

**Repentance after a fight:** the rhetoric seems grossly exaggerated. One wonders (a) whether the fight was at all so serious a matter as is here pretended, (b) whether it is the poet here apologizing for behavior which the lady in question has exaggerated, or if, on the other hand, he is deliberately exaggerating into epic dimensions a little tiff as a humorous exercise, perhaps even as a parody of Propertius III 8.

The effect is achieved through alternation between a tone of remorse and exaggerated masochism, on the one hand, and, on the other, a tone of gratified pride and exaggerated sadism; epic allusions contribute to both tones.

(a) **great villain:** the heartless deserter Theseus, the rapist Ajax, Diomedes the wounder of Aphrodite, *triumphator de puella inermi*.

(b) **Corinna the fair savage:** the raving Ariadne, the huntress Atalanta, the raving seer Cassandra; a **work of art:** Parian marble, a swaying poplar, a reed, melting snow.

**1-10: *Furor* recognized evokes remorse; note that *furor* is dissociated from the real self, is epicized by paradigms.**

adde manus in vincla meas (meruere catenas),	<u>1-4: hypothesis</u>	7.1
dum <u>furor</u> omnis abit, si quis amicus ades:		
nam <u>furor</u> in dominam temeraria bracchia movit;		
flet <u>mea vesana</u> laesa <u>puella manu</u> .		
tunc ego vel caros potui violare parentes	<u>5-6: <i>furor</i> &gt; sacrilege, parricide</u>	5
saeva vel in sanctos verbera ferre deos.		
quid? non et clipei dominus septemplicis Aiax	<u>7-10: paradigms: both assail goddesses</u>	
stravit deprensos lata per arva greges,	Ajax (sacrilege)	
et vindex in matre patris, malus ultor, Orestes	Orestes (parricide)	
ausus in arcanas poscere tela deas?	10	

**11-18: the beauty of the girl thus dishevelled**

ergo ego digestos potui laniare capillos?	<u>11-12: dishevelled hair becomes her</u>	
nec dominam motae dedecuerere comae:		
sic formosa fuit; <u>talem</u> Schoeneida dicam	<u>13-18: paradigms:</u>	
Maenalias arcu sollicitasse feras;	Atalanta the huntress	
<u>talis</u> periuri promissaque velaque Thesei	Ariadne (scene from Catullus 64)	15
flevit praecipites Cressa tulisse Notos;		
<u>sic</u> , nisi vittatis quod erat, Cassandra, capillis,	Cassandra, exhausted at Minerva's	
procubuit templo, casta Minerva, tuo.	altar ( <i>Aen.</i> 2.403-6)	

**19-22: Her response: another would have reproached him, but she remained silent. Nevertheless he imagines her furious accusation. Is this mere appearance?**

quis mihi non "demens", quis non mihi "barbare" dixit?

ipsa nihil: pavido est lingua retenta metu. 20

sed taciti fecere tamen convicia vultus;

egit me lacrimis ore tacente reum. forensic diction

**23-28: Hands evoked as *furor* in lines 1-10: an alien element which, in his remorse, he would prefer to be without--his actions were really self-destructive.**

ante meos umeris vellem cecidisse lacertos;

utiliter potui parte carere mei:

in mea vesanas habui dispendia vires cf. Paul in Rom 7, Hamlet in Act 5 to 25  
Laertes, Agamemnon's apology in  
et valui poenam fortis in ipse meam. *Iliad* I.

quid mihi vobiscum, caedis scelerumque ministrae?

debita sacrilegae vincla subite manus.

**29--30: Rhetorical question: if assault against an ordinary citizen is punishable, has a lover a right to violence?**

an, si pulsassem minimum de plebe Quiritem,

plecterer, in dominam ius mihi maius erit? 30

**31-34: Diomedes and the poet have both assailed a goddess; but Aphrodite was really Diomedes' foe, while the poet claims to love the lady he has stricken.**

pessima Tydides scelerum monimenta reliquit:

ille deam primus perculit; alter ego.

et minus ille nocens: mihi quam profitebar amare

laesa est; Tydides saevus in hoste fuit.

**35-42: Corinna as prisoner of war in fancied triumphal procession; tonal change: heavy sarcasm in lines 35-38, but in 39-40, she is a radiant goddess but for her bruised cheeks, and in 41-42, alternative marks of damage are imagined.**

i nunc, magnificos victor molire triumphos, 35

cinge comam lauro votaue redde Iovi,

quaeque tuos currus comitantum turba sequetur,

clamet "io, forti victa puella viro est!"

ante eat effuso tristis captiva capillo,

si sinerent laesae, candida tota, genae. 40

aptius inpressis fuerat livere labellis

et collum blandi dentis habere notam.

**43-50: Preferable alternative mode of attack: words, not violence (45-46); rending of tunic (47-48); but now: torn hair, scratched cheeks (49-50)**

denique si tumidi ritu torrentis agebar

caecaque me praedam fecerat ira suam,

nonne satis fuerat timidae inclamasse puellae 45

nec nimium rigidas intonuisse minas

aut tunicam a summa diducere turpiter ora

ad mediam (mediae zona tulisset opem)?

at nunc sustinui raptis a fronte capillis

ferreus ingenuas ungue notare genas. 50

**51-58: Reprise of theme of 11-18: beauty of her torn state: pale face like Parian marble sculpted (51-2); trembling body like slender poplar foliage swaying in breeze (53-54); like rustling reed in west wind (55), like rippled surface under south wind (56); tears on face like melting snowflakes (57-8).**

astitit illa amens albo et sine sanguine vultu,

caeduntur Pariis qualia saxa iugis;

exanimis artus et membra trementia vidi,

ut cum populeas ventilat aura comas,

ut leni Zephyro gracilis vibratur harundo 55

summave cum tepido stringitur unda Noto;

suspensaeque diu lacrimae fluxere per ora,

qualiter abiecta de nive manat aqua.

**59-62: anagnorisis: recovery of *mens sana* : change of metaphor: her tears are the poet's own blood (59-60); 3 attempts to supplicate, 3 repulses (61-2)**

tunc ego me primum coepi sentire nocentem;

sanguis erat lacrimae, quas dabat illa, meus. 60

ter tamen ante pedes volui procumbere supplex;

ter formidatas reppulit illa manus.

**63-66: sadistic impulse transmuted into masochistic impulse: vent and dispel anger on my face and hair!**

at tu ne dubita (minuet vindicta dolorem)

protinus in voltus unguibus ire meos;

nec nostris oculis nec nostris parce capillis:

65

quamlibet infirmas adiuvat ira manus.

**67-68: Then: comb your hair!--and no one will ever know anything happened. Final couplet suggests that the whole scene is epic exaggeration of a little tiff--that, in effect, the poet has done no more than muss the lady's hair.**

neve mei sceleris tam tristia signa supersint,

pone recompositas in statione comas.