

Amores 1.1.1-10

Arma gravi numero violentaque bella parabam

I was preparing to hold forth in serious tones about arms and violent wars

edere, materia conveniente modis.

with material in a convenient form.

par erat inferior versus — risisse Cupido

It was the equal of common poetry - Cupid laughed at it

dicitur atque unum surripuisse pedem.

it is said and took away one foot.

5

'Quis tibi, saeve puer, dedit hoc in carmina iuris?

'Who gave you cruel boy the right to judge this song?

Pieridum vates, non tua turba sumus.

Bards with Pieridum [a muse], we're not in your crowd.

quid, si praeripiat flavae Venus arma Minervae,

What if Venus were to snatch the arms of blonde Minerva,

ventilet accensas flava Minerva faces?

or Minerva waved lit yellow torches?

quis probet in silvis Cererem regnare iugosis,

Who would approve of Ceres ruling over enyoked woods

10

lege pharetratae Virginis arva coli?

or give authority to the quivered Virgin to cultivate the field?

Amores 1.2.29-46

ipse ego, praeda recens, factum modo vulnus habebo
And I your recent prize, will have the wound made just now

30

et nova captiva vincula mente feram.
and I will carry in my mind new chains of captivity.

Mens Bona ducetur manibus post terga retortis,
The Good Mind will be led with hands behind her back,

et Pudor, et castris quidquid Amoris obest.
and Modesty will be led to Amor's camp despite being in opposition.

omnia te metuent; ad te sua bracchia tendens
Everything will fear you; the crowd reaching out their arms

vulgus 'io' magna voce 'trumphe!' canet.
To you will cry in a loud voice 'Jupiter triumphant!'

35

blanditiae comites tibi erunt Errorque Furorque,
Flatteries will be comrades to you and Illusion and Madness,

adsidue partes turba secuta tuas.
the throng will follow you from all places.

his tu militibus superas hominesque deosque;
With these soldiers on your side, neither men nor gods will conquer you;

haec tibi si demas commodas, nudus eris.
if these conveniences are denied you, you will be naked.

Laeta triumphanti de summo mater Olympo
Gladly will your mother praise you from upon Olympus

40

plaudet et adpositas sparget in ora rosas.
and sprinkle your face with roses.

tu pinnae gemma, gemma variata capillos
Your wings will have jewels, and your hair a variety of jewels

ibis in auratis aureus ipse rotis.

You will go about resplendent with gold in a golden carriage.

tunc quoque non paucos, si te bene novimus, ures;

Then also, if we know you well, with not a few fires;

tunc quoque praeteriens vulnera multa dabis.

then also you will give many wounds in passing.

45

non possunt, licet ipse velis, cessare sagittae;

Arrows will not be able to cease, even when you are allowed;

fervida vicino flamma vapore nocet.

Your fervour scorches all with fiery steam.

Commentary on Amores 1.2.29-46

These lines can be seen as the core of the second poem in Ovid's first book of love poems. The first poem is very much programmatic on the poet's decision to write love poems, apparently having been diverted from writing epic; indeed love doesn't get much mention there. This second poem has many intratextualities back to the first poem, such as references to '*vacuus*' *empty* and '*sagittae*' *arrows*. The poet still does not seem to actually have a lover in this poem but does assess himself as being love sick. He yields and love personified as Cupid has a military Triumph parade. The parade features many seemingly overdone personified characteristics.

These lines describing the parade can be considered in three parts reflecting three stages of the triumphal parade. Lines 29-34 describe the poet and the personifications that accompany him. Lines 35-40 describe Cupid and the personifications accompanying him. Finally Lines 41-46 describe the jewellery and weaponry that bring up the rear of the parade.

Line 29 begins with an emphasised pronoun '*ipse ego*' *I myself* bringing the focus back to the poet having been referring to Cupid in the second person in preceding lines. There are repeated words related to imprisonment '*vulnus*' *wound* and '*captiva vincula*' *chains of captivity*; the latter in the centre of the line as if captured by its beginning and end. The envisaged parade is given a sense of certain imminence by a contrasting combination of the future and perfect tenses '*factum modo... habebo*' *I will have... made just now*. Lines 31 and 32 have even stronger contrast to show the absurdity of Cupid's Triumph. The positive attributes '*Mens Bona*' *The Good Mind* and '*Pudor*' *Modesty* are personified and then degraded by '*ducetur*' *being led* and with '*post terga retortis*' *hands behind back*. The military theme is strengthened with militaristic vocabulary '*obest*' *opposed* and the metonymy '*castris*' *camp* meaning *army*. Pronouns revert back to repeated second person '*te...te*' *you... you* preparing for the contrast with Cupid comrades in the next section. The power of Cupid in the parade is exaggerated as not just everyone but '*omnia te meuent*' *everything will fear you*. In Lines 29-34 the poet has emphasised himself and overdone personifications of good characteristics degraded in a very militaristic parade.

The comrades of Cupid are set out in Lines 35-40 and indeed surround him with '*Blanditae*' *flatteries* at the start of the line and '*Errorque Furorque*' *Illusion and Madness* at the end. The repeated conjunction creates a sense of crowdedness and repeating the enclitic '*-que*' *and* gives a sense of a fast pace. The personification of the characteristics is even more overdone by the '*militibus*' *soldiers* in Line 37 lacking a preposition and so being instruments rather than agents, i.e. very much unpersonified. The focus is kept on Cupid with the second person '*tibi*' *to you*. The future tense is not used as a warning '*nudus eris*' *you will be naked*. This threat makes the Triumph more absurd as Cupid is usually depicted naked which would be very demeaning and inappropriate for the conqueror in a Triumph; it is the conquered that ought to be naked. Cupid's Triumph is further belittled by it being '*de summo mater*' *mother looking down* recalling his child-like nature. Whilst mother is looking down Cupid is looking up almost in supplication as she sprinkles roses '*in ora*' *on your face* in Line 40. In these lines although Cupid has his own

entourage of overdone Personifications, he is belittled by being naked with mother looking down on his Triumph.

Lines 41-46 set out treasure and weapons that Cupid will have in his military triumph. The treasure is given focal position and emphasised by chiasmic juxtaposition in Lines 41 and 42 '*gemmas, gemmas*' *jewels, jewels* and '*auratis aureas ipse rotis*' *with gold in a golden carriage itself*; the latter example further strengthened with an intensifying pronoun *ipse*. Lines 43 and 44 describe the impact of Cupid's attacks with a repeated parallel structure '*tunc quoque...// tunc quoque*' *then also... then also*; the repeated use of *quoque* overemphasising how strongly the triumphal parade is being described. There is an almost ironic aside where the poet address Cupid with a conditional in the first person plural '*si te bene novimus*' *if we know you well*, seeming to distance himself from the overdone description of the triumph. The lexical field of weapons and fire is repeated further '*sagittae*' *arrows* and '*flamma*' *flames*. The formality of the triumph is indicated by the legalistic word '*licet*' *it is permitted*. Exhibition of capture treasure and weapons was also a key part of a triumph and that has been described here, with almost an ironic distancing from the overdone description.

In conclusion, these lines have set out three key elements in a triumphal parade: captured prisoners, the poet and personified comrades; victorious soldiers, Cupid and personified comrades; and captured treasure and weapons. Despite Cupid's the overly grand description of victory the reader is reminded that actually Cupid is a naked little boy with his mother looking on approvingly.