

Amores 1.1 Notes:

Commentaries e.g. J. Barsby, *Ovid: Amores Book 1* (Oxford Clarendon Press, 1973); W. Turpin. *Ovid Amores Book 1* (2016, Open book publishers)

Engagement with recusatio (legacy of Callimachus taken up by Augustan poets). Interest in genre and literary polemic. How does this compare with Propertius 1.1?

1 *Arma*: first word could be taken as shorthand for title. What are implications of having “arms” here? Cf. Verg. *Aeneid* 1.1. *arma*.

1 *violenta*: Cf. Aen. 6.86 “bella, horrida bella”.

1 *gravi numero*: hexameter associated with weighty epic genre. Contrast 19 *levioribus*.

2: *edere*: produce/publish: infinitive after *parabam*. Was Ovid really toying with epic? Cf. *Am.* 2.11 for gigantomachic material.

2 *materia conveniente modis*: but what metre is this line in? *materia* is ablative. *Modis* (hanging off *conveniente*, “suited”) i.e. metre.

3: elegiac couplet means lack of symmetry with 5 feet.

3 Cupido: play on desire? Cf. Prop. 1.1.2 *cupidinibus*. Does Cupid overshadow Apollo? Where is Cynthia (name from Apollo cult title)?

3 *risisse*: infinitive after *dicitur*. Cf. 1.6.11 *risit, ut audirem, tenera cum matre Cupido*.

4 *dicitur*: Alexandrian foot-note? Does this foot-note engagement with Propertius 1.1?

4: play on metrical foot? Does this engage with Prop. 1.1.4 *pedibus*? Poets like to play with limping idea.

5: the speaker addresses Cupid.

5 *hoc ... iuris*: partitive genitive *iuris*, dependent upon *hoc*.

5 *in*: plus accusative (*carmina*). Here “over”.

6 *vates*: we “bards” (grand word for poets).

6 *Pieridum*: the daughters of Pierus are the Muses.

7–8: *quid*: “interrogative; understand *dīcās* or something similar; *quid* thus provides the apodosis of the condition introduced by *sī praecripiat*.” (Turpin 2016).

7 *ventilet*: “a second protasis, connected to *praecripiat* by an adversative asyndeton (i.e. the absence of a connecting word), indicating high excitement and/or a strong contrast.” (Turpin 2016).

7ff.: confusion of deities’ jobs mimicked in their placing in lines: gods associated with war in the pentameter (like Athena, often shown with breastplate and arms) while those associated with peace (like agricultural goddess Ceres) and love (like Venus, often associated with torches) in the hexameter: as if to show Ovid not suited to epic?

9 *probet*: potential subjunctive.

10 *pharetratae Virginis*: Diana, goddess associated with hunting.

10 *coli*: passive infinitive (after *probet*).

11 *crinibus*: ablative of respect. Apollo, pictured iconographically as a youth, famous for his flowing hair. Apollo associated with lyre (and war-god Mars associated with spear etc).

11 *acuta*: ablative. Turpin (2016) comments: “sharp” in two senses; Apollo is often said to sing *acūtā vōce*, but the adjective is transferred to Mars’ spear.”

12 *instruat*: potential subjunctive.

12 *Aoniam*: i.e. Boeotian (Boeotia contained the Muses’ home on mount Helicon. Mars would be more typically found in Thrace),

13 *tibi*: possessive dative.

14 *ambitiose*: vocative.

15 effect of alliteration?

15 *an*: particle, introduces direct question.

15 *tempe*: indeclinable n.plu. Used to indicate a pleasant place (here Helicon).

17-18: sexual innuendo?

17-18 “surrēxit > *surgō -ere surrēxī surrēctum*, “to arise”; used also of the beginning or expansion of literary works... “each time a new page has been started nicely with a first verse” (i.e. the first line of an elegiac couplet).” (Turpin 2016)

17 surrexit: perfect in cum temporal clause, to emphasize completed.

18: refers to the pentameter line.

18 attenuat: does this evoke *tenuis*, a “Callimachean” style word?

20 aut... aut: i.e. neither... nor.

20 comas: accusative of respect. Remember associations of the beloved and ornate hair (e.g. Propertius).

20: male and female lovers in e.g. Catullus and Propertius.

21 Questus eram: complaint is ingrained in elegiac poetry (and cf. posited etymology).

21 ille: Cupid.

22: staccato: effect?

22 in exitium ... meum: *in* plus accusative, expressing purpose: “for my destruction”.

23 genu: ablative of means.

24 quod ... canas: relative clause of purpose.

25 Me miserum!: accusative of exclamation; common elegiac phrase.

27 Mihi: dative of advantage.

27 surgat ... residat: subjunctives (“let..”). hexameter/pentameter of elegiac couplet.

28 ferrea ... bella: vocative.

28 valete: plural imperative. Farewell to epic in pentameter.

29 cingere: 2nd person singular passive imperative.

29 tempora: temples (of muse of elegy).

29 litorea ... myrto: myrtle was sacred to Venus. NB Venus was born from sea-foam (as encapsulated in etymology of Aphrodite).

30: 11 feet in an elegiac couplet.

30 per: plus accusative, indicating instrument.

30 emodulanda: word only here in Classical Latin. “to be set to rhythm”.