

Ovid *Amores* 1.15 notes

Bibliography: e.g. Barsby, J. A. 1973; *Ovid Amores I*; McKeown, J. C. 1989. (ed.), *Ovid: Amores. A Commentary on Book One* (vol. II); Vessey, D. W. T. 1981. 'Elegy Eternal: Ovid *Amores* 1.15', *Latomus* 40, pp. 607-17; Turpin commentary.

NB End poem. Where is the woman/love? Importance of literature and glorification of poetry (cf. in 1.1 and 1.2, poetry more important than mistress: poetry comes before mistress). Ovid rejects traditional careers but doesn't as, we might expect, state what he does (though hint in "ignauos...annos" and "inertis" and we have had previous poems). We might expect "prostituissse" (6) metaphor to be set against love idea. Instead, focus on poetry (note Tibullus and Gallus are figured through love imagery: Ovid thus separated from them). Only at end does he admit to be love poet: see 1.15.27f. myrtle reference (plant sacred to Venus hence symbol of love poetry) and 1.15.38 "a sollicito multus amante legar" (note interest in being read).

1 Livor: Nb Callimachean idea of envy. Cf. 39 Livor (ring composition, aids closure).

5 verbosas leges: implicit contrast with Callimachean, small-scale poetry.

7-8: aspires to literary fame and immortality.

9 Maeonides: Homer: big guns!

11 Ascræus: Hesiod. His *Works and Days* dealt with agricultural matters.

13 Battiiades: i.e. Callimachus.

15 cothurno: buskin (boot worn on stage(associated with tragedy.

16-17: stock figures of comedy.

19 Ennius arte carens: Ennius stereotypically associated with lack of refinement by later authors.

20 nomen: can mean "name" and "glory".

22: i.e. golden fleece.

24: cf. Lucretius DRN 5.95 *una dies dabit exitio*. Ovid showing he is a close reader/literate person.

25 Tityrus et segetes Aeneiaque arma legentur: Tityrus first word of Vergil's *Eclogues*; *segetes* (nb mss. *fruges*; read by Turpin) at beginning of *Georgics*; *arma* first word of the *Aeneid*.

27: reference to Tib. 2.6.15-6 "acer Amor, fractas utinam tua tela sagittas / si licet, extinctas aspiciamque faces"?

25-6: association of Vergil and imperialism

29-30 Gallus et Hesperii et Gallus notus Eois, / et sua cum Gallo nota Lycoris erit: McKeown notes that Gallus was Tibullus' predecessor as elegist, d. 7/8 yrs before: i.e. out of chronological order: "It is probable that, in conformity with the manner in which he refers to most of the other poets in the catalogue, Ovid is here echoing a passage in Gallus' poetry. This assumption is supported by the similarity of *Ars* 3.537 *Vesper et Eoae nouere Lycorida terrae* and of Prop. 2.3A.43f. *siue illam Hesperiiis siue illam ostendet Eois, / uret et Eoos, uret et Hesperios*, passages which presumably echo the same source. Those parallels suggest only that Gallus boasted of the world-wide fame which his poetry had bestowed on Lycoris; if so, Ovid's innovation here is to claim such fame also for Gallus himself and, in so doing, to assert that claim in a manner closely comparable to that in which Callimachus seems to have boasted of, or prayed for, fame (see Vol. 1, 36). *Gallus notus Eois* can hardly fail to remind us of the primary cause of Gallus' downfall, his self-advertisement in Egypt..."; luxuriant diction may well have been feature of Gallus' poetry, also personal pronoun use; Lycoris connotes mistress and poetry about her.

31ff: cf Hor. *Od* 3.30 (exegi monumentum poem), especially in last 2 lines.

33-4: note repetition.

35-6 *vilis miretur vulgus; mihi flavus Apollo / pocula Castalia plena ministret aqua*: Barsby suggests Apollo as kind of waiter adds touch of “impudent novelty”. Cf. Callimachean dislike of vulgar masses (cf. *Aet.* Fr. 1 unworn path; epigr. 30: he hates all common things). Callimachus’ “Hymn to Apollo” contrasts the big dirty river Euphrates with a pure trickle of fountain water: possibly picked up here by Tagus and Castalian water.