eris.

iacere: 2,8,16 in nostrum iacies verba superba caput?

imperare: 1,9,4 et tibi nunc quaevis imperat empta modo.

inimicus: 1,11,29 litora qua ferunt castis inimica puellis.
insidiae: 1, 20, 30 et volucres ramo summovet insidias.
iussus: 3, 9, 52 et ingenium sub tua iussa meum.
militia: 1, 6, 30 hanc me militem fata subire volunt.
proelium: 2, 1, 45 nos contra angusto versantes proelia lecto; 3, 5, 2
stant mihi cum domina proelia dura mea.


Politics offer few metaphors.
corona: the best things are difficult to obtain, 4, 10, 4 non iuvat e
facili lecta corona iugo.
fascis: 2, 16, 11 Cynthia non sequitur fascis nec curat honores.
nota: 1, 18, 8 nunc in amore tuo cogor habere notam.
possidere: 1, 18, 2 et vacuum Zephyri possidet aura nemus.
regnare: the lover who has won his mistress' affections holds sway,
2, 34, 57 ut regnem mixtas inter copvivia puellas.
regnum: 2, 16, 28 et subito felix nunc mea regna tenet; 3, 10, 18 inque
meum semper stent tua regna caput; Cynthia once ruled over
Propertius, 4, 7, 50 longa mea libris regna fuere tuuis.

The law court offers more material for figurative
expression.

fcedus: 3, 20, 15-9 foedera sunt ponenda prius signandaque iura/et
scribenda mihi lex in amore novo,/haec amor ipse suo con-
strugit pignora signo;/testis sidera torta corona deae.
iudex: used of Cynthia as judge of Propertius' poems, 2, 13, 14 nam
domina iudice tutus ero.
iura: Ponticus has succumbed to the power of love, 1, 9, 3 venis ad
iura puella; 3, 11, 2 et trahit addictum sub sua iura verum.
lex: when a reconciliation takes place laws are imposed, 4, 8, 74
accipe quae nostrae formula legis erit;
perorare: 4, 11 99 causa perorata est.
testari: 2, 13, 7 Theseus infernis superis testatur Achilles.
testis: 1, 10, 1-2 O iucunda quies, primo cum testis amori affueram;
1, 13, 14 me quaeso teste negare potes? 1, 18, 19-20 vos eritis
etestes.../fagus et Arcadico pinus amica deo; 2, 9, 41 sidera
sunt testes et matutina pruina; 4, 11, 99 flentes me surgite,
testes.

Various forms of punishment and torture were endured
by lovers.
catena: 2, 15, 25-6 utinam... sic vos vincere catena/velles, ut numquam
solveret utta dies.
poea: 1, 13, 9-10 haec erit illarum contempti poena doloris:/multarum
miseras exiget una vice; 1, 17, 10 sat tibi sit poenae nox
et iniqua vada; 2, 20, 31-2 atque inter Tityi volucris mea
peona vagetur, / tumque ego Sisyphio saxa labore geram.
uncus: 4, 1, 141-2 et bene confixum mento discuisseris uncum,/ nil erit
hoc: rostro te premat ansa tuo.
vapulare: 2, 12, 20 non ego, sed tenuis vapulat umbra mea.
verberare: 2, 9, 10 candida vesana verberat ora manu; 3, 10, 28 quem
gravibus pennis veberet ille puer.
vincire: 2, 15, 27 vincitae tibi sint in amore columbae.
vinculum: 1, 15-6 sanguinis et cari vincula rupit Amor; 3, 11, 4 quod
nequeam fracto rumpere vincula iugo? 3, 15, 10 nec femina post
utla dedit collo dulcia vincula meo; 3, 20, 23 solvit mox
vincula libido.
11. Nature

A. Animal Kingdom.

The metaphors and comparisons which are drawn from nature are rather limited in number, when compared with those which are derived from man and his activities. Terms which are transferred from the animal kingdom pertain rather to the characteristics and training of animals than to the animals themselves.

domare: applied to the winning of a person's affections, 1, 1, 15 ergo velocem potuit domuisse puellam; 1, 9, 6 quos iuvenes quaeque puella domet; 2, 3, 50 iuvenes... dehinc domiti post haec aqua et iniqua ferunt; 2, 28, 52 hic deus et terras et maria alta domat; 2, 34, 50 trux tamen a nobis ante domandus eris; 4, 3, 67-8 tua sic domiti Parthae telluris alumnis, / pura triumphantis hasta sequatur equos.

exagitare: 2, 8, 19 exagitet nostros manes.

ferus: a person in anger possesses qualities which resemble those of wild beasts, 1, 5, 12 illa feros animis alligat una viris; 2, 23, 34 hic ferus Hector ego; 3, 2, 7 fera Galatea sub Aetna.

furo: used of those who are intensely in love, 1, 4, 11 haec sed forma mei pars est extrema fororis; 1, 5, 3 meos sentire furores?; 1, 13, 20 tantus erat demens inter utrosque furo; used of a person in a rage, 1, 18, 15 ut tibi sim merito semper foror; so of Cassandra's madness, 3, 13, 35 ille furo patriae fuit utiliss ille parenti

gyrus: used of the narrow field of poetry, 3, 3, 31 cur tua praecripto sevjecta est pagina gyro?; as also of orbis, 3, 2, 1 carminis interea nostri redeamus in orbem.
inustum: 4,11,74 haec cura et cineri spirat imusta meo.

mansuetum: 1,9,11 carmina mansuetus levia quaeret Amor; 1,17,28 man-
suetum socio parcite litoribus.

pecus: used of the rich Illyrian prastor, 2,16,8 et stolidum pleno
vellere carpe pecus.

saevire: 2,8,36 tantus in erepto saevit amore dolor.

saevus: 1,18,14 non ita saeva tamen venerit ira mea; 2,25,12 et
gemere in tauro, saeve Perille, tuo?; 2,26,35 saevus licet
urgeat Eurus; 2,33,19 aut nos e nostra te, saeva, fugabamus
urbe; 3,7,71 at, tu, saeve Aquilo; 3,15,11 testis erit Dirce
tam vero crimine saeva.

ursa: 2,28,23 Callisto Arcadios erraverat ursa per agros.

vacca: 3,28,18 lo... quae Nili flumina vacca bibit.

In considering the metaphorical use of birds, the same
is true as in the case of animals, that the use is confined
to the characteristics of birds than to a specific variety.

ala: 1,3,45 dum me iucundis lapsam soror impulit alis; used of the
swiftness of a fleet, 4,6,47 nec te quod classis centenis
remiget alis/terreat.

avis: 2,30,30 denique ut ad Troiae tecta volatit avis.

cycnus: 3,3,39 contentus niveis semper vectabere cyonis.

penna: 2,24,22 ille tuus pennas tam cito vertit Amor.

volare: 2,18,6 fecit et humano corde volare deum.

comparisons: 1,16,45-6 haec ille et si quae miseri novistis amantes/
et matutinis obstrepit alitibus; 2,20,5-6 quid quereris.../
non tam nocturna volucris funesta querela/Attica Cecropiis
ostrepit in foliis.

B. Vegetable Kingdom
B. Vegetable Kingdom
Only two comparisons are found and those are drawn from flowers.
comparisons: 2, 3, 10 lilia non domina sint magis alba mea; 4, 5, 59-63
dum vernat sanguis, dum rugis integer annus, / utere, ne quid
oras libet ab ore dies, / vidi ego odorati victura rosaria
Paesti / sub matutino cocta iacere Noto.

C. Mineral Kingdom.
Metaphors and comparisons in this kingdom are rare.
lap is: 2, 9, 48 ille vir medio fiat amore lapis.
comparisons: 1, 14, 9-13 nam sive optatum mecum trahit illa quietem/
seu facili totum ducit amore diem, / tum mihi Pactoli ven-
iunt sub tecta liquores, / et legitur Rubris gemma sub ae-
quoribus; 1, 16, 29-30 sit licet et saxo patientor illa Sicard/
sit licet ferro durior et Chalybe; 2, 25, 15-9 teritur robi-
gine mucro / ferreus et parvo saepe liquore silex; / at nullo
dominae teritur sub lumine amor, qui restat.

D. Elements.
Fire is usually transferred to denote intense love
or passion for a person or object.
accendere: 1, 20, 45 cuius ut accensa Dryades candore puellae.
aestus: 2, 33, 43 semper in absentis felicior aestus amantis; used of
intense thirst, 4, 9, 63 at postquam exhausto iam flumine
vicerat aestum.
ardor: 1, 3, 13 et quamvis duplici correptum arbor iuberent; 1, 7, 24
ardoris nostri magne poeta, iaces; 1, 10, 10 tantus in alternis
vocibus arbor erat; 1, 13, 28 te tuus arbor aget; 1, 20 6 Thie-
damanteo proximus arbor Hylae.
calor:1,12,17 aut si despectus potuit mutare calores;3,8,9 nimium
veri dantur mihi signa caloris.

combure:2,30 29 ut Semele est combustus.

extingere:used to denote death,2,1,61-2 et deus extinctum Cressis
Epidaurus herbis/restituit patriis Androgeona focis.

fax;1,13,27 nam tibi non tepidas subdidit illa faces;the brightness
of the eyes,2,3,14 non oculi,geminae...faces;2,7,8 quam posse
nuptas perdere more faces;4,3,50 hanc Venus...ventilat ipsa
facem;4,4,70 flures condit in ossa faces.

favilla:love is the beginning of woe,1,9,18 haec est venturi prima
favilla mali.

fervidus:the effects of wine,3,17,13 quod si,Bacche, tuis per fervida
tempera donis.

flague:1,13,23 nec sic caelestem flafrans Amo Herculis Heben;
2,3,33 hac ego nunc mirer si flagret nostra iumentus;3,11,9-10
Colchis flagrantes adamantina sub iuga tauros/egit;3,19,13
testis Thessalico flagrans Salmonis Enipeo.

flamma:2,34,36 Varro Leucadiæ maxima flamma suæ;
ignis:1,5,5 et miser ignotos vestigia ferre per ignis;1,6,7 illa
mihi totis argutat noctibus ignis;1,9,17 neodium...vero nec
tangeris igni;1,11,7 an te nescio quis stimulatis ignibus
hostes;2,34,44 inque tuos ignes...veni;3,17,9 quod veteres
custodit in ossibus ignis.
succedere;1,8,15 non sic Leucippis succendit Castora Phoebe;3,19,15
crimen et illa fuit,patria succensa senecta.

ure:2,3,44 uret et Eoos,uret et Hesperidos;2,24,8 ureret et quam-
vie nomine verba darem;3,9,45 haec urant pueros,haec urant
scripta puella.
Light and darkness furnish several metaphors.
lumen: used synonymously with ocellus, 1, 1, 3; 1, 3, 32; 1, 15, 40; 1, 18, 16;
  1, 21, 3; 2, 1, 60; 2, 7, 10; 2, 12, 23; 2, 25, 40; 2, 30, 10; 2, 2, 2; 2, 32, 18;
  3, 14, 26; 3, 21, 28; 4, 11, 64.
lux: an endearing term applied to Cynthia, 2, 2, 21; 2, 14, 29; 2, 28, 39;
nox: used of death, 2, 15, 24 nox tibi longa venit, nec reditura dies.
umbra: 1, 19, 10 Thessalus antequam venerat umbra domum.
comparisons: 2, 22, 35-6 aspice uti caelo modo sol modo luna ministret
sic etiam nobis una puella parum est.
The winds and breezes are woven into figurative diction
aura: used of vital breath, 2, 27, 15 si modo clamantis revocaverit
aura puella.
flatus: love is uncertain, 2, 25, 27 mendaces ludent flatus in amore
secundi; 2, 13, 8 nostraque non ullis permanet aura locis.
spirare: 2, 24, 5 quod si tam faciles spiraret Cynthia nobis.
ventosus: 2, 12, 5 idem non frustra ventosas a:didit alas.
ventus: used of Propertius' threatened coolness toward Cynthia,
  2, 5, 4 et nobis Aquilo ventus erit.
comparisons: 2, 5, 11-4 non ita Carpathiae variant Aquilonibus undae,
  nec dubio nubes veritur atra Noto,/quam facile irati verbo
  mutantur amantes.
Thunder is used metaphorically in reference to the
power of Callimachus' poetry.
intonare: 2, 1, 40 intonet angusto pectore Callimachus.
A metaphor is drawn from lightning in connection
with the flash of anger in Cynthia's eyes.
fulminare: 4, 8, 55 fulminat illa oculis.
Cynthia's eyes are Propertius' guiding star.
...
sidus: 2, 3, 14 non oculi, geminae, sidera nostra, faces.
comparison: 3, 24, 7 et color est totiens roseo collatus Eoo.

E. Sea, Rivers and Fountains.

aequor: used of Propertius embarking on the sea of song, 3, 9, 3 quid me scribendi tam vastum mittis in aequor?.
aqua: used of the source of poetry, 3, 1, 6 quamve bibistis aquam?; 3, 24, 12 naufragus Aegaeae verba fatator aqua.
cumba: Propertius must write light poetry, 3, 3, 22 non est ingenii cumba gravanda tui.
defluere: 1, 20, 2 id tibi ne vacuo defluat ex animo.
fluere: 2, 3, 13 nec de more comae per levia colla fluentes; 4, 1, 60 sed tamen exigu quodquomque e pectore rivi/fluereit, 4, 6, 72 blanditiaeque fluant per mea colla roseae.
flumen: used of one who does not know when he is well off, 1, 9, 16 insanus medio flumine quaeris aquam; 2, 10, 26 sed modo permisi flumine lavit Amor; used of song, 3, 3, 15 quid tibi cum tali, demens est flumine?
fons: referred to as the source of poetic inspiration, 3, 3, 5-6 parvaque tam magnis admoram fontibus ora, /unde pater sitiens Ennius ante bibit; 3, 3, 51-2 talia Calliope, lymphisque a fonte petitis ora Philataeae nostra rigavit aqua.
mare: 3, 3, 23-4 alter remus aquas alter tibi radat harenas, /tritus eris: medio maxima turba mari est.
tumultus: love's course is not always smooth, 3, 15, 1 Sic ego non ullos iam norim in amore tumultus.
unda: 2, 12, 7 scilicet alterna quoniam iactamus in unda; love for a youth is safe, 2, 4, 20 quid tibi tam parvi litoris undae nocet.
comparisons: 2, 5, 11-4 non ita Carpathiae variant aquilonibus undas/ nec dubio nubes vertituir atra Noto, /quam facile irati verbo
mutantur amantes; 3,15,31-5 ac veluti, magnos cum ponunt
aequora motus, /Eurus ubi adverso dasinit ire Noto, /litore
sic tacito sonitus rarescit harenae, /sic cadit inflexo
lapsa puella genu.

F. Phenomena of Nature.

comparisons: 2, 3, 5-9 quaerabam, sicca si posset piscis harena/ nec
solitus ponto vivere torvus aper; /aut ego sim possem
studia vigilare severis, /differetur numquam tollitur ullus
amor; 2, 3, 11-3 ut Maetica nix minio si certet Hiber, /ut
rosae puro lacte natant folia; 2, 15, 31-7 terra prius false
partu deludet arantes, /et citius nigros Sol agitabit equos,
fluminaque ad caput incipient revocare liquores, /aridus
et sicco gurgite piscis erit, / quam possim nostros alio
transferre dolores; 2, 32, 49-52 tu prius et fluctus poteris
siccare marinos, /altaque mortali deligere astra manu, /
quam facere ut nostrae nolint peccare puellae; 3, 19, 5-11
flamma per incesae citius sedetur aristas, /fluminaque ad
fontis sint reditura caput, /et placidum Syrtes portum et
placidum bona litora nautis /praebat hospitio saeva malea
suo, /vestros quisquam reprehendere cursus /et rapidae
stimulos frangere nequitiae.