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HAIR AND POWER IN OVIDIAN LOVE ELEGY
A DISCUSSION OF FEMININE DOMINANCE AND THE
HAIR APPARENT

A THESIS BY

LYDIA G. EISENBERG

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IN PARTIAL FULFILMENT OF THE REQUIREMENTS

FOR DEPARTMENTAL HONORS IN CLASSICS

Liane Houghtalin

Angela Pitts

Joseph Romero

Abstract:

When considering the love elegy of Ovid, there are multiple cases in which love, beauty, or infatuation with a woman is expressed through visual descriptions of her hair. In the *Amores* and *Ars Amatoria*, these descriptions of hair support a seemingly subjective view of beauty when compared to current hairstyle trends at the time. As a result, this view of feminine beauty suggests that the woman holds the power within the amorous relationship described. However, the nature of the hair description reduces Ovid's view of feminine beauty to an objective one, revealing a disingenuous view of feminine power and therefore supporting Ovid's claim to masculine dominance in the relationship.

I have neither given nor received unauthorized aid on this work.

Lydia Grace Eisenberg
Lydia Grace Eisenberg
April 3, 2020

To my parents, Carrie and Jay
for always loving and supporting me.

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Introduction

Every person has their own predisposition about the highest opinion of utmost beauty.¹ There can be no single defining factor sufficient enough to answer the question of definitive beauty and the topic in itself is controversial due to individual prejudice. The controversy stems from the fact that opinions of beauty are confronted with the disconnect between objective and subjective beauty. Attitudes surrounding beauty are subjective to individual people and remain objective to observing parties. Yet the very fact that beauty is highly debated makes it all the more enticing; especially to those who choose to tackle the subject of love altogether. This is certainly true in many senses of the word in both contemporary and ancient debate.²

In modern scholarship, many have studied the inter-relationship between appearance and perception. When considering this relationship, there is an evident consensus that the two are closely related. The objective appearance of outward beauty is viewed as a result of physical attributes or styles that are fashionable the time. Whereas the subjective perception of one's beauty is a deeper and more personal view that is based on experiences with that person.³ While the perception of one's beauty remains subject to biased opinion, one cannot deny the impact that this personal bias has on social hierarchy. It is not required to be considered beautiful in order to be successful. However, beauty and power often seem to be intertwined.

In the Augustan era, appearance and perception of beauty was a notable topic for multiple authors of love poetry. During this time, Roman literature was flourishing. With the new age of Augustus and the dawn of the Roman empire, also comes the reinvention of Greek elegy. From 16 BCE until his death in 17 CE, Publius

Ovidius Naso uses the genre of elegiac poetry to convey first person narratives centered around love, loss, and erotic fantasies. Ovid, as well as other contemporary authors, attempts to do this while simultaneously distancing himself from the duties of normal life in order to escape into the extensive world that is coined as Latin love elegy.⁴ When considering the love elegy of Ovid, there are multiple cases in which feminine beauty is expressed through descriptions of hair. Ovid uses this theme of hair to express his own objective beliefs about what beauty is while simultaneously showing that hair holds deeper subjective views as well. Ovid's descriptions of feminine hair and opinions about beauty contribute to overarching views concerning the power dynamics between women and men who are romantically intertwined. What Ovid's specific implications are concerning these power dynamics, is the driving question throughout the observance of feminine hair within his love elegy.

As with any subject of research, several scholars have already addressed the topic of hair in Latin love elegy. Some have observed the theme of hair in Latin elegy and a few have even noted the connection between hair and power dynamics within the poems. Nandini B. Pandey's article, "*Caput Mundi: Female Hair as Symbolic Vehicle of Domination in Ovidian Love Elegy*" (2017) discusses the concept of adorning, dressing, and styling of one's hair as a symbol of power in love elegy.⁵ Pandey argues that an individual can assert power within a romantic relationship through the act of hairdressing.⁶ Jane Draycott in chapter three of her book, "*Prosthesis in Antiquity: Prosthetic Hair in Ancient Rome*" (2019) offers a similar argument when discussing the difference between natural and prosthetic hair.⁷

Draycott argues that the transition of hair loss is a violation of a character's body space and holds great meaning in the resulting vulnerability.⁸

This paper, therefore, will differ from prior scholarship in the fact that it will focus on descriptions of feminine beauty that also contain descriptions of hair. The paper will be more concerned with Ovid's interaction with beauty through the motif of hair than prior scholarship, which merely addresses hair as an overall theme. The paper recognizes Pandey and Draycott's claims that the act of styling one's hair is used as a vehicle of domination, but will place emphasis on overall observations of how feminine hair is described.⁹ It will address how these differing descriptions contribute to differing ideas of beauty. In turn, the paper will use these ideas of beauty to make statements on what Ovid conveys about power dynamics in an amorous relationship and what the motive behind it is.

When considering prior scholarship and the topic of hair in Ovidian love elegy, it becomes clear that Ovid writes numerous descriptions of beauty that simply mention the theme of hair. However, this paper will solely be looking at Ovid's *Amores* and *Ars Amatoria* since they are the most relevant to the theme of beauty, love, and infatuation as described through feminine hair. Working within these guidelines, the poems will be analyzed with categories in mind in order to decipher whether Ovid views the object of affection objectively or subjectively. This categorical analysis will include looking closely at the location, nature, style, mythological or animalistic references, and the examination of strengthening or weakening qualities of the feminine hair descriptions. Through this examination, Ovid's opinions about power can then be understood more effectively. In fact, when

looking closely at his love elegy, Ovid firmly identifies the use of hair as a metaphor for feminine power within his work just so that he can twist its meaning around entirely. Ovid's descriptions of feminine beauty through hair suggest a subjective view of beauty giving the illusion of feminine power within an amorous relationship. However, Ovid uses feminine hair as a metaphor for power in order to control the women in his love poems and convey opposing views of masculine power. With this reversal of feminine power also comes the return to an objective view of beauty which further limits feminine dominance. The descriptions of hair entertain the possibility of subjective beauty and feminine power in order to offer an exotic and scandalous appeal to the love elegy (since feminine dominance over men was an exotic and scandalous notion during the time period).¹⁰ Ovid uses the illusion to place the concept of feminine dominance just out of reach in order to imply masculine power in the relationship. As a result, Ovid uses the antagonizing illusion itself to enforce control over women and ultimately limit feminine beauty to objective standards.

Perceptions of Feminine Hair in Ancient Rome

Before linking subjective ideas of beauty to increased feminine power, the objective or physical standards of beauty in ancient Rome must be considered (since inherent prejudice is a constant subliminal force). That being said, the objective standards of feminine hairstyles and hairdressing in the ancient world reflect a multitude of ideas and social concepts that were held in Roman society. Although the standard of woman's hair ultimately represents a fashionable trend, the meaning behind the style typically holds a deeper meaning. A woman's hairstyle alone can

display fashion trends of the time that express social class, religious beliefs, and gender identity.¹¹ Looking closely at feminine hairstyles in conjunction with the act of hairdressing, provides a comprehensive sense of what these social concepts are. A close examination also establishes the perceptions of feminine hair and power dynamics held by Ovidian readers.

During the Augustan age, there is no uniform hairstyle that is worn by all women.¹² For girls, hair is commonly seen hanging down on the neck. The most common style for young girls' hair is the "melon hairstyle". The melon style, referred to as the *melonen frisur*, requires all or some of the hair to be twisted back from the crown in sections and wound into a bun at the back of the head (See Fig. 1). The girlish style indicates an unmarried status in hopes of attracting a suitor.¹³ For adult women, hair is typically bound or braided up off of the neck and shoulders. This style includes the more traditional Roman hairstyle called the *nodus* (See Fig. 2).¹⁴ The *nodus* was most popular among women during the Republic and consists of the hair knotted on the front of the head with braided twists forming a low bun on the back of the head. Eventually in the late Republic, the *nodus* style evolved so that the knot on the top of the head disappeared while the waves or braids and the low bun remained.¹⁵ Women who wanted to express traditional Roman values would have styled their hair in the *nodus*. The style is first seen on a coin of the wife of Antony, Fulvia, in 43 BCE.¹⁶ It is soon adopted by Octavia and Livia to highlight their loyalty to Rome in opposition to Cleopatra's more Hellenistic hairstyles.¹⁷

The production of these fashionable hairstyle trends is discussed by Janet Stephens in the article, "Ancient Roman Hairdressing: On (Hair)Pins and Needles

(2008)” where ancient hairdressing methods are recreated. Stephens argues that by 50 BCE, women are using sewing techniques (a needle and thread) to create the ornate hairstyles represented in Roman art and literature. Stephens also argues that the process is fairly lengthy, and it would have been expensive for women to style their hair fashionably each day.¹⁸ The lengthier the regiment of hairdressing and the more elaborate the hairstyle, the more superiority is conveyed over lower social classes. Women who wear wigs are also considered of a higher status since the wigs are usually foreign and therefore expensive. Nevertheless, Bartman,¹⁹ Haas,²⁰ and Furnée-van Zwet²¹ also examine the art of ancient hair styling and the extensive time and effort needed in order for women to remain fashionable. These sources all support the notion that the act of simple hairdressing is something that is attainable and applicable to almost every ancient Roman woman whether they are wealthy or not. This essential beauty regiment separates women from men and is part of a woman’s fundamental identity. The concept agrees with Pandey²², Papaioannou²³, and Draycott’s²⁴ argument that hairdressing is used as an expression of dominance. The fact that women set aside large amounts of time to dress their hair, shows that they view their hair as a priority over other follies (such as men or activities pertaining to men). In turn, hairstyling shows the attempt to express power over men.²⁵

In terms of the lower classes in ancient Rome, hair is used to show social dominance. Slaves are sometimes portrayed as smaller and with longer hair in order to relate them to children. Occasionally, the hair of a slave is depicted as having been shaved, presumably involuntarily, to show that they are merely property.²⁶ Draycott

also mentions the fact that women accused of adultery sometimes would have had their heads shaven as punishment.²⁷ The involuntary cutting of hair is an act of violation used for demoralization and expressing a loss of power for that individual.

Feminine hair plays an enormous role in ancient Roman religion as well as acting as a signifier of the female role in religion itself. Religion in ancient Rome is closely tied to one's stage in life, and for women, these stages are reflected in hairstyle. Women enter early adulthood through marriage, which is marked by the changing of a girlish hairstyle to a more mature one. During the wedding, a woman's hair and dress are typically done in an archaic style with the hair being parted and plaited into six braids and adorned with a spear (*hasta caelibaris*).²⁸ Not coincidentally, the bridal hairstyle doubles as the public dress of vestal virgins. The marital style of a vestal virgin's hair echoes the religious role of the vestal virgins; observing chastity and modesty through pious dedication.²⁹ Roman marital hair, mirroring the style associated with vestal virgins, sets the social standard for adult female fashion. In turn, the social implications that are identified with the adult female hairstyle echo those expected of the vestal virgins. This requires adult women to be almost as chaste and modest as a vestal virgin (with the exception of her own husband). In stark contrast to the expectations of the adult female style, unbound hair carries associations with the supernatural. Hair is often used as a metonym for an individual in a form of sympathetic magic.³⁰ Ancient magic often requires the cutting and offering of hair to provide a source of power for a spell, as hair was considered a valuable votive offering. Unbound hair was also required of women who were members of cults or in religious processions. In instances of mourning, feminine hair

was also commonly unbound or even torn out.³¹ These accounts of unbound hair are viewed as socially acceptable only for women in extreme occasions: mysterious magical spells, religion practicing a wild loss of control, or death.

Unbound feminine hair is also used to show wider gender play. While controlled hair expresses conformity to feminine gendered roles within a relationship, uninhibited hair expresses unrestrained sexuality. To the ancient Romans, wild feminine hair is associated with barbarians, maenads, amazons, and sorceresses.³² These are all women whose way of life as well as their hair strays from social expectations. Ancient Roman societal expectations allow women to be as free as their hairstyle permits them to be: that is, not at all since these elaborate hairstyles prohibited extreme movement.³³ Therefore, women who control their hair in ancient Rome display conformity to gendered roles surrounding sexuality. Those who do not, express the opposite. This is shown in the hairdressing of women after they are married. Roman brides during this time are expected to cover and bind up their hair as a symbol of marriage. Since a woman's hair is her source of sexual desire and power, it is a reasonable conclusion that she must cover and control her hair to prevent the attention of other men.³⁴ Through this objective beauty standard, hair is not only seen as a source of feminine power to ancient Romans, but also a fearsome and enigmatic threat to masculine dominance.³⁵

Hairdressing in Ovidian Elegy

With the establishment of objective standards of hair in ancient Rome, Ovid's descriptions of beauty through hair are able to be studied more thoroughly. Ovid's work contains numerous accounts of feminine hair in the *Amores* and book 3 of the

Ars Amatoria. Although these accounts seem to be giving women the upper hand in the relationship, they are deceptively disingenuous due to their ultimate objectification of feminine beauty. While hair embodies the source of feminine power, a woman's dominance ultimately is represented by one physical element of her beauty. The fact that the metaphor of powerful feminine hair is based on objective beauty standards gives the impression of a deeper meaning of the concept of being truly beautiful. Yet, the blatant objectification of feminine physical qualities outweighs the insightful interpretation of subjective feminine beauty. The poems that are considered first, therefore, are those which contain extreme objectification of feminine hair in order to diminish feminine dominance. Specifically, these hair depictions utilize illustrations of feminine hairstyle and hairdressing to reflect the complex power dynamics of ancient Roman society.

Feminine beauty through hairdressing is addressed most superficially in *Amores* 1.14. Throughout the entirety of the poem, Ovid's narrator complains about the state of a woman's dyed or curled hair. The narrator claims that the woman's hair is beautiful only in its natural condition prior to the unfavorable dyeing and curling that takes place in the poem. The poem begins with an exclamation from the narrator in lines 1-3:

Dicebam 'medicare tuos desiste capillos';
 Tingere quam possis, iam tibi nulla coma est.
 At si passa fores, quid erat spatiosius illis?

I was saying 'stop dying your hair';
 Now you have no hair, which you are able to dye.
 But what was more abundant than that (hair), if you had let it be?

The most notable aspect about this poem, highlighted by the first word, is that *Amores* 1.14 is written in a first person narrative. Even though the poem is about a woman's hair, the focus of the poem is shifted to how it affects the male narrator. In a sense, this conveys the complete power that feminine hair is capable of by expressing the magnitude of the result that hairstyling has on the narrator. However, since the influence is shown by concentrating on the hair's unfavorable effects, it presents a negative connotation to the styling of feminine hair. In highlighting every undesirable aspect of hairstyling, Ovid objectively denies the woman the only means of expressing feminine dominance.

Amores 1.14 continues with Ovid's narrator reminiscing about the former glorious hair. This forces the reader to group the feminine hair with its transformation. In concentrating on the desired prior state of the hair, Ovid draws the reader's attention to the juxtaposed current state of the woman's hair, stressing that it is blatantly subpar.³⁶ The formerly marvelous hair is described in lines 13-14:

Adde quod et dociles et centum flexibus apti
et tibi nullius causa doloris erant.

Add that it (the hair) was both teachable and suitable for bending a hundred ways/styles
and for you it was a cause of no grief.

Ovid's narrator adds that the woman's hair looks good in a "hundred styles" by using the imperative form of *addo*. Ovid uses the imperative form to express a necessity that a woman's hair must be suitable to many styles in order to be deemed beautiful. Even though Ovid's narrator is claiming that hairstyling is the downfall of feminine hair, it is imperative that hairstyling be mentioned when describing the woman's prior feminine beauty. This idea contradicts the fundamental argument in *Amores* 1.14 and

exposes the poem's underlying meaning. *Amores* 1.14 seems to present a subjective view of beauty because the narrator appears to care very little about cosmetic hairstyling. Yet, when the poem contradicts itself, it depicts unrealistic beauty standards which limit the female to nothing more than physical traits. Soon after the conflicting statement, Ovid later writes in lines 19-22 of *Amores* 1.14:

Saepe etiam nondum digestis mane capillis
 purpureo iacuit semisupina toro;
 tum quoque erat neglecta decens, ut Thracia Bacche,
 cum temere in uiridi gramine lassa iacet.

Often in the morning with hair still not yet arranged she lies halfway on a purple bed; then also the neglected was pleasing, like a Thracian Bacchanal, when she, tired, rashly lies on fresh grass.

Ovid's narrator returns to the original argument that a female's hair is most beautiful in its natural state, but this time, with an added tone of insincerity. Ovid describes the woman's hair as *nondum digestis* and then immediately ties her character to a *Thracia Bacche*. Since the natural yet untamed hair of the woman in *Amores* 1.14 is the opposite of what is fashionable and socially expected, it directly relates her character to the values of women who stray from societal expectations such as Bacchantes. This includes drunkenness, frenzied behavior, and unrestrained sexuality.³⁷ As a result, the simile suggests that feminine hair in its most natural state is somewhat undesirable by society and is only beautiful because it is crazier and more wild than a typical Roman woman's.

Amores 1.14 ends with the woman buying a wig made from the hair of a German prisoner and being ashamed of its appearance.³⁸ While she forlornly holds her former hair in her lap, Ovid reassures her that she will one day be naturally

beautiful again. The woman's fake hair at the end of the poem completes the woman's transformation from her natural state to a false one.³⁹ The wig itself makes the woman the epitome of false beauty and leaves the reader with the weak image of a woman who has lost her attractive hair and the source of her power. If *Amores* 1.14 ever gives the impression of feminine dominance, it is quickly overpowered by Ovid's objectifying opinion of how a woman's hair ought to look.

Ovid turns again to the motif of false feminine dominance in book three of the *Ars Amatoria* where the narrator provides advice to women on how they should dress and style their hair in order to appear most appealing. In lines 3.133-3.136 Ovid recommends:

Munditiis capimur: non sint sine lege capilli;
 Admotae formam dantque negantque manus.
 Nec genus ornatus unum est: quod quamque decebit,
 eligat et speculum consulat ante suum.

We are captivated by elegance: let the hair not be without order;
 Hands having been applied both gives and denies beauty.
 There is not one ornate fashion: that which will be fitting for each,
 let her choose it and let the mirror be consulted before.

Just as in *Amores* 1.14, the *Ars Amatoria* begins in lines 3.133-3.134 with an extended lesson on hair and dress where Ovid's narrator encourages women to follow his advice because he is *doctus* on the elements of grooming which men find alluring. Ovid uses masculine desire as a source of motivation for women to follow his instruction. The narrator uses the first person plural voice (*munditiis capimur*, 3.133) to link the narrator's opinion with the entire male gender. Ovid's narrator conveys that men collectively crave stylish things and that the narrator himself is knowledgeable about what kinds of stylish things all men crave. Thus, Ovid's

narrator exerts social pressure on female readers to adhere to inherently objectifying standards. This presents the following advice in an almost demanding way due to Ovid's expressed societal pressure. Ovid conveys that since men as a whole enjoy elegant things, then individually each woman should cater to that beauty standard. Ovid's masculine expectation is rooted in the physical fashion of feminine hair and therefore is objectifying. Later, in lines 3.135-3.136, Ovid's recommendations are further reminiscent of *Amores* 1.14 in the way that he states that many hairstyles are desirable. This statement briefly alludes to a meaningful and subjective view of feminine beauty, since it rejects the power which society assigns to a current fashion. Yet, in the line immediately after (*Ars.* 3.136), Ovid reverses this idea by making outward appearance the ultimate judge of beauty through the use of *speculum*. In expressing that a mirror must be consulted, Ovid submits feminine hair and power to the control of objectifying opinions of beauty.

The act of hairdressing also references the concept of disillusioned feminine power. Hair dressers in particular are mentioned twice in Ovid's *Amores* (1.11 and 2.8).⁴⁰ *Amores* 1.11 is dedicated to begging a hairdresser to deliver a message from Ovid to Corinna. The hairdresser is described on the first line of the poem as, *Colligere incertos et in ordine ponere crines docta*, "skilled to assemble uncertain hair and to place it into order" (line 1). Throughout *Amores* 1.11, the hairdresser holds power over both the woman and man who are socially above her. The hairdresser's power is seen through Ovid's willingness to plead with the lady's maid. The origin of her power, therefore, is the ability to "assemble uncertain hair". According to this, the power dynamics between the three characters would seem to

place the hairdresser at the top, Corinna second, and Ovid at the bottom. This order alludes to feminine dominance at the beginning of *Amores* 1.11. However, as with any Ovidian elegy, Ovid constructs this feminine dominance for the sole purpose of undoing it. Ovid's narrator recognizes the hairdresser's power and exploits it in order to reach Corinna. Despite the strong feminine power throughout the entire poem, the idea that Ovid is using that very power to control Corinna lies beneath the surface. Ovid recognizes the power that the hairdresser holds and uses it for his own advantage to gain control over Corinna.⁴¹ In turn, Ovid once again exploits the symbol of feminine hair in order to convey masculine dominance.

Throughout all of these examples, Ovid clearly ties a female's source of power to her hair and beauty surrounding it.⁴² This is evident because of Ovid's strong emphasis of the effects of hairstyle and hairdressing on men. Yet, feminine power tied to hair is diminished by Ovid's desire to control the feminine hairstyle and hairdresser. Ovid offers contradicting statements surrounding masculine control over hairstyle and hairdressing. This, in turn, provides opposing statements about what natural beauty entails in order to allude to feminine power within the relationship. While seemingly supporting the subjective view of natural beauty, the narrator does not support natural feminine hair (and in turn feminine power) that is free from controlling and objectifying scrutiny.

Hair and Unfavorable Feminine Qualities

In combination with hairstyle and dress, Ovid also uses feminine hair to represent sinful or immoral qualities of women. Ovid does this in order to portray women negatively and place them in a subservient position as a result of their

unfavorable physical characteristics. The most applicable Ovidian account of feminine hair representing uncomplimentary qualities is in *Amores* 1.7. The poem expresses the narrator's remorse at having physically harmed a girl in a moment of anger. As a result, Ovid's guilt and anger is projected onto the girl through images of her disturbed hair. While feminine hair is mentioned throughout the entire poem as a metonym for the girl's beauty, the girl's appearance is first described at the beginning of the poem with a depiction of her hair In lines 7-11:⁴³

Quid? Non et clipei dominus septemplicis Ajax
 stravit deprensos lata per arua greges,
 et uindex in matre patris, malus ultor, Orestes
 ausus in arcanas poscere tela deas?
 Ergo ego digestos potui laniare capillos?

What? Did Ajax lord of the sevenfold shield not scatter the herd having been detected throughout the wide field, and Orestes, the defender of the father in the case of the mother, dared to demand spears for the secret goddesses? Therefore, I am able to tear the arranged hair?

Since the girl's hair is able to be "torn" apart, then presumably *digestos capillos* translates to "arranged" or "organized hairs" rather than "scattered." Therefore, the hairstyle that is being pulled apart is clearly the *melonen frisur* of young and unmarried girls.⁴⁴ The hairstyle identifies the hair as belonging to a young girl and characterizes the female as powerless when compared to the narrator as a result of her age. However, the narrator's question to the reader follows two mythological exempla which give a sense of irony to the idea of randomly harming an innocent young girl. Ovid describes two mythological characters resorting to violence and then continues by comparing the narrator to them. Ovid links reality to mythology in order to extend both the myth and the idea of masculine dominance to the reader for a blunt reconsideration. By justifying the narrator's actions in real life with influences from

mythological stories, Ovid holds his narrator accountable and purposely undermines his own claims to masculine dominance. Not only does Ovid force the reader to reconsider the rationalization of Ajax and Orestes' violent acts, but he also forces the reader to reevaluate the narrator's harmful actions. As a result, the flawed reasoning gives a sense of irony to masculine violence in the fact that it is inexcusable upon deeper consideration. The comment on the girl's lack of power in juxtaposition to the unjust masculine dominance in the mythological exempla shows Ovid's disagreement with conventional power dynamics. This gives the initial impression that Ovid's narrator views feminine power as something to be increased.

Ovid's narrator continues to express regret about injuring the girl throughout the poem. In lines 49-50 of *Amores* 1.7, Ovid describes the incident writing:

At nunc sustinui raptis a fronte capillis
ferreus ingenuas ungue notare genas.

But now I, wild, with hair having been seized by the brow, sustained
to brand with a claw the natural cheeks.

Ovid's narrator states on line 49 that he harms the girl with *raptis capillis*. The image of a young girl being grabbed by her hair and clawed, is intense and further conveys undeserved masculine dominance in the relationship described throughout the poem. Indeed, this account of feminine hair combined with the one mentioned prior appears to show Ovid's narrator in favor of feminine control within an amorous relationship. However, the ending of the *Amores* 1.7 communicates the actual implication in lines 67-68:

Neue mei sceleris tam tristia signa supersint,
pone recompositas in statione comas.

And let no such sad indications of my crime survive,

place in position the hair having been collected again.

Despite the entirety of *Amores* 1.7 expressing a desire for feminine dominance, the last two lines leave the reader with a lasting contradicting opinion. Ovid's narrator does feel guilty about harming an innocent young girl, and this is blatantly clear through the tone and imagery surrounding the act of violence. The guilt gives the illusion that Ovid's narrator holds a newfound respect for the young girl. Yet, Ovid merely does this only to undermine feminine power in the last two lines. Ovid's narrator simply asks the girl to style her hair in the state which it was before the assault. Not only does the narrator wish the girl to return to her prior condition as if nothing had happened, but he also suggests the way in which to do this: through the mere styling of hair. At the end of the *Amores* 1.7, the reader is left with the image of a girl who is limited to a single physical trait. It is a powerless objective image of hair desperately needing to be styled and the very reflection of the violating act which Ovid condemns throughout the poem. These lines objectively connect the girl's torn hair to her very identity and, as a result, diminishes any claim to feminine dominance that the girl may have had prior in the poem.

Amores 2.5 depicts a similar situation of tearing at a woman's hair as a result of angry passion. In the poem, Ovid's narrator confronts his mistress about kissing another man and cheating on him. The narrator is obviously upset with the woman and states in lines 43-46:

Spectabat terram: terram spectare decebat;
 Maesta erat in uultu: maesta decenter erat.
 Sicut erant (et erant culti) laniare capillos
 et fuit in teneras impetus ire genas;

She was looking at the ground: it was fitting (for her) to look at the ground;

Sadness was on her face; sadness was becoming.
 It was as if (I wanted) to tear the hair, and it was adorned
 and to go against the tender cheeks as if it was an attack;

Amores 2.5, as exhibited in the excerpt, lays out the very acts of violence against a woman that were previously criticized in *Amores* 1.7.⁴⁵ Although similar violent acts are condemned in *Amores* 1.7 and other poems, Ovid's narrator entertains the notion in *Amores* 2.5. One explanation for the exception is that Ovid justifies violence against women when the woman is too powerful. It is obvious in *Amores* 2.5 that there is a clear threat of strong feminine power because of the narrator's desire to tear the woman's hair and establish masculine dominance. Not only does this act of violation diminish the woman's power (since unbound feminine hair is tied to unrestrained feminine sexuality),⁴⁶ but it also utilizes the objectification of feminine power itself. Although the woman's hair is described as *culti*, the image of her hair being torn is vivid and forces the reader to categorize Ovid's repercussions (the abusive sexual act of tearing hair) with the woman's own sinful actions of cheating. In labeling the woman with the sexuality surrounding tearing hair, Ovid conveys that the woman is nothing more than her unfavorable qualities. This objectification of feminine power and concentration on sinful qualities through the hair descriptions communicates extreme masculine control. In addition, the hair depiction is at the end of *Amores* 2.5 and leaves the reader with the unkempt image of the state of the woman's hair. With the woman's powerlessness through the loss of her hair being attributed directly to her unfavorable actions, the feminine hair is remembered as being both violently torn and belonging to an immoral woman. As a result, even though the cheating woman in this poem holds true dominance over the narrator, her

feminine power is eradicated through negative imagery, objectification, and the assertion of the narrator's masculine dominance.

In a starkly contrasted way, *Amores* 3.3 also pins negative traits to feminine power and hair. In the poem, Ovid confronts a girl whom he identifies as a liar. In lines 3-4 Ovid writes, *Quam longos habuit nondum periura capillos, tam longos, postquam numina laesit, habet*, "She, not yet a liar, had as long hair as long as she (now) has after she offended the gods." In this poem, the girl's hair is described as *longos* and therefore holds some sense of feminine power even though it is not otherwise directly described.⁴⁷ However, Ovid directly ties the girl's long hair and source of power to her innate lying character since the hair is shown being long before and after the immoral act. This connection negatively portrays the girl and in turn associates feminine power with lacking moral characteristics.

When considering unfavorable hair depictions in the *Ars Amatoria*, there are a few examples in which unflattering feminine hair is used as a cautionary advice for women seeking a man. One example is in lines 3.161-3.162 in which Ovid depicts aged hair, writing, *Nos male detegimur, raptique aetate capilli, ut Borea frondes excutiente, cadunt*, "We are wickedly exposed, the hair having been snatched by age, as leaves fall with the shaking north wind." After discussing youthful and desirable characteristics of feminine hair in the lines preceding, Ovid ends the thought with the fearful reality of age's effect on beauty. The image of hair which shows signs of age reminds the women that beauty fades. In highlighting the fact that beauty diminishes with age, Ovid stresses that feminine beauty is ultimately superficial. In a sense, masculine dominance is not solely emphasized through the objectification of beauty,

but more so the overall dominance of mother nature. The beauty in a woman's hair is shown at the mercy of mother nature and the hair is therefore powerless in its influence on feminine beauty.

By highlighting negative character traits and attributing them to women through the motif of hair, Ovid once again limits feminine beauty to a single physical feature and its appeal to the opinions of others. Ovid submits these women's worst features and character traits to his harsh and objective judgement of beauty. This viewpoint plays into the objective opinions of feminine beauty in ancient Roman society and surrenders feminine power to these very opinions.

Mythological Hair in Ovidian Elegy

In conjunction with hairstyle, dressing, and imagery of hair, Ovid also uses mythological exempla to express a disingenuous view of feminine dominance through hair. Ovid utilizes well known myths to bring a familiar feeling to his mythological exempla. The familiarity makes these myths all the more ironically jaded. Ovid is able to manipulate these myths by omitting or adding details about hair in order to make them suitable for supporting masculine dominance. One instance of this manipulation is in book three of the *Ars Amatoria*. The lines read, *Alterius crines umero iactentur utroque: Talis es assumpta, Phoebe canore, lyra*, "The hair of another (girl) should be thrown over each shoulder: You are so great, melodious Phoebus with the lyre having been taken up" (*Ars.* 3.141-3.142). In comparing feminine hair to that of a god's, Ovid attributes strong masculine hair and power to a feminine character. As a result, it is not feminine power which is connected to the heavenly hair of the woman, but rather power which is masculine in its origin. This

conveys the idea that desired feminine power is not the result of the female herself. Rather, it requires secondary sources of power originating from masculine or supernatural deities.

With similar themes to *Amores* 1.14, *Amores* 2.4 also makes contradicting generalizations about feminine hair through the mythological categorization of beauty. Ovid begins the poem by directly addressing the narrator's masculine power in the face of feminine beauty in lines 5-8:

Odi, nec possum cupiens non esse quod odi:
 Heu quam, quae studeas ponere, ferre graue est!
 Nam desunt uires ad me mihi iusque regendum;
 Auferor, ut rapida concita puppis aqua.

I hate desiring, I am not able to not be that which I hate:
 Alas how painful it is to speak of, that which you desire to put down!
 For my power and law for guidance is lacking for me;
 I am carried away, just as a boat having been stirred in swift water.

Ovid provides the image that he is being carried helplessly away by the power of women as an overall gender. He does this by relating the notion to being swept away by fast moving waters. Ovid's narrator claims that he is powerless in this situation but the lack of control reveals an even greater dominance over women. Masculine power is shown upfront through a frenzied lack of restraint due to desirous objectification of women.

Throughout the entirety of *Amores* 2.4, Ovid describes feminine personality traits that contradict each other. The conflicting necessary qualities convey that Ovid's narrator has no requirements for being in love with a woman. In a similar way to *Amores* 1.14, *Amores* 2.4 presents contrasting beauty standards for women that are impossible to trace or find any pattern in. The lack of connection in the feminine

requirements gives the impression that Ovid is conveying a subjective standard of beauty in which deeper personality traits define his love for each respective woman. Ovid discusses modesty, boldness, sophistication, nobility, naivety, musicality, and age among other character traits. At first glance, these topics imply a sense of respect for feminine dominance and independence since the desirable characteristics are simply personality traits. However, the one connection among all of the beauty standards laid out in *Amores* 2.4, is that each feminine quality is in reference to male sexual desire.⁴⁸ Although Ovid discusses boldness, it is in reference to the difference between the woman's bold demeanor and the shy way she acts in bed (lines 13-14). In addressing musical talent, Ovid alludes to having hands that are knowledgeable of other sexual acts (27-28). The underlying sexual implications limit the women described in the poem to sexual capability. As a result, the act of limitation conveys masculine dominance. *Amores* 2.4 gets more objective as the poem continues and Ovid concludes the overall theme with a mythological hair description in lines 41-44:

Seu pendent niuea pulli ceruice capilli,
Leda fuit nigra conspicienda coma;
seu flauent, placuit croceis Aurora capillis:
Omnibus historiis se meus aptat amor.

If dark hair hangs down on the snowy neck,
then Leda was conspicuous for dark hair;
Or if they are golden, Aurora pleases with saffron hair:
My love adapts itself to all stories.

Contrary to *Amores* 1.14, Ovid's hair description in *Amores* 2.4 is mentioned in the last few lines of the poem. With the preceding lines of *Amores* 2.4 alluding to feminine sexuality through characterization, the location of this description only emphasizes the objective view of feminine beauty. In opposition to themes of

powerlessness in the beginning of *Amores* 2.4 (lines 5-8), Ovid ends the poem with a dominant masculine tone. It leaves the reader with one of the last physical descriptions of the poem as being the woman's hair. Ovid uses an interlocking word order in line 41 to emphasize the tantalizing distinction between the darkness of the hair and the whiteness of the neck. The contrasting physical description of the hair and neck implies that the narrator is making underlying sexual implications. The absence of a stated connection to sexual capabilities, in stark contrast to the objectifying claims preceding in the poem, also implies that there is an innuendo in the myth which is not being said. The hair of the woman is described as "hanging down" (line 43). One can assume that the hairstyle of the woman is one in which the hair is pinned up with some kind of bun or a few stray hairs dangling. The fact that the hairstyle is *pendent* supports a dominant masculine view because the hair is viewed as dangling just so that it can be seized and torn apart.

Masculine dominance is further enforced with the mythological reference to Leda and Aurora. By making a comparison to Leda's hair, Ovid recognizes that dark hair is comparable to that of a woman whose beauty is able to attract the attention of a god. The comparison concedes that feminine hair holds such great power that it is able to control the power of a god. Yet, although Leda's hair is powerfully beautiful, it is the reason for the rape devised by Jupiter. Therefore, when reading the description of Leda's dark hair dangling within the grasp of the narrator, the reader cannot help but be reminded of the cause of Leda's rape in the original myth. Ovid establishes that hair, and in turn power, is able to be seized through the mythological exemplum of Leda. One line later, Ovid follows with the hair of the goddess Aurora

(which holds even greater power than Leda's dark hair). By stating, "my love adapts itself to all stories" (line 44), Ovid's narrator deems himself worthy of conquering deities. Whether the hair belongs to a god-like woman or a goddess, Ovid's narrator claims that the feminine hair is able to be overpowered.

Amores 3.6 also contains a feminine hair reference in the myth of Anio and Ilia. The poem begins with Ovid's narrator needing to cross a flooded river in order to continue a journey to reach his girl. Ovid claims that rivers should help young lovers and then elaborates this point through multiple mythological exempla. The last exemplum is the story of Rhea Silvia throwing herself into the Anio River after a brief conversation. The passage begins in lines 45-48:

Nec te praetereo, qui per causa saxa uolutans
 Tiburis Argei pomifer arua rigas,
 Ilia cui placuit, quamuis erat horrida cultu
 ungue notata comas, ungue notata genas.

I do not pass over you, a source who is rolling over stones
 you, fruit bearing, irrigate soils of Argeus' Tibur,
 to whom Ilia pleases, however unkempt she was in grooming
 with nails having branded her hair, with nails having branded her cheeks.

In the first extended mythological example of *Amores* 3.6, Rhea Silvia is described first as *horrida*, with the reason for this description being her torn hair and cheeks. Rhea Silvia is clearly distressed, as shown through her disheveled appearance, when she is met by the River. As was previously mentioned, tearing at one's hair is a common depiction of feminine grief in the ancient world. Intense emotions are expressed through the disturbed state of a woman's hair by showing the stark contrast to the typically styled and dressed hairdo. As a styled coiffeur represents female control, the grieving unkempt hair is reminiscent of the messy and powerful hair of a

bacchant or maenad implying sexual capabilities.⁴⁹ This implication, although it is juxtaposed with Rhea Silvia's grief, is one reason why Rhea Silvia is pleasing to the River. The sexual implications of Rhea Silvia's hair are further understood when the river directly asks her in lines 55-56, *Quid sola uagaris, uitta nec euinctas impedit alba comas?* "Why do you wander alone, and no white ribbon hinders your hair having been bound?" The River points out that Rhea Silvia does not have a *uitta alba* to tie up her hair, showing that Rhea Silvia is identified as no longer pure due to her violation of her vow of chastity. This question mocks Rhea Silvia since the sexual act was involuntary. The River emphasizes the involuntary fact as well as Rhea Silvia's chaotic state to display her loss of control and power.

Amores 3.6 continues with the River offering Rhea Silvia a place in its waters in a persuasively provoking way. Rhea Silvia then tries to flee, but finds that she is unable to on account of fear. Immediately after, Ovid describes her in lines 71-72 saying, *Sera tamen scindens inimico pollice crinem edidit indignos ore tremente sonos*, "Slow, still tearing the hair with a harmful thumb, she uttered shameful sounds with a trembling mouth." As Rhea Silvia angrily tears at her hair, the reader senses that something is about to happen. After the River has drawn notice to the hair lacking a ribbon, Rhea Silvia seems to take notice of it as well by tearing at it. The image of a crazed woman snatching at her own hair is intensely powerful in that it shows wildness as a result of power. Even though Rhea Silvia has excessive power exhibited through her crazed hair, the outcome of her story is tragically ironic. Because of her state, Rhea Silvia throws herself into the River to commit suicide. It is as if her powerful emotions, presented through the condition of her hair, are too much

for her to handle. In this sense, Ovid conveys a negative view of feminine power.

Overall, Rhea Silvia is a character who is shown to have so much feminine power that it is the cause of her demise.

Book three of Ovid's *Amores* also contains two poems that include the personification of elegy and her hair. Although the poems do not reference a specific myth, they are still resonant of mythological exempla. *Amores* 3.1 addresses the difference between elegy and tragedy as personified genres. As a result of the descriptions of their hair, *Amores* 3.1 also addresses the difference between feminine power and feminine dominance.⁵⁰ Personified Elegy and Tragedy are described in lines 7-8 and 11-12 respectively:

Unnit odoratos Elegia nexa capillos,
et, puto, pes illi longior alter erat.

Elegy came with perfumed hair having been bound,
and, I think, one foot was longer than the other.

Unnit et ingenti uiolenta Tragoedia passu:
Fronte comae torua, palla iacebat humi;

And violent Tragedy came with an immoderate step:
With a fierce forehead of hair, her palla was laying on the ground;

The passages first describing Elegy and Tragedy are similar in construction in order to show their respective differences. The depictions of their hair are meant to exemplify characteristics of the genre that oppose each other (*i.e.*, the difference in meter, topics, and appeal). With Ovid's preferred chosen genre being elegy, the hair attributed to personified Elegy is clearly well taken care of.⁵¹ On the contrary, Tragedy, to him the less desirable genre, has hair that seems to be out of control. The differing hair enforces the difference between feminine power and feminine

dominance in a relationship. Tragedy's hair shows a lack of control and, in turn, excessive feminine power (based on prior discussion of unrestrained feminine sexuality in *Amores* 3.6), but does not necessarily address feminine dominance in a relationship, since Ovid has no relationship with the genre of Tragedy. Elegy's controlled feminine hair shows feminine power through hairdressing, but a lack of feminine dominance in a relationship, since Ovid ultimately manipulates elegy to fit his own disposition. Elegy is also depicted as having her hairstyle in some sort of fashionable hairstyle of the time being described as *nexa*. Therefore, masculine dominance is implied in instances of controlled hair, since it implies masculine as well as societal control over a woman's hair and in turn her power. As a result, Ovid conveys that he favors Elegy over Tragedy and the power dynamics which accompany it.⁵²

The last passages containing feminine mythological hair in the *Amores* are religious in nature. This is not surprising since hair and specific hairstyles are mentioned often in magic, cults, and religious gatherings.⁵³ *Amores* 3.10 depicts the festival of Ceres by discussing the goddess's hair in lines 3-4 and later in lines 35-36:

Flaua Ceres, tenues spicis redimita capillos,
cur inhibes sacris commoda nostra tuis?

Golden haired Ceres, fine hair having been wreathed with grains,
why do you prevent our interests with your religious rites?

Diua potens frugum siluis cessabat in altis;
Deciderant longae spicea sarta comae.

The powerful goddess of crops was holding back in the deep woods;
The grains having been joined to the long hair had detached.

During the festival of Ceres, held in the early spring, Ovid claims that rightful worship includes observing chastity. Ovid's narrator mentions statements to express this throughout the poem such that his "girl lies alone" (line 2) or that there are many "lonely beds" (line 16). The control over Ovid's love life is shown through the ornately decorated hair of Ceres. The goddess' hair is clearly decorated with grain to symbolize her dominion over fertility and control over the upcoming crops. Ceres' implied control over Ovid gives the illusion of feminine dominance at the start of the poem.⁵⁴ When Ceres attempts to exert her fertile control by withholding crops (lines 35-36), her decorative hair is shown as becoming messier and unraveling. With the increase in power, a decrease in control and dominance is also exposed. The loss of feminine dominance is emphasized at the very end of *Amores* 3.10 in lines 43-47:

Dea flaua...
 Cur ego sim tristis, cum sit tibi nata reperta
 regnaque quam Iuno sorte minora regat?
 Festa dies Veneremque uocat cantusque merum:

Golden haired goddess...
 Why should I be sad, when your daughter is found again
 and by fate rules kingdoms lesser than Juno's?
 The festive day calls for both sexual activity and singing and unmixed wine:

Ovid returns to the idealized golden hair of Ceres as he blatantly states that he will not abide by the correct worship and rituals of the festival. Even though Ovid depicts Ceres' power through descriptions of her hair, there seems to be no fear of the female's divine power and the capability of her divine punishment. Ovid's narrator still desires to be with his girl (whether or not she wishes to abide by the festival's policies). Ovid not only asserts his masculine dominance over his "lonely girl", but

also over the divine goddess Ceres through blatant disobedience in the face of absolute feminine power.

Animal-Like Hair in Ovidian Elegy

The concept of outright feminine power, yet an utter lack of feminine dominance, is further shown through references to animal-like hair. The allusions to a beastly form of feminine power without the ability to utilize it are similar to the overall speechlessness attributed to animals throughout Latin literature. Bartolo Natoli in his book, *“Silenced Voices: The Poetics of Speech in Ovid”* (2017) discusses the loss of speech, exile from the community, and memory throughout Ovid’s *Metamorphoses* in order to cross-analyze Ovid’s exile.⁵⁵ In chapter one of this work, Natoli identifies the term *mutus* as being tied to nonhuman entities and emotionality. Nonhuman animals are identified as being *mutus* in order to highlight the lack of speech. This very characteristic qualifies them as being nonhuman.⁵⁶ *Mutus* is also used as a consequence of emotionality. Natoli argues that excessive emotion results in a beast-like speechlessness which also categorizes them as nonhuman.⁵⁷ Natoli states, “Emotions, in fact, were seen to be the governing principles that guided the animal world, as animals acted by nature (*apo physeos*) and not by reason.”⁵⁸ In comparing feminine hair to the hair of animals, Ovid also compares the female to the raw emotive and speechlessness attributed to those who are *mutus*. This forces the reader to identify these female voices as having been silenced. This silence is a direct result of the emotive and bestial origins of their dominance, making their feminine influence strong, yet ironically powerless.

The most prominent example of animal-like qualities in relation to hair may be found in *Amores* 1.8, in which Ovid is spying on a *lena* or a procuress. In the beginning of the poem, Ovid describes her magical talents, which include transforming into a bird. In lines 13-14 Ovid states, *Hanc ego nocturnas uersam uolitare per umbras suspicor et pluma corpus anile tegi*, “I suspect that by night this altered woman flies through shadows and her old body is protected with feathers.” Although there is no relation to hair in the transformation passage, the bird is the only animal in which the *lena* is compared to within the poem and therefore directly identifies her. In addition, if the feathers of a bird had to be attributed to a human physical counterpart, then literary evidence and common sense would ascribe it to human hair.⁵⁹ At the end of *Amores* 1.8, Ovid describes the hair of the procuress in lines 110-112:

At nostrae uix se continuere manus
 quin albam raramque comam lacrimosaque uino
 limina rugosas distraherentque genas.

But our hands scarcely contained themselves
 that they were tearing the thin white hair and eyes tearful with wine
 and cheeks full of wrinkles.

In describing the procuress' hair as *albam raram*, it gives the reader an image of an old white bird.⁶⁰ Ovid presents the connection between the procuress and a flawed bird in order to express her powerlessness despite having magical capabilities. Even though the *lena* can perform magic, her hair is related to a flawed animal's thinning feathers. The defective bird metaphor is reminiscent of prophetic bird comparisons which represent poetic identity. Since the bird is described as imperfect, the procuress is ironically un-prophetic and overall ineffective in the sense of any valuable feminine

power. The fact that the procuress' hair is *raram* also contributes to her lack of feminine power. Voluminous and ample hair suggests a healthy youthful sense of feminine beauty. With hairdressing being a hyper-feminizing characteristic, the *lena* cannot identify with youthful beauty and therefore has no feminine power. As a result, the procuress has no power over Ovid. This is shown in lines 110-112 with the sense of tearing out the aged white hair of the procuress (Though not in the sense of tearing apart a hairstyle).⁶¹ It would be a simple task for anyone to tear the hair out completely and remove whatever feminine power the *lena* has left.

The white hair of a feminine animal is also mentioned in *Amores* 3.5. In the poem, Ovid has a dream about a white heifer and a bull. In lines 21-24 Ovid writes:

Huc leuibus cornix pinnis delapsa per auras
uenit et in uiridi garrula sedit humo
terque bouis niueae petulanti pectora rostro
fodit et albentes abstulit ore iubas.

A crow with thin wings flew down through the breeze
and came here and, talkative, sat on the green ground
and three times stabbed the breast of the snowy ox with an aggressive beak
and tore out with the mouth the white mane.

At the end of the poem (lines 37-46), Ovid's narrator tells the dream to a dream interpreter. The man interprets the dream as the white heifer being the narrator's girl and the plucking of the white mane representing the act of infidelity. Natoli's argument surrounding the speechlessness of animals is evident here due to the fact that the heifer does not emit any sound throughout the entire poem. Even when the claims of adultery are made against the girl, Ovid simply takes this information as fact. The accusations of adultery are contradicted by the fact that the hair of the heifer's mane is *albentes*. Since the heifer is depicted as being the color white, it can

be assumed that purity is attributed to her character. Not only is the violating act of hair removal shown to convey a loss of feminine power, but also the heifer's inability to defend herself verbally. Both her involuntary hair removal and her speechlessness signify a lack of feminine dominance in her relationship with Ovid's narrator.

Hair is also related to cows in the *Ars Amatoria*. This time, however, hair is related to horns rather than the actual fur in lines 3.243-3.246:

Turpe pecus mutilum, turpis sine gramine campus
et sine fronde frutex et sine crine caput.

A hornless sheep is ugly, a field without grass is ugly
and a bush without leaves and a head without hair.

The relation of feminine hair to the horns of a sheep further emphasizes female speechlessness and powerlessness. This is also underlined by the fact that Ovid is determining a woman's beauty through the sole characteristic, or lack thereof, of hair. Not only does he limit the female to one physical trait, but the trait itself is also flawed. This belittles any claim to dominance that hair held prior in the *Ars Amatoria* through Ovid's presumed objective view of beauty.

Conclusion

In defining Ovid's perception of beauty through the observance of hair and dominant feminine energy, it can be concluded that the elegist holds a deeper understanding of what beauty and love truly are. Ovid shows a firm grasp of subjective beauty through themes of feminine independence and attraction to one's identity (defined by feminine hair). By touching on less superficial ideals, Ovid therefore exhibits that he is capable of understanding, writing, and conveying in-

depth and meaningful relationships. However, Ovid's depictions of feminine power through hair hold an underlying objectification of beauty. This limits the capabilities of feminine dominance in an amorous relationship and conveys a submissive view of feminine power. Thus, the popularity of Ovid's work can be traced to his ironic illustrations of feminine hair, beauty, and power. Although subjective beauty and feminine dominance is sought after continuously in Ovid's love elegies, the topic of dominance in a relationship can only be considered superficially. Subjective beauty, at its core, is more than simply identifying the desirable characteristics of a form and judging a person at first glance. It is the reasoning behind the admiration of physical traits that gives a more personal meaning to one's definition of beauty. Ovid's reasoning, shown through feminine hair descriptions, is rooted in diminishing feminine power. In turn, Ovid provides his audience with a contrasted message of what it means to interact in a romantic (in any sense of the word) relationship. This leaves his readers thinking about ventures in love long after its completion.

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² My interest in this topic was spurred by a paper written for A Survey of Latin Literature II, taken in 2018, with Joseph Romero.

³ Rhode, Deborah L. *Beauty's Bias the Injustice of Appearance in Life and Law*. New York: Oxford University Press, 2010. Chapter 1.

⁴ Harlow, Mary, Roberta Milliken, Edith Snook, Margaret K. Powell, Joseph R. Roach, Sarah Heaton, and Geraldine Biddle-Perry. *A Cultural History of Hair*. (Cambridge, U.K; New York: Cambridge University Press, 2019): 2-4.

⁵ Pandey, Nandini B. "Caput mundi: Female Hair as Symbolic Vehicle of Domination in Ovidian Love Elegy." *The Classical Journal* 113, no. 4 (2017-2018): 455-484.

⁶ Pandey, 455-456.

⁷ Draycott, Jane. *Prostheses in Antiquity: Medicine and the Body in Antiquity* (2019): 71-76.

⁸ Draycott, 71-73.

⁹ Pandey, 455-456. Draycott, 71-73.

¹⁰ Pandey, 482.

¹¹ Harlow, 3-4.

¹² Hairstyle is difficult to track in antiquity because of the complex nature of evidence as well as the lack of a comprehensive survey of ancient hairstyles.

¹³ Haas, Norbert, Françoise Toppe, and Beate M Henz. "Hairstyles in the Arts of Greek and Roman Antiquity." *Journal of Investigative Dermatology Symposium Proceedings* 10, no. 3: 298-300

¹⁴ Although figure 2 is depicting a younger girl, the *nodus* hairstyle is used to make the girl seem older in order to attract suitors.

¹⁵ Haas, 298-300

¹⁶ Ibid.

¹⁷ Harlow, 60.

¹⁸ Stephens, Janet. "Ancient Roman Hairdressing: On (Hair)pins and Needles." *Journal of Roman Archaeology* 21, no. 1 (2008): 110-115.

¹⁹ Bartman, Elizabeth. "Hair and the Artifice of Roman Female Adornment." *American Journal of Archaeology* 105, no. 1 (2001): 1-25.

²⁰ Haas, 298-300

²¹ Furnée-van Zwet L. "Fashion in Women's Hair-Dress in the First Century of the Roman Empire." *Bulletin van de Vereeniging tot Bevordering der Kennis van de Antieke Beschaving XXXI* (1956): 1-22.

²² Pandey, 469-472.

²³ Papaioannou, Sophia. "The Poetology of Hairstyling and the Excitement of Hair Loss in Ovid, *Amores* 1, 14." *Quaderni Urbinati di Cultura Classica N. S.*, no. 83 (2006): 45-50.

²⁴ Draycott, 72.

²⁵ This is supported by *Amores* 1.11 in which Corinna's hairdresser is in a position of power, despite being a slave, which originates from her skills to tame and style hair. In the poem, Ovid's narrator pleads the hairdresser to use her power to send messages to Corinna.

²⁶ Draycott, 73-76.

²⁷ Ibid.

²⁸ Haas, 298-300

²⁹ Ibid.

³⁰ Harlow, 15.

³¹ Ibid.

³² Ibid.

³³ Haas, 298-300.

³⁴ Harlow, 20-22.

³⁵ One example of hair being so powerfully beautiful that it is a threat, is the myth of Medusa. In Ovid's *Metamorphoses*, Medusa is raped by Poseidon because of her beautiful hair. As a result, Athena turns Medusa's hair into snakes. Medusa is

punished for her beauty yet, even though it is a punishment, her snake-like hair still holds immense power over others.

³⁶ Pandey, 479-483.

³⁷ Harlow, 98-102.

³⁸ The shame surrounding a woman wearing a wig is also shown in the *Ars Amatoria* in lines 3.164-3.168. Ovid does not state the origin of this wig, but does mention dyeing hair with German herbs on the line immediately preceding it.

³⁹ Draycott, 73-76. Harlow, 59-62.

⁴⁰ In *Amores* 1.11 the hairdresser is named Nape while in *Amores* 2.8 the hairdresser is named Cypassis. These two different maidservants that both serve Corinna.

⁴¹ *Amores* 2.8 combines feminine dominance as expressed through hairdressing with a degrading reference to powerless mythological women. In the poem, Ovid states that his relationship with Corinna's hairdresser has been discovered by Corinna herself. The hairdresser holds power in the fact that she is able to style hair but her power is diminished by the mythological exempla of Briseis and Cassandra (lines 11-12). There are no descriptions of feminine hair in this poem but it still addresses hairdressing and is therefore relevant. Lines 3.189-3.193 of the *Ars Amatoria* also contains a degrading image of the hair of Briseis.

⁴² Pandey, 458-463.

⁴³ It is known that the hairstyle belongs to a girl because she is identified as *puella* previously on line 4.

⁴⁴ Haas, 298-300

⁴⁵ Lines 3.239-40 of the *Ars Amatoria* expresses contempt at harming a person who is of a lower status or power dynamic. The lines read, "Tuta sit ornatrix: Odi, quae sauciat ora unguibus et rapta brachia figit acu." This further supports the insanity of the violent act that Ovid depicts in *Amores* 2.5 since Ovid himself later condemns the act.

⁴⁶ Harlow, 32.

⁴⁷ Pandey, 474.

⁴⁸ *Amores* 3.14 also limits feminine beauty to objectification by describing the feminine hair in the poem as "disturbed by more than sleep (33-34)."

⁴⁹ Harlow, 20-22.

⁵⁰ *Amores* 3.1 does not contain any romantic relationships. However, it does contain the relationship between Ovid and his preferred genre through the metaphor of hair. Therefore, it is relevant when considering Ovid's narrative point of view through feminine hair.

⁵¹ Ovid later uses the word *caesarie* to describe Elegy's hair (line 32). This is the only instance in the *Amores* in which this word is used to depict hair. This might be to give a romantic tone through the theme of a *miles amoris* in Ovid's relationship with Elegy. This is because the word can mean hair in the sense of the plume of a helmet.

⁵² *Amores* 3.9 also mentions personified Elegy and a description of her hair. In the poem, Ovid mourns the dead Tibullus by ordering Elegy to loosen her hair (line 3). Ovid's own loss of control and power through his grief demands that Elegy loosen her hair to lessen power as well. Ovid's control over Elegy shows masculine dominance even in grief.

⁵³ Harlow, 15-17.

⁵⁴ *Amores* 3.13 is a similar poem in that it is also about a religious festival. The poem depicts a festival of Juno and girls with their hair decorated for the festival. Their ornate hair shows control over themselves yet not real dominance over anyone else. The festival is one that observes chastity so the girls are therefore controlled by the masculine and societal expectations through their required dress.

⁵⁵ Natoli, Bartolo. *Silenced Voices: The Poetics of Speech in Ovid*. Wisconsin Studies in Classics (2017): 24-28.

⁵⁶ Natoli, 24-27.

⁵⁷ Natoli, 27-28.

⁵⁸ Natoli, 28.

⁵⁹ This is also shown in *Amores* 2.6 on line 5 in which Ovid instructs a group of mourning birds, "Horrida pro maestis lanietur pluma capillis." Ovid substitutes plumage for hair effectively in order to personify the group of mourning birds.

⁶⁰ The white bird in *Amores* 1.8 could have taken influence from Horace's white bird in *Ode* 2.20 representing poetic identity. Horace uses *album* and *leves* to describe the feathers of the transformed bird. Ovid uses *albam* and *raram* to describe the procuress' hair.

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Illustrations:

Fig. 1



Fig. 2

Autobiographia

Nata sum Lydia Gratia Eisenberg Kal. Apr. a. MCMXCVIII Kailuae Havaiis Jay incomparabilissimus patre et Carrie matre carissima e Anderson gente. Mihi gymnasium Albemarle erat, e quo a. MMXVI gressa sum. Tum, in Universitate Mariae Washingtoniae erudita sum, ubi Mai. a. MMXX, anima ad linguam Latinam adversa, Baccalaureus Artium de Studiis Classicorum fiam. Dum in Universitate Mariae Washingtonae ad Italiam Mai. a. MMXIX migravi ut in Johanne Cabot Universitate Romam discerem. Mox ad Universitatem Mariae Washingtoniae redibo ut Magister Educationis fiam. Me spero aliquando magistram latinae factum iri. Multae gratiae ad Matthaem Clay, qui in meo gymnasio magister latinae erat, et ad illustissimos et carissimos professores Mariae Washingtoniae mihi donandae sunt: i.e. ad Lianam Houghtalin, Josephum Romero, et Angelam Pitts.

Autobiography

I, Lydia Grace Eisenberg, was born on April 1, 1998 in Kailua, Hawaii to my incomparable father Jay and my beloved mother, Carrie *née* Anderson. I attended Albemarle High School, graduating in 2016. I then was educated at the University of Mary Washington where I pursued a B.A. in Classical Studies with a focus in Latin, graduating in the Spring of 2020. While at the University of Mary Washington, I traveled to Italy in the Spring of 2019 so that I could learn at John Cabot University in Rome. Soon I will return to the University of Mary Washington to obtain an M.A. in Education. I hope to one day become a Latin teacher. I owe a great many thanks to Matt Clay, my High School Latin teacher, and to the most illustrious and beloved faculty at Mary Washington: Liane Houghtalin, Joe Romero, and Angela Pitts.