

Ovid *Amores* 1.2 notes

How does this poem connect with *Amores* 1.1 (where new (female) love interest introduced as his muse?). McKeown (in his commentary) alleges inconsistency (but is not bothered: part of Ovid's apparent lack of interest in coherent framework).

1-2: The speaker has been experiencing poor sleep and questions why. Barsby argues for the questions being rhetorical, disingenuous questions.

1 *Esse quid hoc dicam, quod* .. "1-2: *Esse quid hoc dicam*: *dicam* is deliberative subjunctive ..), governing an indirect statement, the subject of which is *hoc*: "I should say that this is what?" i.e., "What should I say this is?" "What's going on?" *quod*: "that"; for *quid quod?*, "what of the fact that?" *nostra* = *mea*." (Turpin)

1 *videntur*: seems.

3 *vacuus somno*: ablative of separation. Legal colour?

3 *quam longa*: "perhaps = *tam longa quam fuit*, but more likely a parenthetical exclamation, with *nox* understood as its subject = *et vacuus somnō noctem—quam longa!—perēgī*."

(Turpin 2016)

4 *versati* : "*versō -āre* "to turn round, to spin," used of tossing and turning one's body."

(Turpin 2016)

5 *puto*: treat the "o" as short. What is the effect of the hesitancy? Barsby reads as ironic expression of doubt.

5 *sentirem*: "I would know" (potential subjunctive)

5 *si*: present contrary-to-fact condition.

6 *an*: introducing a question.

6 *subit*: (of love) "steals in".

6 *nocet*: harmful effects of love.

7 *erit*: "the so-called future of surprised realization: "That'll be it!" (Turpin 2016).

7 *haeserunt tenues in corde sagittae*: arrows of Cupid. The adjective may look to the notion of elegy as a *tenuis/mollis* genre.

7-8: echoes *Am.* 1.1.25-6.

8 *versat*: from "*versō -āre*, "push something this way and that," i.e., "control." (Turpin 2016)

9 *Cedimus ... accendimus*: interrogatives.

9 *an*: "or"

9 *accendimus*: = intensify. Fire of love.

10 *cedamus*!: turning indicative into a subjunctive: "let me yield".

10 *leve fit, quod bene fertur, onus*: proverbial ring.

11 *vidi*: emphatic (and *ego* emphasises "I"): introduces indirect statement.

12 *mori*: refers to flames.

13 *verbera plura*: untamed oxen endure "more blows" than tamed (those whom the custom of the plough pleases).

14 *dum*: while.

15 *ora*: i.e. in respect to the mouth; Greek accusative.

16 *ad arma facit*: "adapts itself to its harness" (Turpin 2016); *facit*: i.e. "be effective in dealing with" (Turpin 2016).

16 *quisquis*: i.e., *quisquis equus*.

17 *multo*: ablative of degree of difference (take with *acrius* and *ferocius*).

18 *quam*: than.

18 *servitium*: *servitium amoris*.

18 *fatentur*: "to agree to".

19ff.: Ovid here introduces the theme of a Roman triumph in an erotic context. Effect? Consider the state-sponsored aspect of contemporary Roman triumphs.

20 nil: used adverbially.

20 bello: ablative (due to *opus*: *opus est* = “there is a need for”).

21 laus: here used in the sense “source of praise”.

22 armis ... inermis: word play/balance.

23 necte... iunge: imperatives.

23 myrto: another link to *Am.* 1.1.

23 maternas ... columbas: doves were sacred to Venus.

24 qui deceat, currum vitricus ipse dabit: “quī deceat: subjunctive in a relative clause of purpose ...; the antecedent of quī is currum; understand tē as the direct object. vitricus: “step-father,” probably Vulcan, who was married to Venus; but perhaps also Mars, who had a famous love affair with Venus. Cupid’s father was Jupiter. dabit: Vulcan, as the Gods’ craftsman, will build, and thus give, a chariot to Cupid.” (Turpin 2016)

25 inque dato curru: Ovid envisages Cupid standing in chariot in the triumphal procession.

26 arte: “construe with movēbis as an ablative of manner (cum understood), ...; best translated adverbially, “skillfully.” movēbis: i.e., Cupid will drive the team of birds harnessed to the chariot; moveō is not a normal word for “drive,” and seems intentionally awkward, i.e., “you’ll get those birds moving.”” (Turpin 2016)

29 ipse ego, praeda recens, factum modo vulnus habebō: “factum modo: “only just made / inflicted”; reinforces praeda recens.” (Turpin 2016). Just made in previous poem!

30 et nova captiva vincula mente feram: “notice the scansion, which reveals that captīvā modifies mente, in an ablative absolute” (Turpin 2016). How would image of severity/submissiveness/chains go down?

31 Mens Bona: “Mēns was the personification of good counsel, and had a temple on the Capitoline hill in the center of Rome.” (Turpin 2016)

31 terga: plural for singular.

32 Pudor: personification.

32 castris quidquid Amoris obest: “= quidquid obest castris amoris, i.e., “any enemy of Amor”; castris means not only “camp” but also, by metonymy, “army.”” (Turpin 2016)

omnia te metuent; ad te sua brachia tendens

34 “io ... triumphel!”: “ritual cry shouted at a triumphal procession” (Turpin 2016).

35 blanditiae: another personification (Flattery).

36 partes ... secuta tuas: “following your side”; “partēs is the normal word for a political faction or for one side in any dispute.” (Turpin 2016)

36 turba: ““crowd,” especially in a procession; in apposition to Blanditiae, Error and Furor of the preceding line.” (Turpin 2016).

37 tibi: dative of disadvantage.

37 dēmās: “indefinite subjunctive, with a generalizing second person subject: “if you should remove,” i.e., “should anyone remove.”” (Turpin 2016).

37 commoda: “commodum in the plural often means “assets,” including military ones; Blanditiae, Error and Furor are thus no longer personifications (attendants in Cupid’s triumph), but abstractions (his weapons).” (Turpin 2016).

37 eris: “the apodosis of a future less vivid condition can be in the present or future indicative; the shift indicates that the speaker becomes more certain that the event will take place” (Turpin 2016).

39 mater: Venus (important Augustan deity).

39 triumphanti: “sc. tibi; dative with plaudit, “applaud for, show one’s approval for.”” (Turpin 2016).

- 40 adpositas: "'laid out"; the reference may be to roses laid out at a banquet of the gods (Barsby), or perhaps to roses placed by worshippers on Venus' altars." (Turpin 2016).
- 40 in ora: "plural for singular, and metonymy: *ōs* often means "face" or "head."" (Turpin 2016).
- 41 pinnae gemma, gemma variante capillos "asyndeton, chiasmus, and anaphora". (Turpin 2016).
- 42 in ... rotis. i.e. in the chariot.
- 43 non paucos: "not a few" (litotes).
- 45 licet: "although", with subjunctive.
- 46 vicino: "close at hand" (Turpin 2016)
- 47 talis erat domita Bacchus Gangetide terra: reference to Bacchus' triumphal processions during his conquest of India.
- 48 tu gravis alitibus, tigris: Cupid's doves are chiastically contrasted (note juxtaposition without connective) with the tigers associated with Bacchus' retinue. Turpin (2016) comments: "ambiguous, since *gravis* can mean either physically heavy or emotionally burdensome, and since *ālitibus* can be either dative or ablative; either "you are a heavy load for the birds (drawing your chariot)," taking *ālitibus* as a dative of disadvantage; or "you are a heavy burden (for other people) because of your birds," taking *ālitibus* as an ablative of cause; or "you oppress (i.e. *gravis*) with your birds ..." (Barsby), taking *ālitibus* as an ablative of means."
- 50: *parce*: "refrain from", imperative (with the infinitive).
- 50 in me: "in + acc. can be used with a verb of spending (here, *perdere*, "wasting") to mean "on" or "upon." *perdere* ... *opes*: "waste your resources" (Turpin 2016)
- 51 cognati ... Caesaris: Augustus (who was adopted son of Julius Caesar, of the gens which made much of its lineage going back to Venus). Provocative to link Cupid and Caesar?
- 52 *vicit, victos*: word play.