

# The Nereus Classical Commentary



## Ovid's *Amores*

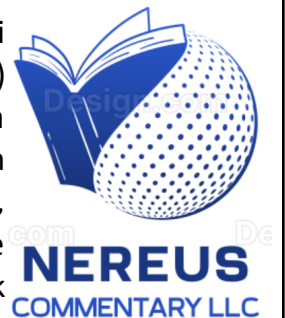
### Volume II

2025 Edition

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Adde manūs in vincla meās (meruēre *catēnās*),  
 dum furor omnis abit, sī quis amīcus ades:  
 nam furor in dominam *temerāria bracchia* mōvit;  
 flet mea *vēsānā* laesa puella manū.  
 tunc ego vel cārōs potuī *violāre* parentēs <sup>5</sup>  
 saeva vel in sānctōs *verbera* ferre deōs.  
 quid? nōn et *clipeī* dominus *septemplicis* Aiax  
*strāvit dēprēsōs* lāta per arva *gregēs*,  
 et *vindex* in mātrem patris, malus *ultor*, Orestēs  
 ausus in *arcānās* poscere tēla deās? <sup>10</sup>  
 ergō ego *dīgestōs* potuī *laniāre capillōs*?  
 nec dominam mōtae *dēdecuēre* comae:

*catēna* chain fetter  
*temerārius* accidental thoughtless  
*bracchium*. the forearm  
*Vēsāna/us/um* wild frenzied  
 insane  
*violō -āre* profane dishonor treat  
 with violence violate  
*verber* whip blow  
*clipeus* round shield  
*septemplex* sevenfold  
*sternō* strike down, lay low  
*dēpre(he)ndō* catch seize trap  
*grex* herd flock  
*vindex* champion defender  
 avenger  
*ultor* avenger punisher  
*arcāna/us/um* secret, mysterious  
*dīgerō* separate, spread  
*laniō* tear to pieces, mangle  
*capillus*. hair  
*dēdecet* be unbecoming for

1/2. **Adde manūs:** *addō* can mean *insert*; binding the hands was the traditional treatment for the insane. **in vincla meās (meruēre:** *meruērunt* **catēnās:** whereas *vincla* are chains or restraints in general, *catēnae* are long and heavy chains. ), **dum:** *dum* + INDICATIVE can mean "until." **furor omnis abit, sī quis amīcus ades:** for the use of indefinite *quis*, *quid* with *sī*, *nisi*, *nē* and *num* see. The SECOND PERSON SINGULAR is hard to translate; it is almost the equivalent of a VOCATIVE, though not as strong; perhaps, if any of you, my friends, are present. The first eleven lines provide an obvious exploration of Latin sarcasm: the poet describes his offense in dramatic terms: he was insane (lines 2–4), and he committed an offense on a par with assaulting his parents or the gods (lines 5–6).



5/6. **tunc:** *tunc* can be used to refer to a hypothetical situation: if I could do X, then. **ego vel cārōs potuī violāre parentēs saeva vel in sānctōs verbera ferre:** a variation of the idiom *arma ferre*, which means *make war on*. This poem, like Amores 1.5, plays with a topic about which it is hard for modern readers to be playful, physical abuse. The poet has used violence on his girlfriend, and now expresses his deep remorse. But scholars are divided on the extent to which that remorse is supposed to be sincere. No one doubts that there is some element of playfulness here, and for many readers that playfulness remains problematic. But some scholars have read the poem as expressing an underlying anxiety: the poet has committed assault, and tries

to cover up his shame and embarrassment with a pathetic attempt at humor.

**7/8. quid? nōn et clipeī dominus septemplicis:** lord of the seven-layered shield, a reference to Ajax's famous tower shield of seven ox hides. **Aiax:** Ajax went insane with anger because he had not been awarded the prize in the funeral games held in honor of Achilles; he destroyed a flock of sheep because he mistook them for the Greeks who had done him the (as he saw it) injustice. English artist John Flaxman provides a rare illustration of the killing of the sheep (strāvit dēprēnsōs lāta per arva gregēs), from a set of drawings made for Sophocles' Ajax. More usually Ajax is portrayed at the moment of his suicide.

**9/10. et vindex in māt̄re:** in the matter of his mother; in + ABL. used in a judicial context.. **patris:** OBJECTIVE GENITIVE with vindex, **malus ultor, Orestēs:** Orestes, driven temporarily mad by the Furies, avenged the murder of his father Agamemnon by killing his mother Clytemnestra; the morality of this vengeance was of course highly problematic, hence MALUS ULTOR (Aeschylus, Orestes). **ausus:** understand est. **in arcānās poscere tēla deās:** the Furies, who were associated with the underworld (i.e. "secret," "mystical," or "hidden" from mortal view). Orestes asked for a bow with which to defend himself from the Furies. This put him on a par with Ajax in his murderous insanity, and Orestes pursued by the Furies (lines 7–10). But all because he messed up a hairdo (digestos ... capillos, line 11). While it is possible that the poet is downplaying a real assault by calling it a trivial one, it is surely more likely that he is humorously inflating the importance of something that, if it was an assault at all, was of a very different kind. In Roman poetry, as we have already seen, the language of sex includes the language of violence. The reasons were different: Atalanta lived in the wild, Ariadne had messy hair at the moment that Theseus abandoned her, and Cassandra was possessed. But all three women were also sex objects: Milanion won Atalanta in the famous footrace, Ariadne was in disarray because she had been asleep with Theseus on Naxos, and Cassandra ended up as the concubine of Agamemnon. We saw in Amores 1.5 (line 9) that Corinna came to bed with her hair down, and it seems clear that the poet is thinking of that kind of intimacy here. This could be a mere passing thought. But it seems more likely that it was a desire for intimacy that prompted him to touch her hair in the first place, and that they weren't fighting at all. The poet had made a move, not an attack.



**11/12. ergō:** introduces an indignant rhetorical question. Despite the mythological precedents just mentioned, the speaker is shocked at his own actions. **ego d̄igestōs:** carefully arranged. **nec dominam mōtae dēdecuēre:** were not unbecoming to + ACC.. **comae:** her locks having been moved, i.e., her disheveled hair. The messy hair, says the poet, was attractive (line 12). The question of what we do with our modern sensibilities about subjects like sexual violence is complicated, and one that readers will have to answer for themselves. Here I will focus on a more preliminary question: what exactly has the poet done? What, in other words, is he apologizing so abjectly for? It is one thing if he has caused real physical harm, and then apologizes and tries to minimize the offense. It is quite another if the pain was trivial, and accidental. At the risk of reading the poem too literally, I believe we should focus on the fact that the poet apologizes not for a serious physical assault on his girlfriend, but for messing up her hair (lines 11 and 49), even if he also scratched her face in the process (lines 40 and 50).

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sīc *fōrmōsa* fuit; tālem Schoenēida dīcam  
 Maenaliās arcū *sollicitāsse* ferās;  
 tālis *periūrī* prōmissaque *vēlaque* Thēsei <sup>15</sup>  
 flēvit praecipitēs Crēssa tulisse Notōs;  
 sīc, nisi *vittātīs* quod erat, Cassandra, capillīs,  
*prōcubuit* templō, casta Minerva, tuō.  
 quis mihi nōn '*dēmēns*,' quis nōn mihi '*barbare*' dīxit?  
 ipsa nihil: *pavidō* est lingua retenta metū. <sup>20</sup>  
 sed tacitī fēcēre tamen *convīcia* vultūs;  
 ēgit mē lacrimīs ōre *silente* reum.  
 ante meōs *umerīs* vellem cecidisse *lacertōs*;  
 ūtilius potuī parte carēre meī:  
 in mea vēsānās habuī *dispendia* vīrēs <sup>25</sup>  
 et valuī, poenam fortis in ipse meam.

**fōrmōsa/us/um** shapely,  
 beautiful  
**arcus.** bow; arch, arc  
**sollicitō** harass, agitate,  
 attack  
**periūrus** oath-breaking,  
 perjuring  
**vēlum.** sail; fabric  
**vttāta/us/um** bound up by a  
 fillet  
**prōcumbō** lie outstretched  
**dēmens** out of one's mind,  
 insane, senseless  
**barbara/us/um** foreign,  
 strange, savage  
**pavida/us/um** trembling,  
 quaking, fearful  
**convīcium** clamor, uprair;  
 insulting talk, abuse, mockery  
**sileō** be still, be silent  
**umerus** shoulder  
**lacertus** the arm, esp. the  
 upper arm  
**dispendium** loss

**13/14. sīc:** *thus*, ADVERB. **fōrmōsa:** *beautiful*, NOM PREDICATE modifying *domīna* (understood). **fuit:** *was*, 3S PERF-IND AV. **dīcam:** *I shall call*, IS FUT-IND AV. POTENTIAL SUBJUNCTIVE (AG §447.1). Maenaliās > Maenalius, -a, -um "of Mount Maenalus" (a range of mountains in Arcadia), "Arcadian." SYNCOPATED form of *sollicitāvisse*, PERFECT ACTIVE INFINITIVE in an INDIRECT STATEMENT: *I would say that she were such a one as the daughter of Schoeneus (ie., Atalanta), who harassed ...*; a 4th c. AD mosaic pavement shows Atalanta participating in the hunt for the Calydonian boar, a common mythological subject in art made for those who enjoyed hunting, from seventh century BC Greek vases right up through late antiquity. **Maenaliās...** **ferās:** *Maenalian wild beasts*, P ACC OBJECT. **arcū:** *with a bow*, ABL of MEANS. **sollicitāsse:** *to have roused / excited*, PERF-INF AV; COMPLEMENTARY INF. **sīc** points to an action or a situation: *she was lovely thus (in the way that I have just described her, with her hair messed up)*. The narrator now proceeds to describe several women from mythology (Atalanta, Ariadne, and Cassandra) who were beautiful despite their messy hair; the tone shifts from self-reproach to a clueless romanticism. **tālem Schoenēida:** Atalanta, literally "the daughter of Schoenius," a king of Boeotia. For the Greek form of the ACCUSATIVE CASE.

**15/16. tālis:** *such*, NOM PREDICATE modifying *femina* (Ariadne implied). **periūrī...** **Thēsei:** *of the perjured Theseus*, GEN POSSESSIVE. **prōmissaque:** *and promised*, P NOM; ATTRIBUTIVE modifying **vēlaque:** *and sails*, P NOM SUBJECT. **flēvit:** *she wept*, 3S PERF-IND AV. **praecipitēs...** **Notōs:** *headlong the South Winds*, P ACC OBJECT. **Crēssa:** *the Cretan woman (Ariadne)*, NOM SUBJECT. **tulisse:** *to have carried*, PERF-INF AV; COMPLEMENTARY IN. Two syllables, by SYNIZESIS (the running together of two vowels in different syllables without full contraction) (AG §603c). A wall-painting from Herculaneum is typical of many from Herculaneum

## AMORES I.7<sup>B</sup> DON'T THINK TWICE, IT'S ALL RIGHT

and Pompeii: it portrays Ariadne, waking, scantily clad, as she watches Theseus depart in his ship. His face is inscrutable as he gestures urgently for the rowers to hurry. In this version, unusually, Theseus seems to have thought to leave Ariadne a row-boat. For Roman poets and artists Ariadne abandoned was perhaps the most passionate and erotic single image from mythology. The Cretan princess Ariadne fell in love with Theseus when he came to face her brother the Minotaur, and helped him kill the Minotaur and escape from the Labyrinth; Theseus then abandoned her on the island of Naxos.

**17/18. sīc:** *thus*, ADVERB. i.e. with hair similarly messy **nisi:** *unless*, CONJUNCTION. **quod:** *that which*, NOM SUBJECT OF **erat:** *was*, 3S IMPERF-IND AV. **prōcubuit:** *fell down*, 3S PERF-IND AV. **templō... tuō:** *in your temple*, ABL OF PLACE WHERE. **casta Minerva:** *chaste Minerva*, VOC ADDRESS. **Cassandra:** *Cassandra*, VOC ADDRESS. Cassandra, a daughter of Priam, was a priestess of Athena (Minerva), from whose temple she was taken at the fall of Troy; she was an inspired prophetess (cursed with being always accurate and always ignored) and was therefore often depicted as having messy hair. **capillīs:** vittāta/us/um, *bound up by a fillet*; the vitta was a headband worn by priestesses. ABLATIVE OF DESCRIPTION. On a Roman onyx cameo (1st-2nd c. AD) Cassandra takes refuge in the temple of Athena (casta Minerva), clutching the Palladion (statue of Minerva), as Ajax drags her off in preparation for raping her, a crime for which he later paid with his life. Why this should be a good subject for Roman jewellery is unclear, **tuō:** ABLATIVE OF PLACE. He then elaborates, this time with three learned exempla: Atalanta and Ariadne (neither of whom is actually named), and Cassandra, who were all famous for their disordered hair (lines 13–18).

**19/20. quis:** *who*, NOM SUBJECT. **mihi:** *to me*, DAT OF REFERENCE. **nōn:** *not*, ADVERB. **dēmēns:** *madman*, VOC ADDRESS. **barbare:** *barbarian*, VOC ADDRESS. **dixit:** *said*, 3S PERF-IND AV. **ipsa:** *she herself*, NOM SUBJECT. **nihil:** *nothing*, ACC OBJECT **pavidō:** *trembling*, ABL OF CAUSE/DESCRIPTION. **est:** *is*, 3S PRES-IND AV. **retenta:** *restrained*, NOM PERF-PART PV; PREDICATE modifying **lingua:** *tongue*, NOM; PREDICATE NOMINATIVE. **metū:** *by fear*, ABL OF CAUSE. vultūs here has its original meaning of *facial expression, look*.

**21/22. sed:** *but*, CONJUNCTION. **tacitī... vultūs:** *silent faces*, P NOM SUBJECT. **fēcēre:** *made*, 3P PERF-IND AV. **tamen:** *nevertheless*, ADVERB. **convīcia:** *reproaches*, P ACC OBJECT. **ēgit:** *drove*, 3S PERF-IND AV. **mē... reum:** *me, guilty* ACC OBJECT. **lacrimīs:** *with tears*, ABL OF MEANS. **silente:** *silent*, PRES-PART AV modifying **ōre:** *by her mouth*, ABL OF MEANS. reum agere means *to accuse, prosecute, put on trial*; the subject is inferred from ipsa. If so, the exaggerated remorse makes much more sense: there is an obvious parallelism between seduction and assault, but a seducer, if successful, sees the parallel as rhetorical rather than real. The poet continues with even deeper expressions of remorse: other people would call him names, and she reproached him with silent tears (lines 19–22).

**23/24. ante:** *beforehand* (adverbial). **meōs umerīs:** ABLATIVE OF SEPARATION. **vellem:** *I would wish*, IS IMPERF-SUBJ AV; POTENTIAL IN PAST. POTENTIAL SUBJUNCTIVE, (FIRST PERSON SINGULAR expressions of cautiously saying, thinking or wishing). **cecidisse:** *to have fallen*, PERF-INF AV; COMPLEMENTARY INF. **lacertōs:** *arms*, ACC; SUBJECT OF INFINITIVE. **ūtilius:** *more usefully*, ADVERB. **potuī:** *I could have*, IS PERF-IND AV. **parte:** *with a part*, S ABL. ABL OF SEPARATION. **carēre:** *to lack*, PRES-INF AV; COMPLEMENTARY INF. Regularly construed with the ABLATIVE OF SEPARATION (here parte). **meī:** *of myself*, GEN OBJECTIVE GEN.

**25/26. in:** *into / against*, PREP (ACC). **vēsānās... vīrēs:** *mad strengths*, ACC OBJECT (DOUBLE ACC. CONSTRUCTION). **habuī:** *I had / applied*, IS PERF-IND AV. **et:** *and*, CONJUNCTION. **valuī:** *I had strength*, IS PERF-IND AV. **fortis:** *strong*, NOM; PREDICATE modifying ego (understood). **poenam... in... meam:** *upon my own punishment*, PREP (ACC). **ipse:** *myself*, NOM SUBJECT. **dispendia:** *Loss*; with in + ACC. it means *so as to produce my own loss, i.e., at a cost to myself*. The contorted word order foregrounds ipse, which accentuates the PARADOX. For fortis in + ACC. = *strong (enough) for a task*.

## AMORES I.7<sup>C</sup> SORRY SEEMS TO BE THE HARDEST WORD

quid mihi vōbīscum, caedis scelerumque *ministrae*?

dēbita *sacrilegae* vincla subīte manūs.

an, sī *pulsāssem minimum* dē plēbe Quirītem,

*plecterer*. in dominam iūs mihi māius erit? <sup>30</sup>

*pessima* Tȳdīdēs scelerum *monimenta* relīquit:

ille deam p̄rimus *perculit*; alter ego.

et minus ille nocēns: mihi quam *profitēbar* amāre

laesa est; Tȳdīdēs saevus in hoste fuit.

ī nunc, *magnificōs* victor *mōlīre triumphōs*, <sup>35</sup>

cinge comam laurō vōtaque redde lovī,

quaeque tuōs currūs *comitantum* turba sequētur,

*clāmet* 'iō, fortī victa puella virō est!

ante eat effūsō trīstis *captīva* capillō,

sī sinerent laesae, candida tōta, *genae*. <sup>40</sup>

**27/28. quid:** *what?*, NOM PREDICATE (ELLIPTICAL "BUSINESS"). **mihi:** *to me*, S DAT; DAT OF REFERENCE **vōbīscum:** *with you*, ABL OF ASSOCIATION ; apostrophe (to the poet's hands); quid mihi (est) cum... ? means what have I to do with ...? **mihi** is DATIVE OF REFERENCE. **caedis...** **ministrae:** *of murder servants* P VOC; DIRECT ADDRESS. **scelerumque:** *and of crimes*, P GEN; OBJECTIVE GENITIVES. **dēbita...vincla:** *owed / deserved, chains* P ACC. **sacrilegae:** *sacrilegious*, S DAT; AGREEING WITH MANŪS **subīte:** *undergo*, 2P PRES-IMP AV; COMMAND. **manūs:** *the hand*, S DAT; DAT OF REFER.

**29/30. an:** *or, Conjunction* ; a particle used to introduce questions, often with a sense of surprise or indignation. , **sī:** *if, Conjunction*. **pulsāssem:** *I had struck*, IS Plup-Subj Av. PROTASIS; pulsāvissem, syncopated form of the PLUPERFECT SUBJUNCTIVE. **minimum... Quirītem:** *even a small Roman citizen*, ACC; ;can be used of social status to mean least important, lowest, humblest. **dē:** *from*, PREP (ABL). **dē:** *from*, PREP (ABL). **plēbe:** *he common people*, S ABL; OBJ OF PREP ,the formal term for a Roman citizen, used particularly in legal situations to emphasize civic rights. **plecterer:** *would I be punished?*, IS IMPERF-SUBJ PV. APODOSIS (POTENTIAL). **dominam:** *mistress*, ACC; OBJ OF PREP. **in:** *against*, PREP (ACC) ; a mixed contrary to fact condition. is used with words indicating power or control over someone. Note the asyndeton. **mihi:** *to me*, S DAT; DAT OF POSSESSION. **māius... iūs:** *greater legal right*, NOM COMP.; PREDICATE. **erit:** *will be*, 3S FUT-IND AV; VERB IN RHETORICAL QUESTION.

**31/32. pessima:** *very evil*, P ACC. ATTRIBUTIVE MODIFYING MONIMENTA. **Tȳdīdēs:** Tȳdīdēs, -ae, m. "the son of Tydeus," i.e. Diomedes, NOM SUBJECT ; who wounded Aphrodite/Venus when she took part in the battle before Troy . **scelerum monimenta:** *of crimes examples / reminders*, P GEN; perhaps also with overtones of warning (the word

**ministra** servant, attendant

**sacrilega/us/um** guilty of impiety, sacrilegious

**pulsō** strike, beat

**minima/us/um** smallest; youngest; lowest; least

**plectō** beat; punish

**pessimus** worst

**monimentum** reminder, example

**percellō** strike down, overturn, shatter

**profiteor** claim

**magnifica/us/um** grand, splendid, magnificent

**mōlior** set in motion, stir; toil, struggle

**triumphus** triumphal procession

**comito** accompany, follow

**clām** shout, call

**iō:** hurrah! oh!

**captīvus** captured, captive

**gena** cheek

## AMORES I.7<sup>C</sup> SORRY SEEMS TO BE THE HARDEST WORD

is derived from *moneō*). In the *Aeneid* (11.275–280) and the *Metamorphoses* (14.477–495) Diomedes tells of the punishment he suffered for his violence to Venus. **reliquit**: *left behind*, 3S PERF-IND AV. **deam**: *the goddess*, ACC OBJECT. **prīmus...ille**: *first he*, NOM. **perculit**: *struck down*, 3S PERF-IND AV. **alter... ego**: *I the other*, NOM; understand *deam perculi*. A mid-nineteenth century etching shows a menacing Diomedes pointing his spear at Aphrodite, who carries off her son, the rather less menacing Aeneas. Indeed the assault was a kind of sacrilege, since the girl herself is a goddess (line 32). The remorse is described in terms that suggest serious violence, and it is easy to forget that this all started because of a hairdo.

**33/34. et**: *and*, CONJUNCTION. **minus**: *less*, ADVERB. **mihi**: DATIVE OF AGENT, with *laesa est* (AG §375). **quam**: *than*, CONJUNCTION (COMPARATIVE). **nocēns...ille**: *harmful / guilty he*, NOM PRES-PART AV. **profitēbar**: *I claimed*, 1S IMPERF-IND PV (DEPONENT). **amāre**: *to love*, PRES-INF AV; COMPLEMENTARY INF, understand *ea* as the antecedent of *quam*. **laesa**: *injured*, NOM PERF-PART PV. PREDICATE MODIFYING *PUELLA* (UNDERSTOOD). **saevus... Tȳdīdēs**: *savage son of Tydeus*, NOM. **in**: *against*, PREP (ABL). **hoste**: *enemy*, S ABL; OBJ OF PREP. **fuit**: *was*, 3S PERF-IND AV; when dealing with an enemy as at line 9 above. The poet cannot forgive himself for his offense: he'd rather lose his arms, what he did was worse than assaulting a Roman citizen, and worse even than sacrilege (lines 23–34).

**35/36. ī**: *go*, 2S PRES-IMP AV. COMMAND. **nunc**: *now*, ADVERB. **magnificōs... triumphōs**: *splendid triumphs*, P ACC; **victor**: *victor*, S VOC; DIRECT ADDRESS, here used as an adjective or in apposition to the subject. **mōlīre**: *undertake*, 2S PRES-IMP PV (DEPONENT); COMMAND, The poet sarcastically addresses himself as if he were a victorious general celebrating a triumph., **cinge**: *encircle*, 2S PRES-IMP AV. COMMAND. **comam**: *hair*, ACC OBJECT. **laurō**: *with laurel*, ABL OF MEANS. **vōtaque...redde**: *return and vows*, 2S PRES-IMP AV; COMMAND; **Iovī**: *to Jupiter*, S DAT; INDIRECT OBJECT. **vōtum reddere** means to discharge a vow; in a triumph the victorious general would offer previously promised prayers and sacrifices in the temple of Jupiter Optimus Maximus on the Capitoline.

**37/38. quaeque**: *and whoever*, P NOM SUBJECT. **tuōs**: *your*, P ACC; ATTRIBUTIVE MODIFYING *CURRŪS*. **currūs**: *chariots*, P ACC OBJECT. **comitantum...turba**: *accompanying crowd*, P GEN PRES-PART AV. **sequētur**: *will follow*, 3S FUT-IND AV. **clāmet**: *let it shout*, 3S PRES-SUBJ AV. JUSSIVE. **īō**: *hooray!*, INTERJECTION. **fortī**: *by the strong*, ABL OF AGENT. **victa...puella**: *conquered girl*, NOM SUBJECT **virō**: *by the man*, ABL OF AGENT. **est**: *is*, 3S PRES-IND AV. a bitter parody of the kinds of ritual cries made by the crowds at triumphal processions. **fortī virō** is a DATIVE OF AGENT.

**39/40. ante**: *before / in front*, ADVERB. **eat**: *let her go before you*, 3S PRES-SUBJ AV. JUSSIVE (in the triumphal procession). **effūsō... capillō**: *flowing hair*, S ABL. **trīstis...captīva**: *the sad captive girl*, NOM SUBJECT; **capillus**, though more commonly plural, can be a collective noun, the hair. , **sī**: *if*, CONJUNCTION. **sinerent**: *would allow*, 3P IMPERF-SUBJ AV. SUBJUNCTIVE IN CONDITION. **laesae**: *injured*, P NOM SUBJECT (THE CHEEKS). **candida...genae**: *white cheeks*, NOM; PREDICATE MODIFYING *GENAE*. **tōta**: *entirely*, NOM; INTENSIFYING PREDICATE; in apposition to **trīstis captīva**. The protasis of the condition is replaced by a HORTATORY SUBJUNCTIVE, i.e., *Let her go before you ... all white, if her wounded cheeks permitted it*. The sarcasm goes up yet another notch as the poet sarcastically imagines himself as a triumphator, proudly celebrating this “assault” (lines 35–40). The girl was his prisoner, complete with the dishevelled hair of a captive (line 39), and, we now learn, with marks of some kind on her face (*laesae genae*, line 40).

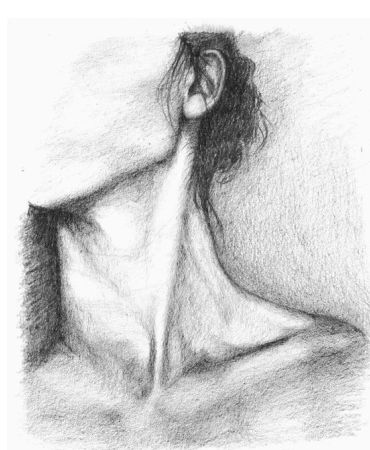
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optius *impressīs* fuerat *līvēre labellīs*  
 et *collum blandī dentis* habēre *notam*.  
 dēnique sī *tumidī rītū torrentis* agēbar  
 caecaque mē *praedam fēcerat ira* suam,  
*nōnne* satis fuerat *timidae inclāmāsse* puellae <sup>45</sup>  
 nec nimium *rigidās* intonuisse *minās*  
 aut *tunicam ā summā dīdūcere* turpiter *ōrā*  
 ad *mediam* (*mediae zōna* tulisset *opem*)?  
 at nunc sustinuī *raptīs ā fronte capillīs*  
*ferreus ingenuās ungue notāre* genās. <sup>50</sup>  
*astitit* illa *āmēns albō* et sine sanguine *vultū*,  
 caeduntur *Pariīs quālia saxa iugīs*;

imprimō press onto, imprint  
 livēō be livid, be black and blue  
 labellum lip  
 collum. neck  
 blanda/us/um flattering, caressing  
 dens. tooth  
 nota. mark, sign, brand  
 tumida/us/um swollen, tumid,  
 rītū in the manner of, like  
 torrens. a rushing stream, torrent  
 nōnne surely  
 timida/us/um fearful, timid, shy  
 inclāmō shout abuse at  
 rigida/us/um stern, strict  
 intonō thunder forth  
 minae threats  
 summa/us/um highest, uppermost  
 dīdūcō draw apart, separate  
 zōna. girdle  
 ferreus made of iron  
 ingenuus tender, delicate  
 unguis fingernail, claw, talon<sup>50</sup>  
 notō mark, distinguish  
 astō stand by, stand still  
 amēns, out of one's mind, insane,  
 distracted, frantic



**41/42. aptius:** *more fittingly, ADVERB.* **impressīs:** *impressed / planted, ABL PERF-PART PV. ABL OF CAUSE/MEAN.* **fuerat:** *had been, 3S PLUP-IND AV, used in certain expressions where we might expect a POTENTIAL SUBJUNCTIVE. e.g. satius erat, it would have been better.* **līvēre:** *to show bruising, PRES-INF AV; COMPLEMENTARY INF, the subject is collum in the next line.* **labellīs:** *lips, ABL OF RESPECT, the Roman poets speak often of love bites.* **et:** *and, CONJUNCTION.* **collum:** *neck, ACC. SUBJECT OF INFINITIVE (ACC-INF CONSTRUCTION). subject of līvēre in the preceding line and of habēre.* **blandī...dentis:** *gentle tooth, GEN POSSESSIVE, oxymoron. The first alternative he thinks of is love-bites, confirming that it is sex rather than fighting that is uppermost in his mind (lines 41–42).* **habēre:** *to have, PRES-INF AV; COMPLEMENTARY INF. am:* *mark, ACC OBJECT.*

**43/44. dēnique:** *finally, ADVERB.* **sī:** *if, CONJUNCTION.* **tumidī...torrentis:** *swollen torrent, GEN POSSESSIVE.* **rītū:** *in the manner of, ABL OF MANNER.* **agēbar:** *I was driven, 1S IMPERF-IND PV.* **caecaque...īra:** *blind anger, NOM SUBJECT.* **mē...suam...praedam:** *me its own prey, ACC OBJECT.* **fēcerat:** *had made, 3S PLUP-IND AV,*

**45/46.** *nōnne*: surely not?, ADVERB. *satis*: enough, ADVERB. *fuerat*: had been, 3S PLUP-IND AV. *timidae...puellae*: to the frightened girl, S DAT; INDIRECT OBJECT. *inclāmāsse*: to have cried out to, PERF-INF AV; COMPLEMENTARY INF. For the form of the PERFECT INFINITIVE. *nec*: nor, CONJUNCTION. *nimum*: too greatly, ADVERB. *rigidās...minās*: harsh threats, P ACC OBJECT. Rigidus here means stern, strict. But talk of lovemaking then turns, apparently, into talk about fighting: if he was going to be angry, there were better alternatives; for example, he could simply have yelled at her, and threatened her (lines 43–46). *intonuisse*: to have thundered / uttered, PERF-INF AV; COMPLEMENTARY INF.

**47/48.** *aut*: or, CONJUNCTION. *tunicam*: tunic, ACC. DIRECT OBJECT. *ā*: from, PREP (ABL). *summā...ōrā*: upperhem, S ABL; OBJ OF PREP. *dīdūcere*: to pull apart, PRES-INF AV; COMPLEMENTARY INF. *turpiter*: shamefully, ADVERB; the primary reference is apparently to the discredit that such an act would bring on the woman, but there may also be an implication that it would bring discredit to the perpetrator as well. *ad*: to, PREP (ACC). *mediam*: the middle, ACC. OBJ OF PREP. *mediae...zōna*: girdle, NOM SUBJECT. *tulisset*: would have brought, 3S PLUP-SUBJ AV; POTENTIAL IN PARENTHETICAL CLAUSE. *opem*: help, ACC OBJECT. But his second possibility reveals that they were not really fighting at all: he could also, he says, have taken off her top (lines 47–48). What he wanted, it turns out, was sex, and he could have threatened her, or he could have stripped her to the waist. What he did was mess with her hair, which was his big mistake.

**49/50.** *at*: but, CONJUNCTION. *nunc*: now, ADVERB, in an adversative sense introducing a fact contrary to previous possibilities. *sustinuī*: I endured / dared, 1S PERF-IND AV. *raptīs...capillīs*: hair, ABL OF SEPARATION. *ā*: from, PREP (ABL). *fronte*: forehead, S ABL; OBJ OF PREP. *ferreus*: iron-like, NOM PREDICATE modifying *ego* (UNDERSTOOD). *ingenuās...genās*: noble cheeks, P ACC OBJECT. Notice the play on words with *genās*. What follows is perhaps the most difficult and disturbing section of a difficult and disturbing poem, as the poet goes on to describe forms of assault that would have been “better” (lines 41–50). *ungue*: with a fingernail, ABL OF MEANS. *notāre*: to mark, PRES-INF AV; COMPLEMENTARY INF.

**51/52.** *astitit*: stood still, 3S PERF-IND AV. *illa...āmēns* frantic she, NOM SUBJECT. *albō...vultū*: pale face, ABL OF RESPECT. *et*: and, CONJUNCTION. *sine*: without, PREP (ABL). *sanguine*: blood, S ABL; OBJ OF PREP. *caeduntur*: are cut / hewn, 3P PRES-IND PV. *Pariīs*: on the Parians, ABL. ABL OF LOCATION; the island of Paros was famous for its marble; the puella was as white (*albō ... vultū*, 51) as a statue made of Parian marble. *quālia...saxa*: such as stones, P NOM SUBJECT. *iugīs*: ridges, ABL OF LOCATION

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*exanimēs artūs et membra trementia vīdī,*  
*ut cum pōpuleās ventilat aura comās,*  
*ut lēnī Zephyrō gracilis vibrātur harundō* <sup>55</sup>  
*summave cum tepidō stringitur unda Notō;*  
*suspēnsaeque diū lacrimae fluxēre per ōra,*  
*quāliter abiectā dē nive mānat aqua.*  
*tunc ego mē primum coepī sentīre nocentem;*  
*sanguis erant lacrimae, quās dabat illa, meus.* <sup>60</sup>  
*ter tamen ante pedēs voluī prōcumbere supplex,*  
*ter formīdātās reppulit illa manūs.*  
*at tū nē dubitā (minuet vindicta dolōrem)*  
*prōtinus in vultūs unguibus ire meōs;*  
*nec nostrīs oculīs nec nostrīs parce capillīs:* <sup>65</sup>  
*quamlibet infirmās adiuvat ira manūs.*  
*nēve meī sceleris tam trīstia signa supersint,*  
*pōne recompositās in statiōne comās.*

exanimis scared stiff  
 artus.joint, limb  
 tremō tremble, quake  
 pōpuleus of the poplar tree  
 ventilō wave, fan; brandish  
 lēnis soft, smooth, gentle  
 gracilis slender, thin  
 vibrō vibrate, shake  
 harundō reed<sup>55</sup>  
 ve or, or if you will  
 tepidu: warm, tepid  
 stringō touch lightly, graze  
 suspendō suspend, hold up  
 abiciō throw down  
 nix, snow  
 mānō flow  
 nocens, guilty  
 ter three times, thrice  
 supplex kneeling, suppliant  
 formīdō: fear, dread  
 repellō drive back, repel  
 minuō: make smaller, diminish  
 vindicta vengeance  
 quamlibet in whatever degree  
 infirmus weak, feeble  
 adiuvō help, assist  
 nēve and not, nor  
 recompōnō put back together  
 Statiō position

**53/54. exanimēs:** scared stiff, frightened out of one's wits. **ut cum:** as when, introducing a simile.  
**55/56. ut:** as, CONJUNCTION. **lēnī Zephyrō:** The west gentle, winds, ABL of Means. **gracilis...harundō:** slender reed, NOM Subject. **vibrātur:** is shaken, 3S PRES-IND PV. **summave:** or the surface, NOM Subject.  
**cum:** when, Conjunction. **tepidō...notō:** WARM BY THE SOUTH WIND, ABL of Agent. **stringitur:** is touched lightly, is grazed. **unda:** wave, NOM Subject.  
**57/58. diū:** long pent up. **suspēnsaeque... lacrimae:** long suspended tears, P Nom subject Perf-Part Pv. **fluxēre:** flowed, 3P Perf-Ind Av. **per:** over / along, Prep Acc. **ōra:** cheeks, P Acc; Obj of Prep. **quāliter:** just as, Adverb. **abiectā:** cast down, ABL Perf-Part Pv. Abl Absolute, abiciō, abicere, abiēcī, abiectum, to throw down; the text has been suspected, but if correct abiecta dē nive means "from snow that has been thrown down into a pile," i.e., piled up. **dē:** from, Prep Abl. **nive:** snow, S Abl; Obj of Prep. **mānat:** trickles/flows, 3S Pres-Ind Av. **aqua:** water, NOM Subject.  
**59/60. tunc:** then, Adverb. **ego:** I, NOM Subject. **mē...nocentem:** myself guilty, Acc Object. **primum:** for the first time, Adverb. **coepī:** I began, IS Perf-Ind Av. **sentīre:** to feel, Pres-Inf Av; Complementary Inf. we would say the tears were my blood, but Ovid reverses the PREDICATE NOMINATIVE for emphasis, it was my blood that those tears were. **sanguis ...meus:** my blood, NOM; Predicate. **erant:** were, 3P Imperf-Ind Av; Linking Verb. **lacrimae:** tears, P Nom Subject. **quās:** which, P Acc Object. **dabat:** she gave,

3S Imperf-Ind Av; Verb in Relative Clause. **illa:** she, NOM Subject

**61/62. ter:** three times, Adverb. **tamen:** nevertheless, Adverb. **ante:** before, Prep Acc. **pedēs:** feet, P Acc. Obj of Prep. **volū:** I wished, 1S Perf-Ind Av. **prōcumbere:** to fall, Pres-Inf Av; Complementary Inf. **supplex:** as a suppliant, NOM subject. The reading has been suspected, since there is no obvious contrast with what precedes; an obvious alternative is tandem. If tamen is right the point seems to be it took me a long time to feel any pity (tunc ego mē primum coepī sentīre nocentem), at which point her tears were my blood, but nevertheless (I eventually did). **formīdātās... manūs:** feared hands P Acc Perf-Part Pv, P Acc Object. **reppulit:** drove away / repelled, 3S Perf-Ind Av. **illa:** she, NOM Subject

**63/64. at:** but, Conjunction. **tū:** you, S Voc. Direct Address. the poet now addresses his girlfriend directly for the first time. **nē:** do not, Adverb of prohibition. **dubitā:** hesitate, 2S Pres-Imp Av; Prohibitive. do not hesitate = nōlī dubitāre; the use of nē + PRESENT IMPERATIVE in prohibitions is poetic. (**minuet:** will lessen, 3S Fut-Ind Av; Verb. **vindicta:** vengeance, NOM Subject. **dolōrem:** pain, Acc Object.) **prōtinus:** immediately, Adverb. **in:** upon/into, Prep Acc. **vultūs:** faces/features, P Acc. Obj of Prep. **unguibus:** with fingernails, ABL of Means. **īre:** to go at / attack, Pres-Inf Av; Complementary Inf. **meōs:** my, P Acc. If this is anything approaching the bruising of a battered woman, the poet's sarcasm here is simply grotesque. But we soon learn that what caused the marks (or mark) was only a fingernail (*ingenuas ungue notare genas*, line 50; see line 64). And the marks (or mark) was a byproduct of the messing up of the hair, not, apparently, an end in itself. Is the joke, then, that the girl is making a fuss about, literally, a mere scratch? This is not an easy conclusion, perhaps; even a scratch inflicted by an ardent lover taking what he wants is not a ready subject for humor. But, boorish or not, this does seem to be what Ovid is doing. And boorishness is easier to accept than brutality.

**65/66.nec:** neither, Conjunction. **nostrīs oculīs:** my eyes, P Dat; Dat with Verb of Sparing. **parce:** spare, 2S Pres-Imp Av; Command. *parcō, parcere, pepercī + DATIVE, to act forbearingly towards, show consideration for.* **nostrīs... capillīs:** my hair, P Dat; Dat with Verb of Sparing. **quamlibet infirmās:** however weak, Adverb. i.e., weak though they are. The poet follows with even more abject apology: he paints a touching picture of a dazed and weeping victim, and invites her to take her revenge (lines 51–66). She should scratch him back, and go for his eyes as well as his hair (lines 65–66). Is this a final attempt to get what he had wanted all along? **adiuvat:** helps, 3S Pres-Ind Av. **īra:** anger, NOM Subject. **manūs:** hands, P Acc Object.

**67/68.nēve:** and lest, Conjunction. **sceleris meī:** of my crime, GEN Objective Gen. **tam:** so, ADVERB. **trīstia signa:** sad marks, P Nom Subject. **supersint:** may remain, 3P Pres-Subj Av; Subjunctive in Negative Purpose **pōne:** put back, 2S Pres-Imp Av. Command. **recompositās...comās:** restored hair, P Acc Perf-Part Pv; Direct Object, P Acc Object. **in:** in, Prep Abl. **statiōne:** position S Abl; Obj of Prep: position; the word is often used in military contexts, for guard duty, garrisons, etc. It is striking that in the last couplet the poet begs his victim to fix her hair: doing so will remove all traces of his crime (lines 67–68). Again, we are faced with a choice: either he is spectacularly heartless, ignoring entirely that scratched face, or his offense was indeed a trivial one. We might also wonder when the hair was to be fixed: immediately, or after that final encounter?

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Est quaedam (quicumque volet cognoscere *lēnam*,  
 audiat), est quaedam nōmine Dipsas *anus*.  
 ex rē nōmen habet: nigrī nōn illa parentem  
 Memnonis in *roseīs sōbria* vīdit equīs.  
 illa *magās* artēs Aeaeaque carmina nōvit, <sup>5</sup>  
 inque caput *liquidās* arte *recurvat* aquās;  
 scit bene quid *grāmen*, quid tortō *concita rhombō*  
*līcia*, quid valeat *vīrus* amantis *equae*.  
 cum voluit, tōtō *glomerantur nūbila* caelō;  
 cum voluit, *pūrō fulget* in orbe diēs. <sup>10</sup>  
 sanguine, sī qua fidēs, *stillantia* sīdera vīdī;  
*purpureus* Lūnae sanguine vultus erat.  
 hanc ego *nocturnās* versam *volitāre* per umbrās  
*suspīcor* et *plūmā* corpus *anīle* tegī.

*lēna* brothel-keeper  
*anus* old woman  
*rosea/us/um* rosy  
*sōbria/us/um* sober moderate  
*maga/us/um* magical  
*liquida/us/um* gliding flowing  
*recurvō* bend back  
*grāmen* herbs, magical herbs  
*torqueō* cause to rotate, spin  
*concitō* stir up  
*rhombus* a wooden object which, when attached to a string and twirled in the air produced a loud hissing sound, the volume of which depended on the force of the motion  
*līcium* end of a thread  
*vīrus* bodily fluid, secretion  
*equa mare*  
*glomerō* form into a ball mass together  
*nūbilum* darkness cloud  
*pūra/us/um* clean  
*fulgeō* shine brightly  
*stillō* drip with  
*purpurea/us/um* purple  
*nocturna/us/um* by night nocturnal  
*volitō* fly around  
*suspīcor* suspect suppose  
*plūma* feather down  
*anīlis* of an old woman

**1/2. Est:** *is*, 3S PRES-IND AV. LINKING VERB. **quaedam:** *a certain woman*, NOM SUBJECT. **quicumque:** *whoever*, NOM SUBJECT OF VOLET. *Dipsas* is an old woman and a *lēna*, a stock character of the comic stage variously translated as “*bawd*,” “*procuress*,” “*brothel-keeper*,” or “*madam*.” A better translation might be “*panderess*” (if the word were used these days) or perhaps “*enabler*,” since *Dipsas* is not actually an employer of prostitutes. **lēnam:** *procuress*, ACC OBJECT. **audiat:** *let him listen*, 3S PRES-SUBJ AV. JUSSIVE. The *lēna*, who profited financially from arranging sexual liaisons between men and young women, was a stock character in comedy and mime, and also appeared frequently in love elegy. **volet:** *will wish*, 3S FUT-IND AV; VERB IN RELATIVE CLAUSE. **cognoscere:** *to get to know*, PRES-INF AV; COMPLEMENTARY INF. In this poem, a *lena* advises a young woman on how to get more gifts out of her lover/clients, as the poet listens from behind a door. **anus:** *old woman*, NOM; PREDICATE NOMINATIVE. *Dipsas:* *Dipsas* is an old woman and a *lēna*, a stock character of the comic stage variously translated as “*bawd*,” “*procuress*,” “*brothel-keeper*,” or “*madam*.” (if the word were used these days) or perhaps “*enabler*,” since *Dipsas* is not actually an employer of prostitutes. **Dipsas** *Dipsas*, NOM; PREDICATE NOMINATIVE IN APPOSITION TO ANUS. **nōmine** *by name*, is ABLATIVE OF SPECIFICATION. *Dipsas* is derived from the Greek δῖψας meaning a small snake, the bite of which supposedly makes its victim extremely thirsty. It indicates the “*poisonous*” nature of the *lēna* who makes the *puella* “*thirsty*” for monetary rewards, and it points to the condition of alcoholism, a stereotypical trait of the *lena*.

**3/4. ex rē:** “*based on fact*,” “*for good reason*,” “*the reality / fact*,” S ABL. OBJ OF PREP. **nigrī ... parentem:** *father*, ACC OBJECT. **Memnonis:** *Dipsas* is always drunk at dawn: the mother (*parentem*) of Memnon, King of Ethiopia (*nigrī ... / Memnonis*), is Aurora, goddess of the dawn, who arrives every morning in a horse-drawn chariot (*in roseis ... equis*). **ex:** *from*, PREP (ABL). **nōmen:** *name*, ACC OBJECT. **habet:** *she has*, 3S

PRES-IND AV. **nōn**: *not*, ADVERB. **vīdit**: *saw*, 3S PERF-IND AV. **illa... sōbria**: *That girl sober*, NOM SUBJECT. **roseī... equīs**: *rosy horses*, ABL; OBJ OF PREP. **in**: *on*, PREP (ABL).

**5/6. magās**: "magic" P ACC; ATTRIBUTIVE modifying artēs. **Aeaeaque**: "of Aeaea." Aeaea was the island of the witch Circe, who used her magical powers to turn Odysseus' men into animals. **illa**: *she*, NOM SUBJECT. **carmina**: *and spells/songs*, P ACC OBJECT. **caput**: *head*, ACC. OBJ OF PREP. **recurvat**: *the ability to reverse the course of rivers was one of the proverbial powers of witches*. The narrator describes the magical powers of the lēna, which recall those of similar characters in Tibullus and Propertius. **nōvit**: *knows*, 3S PERF-IND AV; STATIVE MAIN VERB. **inque**: *and onto*, PREP (ACC). **liquidās... aquās**: *waters flowing / liquid*, P ACC OBJECT. **arte**: *by skill*, ABL OF MEANS. **recurvat**: *she bends back*, 3S PRES-IND AV.

**7/8. grāmen**: *herb*, NOM/ACC; PREDICATE IN INDIRECT QUESTION. (a collective singular), especially magical ones. grāmen, licia and virus are all subjects of valeat (line 8). **tortō... rhombō**: *twisted/whirling by the whirling wheel*, ABL OF MEANS. a wooden object which, when attached to a string and twirled in the air, produced a loud hissing sound, the volume of which depended on the force of the motion. **scit**: *she knows*, 3S PRES-IND AV. **bene**: *well*, ADVERB. **quid**: *what*, NOM/ACC. INTRODUCES INDIRECT QUESTION (RE: POWER/EFFECT). It was used in the mysteries of Dionysus, Cybele, and Demeter, and as a tool of magic (see Theocritus, Idyll 2.30). **concita... līcia**: *threads set in motion*, P NOM/ACC PERF-PART PV; SUBJECT WITH CONCITA IN INDIRECT QUESTION. Cupid is depicted as employing one in a fresco from Pompeii, found in the casa di amore punito. **quid valeat**: "what power may avail/be effective." 3S PRES-SUBJ AV; SUBJUNCTIVE IN INDIRECT QUESTION. **vīrus... amantis equae**: *venom of the loving mare*, NOM/ACC; SUBJECT OF VALEAT: GEN POSSESSIVE. especially a magical potion or love charm. The hippomanes was a secretion of mares in heat used in magic. Cupid can be seen holding a rhombus in an evidently humorous wall-painting from Pompeii (in the casa di amore punito). As Mars reaches over from behind in an attempt to grope Venus, Cupid hovers beside the pair, whirring his rhombus. As with this passage in Ovid, the image seems to associate the rhombus, however light-heartedly, with aggressive, coercive love magic.

**9/10. cum voluit**: *whenever she has wished*, 3S PERF-IND AV. VERB IN TEMPORAL CLAUSE. (also ubi, ut and quandō, with or without -cumque) can be used as an INDEFINITE RELATIVE ("whenever") and introduce a CONDITIONAL RELATIVE CLAUSE, which functions as the PROTASIS of a CONDITION. **glomerantur**: *are massed*, 3P PRES-IND PV. The condition here is present general, with a PERFECT INDICATIVE in the PROTASIS and PRESENT INDICATIVE in the APODOSIS). **tōtō ... caelō**: *whole*, S ABL OF PLACE WHERE. **pūrō ... in orbe**: *clear sphere/sky*, S ABL; OBJ OF PREP orbis can mean. **nūbila**: *clouds*, P NOM SUBJECT. **cum**: *when(ever)*, CONJUNCTION. **fulget**: *shines*, 3S PRES-IND AV. **in**: *in*, PREP (ABL). **diēs**: *day*, NOM SUBJECT

**11/12. sanguine**: *with blood*, S ABL. ABL OF MEANS. **sī qua fidēs**: "if there is any trustworthiness (in me)," NOM SUBJECT. supply est; see note on 1.3.16. for a similar claim of credibility. **stillantia**: "to drip with" (+ ABLATIVE). PRES-PART AV; ATTRIBUTIVE modifying sīdera. **sīdera**: *stars*, P ACC OBJECT. **vīdī**: *I saw*, 1S PERF-IND AV. **purpureus... vultus**: *purple face*, NOM SUBJECT, PREDICATE ADJECTIVE purpureus can be used of things stained with blood. **Lūnae**: *of the Moon*, GEN POSSESSIVE. **sanguine**: *with blood*, ABL OF MEANS. **erat**: *was*, 3S IMPERF-IND AV.

**13/14. hanc**: *this woman*, ACC. DIRECT OBJECT. **ego**: *I*, NOM SUBJECT. **versam**: "to transform" (by magic) S ACC PERF-PART PV; PREDICATE modifying hanc. **volitāre**: "to fly around.", PRES-INF AV; COMPLEMENTARY INF. For the formation of INTENSIVE or ITERATIVE VERBS by adding -tō or -itō.. **per**: *through*, PREP (ACC). **nocturnās... umbrās**: *nocturnal shadows*, P ACC; OBJ OF PREP. **suspīcor**: *I suspect*, 1S PRES-IND PV (DEPONENT). **et**: *and*, CONJUNCTION. **plūmā**: *with feathers*, S ABL. ABL OF MEANS. **corpus anīle**: *body aged/old-woman-like*, ACC OBJECT OF TEGĪ. **tegī**: *to be covered*, PRES-INF PV; COMPLEMENTARY INF.

suspikor, et fāma est; oculīs quoque *pūpula duplex*<sup>15</sup>  
*fulminat* et *geminō* lūmen ab orbe venit.  
*ēvocat* antīquīs *proavōs* atavōsque sepulcrīs  
 et *solidam* longō carmine *findit* humum.  
 haec sibi prōposuit *thalamōs temerāre pudīcōs*;  
 nec tamen *ēloquiō* lingua nocente caret.<sup>20</sup>

*pūpula* pupil (of the eye)  
*duplex* double  
*fulminō* flash like lightning  
*gemia/us/um* twin double  
*ēvocō* call out summon  
*proavus* great-grandfather  
*solida/us/um* dense  
*findō* split apart  
*thalamus* marriage bed  
*temerō* violate  
*pudīca/us/um* modest  
*ēloquium* eloquence

**15/16. suspikor:** *I suspect*, 1S PRES-IND PV (DEPONENT). **et:** *and*, CONJUNCTION. **fāma:** *rumor*, NOM SUBJECT. **est:** *is*, 3S PRES-IND AV; LINKING VERB. **oculīs:** *eyes*, LOCATIVE, or ABLATIVE of PLACE where, used freely in poetry. **pūpula duplex:** "the pupil" (of the eye); NOM SUBJECT, certain remote barbarians were thought to have amazing eyesight because of having double pupils. **quoque:** *also*, ADVERB. **fulminat:** *flashes*, 3S PRES-IND AV. FIRST MAIN VERB. **et:** *and*, CONJUNCTION. **geminō:** *double*, S ABL; ATTRIBUTIVE modifying *orbe*. **lūmen:** *light*, NOM SUBJECT. **ab:** *from*, PREP (ABL). **orbe:** "eyeball," contrasted with *orbe* (10), "vault of heaven." S ABL; OBJ OF PREP. **venit:** *comes*, 3S PRES-IND AV; SECOND MAIN VERB.

**17/18. antīquīs ... sepulcrīs:** *from ancient tombs*, ABLATIVE of PLACE from which. **ēvocat:** *she summons*, 3S PRES-IND AV. **proavōs:** *great-grandfathers*, P ACC OBJECT. **atavōsque:** *and ancestors*, P ACC OBJECT. **longō carmine:** "magical spell" ABL OF MEANS. (cf. line 5); **longō** indicates that the spell is a long and elaborate one. **findit:** "to split apart"; this is presumably another way to bring back the spirits of the dead. **et:** *and*, CONJUNCTION. **solidam... humum:** "earth," modified by the feminine ADJECTIVE form *solidam*. ACC OBJECT. And such a reading perhaps gives more point to the elaborate description of Dipsas' magical powers (lines 5–18). The poet ought to be able to get the girl, because he's wonderful. If he can't, it's not just that Dipsas is persuasive. She's also a witch. **findit:** *splits*, 3S PRES-IND AV.



**19/20. haec ... pudīcōs:** "this woman has set herself to defile a pure marriage," NOM SUBJECT. **sibi:** *for herself*, S DAT; DAT OF REFERENCE. ironic because, as emerges from her speech, the "pure marriage" **prōposuit:** *planned*, 3S PERF-IND AV. **thalamōs:** *chaste beds*, P ACC OBJECT. in question is actually a temporary liaison between the narrator, an impecunious poet, and a quasi-prostitute. **temerāre:** *to violate*, PRES-INF AV; COMPLEMENTARY IN, **tamen:** *nevertheless*, take with **nocente:** "nor did her tongue lack eloquence, harmful though it was." i.e., ignoring the fate of their compatriots the Cerastae, whom Venus transformed into bulls for butchering their guests—a story told by Ovid in the preceding passage. **nec:** *nor*, CONJUNCTION. **ēloquiō:** *eloquence*, S ABL. ABL OF RESPECT. **lingua:** *tongue/speech*, NOM SUBJECT. **nocente:** *harmful*, ABL PRES-PART AV; ABL OF RESPECT WITH *ēloquiō*. **caret:** *lacks*, 3S PRES-IND AV (TAKES ABL OF SEPARATION).

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fors mē sermōnī testem dedit; illa monēbat

tālia (mē duplicēs *occuluēre forēs*):

occulō conceal

'scīs *here* tē, mea lūx, iuvenī placuisse beātō?

foris door

*haesit* et in vultū cōstitit usque tuō.

here yesterday

et cūr nōn placeās? nūllī tua *fōrma* secunda est. <sup>25</sup>

haereō adhere

mē miseram! dignus corpore *cultus* abest.

culta/us/um elegant polished,  
sophisticated, cultivated

tam fēlix essēs quam *fōrmōsissima* vellem:

fōrmōsa/us/um shapely beautiful

nōn ego tē factā dīvite pauper erō.

**21/22. fors:** *chance*, NOM SUBJECT **mē testem:** *my witness*, ACC; PREDICATE ACC **sermōnī:** FOR THE CONVERSATION, S DAT OF PURPOSE **dedit:** MADE, 3S PERF-IND AV **illa:** SHE (DIPSAS), NOM SUBJECT **monēbat:** WAS WARNING, 3S IMPERF-IND AV; SECOND MAIN VERB This is not an easy poem to like. Even if we get past the unpleasant demonization of an elderly female retainer, there remains the problem of subtlety. The poet begins by telling us who Dipsas is: a drunk (lines 3–4), a witch (lines 5–18), and an eloquent corruptor of chaste girls (lines 19–20), and he tells us about overhearing her speech (lines 21–22). **mē ... dedit:** "gave me the opportunity (to be)." **occuluēre:** "concealed"; PERFECT 3RD PERSON PLURAL.

**23/24. scīs:** *you know*, 2S PRES-IND AV **here:** *sir / my dear*, VOC **tē:** *you*, ACC. SUBJECT OF INF PLACUISSE **mea beātō lūx:** *my fortunate light*, S VOC TERM OF ENDEARMENT **iuvenī:** *to the young man*, S DAT; INDIRECT OBJECT **placuisse:** *to have pleased*, PERF-INF AV; COMPLEMENTARY INF. **haesit:** *he stuck fast*, 3S PERF-IND AV. FIRST MAIN VERB **et:** *and*, CONJUNCTION **in:** *on*, PREP (ABL) **tuō vultū:** *your face*, S ABL; OBJ OF PREP **cōstitit:** *settled*, 3S PERF-IND AV; SECOND MAIN VERB **usque:** *continuously*, ADVERB. The rival for the puella's attentions is a common figure in love elegy, and the fact that this rival is well off financially gives the narrator a real cause for concern.

**25/26. et:** *and*, CONJUNCTION **cūr:** *why?*, ADVERB **nōn:** *not*, ADVERB **placeās:** *should you not please?*, 2S PRES-SUBJ AV. DELIBERATIVE QUESTION **nūllī:** *to no one*, S DAT OF REFERENCE **tua:** *your*, NOM; **tua fōrma secunda:** *your second, beauty*, NOM SUBJECT **est:** *is*, 3S PRES-IND AV; LINKING VERB. **mē:** *me*, ACC. EXCLAMATION **miseram:** *wretched*, ACC; PREDICATE ACC IN EXCLAMATION **dignus:** *worthy*, NOM SUBJECT **corpore:** *for the body*, ABL OF RESPECT **cultus:** *refinement*, NOM SUBJECT **abest:** *is lacking*, 3S PRES-IND AV. Dipsas begins by telling the girl that she has attracted a rich suitor because she is so beautiful (*captatio benevolentiae*).

**27/28. tam:** *so*, ADVERB **fēlix:** *fortunate*, NOM PREDICATE **essēs:** *you would be*, 2S IMPERF-SUBJ AV POTENTIAL **quam:** *as*, CONJUNCTION **fōrmōsissima:** *very beautiful*, NOM SUPERL. **vellem:** *I would wish*, IS IMPERF-SUBJ AV; VERB OF COMPARISON. **nōn:** *not*, ADVERB **ego pauper:** *I'm poor* NOM SUBJECT **tē:** *you*, ABL OF RESPECT **dīvite factā:** *made rich*, ABL OF RESPECT WITH PAUPER **erō:** *I shall be*, IS FUT-IND AV. The personal fortunes of the *lēna* are tied to those of the *puella*, i.e., she proposes to be her madam and enrich herself as the *puella* is enriched. It is the speech of Dipsas that provides the most obvious moments of interest, and even wit. As should be clear by now, Ovid in the Amores is nothing if not rhetorical, and the most surprising thing about Dipsas is that she is too: *nec tamen eloquio lingua nocente caret* (line 20). The formal rhetorical qualities of her speech have been well discussed by Nicolas Gross (1995–96), who even provides a formal outline (here given with some modifications). **propositio.** The basic argument of the speech is that Dipsas would be less poor if her mistress were rich...**vigil, vigilis**, m., guard, sentry. **mīlitis . . . opus:** supply est, it is the task of the soldier (+ infin.). **miserī:** with *mīlitis* as well as *amantis*.

stella tibi *oppositī* nocuit *contrāria Mārtis*,  
 Mārs abiit; signō nunc Venus apta suō. <sup>30</sup>  
 prōsit ut adveniēns, *ēn* aspice: dīves *amātor*  
 tē cupiit; cūrae, quid tibi dēsit, habet.  
 est etiam faciēs, quā sē tibi comparet, illī:  
 sī tē nōn ēmptam vellet, *emendus* erat.  
*ērubuit!* decet alba quidem pudor ōra, sed iste, <sup>35</sup>  
 sī *simulēs*, prōdest; vērus *obesse* solet.  
 cum bene *dēiectīs gremium* spectābis *ocellīs*,  
 quantum quisque ferat, respiciendus erit.  
 forsitan *immundae Tatiō* rēgnante *Sabīnae*  
 nōluerint *habilēs plūribus* esse virīs; <sup>40</sup>  
 nunc Mārs *externīs* animōs exercet in armīs,  
 at Venus Aenēae *rēgnat* in urbe suī.

*opposita/us/um* hostile  
*contrāria/us/um* opposite  
*ēn* behold!  
*amātor* lover  
*emō* purchase  
*ērubesco* grow red  
*simulō* pretend  
*obsumbe* a disadvantage  
*dēiciō* cast down  
*gremium* lap bosom  
*ocellus* a (little) eye  
*immunda/us/um* unclean  
*habilis* suitable  
*plūs* more  
*externa/us/um* external  
*rēgnō* rule

**29/30.** *stella contrāria*: *contrary star*, NOM SUBJECT *tibi*: *to you*, S DAT OF REFERENCE *nocuit*: *harmed*, 3S PERF-IND AV *Mārtis oppositī*: *opposite of Mars*, GEN POSSESSIVE. A bit of astrological lore: Venus has now entered one of the signs of the Zodiac (signō) favorable to her—clearly a good sign for the puella.

**31/32.** *prōsit*: *may it benefit*, 3S PRES-SUBJ AV. JUSSIVE *ut*: *that*, CONJUNCTION *adveniēns*: *arriving*, NOM PRES-PART AV; PREDICATE *ēn*: *look!* INTERJECTION *aspice*: *look*, 2S PRES-IMP AV; COMMAND *dīves amātor*: *rich over*, NOM SUBJECT

**33/34.** *est*: *there is*, 3S PRES-IND AV. EXISTENTIAL VERB *etiam*: *also*, ADVERB *faciēs*: *appearance*, NOM SUBJECT *quā*: *by which*, ABL OF MEANS *sē*: *himself*, ACC OBJECT *tibi*: *to you*, S DAT; INDIRECT OBJECT *comparet*: *compares*, 3S PRES-SUBJ AV; VERB IN RELATIVE CLAUSE OF CHARACTERISTIC *illī*: *to him*, S DAT OF REFERENCE. *sī*: *if*, CONJUNCTION *tē ēmptam*: *you purchased*, ACC. DIRECT OBJECT *nōn*: *not*, ADVERB *vellet*: *would want*, 3S IMPERF-SUBJ AV; PROTASIS *emendus erat*: *was needing to be bought*, GERUNDIVE OF OBLIGATION. We would expect emendus esset, but if the verb in the apodosis of a contrary to fact condition implies a future it can be in the indicative. egressio. Dipsas digresses, on reasons why the girl can and should accept a wealthy lover; the right stars are in alignment and the rich suitor is also handsome. (I suggest that this is part of the propositio.)

**35/36.** *ērubuit*: *blushed*, 3S PERF-IND AV *decet*: *becomes fitting*, 3S PRES-IND AV *quidem*: *indeed*, ADVERB *vērus pudor*: *true modesty*, NOM SUBJECT *ōra alba*: *white cheeks*, P ACC OBJECT *sed*: *but*, CONJUNCTION *iste*: *that (blush)*, NOM SUBJECT *sī*: *if*, CONJUNCTION *simulēs*: *you should feign*, 2S PRES-SUBJ AV. PROTASIS *prōdest*: *it benefits*, 3S PRES-IND AV; APODOSIS *obesse*: *to be harmful*, PRES-INF AV; COMPLEMENTARY INF OF SOLET *solet*:

*Accustomed, 3S PRES-IND AV*

**37/38. cum:** *when*, CONJUNCTION **bene:** *well*, ADVERB **dēiectīs:** *lowered*, ABL PERF-PART PV. ABL OF MANNER **gremium:** *lap*, ACC OBJECT **spectābis:** *you will look*, 2S FUT-IND ABJECTV **ocellīs:** *with little eyes*, ABL OF MEANS. **quantum:** *how much*, ACC. OBJECT OF ADVERBIAL CLAUSE **quisque:** *each*, NOM SUBJECT **ferat:** *may bring*, 3S PRES-SUBJ AV; SUBJUNCTIVE OF INDEFINITE PERSON **respiendus erit:** *will need to be considered*, GERUNDIVE OF OBLIGATION While pretending to look down modestly, evaluate the present he's bringing. the opening line is neatly SYMMETRICAL, with Venerem at the axis. surrounded by obscenae . . . Prōpoetides. ill-omend; filthy, loathsome; lewd and verbals framing the whole; the sentence's prose order would Tamen Prōpetides obscēnae ausae sunt negare Venerem esse deam. Ovid likes to arrange pairs of end-rhythming and GRAMMATICALLY connected words such as these two by setting one at cæsura. with the last SYLLABLE under the ictus. the other at line's end; the effect is to accentuate the connection the assonance.



**39/40. forsitan:** *perhaps*, ADVERB **Tatiō:** *under Tatus*, ABL ABSOLUTE **rēgnante:** *ruling*, ABLPRES-PART AV; ABL ABSOLUTE **immundae Sabīnae:** *unclean Sabine women*, P NOM SUBJECT. **nōluerint:** *they may not have wished*, 3P PERF-SUBJ AV. POTENTIAL **habilēs:** *suitable*, P ACC; PREDICATE ACC **plūribus:** *to more (men)*, P DAT OF REFERENCE **esse:** *to be*, PRES-INF AV; COMPLEMENTARY INF **virīs:** *men*, P DAT OF REFERENCE. There are no obvious PARALLELS for this use of the word, which has physical and sexual overtones at Amōrēs 1.4.37 (habilēs ... papillae).i.e., for this offense. a kind of HENDIADYS; we would say simply their beautiful bodies. **ira:** ABL. OF CAUSE. supply esse, they are said to be the first. to make available to the masses; to prostitute. **Vulgasse:** vulgāvisse.

**41/42.nunc:** *now*, ADVERB **Mārs:** *Mars*, NOM SUBJECT **animōs:** *spirits*, P ACC OBJECT **exercet:** *exercises*, 3S PRES-IND AV **in:** *in*, PREP (ABL) **externīs armīs:** *foreign arms*, ABL; OBJ OF PREP. **at:** *but*, CONJUNCTION **Venus:** *Venus*, NOM SUBJECT **rēgnat:** *rules*, 3S PRES-IND AV **in:** *in*, PREP (ABL) **urbe:** *city*, S ABL; OBJ OF PREP **suī Aenēae:** *of her Aeneas*, GEN POSSESSIVE. Aeneas was Venus' son; according to Dipsas that apparently makes sexual freedom all the more appropriate for the Rome of her day. sense of shame; decency, chastity. Ovid imaginatively blends the physiological with the psychological-when we are ashamed, blood rushes to our faces and we blush, but when we

cease to feel shame and to blush, it is because the blood has hardened in our veins. rigid, stiff; unyielding with little noticeable change, i.e., from their former nature as "hardened" prostitutes; ABL. OF ATTENDANT CIRCUMSTANCE. hard stone, flint (often used of the absence of emotions, or "hard-heartedness," in persons-cf. Am. 1.11.9 below).

*lūdunt* fōrmōsae: casta est quam nēmō rogāvit;

out, sī *rūsticitās* nōn vetat, ipsa rogat.

*hās* quoque, quae frontis *rūgās* in *vertice* portant, <sup>45</sup>

*excute*, dē *rūgīs* crīmina multa cadent.

*Pēnelopē* iuvenum *vīrēs* temptābat in arcu;

quī latus *argueret* *corneus* *arcus* erat.

*lābitur* *occultē* fallitque *volātilis* aetās,

ut celer *admissīs* *lābitur* amnis aquīs. <sup>50</sup>

aera *nitent* ūsū, vestis bona quaerit habērī,

*cānēscunt* turpī tēcta relicta *sitū*.

fōrma, nisi admittās, nūllō exercente *senēscit*,

nec satis *effectūs* ūnus et alter habent.

*lūdō* sport amorously

*rūsticitās* lack of  
sophistication

*rūga* wrinkle

*vertex* a whirl whirlwind;  
summit, top of the head

*excutiō* shake out

*arguō* accuse

*arcus* bow

*cornea/us/um* made of horn

*lābor* fall down slip

*occultē* without being noticed

*volātilis* able to fly

*admittō* release

*niteō* shine

*cānescō* become white

*hoary* become old

*situs* site

*senescō* grow old  
deteriorate

*effectus* result

**43/44. lūdunt:** *play*, 3P PRES-IND AV. *lūdō* can also have an explicitly sexual meaning: such as in the context of this story, better translated "to sport amorously," or "to be promiscuous." **fōrmōsae:** *beautiful women*, P NOM SUBJECT. **rogāvit:** here with an explicitly sexual meaning, "to proposition." **casta:** *chaste*, NOM; PREDICATE. **est:** *is*, 3S PRES-IND AV; VERB IN CLAUSE OF RESULT. **quam:** *whom*, ACC OBJECT. **nēmō:** *no one*, NOM SUBJECT. **aut:** *or*, CONJUNCTION. **sī:** *if*, CONJUNCTION **rūsticitās:** "lack of sophistication," though with an ALLUSION to the simple country living of the Sabine women. **nōn:** *not*, ADVERB. **vetat:** *forbids*, 3S PRES-IND AV; VERB. **ipsa:** *she herself*, NOM SUBJECT. **rogat:** *asks*, 3S PRES-IND AV

**45/46. hās:** *these*, P ACC. DIRECT OBJECT; understand *fēminās*. **frontis:** *of the brow*, GEN ATTRIBUTIVE. **rūgās:** *wrinkles*, P ACC OBJECT. an attribute here of stern matrons, rather than old ones. **in:** *on*, PREP (ABL). **vertice:** *crown / top of head*, S ABL; OBJ OF PREP. **portant:** *carry*, 3P PRES-IND AV. **excute:** "shake out" the wrinkles, as if shaking out a garment—a bold METAPHOR. **dē:** *from*, PREP (ABL). **crīmina:** "many a guilty thought" (Barsby) or "many (sexual) misdeeds." Given the outrageous rewriting of the story of Penelope in the next COUPLET, the second option is probably meant. **multa:** *many*, P NOM; ATTRIBUTIVE. **cadent:** *will fall / be revealed*, 3P FUT-IND AV.

**47/48.** Chastity now is obsolete (*casta est quam nemo rogavit*, line 44), and Roman women only pretend to be chaste. Even Penelope wasn't really chaste: the contest with Odysseus' bow was really about male sexual endowments. **Pēnelopē:** The wife of Odysseus is normally considered a paragon of wifely chastity, but Dipsas gives a much racier and more cynical version of her relationship with her suitors. **iuvenum:** *of the young men*, P GEN; POSSESSIVE. **vīrēs:** the PLURAL of *vīs*, f., which can refer to *sexual prowess*. **temptābat:** *was testing*, 3S IMPERF-IND AV; to feel, is the correct sense here (and with *vēnae* 289, where Pygmalion tests his beauty's pulse), but the word's repetition in this context (at 282, 283, 289, and cf. 254) strongly suggest its common METAPHORICAL sense of making a sexual advance upon a woman. Since in the *Odyssey* there was only a single archery contest, this may be an INCEPTIVE IMPERFECT, indicating that the action has begun but not been

completed but the IMPERFECT also makes sense in the racier alternative version, given the sexual sense of vīrēs, since Penelope could be seen as working through the long list of suitors. **in arcū**: "with the bow," though arcus was also used to mean "penis," cf. Adams 21 and McKeown ad loc.; IN + ABLATIVE can mean "bearing" a weapon. **quī**: *which*, NOM SUBJECT. **latus**: "side, flank," but here "physical strength, vigor," sometimes in the sexual sense of "prowess," cf. Adams 49 ff., and McKeown ad loc. **argueret**: *showed / proved*, 3S IMPERF-SUBJ AV; RELATIVE CLAUSE OF CHARACTERISTIC. **corneus**: "made of horn"; in Homer, the bow of Odysseus was made of horn (a composite bow), but corneus also has an explicitly sexual connotation. **erat**: *was*, 3S IMPERF-IND AV.

**49/50. lābitur**: *slips away*, 3S PRES-IND PV (DEPONENT). Dipsas changes her SUBJECT here (ADVERSATIVE ASYNDETON, cf. on 1.3.19). Poets, in Latin elegy and throughout western literature, have used the transitory nature of youth (volātile aetās) as an argument in seduction; the tradition is encapsulated in Horace's carpe diem poem (Odes 1.11). **occultē**: "without being noticed" (ADVERB). **fallitque**: "to trick, deceive" but also



"elude, be unnoticed." 3S PRES-IND AV. **aetās**: *age / time*, NOM SUBJECT. **volātilis**: *fleeting*, NOM; ATTRIBUTIVE. Part of the joke here is that of course we do not expect an aged and dissolute retainer to be an expert in rhetoric. It is the same joke, very roughly, as when Cockney ladies in Monty Python argue about the relative merits of French and German philosophers. But Dipsas' rhetoric also brings her intriguingly close to the poet himself; it is the poet, after all, who relies on his rhetorical skills. Moreover, the arguments with which Dipsas begins (before she gets too preoccupied with presents) are the typical ones of the poet-lover, the famous carpe diem theme: chastity is overrated in general (lines 39–48), and a girl's beauty does not last long (lines 49–50). Thus Dipsas sounds more and more like a projection of the poet rather than a "real" old woman. This perhaps suggests that we should read the poem not as a story, but as fantasy,

rather like the address to an unresponsive doorkeeper in Amores 1.6. Consider the plight of a poet-lover whose girlfriend is unavailable or uninterested. A young man in this situation might, in theory, assess the situation objectively: he might accept that he is not handsome, or interesting, or even much of a poet. But our bumptious and self-confident poet has an explanation that is much more flattering to his own ego. There is Dipsas talking to the girl, corrupting her with all that talk about money and presents. He might be handsome, and interesting, and a great poet, but he is not rich. The mystery of his failure is solved. **ut**: *just as*, CONJUNCTION. **celer**: *swift*, NOM PREDICATE. **amnis**: *river*, NOM SUBJECT

**51/52. aera**: "(pieces of) bronze," i.e. money. **nitent**: *shine*, 3P PRES-IND AV; VERB. **ūsū**: "from use," i.e., bronze becomes dull if it is not handled. **vestis**: *garment*, NOM SUBJECT. **bona**: *good*, NOM; PREDICATE. **quaerit**: *seeks / desires*, 3S PRES-IND AV; VERB. **habērī**: "to be worn." **cānēscunt**: "to become white" with dust etc., but here the allusion to the human body, which grows white-haired with age, is even more obvious than in the previous line. **turpī**: *foul*, S ABL. ATTRIBUTIVE. **tēcta**: *houses / roofs*, P NOM SUBJECT. **relicta**: *abandoned*, P NOM PERF-PART PV; ATTRIBUTIVE. **sitū**: *by neglect*, ABL OF CAUSE

**53/54. fōrma**: *beauty*, NOM SUBJECT. **nisi**: *unless*, CONJUNCTION. **admittās**: admittō can have the specific meaning of "receive a lover." The form can be explained as a generalizing SECOND PERSON SINGULAR in an INDEFINITE SUBJUNCTIVE (Barsby), or as the protasis of a future less vivid condition, the APODOSIS of which is in the PRESENT INDICATIVE; in the latter case, Dipsas is addressing her mistress directly. This verb harks back to admissīs (50), but with a completely different connotation. **nūllō exercente**: ABLATIVE ABSOLUTE; exerceō here means "to employ, put to use." Just as bronze loses its sheen when it isn't handled and used (51), so beauty loses its youthful appeal if no one puts it to use sexually. **senēscit**: *grows old*, 3S PRES-IND AV. **ne**: *nor*, CONJUNCTION. **satis effectūs**: "result, outcome"; satis here is an INDECLINABLE SUBSTANTIVE, with a PARTITIVE GENITIVE. **ūnus et alter**: "(just) one or two." Supply amātor with both ADJECTIVES. Having only two lovers is not enough; one should have many (multīs, 55) to keep one's sexual prowess keen and to make a surer profit (certior rapīna, 55). **habent**: *have*, 3P PRES-IND AV

certior ē multīs nec tam *invidiōsa rapīna* est; <sup>55</sup>  
 plēna venit cānīs dē grege praeda lupīs.  
 ecce, quid iste tuus praeter nova carmina vātēs  
 dōnat? amātōris mīlia multa legēs.  
 ipse deus vātum *pallā spectābilis* aureā  
*tractat inaurātae cōnsona fila lyrae.* <sup>60</sup>  
 quī dabit, ille tibī magnō sit māior *Homērō*;  
 crēde mihi, rēs est *ingeniōsa* dare.  
 nec tū, sī quis erit capitis *mercēde redēptus*,  
*dēspice: gypsātī* crīmen *ināne* pedis.  
 nec tē *dēcipiant* veterēs *circum ātria cērae.* <sup>65</sup>  
 tolle tuōs tēcum, pauper amātor, avōs.  
 quī, quia pulcher erit, poscet sine mūnere noctem,  
 quod det, amātōrem flāgitet ante suum.

invidiōsa/us/um envious

rapīna robber

cāna/us/um white

grex herd flock

lūpus wolf

lupa she-wolf

palla cloak

spectābilis visible

tractō draw

inaurāta/us/um gilt

consona/us/um harmonious

filum thread

lyra lyre

ingeniōsa/us/um talented

mercēs price

redimō buy back

dēspiciō look down on be  
contemptuous ofgypsāta/us/um whitened  
with gypsum

inānis empty

dēcipiō catch

circum around

ātrium atrium

cēra wax portrait bust

avus grandfather

**55/56. certior:** *more certain*, NOM PREDICATE. **ē:** *from*, PREP (ABL). **multīs:** *many*, ABL; OBJ OF PREP. **nec:** *nor*, CONJUNCTION. **tam:** *so*, ADVERB. **invidiōsa:** *envied / provoking envy*, NOM; PREDICATE. **rapīna:** *capture*, NOM SUBJECT. **est:** *is*, 3S PRES-IND AV. **plēna:** *full*, NOM PREDICATE. **venit:** *comes*, 3S PRES-IND AV. Dipsas now turns to her interest in the financial profitability of having lovers. **cānīs ... lupīs:** both "to gray wolves" and "to white-haired prostitutes." **cānus, -a, -um** means "white, gray"; **lupīs** is either from **lupus** ("wolf") or **lupa** ("she-wolf" or "prostitute"). **dē grege:** "from a whole flock." Life is short, and girls in particular have only a limited time to profit (literally) from their good looks. In fact they should maximize profits by taking multiple lovers. **praeda:** *prey*, NOM SUBJECT. **lupīs:** *to the wolves*, P DAT; DAT OF REFERENCE

**57/58. ecce:** *behold*, INTERJECTION. **quid:** *what*, ACC. DIRECT OBJECT. **iste tuus ... vātēs:** "that poet of yours." It is finally revealed that the narrator and the **puella** are lovers, and it is clear that he has been more than simply a casual eavesdropper. The PEJORATIVE SENSE of **iste** underscores the lena's scornful contempt for a poet (presumably a man of few financial resources). **praeter:** *besides*, PREP (ACC). **nova:** *new*, P ACC; ATTRIBUTIVE. **carmina:** *poems*, P ACC; OBJ OF PREP. **dōnat:** *gives*, 3S PRES-IND AV. **amātōris mīlia multa legēs:** **legō** here means either "collect" (Barsby) or "read" (McKeown). If "collect" is right, the point is both repetitive and unclear: her mistress will get lots of money (**mīlia nummōrum**) from a lover, who is different from the poet under discussion. If "read" is right, it comes as a surprise: we expect that a sentence beginning with "many thousands of a lover's things" (possibly **mīlia nummōrum**) will conclude with "you'll receive as presents," but

Dipsas concludes with "you will be reading them"—which won't do either of them any good.

**59/60. ipse deus vātum:** *the god of bards himself*. Apollo. The point of this couplet seems to be that a really good poet, like Apollo, would display obvious signs of worldly success, comparable to Apollo's golden cloak and lyre, and thus be worthy of attention. **pallā:** "cloak"; ABLATIVE of CAUSE or specification (respect). **aureā:** *golden*, S ABL; ATTRIBUTIVE here two syllables by SYNIZESIS. **tractat ... fila:** "plucks the strings." **inaurātae:** *gilded*, S GEN. ATTRIBUTIVE. **cōnsona:** *harmonious*, P ACC; ATTRIBUTIVE. **lyrae:** *lyre*, GEN POSSESSIVE

**61/62. quī dabit:** "he who will give" gifts; the amātor dīves who will give gifts and money to his lover. **tibi:** DATIVE of REFERENCE, expressing point of view: 'as far as you are concerned'. **magnō:** *great*, ABL OF COMPARISON. **sit:** *may be*, 3S PRES-SUBJ AV (JUSSIVE/OPTATIVE). **māior:** *greater*, NOM COMP.; PREDICATE. **Homērō:** *than Homer*, ABL OF COMPARISON. **crēde:** *believe*, 2S PRES-IMP AV. COMMAND. **mihi:** *me*, S DAT; INDIRECT OBJECT. **rēs est ingeniōsa dare:** 'giving takes talent'; dare is a SUBJECTIVE INFINITIVE with est.

**63/64. nec tū ... /dēspice:** = nōlī dēspicere. "Don't despise the man who has bought his freedom at the price of his head," refers to a former slave who grew rich enough to purchase his freedom. In Ovid's circles, this was a somewhat disreputable class. **sī:** *if*, CONJUNCTION. **quis:** *someone*, NOM SUBJECT. **erit:** *will be*, 3S FUT-IND AV; VERB **capitis:** caput can mean "the status of a free citizen." **mercēde:** "price"; ABLATIVE of PRICE. **redemptus:** "buy back," especially "buy out of slavery." NOM PERF-PART PV; PREDICATE **dēspice:** *despise*, 2S PRES-IMP AV. COMMAND. **gypsātī crīmen ināne pedis:** "the accusation of (having had) a foot whitened with gypsum is pointless," i.e., "the taint of slavery." When foreign slaves were put up for sale for the first time their feet were whitened with gypsum. The GENITIVE is perhaps best described as APPOSITIONAL.

**65/66. tē:** *you*, ACC. DIRECT OBJECT. **dēcipiant:** *let them deceive*, 3P PRES-SUBJ AV; JUSSIVE SUBJUNCTIVE. **veterēs:** *old*, P NOM SUBJECT. **circum:** *around*, PREP (ACC) **ātria:** "atrium" (the main reception room in a Roman house); the plural is regularly used for the singular in poetry. **cērae:** "wax portrait busts," but here a reference to the imagines, wax masks of distinguished ancestors placed in the atrium of an aristocratic Roman house; to say that a Roman had imagines was to say that he was a member of the senatorial aristocracy. **tolle ... tēcum:** "pick up and take with you (as you leave)." Note the harsh ALLITERATION of the "t" sounds, emphasizing the lēna's contempt for potential suitors who offer a lover nothing more than an illustrious ancestry. **tuōs:** *your*, P ACC; ATTRIBUTIVE. **pauper:** *poor*, S VOC; DIRECT ADDRESS/ **amātor:** *lover*, S VOC; DIRECT ADDRESS **avōs:** a reference to the ancestors (65, veterēs circum ātria cērae) in whom a patrician would put so much stock.

**67/68 qui:** *who*, NOM SUBJECT. **quia:** *because*, CONJUNCTION. **pulcher:** *handsome*, NOM; PREDICATE. Dipsas now turns to suitors who are so good-looking that they think they don't need to offer presents (or payment) for a night with the girl. **quod det, poscet:** *will demand*, 3S FUT-IND AV. **sine:** *without*, PREP (ABL). **mūnere:** *gift/payment*, S ABL; OBJ OF PREP. **noctem:** *night*, ACC OBJECT. **quod:** *what / something which*, ACC. DIRECT OBJECT. **amātōrem flāgitet ante suum:** "let him first demand something from his own lover to give (to you)." The lēna makes the assumption that, if the potential lover is handsome, he has an amātor of his own from whom he can wheedle the money he needs to pay her; she should never give away her charms for free. (Gross regards this section as part of the preceding one). This brings us (ecce, line 57) to your lover the poet: poetry is no good, and aristocratic birth is no good, if the lover is poor (pauper amator, line 57). Even being attractive is no good: nobody gets a night with you for free.

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*parcius* exigitō pretium, dum *rētia* tendis,

nē fugiant; captōs lēgibus ūre tuīs. <sup>70</sup>

nec nocuit simulātus amor: sine crēdat amārī

et cave, nē grātīs hic tibi constet amor.

saepe negā noctēs: capitis modo finge dolōrem;

et modo, quae causās praebeat, Īsis erit.

mox recipe, ut nūllum patiendī colligat ūsum <sup>75</sup>

*nēve* *relentēscat* saepe *repulsus* amor.

*surda* sit ōrantī tua *iānua*, *laxa* ferentī;

audiat *exclūsī* verba receptus amāns;

et quasi laesa prior *nōnnumquam* irāscere laesō:

*vānēscit* culpā culpa *repēnsa* tuā. <sup>80</sup>

**exigitō** ask for repeatedly

**parca/us/um** thrifty

**rēte** net

**ūrō** burn

**nēve** and not

**relentescō** slacken

**repellō** drive back

**surda/us/um** deaf

**tānua** door entrance

**laxa/us/um** wide

**exclūdō** shut out

**nōnnumquam** sometimes

**vānescō** disappear

**rependō** make up for

**69/70. parcius:** more sparingly COMPARATIVE NEUTER ACCUSATIVE SINGULAR, which is the REGULAR COMPARATIVE ADVERB. **exigitō:** "demand payment"; FUTURE IMPERATIVE (from the language of Roman law and religion). **pretium:** payment, Acc Object **dum:** while, Conjunction **rētia:** nets, P Acc Object **tendis:** spread / stretch, 2S Pres-Ind Av; Verb **nē:** lest, CONJUNCTION **fugiant:** they flee, 3P Pres-SUBJ Av. SUBJUNCTIVE IN NEGATIVE PURPOSE **captōs:** captured men, P Acc OBJECT **lēgibus:** with laws, ABL OF MEANS **ūre:** burn / constrain, 2S Pres-IMP Av; COMMAND **tuīs:** your, ABL; ATTRIBUTIVE MODIFYING lēgibus includes expressions indicating that in accordance with which a thing is done. Smitten Roman lovers were often said to be subject to the lēgēs of their mistresses. ūrō is used especially of causing lovers to burn with passion.

**71/72. nec:** nor, CONJUNCTION **nocuit:** harmed, 3S PERF-IND Av GNOMIC used sometimes to indicate that what has been true in the past is always true; translate as a PRESENT OR PRESENT PERFECT. **simulātus amor :** feigned love, NOM PERF-PART Pv. PREDICATE MODIFYING amor **sine:** let him, Conjunction introducing permissive subjunctive **crēdat:** believe, 3S Pres-Subj Av; Jussive

**et:** and, Conjunction **cave:** beware, 2S Pres-IMP Av. Command IMPERATIVE of caveō, here as often with a short e (iambic shortening, a feature of colloquial speech). Prohibition can regularly be expressed by cave + PRESENT SUBJUNCTIVE, but cave nē sometimes occurs. **nē grātīs hic tibi constet amor:** "lest this love be worth nothing to you," "lest you charge nothing for this love." grātīs is the ABLATIVE PLURAL of grātia, usually occurring in this SYNCOPATED form (instead of gratiīs), and (as in English) means "without payment,

for nothing." For the ABLATIVE OF PRICE.

73/74. **saepe**: often, Adverb **negā**: refuse, 2S Pres-Imp Av. Command **noctēs**: nights, P Acc Object **capitis... dolōrem**: "a headache." **modo ... modo**: "now X, now Y."

**finge**: pretend, 2S Pres-Imp Av; Command **dolōrem**: pain, Acc Object **et**: and, Conjunction **modo**: just / at one time, Adverb **quae...praebeat**: who may offer, NOM Subject of **praebeat** 3S Pres-Subj Av; Subjunctive in Potential/Future More Vivid **causās**: causa here means "excuses" (for not giving sex). **Īsis**: Isis (the goddess), NOM Subject the Egyptian goddess Isis, whose worship was popular in Rome and required an annual period of sexual abstinence from her followers. **erit**: will be, 3S Fut-Ind Av



75/76. **mox**: soon, Adverb **recipe**: take back / admit, 2S Pres-Imp Av. Command **ut**: so that, Conjunction introducing Purpose **nūllum**: no, Acc; Attributive modifying **ūsum patiendī**: of enduring, S Gen Gerund; Objective Gen **colligat**: may gather / accumulate, 3S Pres-Subj Av; Verb in Purpose Clause **patiendī ... ūsum**: "frequent practice," i.e., so that he doesn't become accustomed to abstinence. **nēve**: and lest, Conjunction **relentēscat**: grow slack / weaken, 3S Pres-Subj Av. Subjunctive in Negative Purpose **saepe**: often, Adverb **repulsus**: rejected, NOM Perf-Part Pv; Attributive modifying **amor amor**: love, NOM Subject

77/78. **surda**: deaf, NOM Predicate **sit**: let it be, 3S Pres-Subj Av; Jussive **ōrantī... ferentī**: for the begging one bringing gifts S Pres-Part Av; Dat with Adjective understand with both participles; DATIVE OF REFERENCE or, more specifically, DATIVE OF DISADVANTAGE (**ōrantī**) and dative of advantage (**ferentī**). **tua**: your, NOM; Attributive modifying **iānuā** **iānuā**: door, NOM Subject **laxa**: open / loose, NOM; Predicate modifying **iānuā** **audiat**: let him hear, 3S Pres-Subj Av. Jussive **exclūsī**: rejected, GEN Possessive modifying **amāns** **verba**: words, P Acc Object **receptus amāns**: admitted lover, NOM Perf-Part Pv; Attributive modifying **amāns**, NOM Subject

79/80. **et**: and, Conjunction **quasi**: as if, Conjunction **laesa**: wronged, NOM Perf-Part Pv. Predicate modifying **tū** (understood) **prior**: earlier, NOM; Predicate **nōnnumquam**: sometimes, Adverb **trāscere**: be angry, 2S Pres-Imp Pv (deponent); Command **laesō**: the offended one, S Perf-Part Pv; Dat with Verb of Feeling **vānēscit**: fades, 3S Pres-Ind Av **tuā culpā culpa**: your fault by fault POLYPTOTON, or repetition of a word in a different form; the first **culpā** is ABLATIVE, with **tuā**, and the second is NOMINATIVE. Translators treat **culpa** as though it meant "accusation," which produces clearer English, but the point is really that the sense of guilt (which the woman would otherwise feel) disappears when balanced by the sense of guilt felt by the man that she had inspired (hence **tuā**). **repēnsa**: repaid / weighed out, NOM Perf-Part Pv; Predicate

sed numquam dederis *spatiōsum* tempus in īram:

saepe *simultātēs* īra morāta facit.

quīn etiam discant oculī *lacrimāre* coactī,

et faciant *ūdās* illa vel illa *genās*,

nec, sī quem fallēs, tū *periūrāre* timētō: <sup>85</sup>

*commodat* in *lūsūs* nūmina surda Venus.

servus et ad partēs *sollers ancilla* parentur,

quī doceant aptē quid tibi possit emī,

et sibi pauca rogent: multōs sī pauca rogābunt,

*postmodo* dē *stipulā grandis acervus* erit. <sup>90</sup>



**81/82. sed:** but, Conjunction **numquam dederis:** never should you allow Adverb, 2S Perf-Subj Av. Jussive Subjunctive prohibition can be expressed by nē + the PERFECT SUBJUNCTIVE, and other negatives can be used instead. **spatiōsum tempus:** spacious / long time Acc; Attributive modifying tempus Acc Object **in:** into, Prep (Acc) **īram:** anger, Acc; Obj of Prep **saepe:** often, Adverb **simultātēs:** quarrels, P Acc. Direct Object **īra morāta:** delayed / lingering anger, NOM Subject Perf-Part Pv; Attributive modifying īra **facit:** produces, 3S Pres-Ind Av

**83/84. quīn etiam:** moreover, indeed, Adverbial phrase; when used to introduce a statement confirming what has just been said, quīn is often strengthened by etiam. **discant:** let them learn, 3P Pres-Subj Av; Jussive **oculī:** eyes, P Nom Subject **lacrimāre:** to weep, Pres-Inf Av; Complementary Inf **coactī:** forced, P Nom Perf-Part Pv; Predicate **et:** and, Conjunction **faciant:** let them make, 3P Pres-Subj Av. Jussive **ūdās genās:** wet cheeks, P Acc; Attributive modifying genās P Acc Object **illa:** this one, NOM Subject (impersonal demonstrative) **vel:** or, Conjunction **illa:** that one, NOM Subject, She is supposed to act as though the other girlfriends were making her cry.

**85/86. nec:** nor, Conjunction **sī:** if, Conjunction **quem:** anyone, Acc. Direct Object **fallēs:** you

**spatiōsa/us/um** wide

**simultās** a state of animosity a feud

**lacrim** weep

**ūda/us/um** wet

**gena** cheek

**periūrō** swear a false oath

**commodō** lend

**lūsus** game amusement

**sollers** clever

**ancilla** female slave

**postmodo** late,

**stipula** stubble

**grandis** great

**acervus** heap

deceive, 2S Fut-Ind Av; Verb in Protasis **tū**: you, NOM Subject **periūrāre**: to swear falsely, Pres-Inf Av; Complementary Inf **timētō**: fear not, 2S Fut-Imp Av; Prohibitive Imperative **commodat**: lends, 3S Pres-Ind Av **in lūsūs**: for games / amusements, P Acc. Obj of Prep **nūmina**: divinities, P Acc Object **surda**: deaf, P Nom; Predicate **Venus**: Venus, NOM Subject either "Venus turns a deaf ear" when lovers swear falsely (literally, "a deaf Venus lends her divinity"); or "Venus lends her deaf divinity"—a play on "lends an ear," aurem commodāre); or "Venus arranges that the gods be deaf to" lovers'



perjuries (taking commodāre in the sense of "provide" a witness at a trial, etc. (Sallust, Bellum Catilinae 16.2). How to get what you want from your lover: start with small requests, then ask for more once you've got him hooked. Play hard to get, but not so much that he loses interest; play lovers off against each other; go on the offensive when you quarrel, and don't let arguments go on too long. Fake tears can be helpful, and lies are acceptable in love affairs.

**87/88. servus**: servant, NOM Subject **et**: and, Conjunction **ad partēs parentur**: ad partēs parāre means "to prepare one's part / role" (in a play). **sollers**: "clever, skilled"; construed with

servus as well as with ancilla. **ancilla**: maidservant, NOM Subject **parentur**: should be prepared, 3P Pres-Subj Pv; Jussive Passive **quī**: who, P NOM Subject **doceant**: teach, 3P Pres-Subj Av; Verb in Relative Clause of Purpose **aptē**: suitably, Adverb **quid**: what, Acc Object introducing Indirect Question **tibi**: for you, S Dat; Dat of Reference **possit**: may be able, 3S Pres-Subj Av; Verb in Indirect Question **emī**: to be bought, Pres-Inf Pv; Complementary Inf

**89/90. et**: and, Conjunction **sibi**: for themselves, S Dat. Dat of Reference **pauca**: few things, P Acc Object **rogent**: let them ask, 3P Pres-Subj Av; Jussive **multōs**: many, P Acc Object **sī**: if, Conjunction **pauca**: few, P Acc Object **rogābunt**: they will ask, 3P Fut-Ind Av; Verb Dipsas is looking at the situation from the slaves' point of view: if the servus and the ancilla get a little bit from a lot of boyfriends (multōs), it mounts up. **postmodo**: afterward, Adverb **dē**: from, Prep (Abl) **stipulā**: a stalk / straw, S Abl. Obj of Prep **grandis**: large heap, NOM; Predicate modifying acervus., NOM Subject **erit**: will be, 3S Fut-Ind Av

et soror et māter, *nūtrix* quoque *carpat* amantem:

*nūtrix* nurse

fit cito per multās praeda petīta manūs.

*carpō* pluck

cum tē dēficiēt poscendī mūnera causae,

*nātālis* birthday

*nātālem libō testificāre* tuum.

*libum* cake

*testificor* give proof of

nē sēcūrus amet nullō *rīvāle* cavētō: <sup>95</sup>

*rīvālis* rival

nōn bene, sī tollās proelia, *dūrat* amor.

*dūro* harden

ille virī videat tōtō vēstīgia lectō

*lascīva/us/um* playful

factaque *lascīvīs livida colla notīs*,

*livida/us/um* bluish

*collum* neck

mūnera *praecipuē* videat quae mīserit alter:

*nota* sign

sī dederit nēmō, Sacra roganda Via est. <sup>100</sup>

*praecipuē* especially

cum multa abstulerīs, ut nōn tamen omnia dōnet,

*blandior* charm

quod numquam reddās, commodet ipsa rogā.

*impia/us/um* impious

lingua iuвет mentemque tegat: *blandīre* nocēque;

*mel* honey

*venēnum* drug

*impia* sub dulcī *melle venēna* latent.

**91/92. carpat:** normally "to pluck, harvest," but here "despoil, fleece." **cito:** quickly, ADVERB **per:** through, PREP (ACC) **multās...** **manūs:** many hands, P ACC; OBJ OF PREP, **praeda:** spoil / booty, NOM SUBJECT **petīta:** sought / attacked, NOM PERF-PART PV; ATTRIBUTIVE MODIFYING PRAEDA praeda petīta per multās manūs cito fit; fit cito here means "quickly accumulates" or "is quickly produced." The whole process of plundering the boyfriend by servants and relatives alike will be successful when there are a lot of people involved.

Happy  
Birthday

**93/94. cum:** when, CONJUNCTION **tē:** you, Acc. DIRECT OBJECT OF DĒFICIENT **dēficiēt:** fail / be lacking, 3P FUT-IND AV **poscendī...** **causae:** for the sake of demanding GERUND. **mūnera:** gifts, P NOM SUBJECT **nātālem:** birthday, ACC. DIRECT OBJECT **libō:** little cake / offering, ABL OF MEANS. usually offered as a sacrifice, especially on birthdays; hence, not quite our "birthday cake." **testificāre:** testify / claim, 2S PRES-IMP PV (DEPONENT); COMMAND **tuum...** **nātālem:** your birthday, ACC; (Gross regards this section as part of the preceding one). Your servants and your relatives are all part of the process: they can advise your lover on what presents to give, and if they are subtle about it they can acquire presents for

themselves. **libō**: "cake," **testificāre**: "give proof of." SINGULAR IMPERATIVE: "Indicate by a cake that it is your birthday."

**95/96. nē cavētō** = cavētō nē nullō rīvāle sēcūrus amet. The subject of **amet** is **ille**, i.e. the boyfriend. **rīvālis, -is, m. and f.** "rival" (in love) ABLATIVE ABSOLUTE. **proelia**: "battle." For military imagery in love poetry see especially the next poem. **nē**: *lest*, CONJUNCTION **sēcūrus**: *secure*, NOM PREDICATE MODIFYING **AMĀNS** (UNDERSTOOD) **amet**: *he love*, 3S PRES-SUBJ AV; VERB IN NEGATIVE PURPOSE **nullō**: *no*, S ABL; ATTRIBUTIVE MODIFYING **rīvāle** **rīvāle**: *rival*, ABL OF SEPARATION **cavētō**: *beware*, 2S FUT-IMP AV; PROHIBITIVE IMPERATIVE **cavētō nē** is a variant of **cavē nē**, for which see on line 72 above. **nōn bene**, **nōn**: *not*, ADVERB **bene**: *well*, ADVERB **sī**: *if*, CONJUNCTION **tollās**: *you remove*, 2S PRES-SUBJ AV. VERB IN PROTASIS **proelia**: *battles*, P ACC OBJECT **dūrat**: *endures*, 3S PRES-IND AV **amor**: *love*, NOM SUBJECT, this has the ring of a PROVERBIAL TRUISM.

**97/98. factaque ... livida colla**: "and your neck made purple." suggesting that their sexual activities had been particularly energetic. **ille**: *he*, NOM SUBJECT **virī**: *of a man*, GEN POSSESSIVE MODIFYING **vēstīgia** **videat**: *let him see*, 3S PRES-SUBJ AV; JUSSIVE **tōtō**: *whole*, S ABL; ATTRIBUTIVE MODIFYING **lectō** **vēstīgia**: *footprints*, P ACC OBJECT **lectō**: *bed*, ABL OF LOCATION **facta**: *made / caused*, P ACC PERF-PART PV. ATTRIBUTIVE MODIFYING **notīs** **lascīvīs...notīs**: *wanton marks*, ABL OF CAUSE

**99/100. mūnera**: *gifts*, P ACC. DIRECT OBJECT **praecipuē**: *especially*, ADVERB **videat**: *let him see*, 3S PRES-SUBJ AV; JUSSIVE **quae**: *which*, P ACC OBJECT OF **miserit** **miserit**: *sent*, 3S PERF-SUBJ AV; VERB IN RELATIVE CLAUSE **alter**: *the other man*, NOM SUBJECT **sī**: *if*, CONJUNCTION **dederit**: *shall have given*, 3S FUTPERF-IND AV. VERB IN PROTASIS **nēmō**: *no one*, NOM SUBJECT **Sacra**: *Sacred (Street)*, NOM; ATTRIBUTIVE MODIFYING **Via** **roganda...Via**: *needing to be asked the Sacred Way*, NOM SUBJECT **est**: *is*, 3S PRES-IND AV, the **Via Sacra** was the principal street of the Roman Forum, but it was also notable for both jewelry shops and prostitutes. Here a girl could easily acquire tokens of an "imaginary" lover's affections (Ryan/Perkins).

**101/102. cum**: *when*, CONJUNCTION **multa**: *many things*, P ACC. DIRECT OBJECT **abstulerīs**: *you will have taken away*, 2S FUTPERF-IND AV **ut**: *so that*, CONJUNCTION INTRODUCING PURPOSE **nōn**: *not*, ADVERB **tamen**: *nevertheless*, ADVERB **omnia**: *everything*, P ACC OBJECT **dōnet**: *he gives*, 3S PRES-SUBJ AV; VERB IN PURPOSE CLAUSE **quod**: *something which*, ACC. DIRECT OBJECT **numquam**: *never*, ADVERB **reddās**: *you return*, 2S PRES-SUBJ AV; SUBJ. IN CHARACTERISTIC **commodet**: *let her lend*, 3S PRES-SUBJ AV; JUSSIVE **ipsa**: *she herself*, NOM SUBJECT **rogā**: *ask*, 2S PRES-IMP AV; COMMAND **ita tamen ut nōn** "but without its happening that," "yet not with the result that"; for the use of a RESULT CLAUSE in a restrictive sense. **ipsa rogā ut commodet id quod numquam reddās**. For the omission of **ut** with verbs of commanding, etc. Here **commodō** has its original sense of "lend"; ask him to lend you things that you do not have the intention of returning. Also, you can invent reasons for your lover to give you presents: you can pretend it's your birthday, and you can make him jealous; above all, show him the presents you get from his rival, and if there aren't any go buy them yourself. And, finally, if he's given you a lot already, you can switch to asking for loans, and simply never pay him back.

**103/104. lingua tegat**: "let your tongue assist and conceal your intentions." NOM SUBJECT 3S PRES-SUBJ AV **iuvet**: *let it help*, 3S PRES-SUBJ AV; JUSSIVE **mentem**: *mind*, ACC OBJECT OF **tegat** **que**: *and*, CONJUNCTION/JUSSIVE **blandīre**: *charm*, 2S PRES-IMP PV (DEPONENT); COMMAND **nocēque**: *harm*, 2S PRES-IMP AV; COMMAND, **blandīre noceque**: both IMPERATIVES. another terse sentiment that carries the authority of a PROVERB **impia...venēna**: *wicked poisons* P NOM PREDICATE **sub**: *under*, PREP (ABL) **dulcī... melle**: *sweet honey*, S ABL; ATTRIBUTIVE S ABL; OBJ OF PREP **latent**: *lurk*, 3P PRES-IND AV.. **argumentatio**. How to get the lover you want, and how to control him. Finally, you should learn the appropriate rhetorical skills.

haec sī praestiterīs ūsū mihi cognita longō <sup>105</sup>  
 nec tulerint vōcēs ventus et aura meās,  
 saepe mihi dīcēs vīvae bene, saepe rogābis  
 ut mea dēfunctae molliter ossa cubent—'  
 vōx erat in cursū, cum mē mea prōdidit umbra;  
 at nostrae vix sē continuēre manūs <sup>110</sup>  
 quīn albam rāramque comam lacrimōsaque vīnō  
 lūmina rūgōsās distraherentque genās.  
 dī tibi dent nūllōsque Larēs inopemque senectam,  
 et longās hiemēs perpetuamque sitim!

vīva/us/um alive

dēfungor die

cubō lie down

lacrimōsa/us/um tearful

rūgōsa/us/um wrinkled

distrahō pull apart

inops poor

senecta old age

sitis thirst

**105/106. praestiterīs:** "bring to bear, apply"; for the long final syllable see on 1.4.31, you will have carried out, 2S FUTPERF-IND AV; VERB. **nec tulerint:** supply sī; a continuation of the PROTASIS of the preceding line. **sī:** if, CONJUNCTION **mihi:** to me, S DAT; INDIRECT OBJECT **cognita...haec :** learned these things, P ACC. DIRECT OBJECT P ACC PERF-PART PV; ATTRIBUTIVE **longō...ūsū:** long by experience, S ABL; ATTRIBUTIVE ABL OF MEANS **nec:** nor, Conjunction **tulerint:** will have carried away, 3P FutPerf-Ind Av. VERB **ventus:** wind, NOM SUBJECT **et:** and, CONJUNCTION **aura:** breeze, NOM SUBJECT **meās...vōcē:** my voices / words, P ACC; ATTRIBUTIVE modifying vōcēs, P ACC OBJECT

**107/108. mihi dīcēs vīvae bene:** "you will speak well of me (or kindly to me) while I am alive." **benedicō** is a verb taking the DATIVE, and Ovid here splits it into its parts, perhaps to emphasize the key word **vīvae**. **dēfunctae:** "when I have died," parallel to **vīvae** in the previous line. **molliter ... cubent:** where we say "rest in peace" the Romans said "rest comfortably"; the formula **sit tibi terra levis** was common on tombstones, often abbreviated s.t.t.l. **conclusio.** The girl should listen to Dipsas, and if she does she will be extremely grateful. **saepe:** often, Adverb **dīcēs:** you will say, 2S FUT-IND AV **vīvae...mihi:** living to me, S DAT/GEN; DAT OF REFERENCE OR GEN OF DESCRIPTION, INDIRECT OBJECT **bene:** well, ADVERB **saepe:** often, ADVERB **rogābis:** you will ask, 2S FUT-IND AV **ut:** that / so that, Conjunction **mea...ossa:** my bones, P Nom. ATTRIBUTIVE, P NOM SUBJECT **dēfunctae:** dead, GEN ATTRIBUTIVE (UNDERSTOOD: "OF ME, DEAD") **molliter:** gently, ADVERB **cubent:** may lie, 3P PRES-SUBJ AV; VERB IN PURPOSE/RESULT CLAUSE

**109/110. in cursū:** "in full flow" (Barsby). Probably the metaphor is of a river, but the word was often used of speech (OLD 3d). **mē mea prōdidit umbra:** the narrator's lurking presence has been discovered. **sē continuēre:** "restrained" (perfect); followed by the **quin** clause below **continuērunt;** the narrator reacts angrily but with restraint to the advice Dipsas has been giving to his girlfriend. **vōx:** voice, NOM Subject **erat:** was, 3S IMPERF-IND AV; VERB **in cursū:** in progress, ABL OF STATE **cum:** when, CONJUNCTION **mē:** me, ACC OBJECT **mea... umbra:** my shadow, NOM SUBJECT **prōdidit:** betrayed, 3S PERF-IND AV **at:** but, Conjunction **nostrae...manūs:** our hands, P NOM SUBJECT **vix:** scarcely, ADVERB **sē:** themselves, ACC OBJECT (REFLEXIVE) **continuēre:** held back,

3P PERF-IND AV

**111/112. quīn distraherentque:** "from ripping apart"; **quīn** here is a CONJUNCTION introducing a CLAUSE of HINDRANCE. **rāramque... comam:** and thin hair ACC OBJECT **vīnō:** ABLATIVE of CAUSE with **lacrimōsa. quīn:** and indeed, Conjunction **albam:** white, Acc. ATTRIBUTIVE MODIFYING COMAM **lacrimōsaque:** and tearful, NOM ACTUALLY ACC AGREEING WITH COMA **vīnō:** with wine, ABL OF MEANS **lūmina:** eyes, P NOM Subject **rūgōsās...genās:** wrinkled cheeks, P ACC; ATTRIBUTIVE ,P ACC OBJECT **distraherentque:** were tearing 3P IMPERF-SUBJ AV; VERB IN SUBJUNCTIVE (CONTINUATION OF QUĪN CLAUSE) The speech comes to a sudden end when, we are told, Dipsas senses that she has been overheard (line 109). The poem then comes to an end almost as abrupt, with the poet wishing he had beaten Dipsas up (lines 110–112), and praying instead that she should be a homeless, cold and drunken pauper in what remains of her old age. As conclusions go, this is certainly clear and definitive, but it is not, at first sight, very interesting, or attractive.

**113/114. dī:** gods, P NOM Subject **tibi:** to you, S DAT; INDIRECT OBJECT **dent:** may give, 3P PRES-SUBJ AV; JUSSIVE **nūllōsque... Larēs:** and no household gods, P ACC OBJECT **inopemque... senectam:** and poor old age, ACC OBJECT **et:** and, Conjunction **longās... hiemēs:** long winters, P ACC OBJECT **perpetuamque... sitim:** and unending thirst, ACC OBJECT **dī tibi dent:** the narrator puts a curse on Dipsas; **dent** is HORTATORY SUBJUNCTIVE. **nūllōsque Larēs:** "Lar, household god"; in the PLURAL it often (as here) means "home"; the use of **-que ... -que** (instead of **et ... que**) is poetic; i.e., "may the gods render you homeless." **sitim;** probably the worst part of this curse, since she is an alcoholic. Thus the poem can be read as a study in delusion. Such a reading, I believe, gives more point to the long speech of Dipsas: we are appalled not by Dipsas herself (too easy a target),



but by a lover who simply can't face reality. He should be angry at himself, or perhaps simply at life itself, but he transfers that anger (he is all too human) to his invented nemesis (lines 110–115). "The bad influence." This is the longest of all the Amores, and occupies the central position in Book 1. It is, therefore, an important poem, and it is intriguingly different. The central speech, by far the longest speech Ovid gives to any female character in the Amores, is delivered by an anti-heroine. Dipsas is an old woman and a lena, a stock character of the comic stage variously translated as "bawd," "procuress," "brothel-keeper," or "madam." A better translation might be "panderess" (if the word were used these days) or perhaps "enabler," since Dipsas is not actually an employer of prostitutes; she is an aged dependent and confidante of the poet's girlfriend, presumably a slave or freedwoman, and perhaps originally the girlfriend's nurse. She is now trying to control of the girl's sex life, for entirely mercenary reasons. One of the least attractive features of Roman literature, and indeed of Roman society, was its selection of elderly women as the objects of scorn and hostility (Richlin 1984 provides a good introduction). Poets could be unsparing in their references to wrinkles, bad hair, and worse, and they associated the physical degeneration of such women with sexual dissolution and drinking (the Romans regarded the two vices as closely associated with each other); particularly vivid is the Roman copy of a famous Hellenistic sculpture of a drunken old lady, now in the Munich sculpture museum. Ovid's character draws from this traditional stereotype: the name Dipsas itself suggests drunkenness, and the first thing we learn about her is that the name is completely appropriate. But Dipsas is also dangerous: the name evokes a snake as well as thirst, and the next thing we learn about her is that she is a witch. Some witches in classical literature are young and beautiful, but others, like Dipsas, are old and ugly.

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*Militat* omnis amans, et habet sua castra Cupidō;

*militō* soldier

Attice, crēde mihi, *militat* omnis amans.

quae bellō est *habilis*, Venerī quoque convenit aetās:

*habilis* suitable

turpe *senex* miles, turpe *senilis* amor.

*senilis* old man

*bellus* pretty

quōs petiēre ducēs animōs in mīlite fortī, <sup>5</sup>

*pervigilō* keep vigi

hōs petit in sociō *bella* puella virō:

*ambō* both

*pervigilant ambō*, terrā *requiescit* uterque;

*requiescō* rest

*foris* door

ille *forēs* dominae servat, at ille ducis.

This is an easy poem to like. Part of the appeal is that, for once, we can place it within a specific literary tradition without the aid of commentaries. We all know that "all is fair in love and war," and poets have understood that young men in war and young men in love have much in common.

**1/2 amāns:** = **amātor** here, as elsewhere **castra:** "warfare," cf. Am. 1.2.32 above. by metonymy. Attice: Ovid addresses a friend (not otherwise known) by name; note the CHIASTIC structure of the first couplet

(ABBA). **militō, -āre, -āvī, -ātum:** to be a soldier, serve as a soldier, repetition of this entire clause at the beginning and of the opening couplet emphatically announces the metaphor (a variant of the love/war metaphor in Am. 1.2) which the rest of the poem elaborates. Ovid employs a METAPHOR here, the lover as soldier/warrior. Roman poets often felt that the lover fought a kind of war either with his mistress, a rival, or his own overpowering emotion. **amans, -ntis (m., f.):** a lover. **Cupido:** Cupid is not so much seen by Ovid as an enemy but rather the general under whom the soldier/lover serves. Greek and Latin poets often compared lovers and soldiers. Often, too, the two professions are regarded as polar opposites: on the comic stage the hapless young lover is regularly confronted with the miles gloriosus, and a life of love is stereotypically one of laziness, contrasted with the exertions of a military career. The paradoxical claim that lovers are like soldiers is usually made rather delicately, as in Horace's famous Ode 3.26 (vixi puellis nuper idoneus, et militavi non sine gloria). But Ovid is taking the paradox and running it into the ground: we are, I think, supposed to be irritated by his obsession with this one point. **Attice:** Atticus (the poem's addressee. named in a few of Ovid's other poems but not certainly identifiable). It is unusual for Ovid to have an addressee in his love elegies. It is not known, with any certainty, who Atticus was. Ovid's poetry, as we have observed more than once already, often reflects

the rhetorical techniques that were the foundation of a Roman literary education. In this poem, he seems to be going out of his way to put his rhetorical skills on display, almost as though that were the real point. The poet



speaks directly, in the vocative, to an unknown "Atticus" (line 2), serving notice that he now needs to be persuasive. The address to Atticus also invites us to wonder, at least in the backs of our minds, what it is the two men have been talking about.

**3/4 quae:** the rel. pron. and its antecedent *aetās* frame the line in a type of Chiasmus. the ANTECEDENT is *aetās*; "the (same) age which." **bellō est habilis, Venerī ... convenit:** *Venerī*: the goddess represents love in general, of course. just as *bellō* suggests Mars, the god of war; cf. 29 below. the ADJECTIVE *habilis* ("suited") is linked to a DATIVE OF REFERENCE (*bellō*), and the VERB *convenit* ("befits") takes a DATIVE OBJECT (*Venerī*). **turpe:** NEUTER PREDICATE NOMINATIVE, supply *est*; "is a shameful thing." **senīlis amor = senex amāns.** **habilis, -e:** *habilis, -is. -e + dat. , useful (to) , suited (for). suitable, fit. **conveniō, -īre, -vēnī, -ventum:** *convenit:* here essentially = *est habilis*. to be suitable or adapted for. **aetas:** the age that suits the best soldiering and lovemaking is youth, according to Ovid. Ovid addresses this poem to a man called Atticus, with the pretense that Atticus has accused the poet of devoting himself to making love and thus of leading a lazy and non-productive life. Ovid argues that the lover is a soldier and that the rigors of warfare are identical to those of love. He gives several examples of how these parallels work, and, typically, provides three mythological examples of famous warriors, Achilles, Hector, and Mars himself, who were also lovers. Again, the poet inverts an established theme of elegiac poetry, because the conventional poetic treatment of Love and War contrasted rather than equated the two. While the traditional lover preferred *otium* to *negotium*, Ovid playfully suggests that the earnest lover is as busy as the soldier and has no time for **leisure.** **turpis, -e:** loathsome **turpe senex miles:** *turpe . . . amor:* supply *est*; the n. adj., a loathsome thing, reduces the aged soldier and the aged lover to objects. Supply a missing *est*. The NEUTER PREDICATE ADJECTIVE works like a NOUN. **senīlis, -e:** *senīlis amor:* neat (and metrically convenient) variation for *senex amans*. old, aged.*



**5/6. petiēre = petiērunt;** rhyme and anaphora underscore the parallel Ovid is drawing. GNOMIC PERFECT ); see note on 8.71. **quōs ... animōs:** "the (same) courage which"; the ANTECEDENT (*animōs*): take with both *quōs* and *hōs* has been drawn into the RELATIVE CLAUSE. **sociō:** keeping company (with another). (in the role of) companion; allied. note that *socius* can have military overtones: "ally." **bella: > bella/us/um** "pretty," NOT *bellum, -ī* n. **Petiere:** for the form, see on Met. 1.478 above. the alternate spelling for the 3rd person PLURAL PERFECT ACTIVE INDICATIVE, a common usage in Ovid. **bella:** beautiful. lovely. charming. a wordplay of both sound and sense. The striking assonance with *puella* and the hint of *bellum*: beautiful. lovely. charming. draw attention to the replacement of the general Cupid by the girl.

**7/8. forēs:** Roman lovers conducted long vigils outside their mistresses' doors, as in *Amōrēs* 1.6. **servat:** "guard." **ducis:** "of his general"; understand *forēs servat* from the previous clause. **ambō:** both. **terra:** supply in. poetic use of the ABLATIVE OF PLACE where without a PREPOSITION. **ille, ille:** the lover/soldier guards the entranceway, i.e., by sleeping on the ground outside the girlfriend's house or the commander's tent. the first refers to the lover (*amans*) and the second to the soldier (*miles*). **foris:** door, double door.

mīlitis officium longa est via: mitte puellam,

*strēnuus exemptō* fine sequētur amans; <sup>10</sup>

ībit in adversōs montēs *duplicātaque nimbō*

flūmina, *congestās exeret* ille *nivēs*,

nec *freta pressūrus tumidōs causābitur* Eurōs

aptave *verrendīs* sīdera quaeret aquīs.

quis nisi vel mīles vel amans et *frīgora* noctis <sup>15</sup>

et *densō* mixtās *perferet* imbre nivēs?

**strēnuus** vigorous

**eimxō** take out

**duplicō** double

**nimbus** rain-cloud

**congerō** gather together

**exterō** wear away

**nix nivis** snow

**fretum** sea

**tumidus** swollen

**causor** plead pretend blame

**verrō** sweep, sweep over, skim

**ve** or, or if either...or

**frīgus** cold, coldness

**dēnsus** thick, dense; frequent

**perferō** bear to the end,  
endure

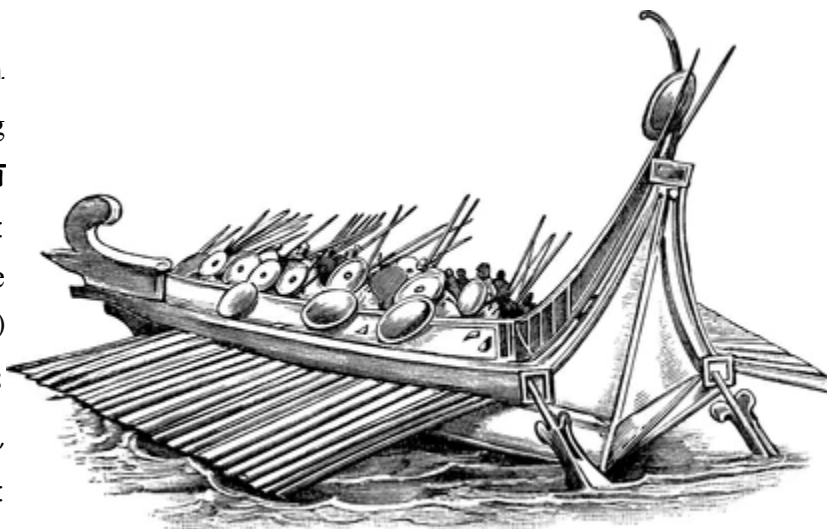
**imber** rain

**9/10. via:** = iter, here, march (in a military context); soldiers often had to travel long distances to reach the field of battle. **mitte puellam:** IMPERATIVE as the equivalent of a PROTASIS in a condition. **exemptō fine:** "with end removed," i.e. "endlessly"; fine: = sine fine, i.e., to the ends of the earth. ABLATIVE ABSOLUTE. **mitte:** mitte: = ēmitte (on the use of simple for compound verbs, see on Met X.283 above), send the girl forth. i.e., on some mission; the imper.. Is often used in place of the indic. in the protasis of conditional sentences. here in the sense of dispatching, sending away or ahead. **eximō, -ere, -ēmī, -emptum:** to take away. eximō, eximere, exēmī. exēptus, to take out. Remove. strēnuus... amāns: the adj./noun phrase is aptly extended from the beginning of the verse to the end—another neat Ovidian word-picture. suggesting the long march (longa... via 9) that the hardy lover is willing to endure.

**11/12. nimbō > nimbus, -ī, m.** "rain-cloud" hence "cloud-burst, downpour." ABLATIVE OF CAUSE/MEANS. **duplicō, -āre, -āvī, -ātum:** to double in size or amount. **nimbus, -ī (m.):** cloudburst, rainstorm. **congesta/us/um:** piled up. **exterō, -ere, -trīvī, -trītum:** to wear down, trample on, to rub away, wear down; to crush. **nix, nivis (f.):** snow. ībit in: lit., he will go up against, though one might consider the expression a kind of zeugma, i.e., he will climb (montēs) and he will ford (flūmina).

**13/14: freta > fretum, -ī, n.** "strait" but also, in both PLURAL and SINGULAR, "the sea"; **freta pressūrus** = "about to set sail." **tumidōs** "swollen," i.e. "causing the sea to swell," or perhaps in the developed sense of "raging, angry." **Eurōs:** "winds"; Eurus is technically the east or southeast wind, but the word is used of winds generally. **verrendīs ... aquīs:** "for skimming the water," i.e., for sailing. THE DATIVE OF THE GERUNDIVE is used with certain ADJECTIVES (like apta), especially those expressing fitness or adaptability.

**sīdera**: someone considering a sea voyage might claim to be waiting for weather in which he could see stars to steer by. **quaeret**: understand *nec* from line 13. **fretum, -ī (n.)**: strait, sea. **premō, -ere, pressī, -ssum**: to press on, push. **causor, -ārī, -ātus**: to plead as an excuse or reason. **tumidos**: used in an ACTIVE SENSE of causing the sea to swell here, violent.. **Eurus, -ī (m.)**: the east wind. **aptave ... sidera**: constellations, which would suggest favorable conditions for sailing. **apta/us/um**: (+ DAT.) appropriate, fitting, suited. **ve (conj.)**: or. **verrō, -ere, versum**: to pass over, skim, sweep, row. **sīdus, -eris (n.)**: constellation. **frīgus, -oris (n.)**: cold, chill. **et ... nives**: a variation on a GOLDEN LINE in INTERLOCKED WORD ORDER. **perferō, -ferre, -tulī, -lātum**: to suffer, endure, undergo. **aptaque verrendīs sidera ... aquīs**: stars suited for ..., i.e., skies propitious for sailing; the interlocked order the sound effects—both the roaring r's and the assonant -is/si-/is—help us see and hear the ship's oars dipping into and out of the sea.



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mittitur *infestōs* alter *speculātor* in hostēs,

in *rīvāle* oculōs alter, ut hoste, tenet.

ille gravēs urbēs, hic dūrae līmen amīcae

*obsidet*; hic portās frangit, at ille forēs.<sup>20</sup>

saepe *sopōrātōs* *invādere* prōfuit hostēs

caedere et *armātā* vulgus *inermē* manū.

sīc fera Thrēiciī cecidērunt agmina Rhēsī,

et dominum captī *dēseruistis* equī.

**infestus** *hostile, savage*

**speculātor** *as a spy*

**rīvālis** *rival*

**obsideō** *sit down near*

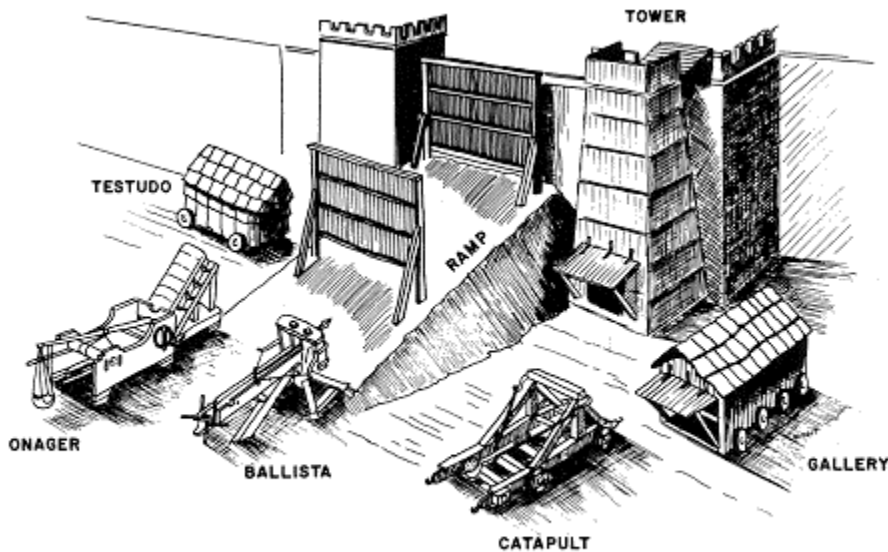
**sopōrātus** *asleep*

**invādō** *attack*

**armō** *equip*

**inermis** *defenseless*

**17/18. mittitur.** *is sent*, 3S PRES-IND PV, MAIN VERB. Mittitur: the verb is often used of military missions; cf. mitte Mittitur ... tenet (18): the entire couplet is an elaborate ABCDEEDCBA. chiasmus, with the



ROMAN SIEGECRAFT AND WORKS

**speculātor.** *one scout*, NOM SUBJECT MODIFYING ALTER. **in.** *against*, PREP (ACC). **in.** *on/against*, PREP (ACC).

**rīvāle.** *other rival*, ACC, OBJ OF PREP. **oculōs.** *eyes*, P ACC OBJECT. NOM SUBJECT. **ut.** *as if*, CONJUNCTION.

**tenet.** *holds / fixes*, 3S PRES-IND AV, MAIN VERB.

**...19/20. ille.** *that one (the soldier)*, chiasmus; roles assigned to the different demonstratives are reversed. NOM SUBJECT. **Gravēs urbēs.** *formidable cities*, P ACC OBJECT (OF OBSIDET, LINE 20) MODIFYING URBĒS. **hic.**

*this one (the lover)*, NOM SUBJECT. **dūrae... amīcae.** *harsh / unyielding of the harsh girlfriend*, S GEN

corresponding elements Mittitur/tenet, *infestōs/ut hoste*, alter/alter, *speculātor/oculōs*, in hostes/in rivale. *infesta/us/um*, hostile, savage, violent. *infestōs ... hostēs*: within the extended chiasmus Ovid uses another favorite chiastic arrangement, with adjs. first nouns following, in acc./nom./nom./acc. order; the savage foe “surrounds” the observer. in ... tenet: the prose order would alter oculōs in rivāle, ut hoste, tenet. oculōs ... tenet: English has the same idiom, he keeps his eyes on **infestōs... hostēs**. *Hostile enemies*, P ACC, OBJ OF PREPMODIFYING HOSTĒS. **alter**

POSSESSIVE MODIFYING AMĪCAE. **līmen**. threshold, ACC OBJECT. **obsidet**. besieges, 3S PRES-IND AV, MAIN VERB. **hic**. this one (lover), NOM SUBJECT. **portās**. gates, P ACC OBJECT. **frangit**. breaks, 3S PRES-IND AV, MAIN VERB. **at**. but, CONJUNCTION. **ille**. that one (soldier), NOM SUBJECT. **forēs**. doors, P ACC OBJECT. *līmen*: this and other words for doors or pathways often have a sexual double entendre in Latin erotic verse; Ovid may such a nuance in this couplet. Cf. on arma (26). *ille forēs*: cf. *ille forēs* (8); there the lover was guarding his mistress'd door, here he is breaking it down

**21/22**. **saepe**. often, ADVERB. **sopōrātōs**. asleep, P ACC PERF-PART PV, DIRECT OBJECT. lulled to sleep, asleep. **invādere**. to attack, PRES-INF AV, SUBJECT INF (OF PRŌFUIT). **prōfuit**. it was advantageous, 3S PERF-IND AV, IMPERSONAL VERB. **caedere**. to cut down, PRES-INF AV, COMPLEMENTARY INF TO INVADERE. **et**. and, CONJUNCTION. **armātā**. armed, ABL PERF-PART PV, ABL OF MEANS MODIFYING MANŪ. **vulgus inerme**. unarmed crowd, ACC OBJECT MODIFYING VULGUS. **manū**. hand, S ABL, ABL OF MEANS. *caedō, caedere, cecidī, caesus*, to strike; to attack, slaughter. *caedere et*: = *et caedere*; anastrophe. note the assonance, the etymologizing arrangement which has the unarmed throng positioned within the grip, so to speak, of the armed hand (cf. 26 below) or (with a different sense of manus) surrounded by an armed band

**23/24**.

**sic**. thus, ADVERB. **fera Thrēiciū... agmina**. of the fierce Thracian Rhesus ranks, P NOM SUBJECT, MODIFYING AGMINA.

**ceciderunt**. fell, 3P PERF-IND AV, MAIN VERB. **Rhēsī**.

(repeated possessive), S GEN, SEE ABOVE USAGE. a Thracian who fought on the side of the Trojans. Odysseus and Diomedes sneaked into his camp at night, slaughtered his men, and stole his famous white chariot horses. In Book 10 of the *Iliad* Odysseus and Diomedes kill Rhesus, a Thracian ally of the Trojans, steal his horses, and escape. **et**. and, CONJUNCTION.

**dominīm**. master, ACC OBJECT. **captī**. captured, P NOM PERF-PART PV, ATTRIBUTIVE MODIFYING EQUĪ. **dēseruistis**. you deserted, 2P PERF-IND AV, MAIN VERB. Here, an APOSTROPHE enveloped by the VOCATIVE capti . . . equi. *agmen, agminis, n.*, stream; sing. or pl., army. *captī . . . equi*: voc. case. An

important purpose of the mission against Rhesus was to steal his horses: the apostrophe to those horses here adds a touch of mock pathos. The adj./noun placement, producing internal rhyme at the pentameter's caesura and line's end, is a favorite Ovidian device, as we have seen (cf. 6 and 14 above, 38, 42, and 44 below). **equī**. horses, P NOM SUBJECT. IN an APOSTROPHE with mock tragic effect, the author now addresses the horses of Rhesus in the VOCATIVE. A 4th c. BC Greek vase from southern Italy shows the scene to which Ovid refers: Odysseus (at right) and Diomedes take the horses. The Thracians sleep, wearing the multicolored dress of Persians contemporary with the artist, which gives them an "eastern" look distinct from the Greeks, whose toned bodies are exposed and emphasized. a variant of a GOLDEN LINE IN INTERLOCKED WORD ORDER.



*nempe* maritōrum somnīs ūtuntur amantēs <sup>25</sup>

*nempe* certainly

et sua *sōpītīs* hostibus arma movent:

*sōpiō* put to sleep

custōdum transīre manūs *vigilumque* *catervās*

*vigil* guard

mīlitis et miserī semper amantis opus.

*caterva* crowd troop

Mars dubius, nec certa Venus: victīque *resurgunt*,

*resurgō* rise again

quōsque negēs umquam posse iacēre, cadunt. <sup>30</sup>

*dēsidia* inactivity

ergō *dēsidiā* quicumque vocābat amōrem,

*experiens* active

dēsinat: ingenī est *experientis* Amor.

**25/26. *nempe*.** *surely*, ADVERB. introducing a statement confirming what has just been said, with the expectation that it will not be contradicted. **maritōrum...**  
**somnīs.** *of husbands' sleep*, ABL, ABL OF MEANS MODIFYING SOMNĪS. **ūtuntur.** *make use of*, 3P PRES-IND PV (DEPONENT), MAIN VERB. **amantēs.** *lovers*, P NOM SUBJECT. in the context a sexual DOUBLE ENTENDRE. They brandish their own weapons; here. as often in Latin, *arma* is intended as a metaphor for the lover's sexual apparatus, a point emphasized by *sua* (cf. the similar use of the word in *castra* I and *castris . . . suis* 44). For the double entendre on *limen* (19); and for the word order, cf. 22, CONJUNCTION. **sua... arma.** *their own weapons*, P ACC OBJECT MODIFYING ARMA. **sōpītīs.** *sleeping*, ABL PERF-PART PV, ABL ABSOL WITH HOSTIBUS. ABL, ABL ABSOL. Recalls the *soporatos hostes* of 21. overcome by sleep, sleeping. *ūtor, ūtī, ūsus sum + abl.*, to use, take advantage of.



**27/28: custōdum... manūs.** *of guard's hands*, P ACC OBJECT MODIFYING MANŪS. **transīre.** *to cross*, PRES-IND AV, SUBJECT INF OF OPUS (LINE 28). **vigilumque catervās.** *and of watchmen groups*, P ACC OBJECT MODIFYING CATERVĀS. **mīlitis... opus.** *the task of the soldier*, NOM SUBJECT MODIFYING OPUS. it is the task of the soldier (+ infin.). **miserī:** with *mīlitis* as well as *amantis*. **et.** *and*, CONJUNCTION. **miserī... amantis.** *wretched lover*, S GEN POSSESSIVE MODIFYING AMANTIS. **semper.** *always*, ADVERB. The SUBJECT of a missing *est* to be supplied in line 28.

**29/30: Mars.** *Mars (War)*, NOM SUBJECT. **dubius.** *uncertain*, NOM, PREDICATE. **nec.** *and not*, CONJUNCTION. **certa Venus.** *sure Venus*, NOM SUBJECT MODIFYING VENUS. **victīque.** *and the conquered*, P NOM PERF-PART PV, SUBJECT. **resurgunt.** *rise again*, 3P PRES-IND AV, MAIN VERB. followed by supply *illī*, and those who you would say could never lie in defeat. INDIRECT STATEMENT. **quōsque.** *and those whom*, P ACC OBJECT OF NEGĒS. **negēs.** *you deny*, 2S PRES-SUBJ AV, SUBJUNCTIVE IN POTENTIAL/GENERAL. **umquam.** *ever*,

ADVERB. **posse**. *to be able*, PRES-INF AV, INFINITIVE IN INDIRECT STATEMENT **iacēre**. *to lie / fall*, PRES-INF AV, COMPLEMENTARY TO POSSE. **cadunt**. *they fall*, 3P PRES-IND AV, MAIN VERB. a SUBJUNCTIVE in a RELATIVE CLAUSE of CHARACTERISTIC. *victique . . . / quōsque* (30): correlative conjunctions (both . . . and) connect the two clauses;



the verbs are each set at the end of the verse for end-rhyme and to underscore the contrasting images (which again carry a sexual double entendre). The first thirty lines present almost a caricature of a formal speech in defense of a particular proposition: militat omnis amans. The phrase is repeated word for word, to underscore that it is a proposition (lines 1–2). There follows a long list of comparisons, which are clever but unconvincing; it is not actually true, after all, that every lover is a soldier, or even very similar (see Murgatroyd 1999). Lovers and soldiers are alike, supposedly, in eight different ways: they're young men (lines 3–6), they keep watch at night (lines 7–8), they travel (lines 9–14), they go on scouting expeditions (lines 15–18), they conduct sieges (lines 19–20), they

conduct night maneuvers (lines 21–26), they evade guards (lines 27–28), and they have both successes and failures (lines 29–30). The poet uses a variety of verbal formulations to maintain our interest, but also to show us just how clever he can be. The high point of his rhetorical creativity is with the sudden direct address (apostrophe) to, of all things, the horses of Rhesus captured in the Iliad (lines 24–25). It is soon followed by what we might regard as a conspicuous rhetorical failure, when the poet, offering the last of his eight arguments, stumbles into a sexual double entendre (lines 29–30). *Mars dubius, nec certa Venus*: chiasmus for Mars and Venus. cf. 3 above and 39–40 *nec certa*; litotes for *dubia*.

**31/32: ergō**. *therefore*, ADVERB. **dēsidiā**. *idleness*, ACC, PREDICATE ACCUSATIVE IN OBJECT-COMPLEMENT CONSTRUCTION. part of a double ACCUSATIVE with vocābat, the indic. mood implies some actual character (the Atticus of line 2, perhaps), who has been accusing the poet, or the lover in general, of idling away his life. **quicumque**. *whoever*, NOM SUBJECT. **vocābat**. *was calling*, 3S IMPERF-IND AV, MAIN VERB. **amōrem**. *love*, Acc Object. "whoever used to call love idleness." **ingeniī** ... **experientis**: "of an enterprising nature"; GENITIVE of QUALITY / DESCRIPTION used instead of a PREDICATE NOMINATIVE. **dēsinat**. *let him cease*, 3S PRES-SUBJ AV, JUSSIVE. **ingeniī**. *of talent / cleverness*, S GEN, GEN OF POSSESSION **est**. *is*, 3S PRES-IND AV, MAIN VERB. **experientis**. *of one who tries / tests*, S GEN PRES-PART AV, ATTRIBUTIVE MODIFYING **ingeniī**. **Amor**. *Love*, NOM SUBJECT. Amor: because of the characterization here and the references to Mars and Venus in 29, we are probably meant to think of Cupid (cf. Cupido 1) and not just amor in general. **en**. of description, in place of a predicate nom., of an enterprising nature (we might say instead, Love has enterprising nature). **experientis**, **experientis**, enterprising, active. The list of comparisons is followed by a tentative conclusion (*ergo*, line 31): people should not say that love is lazy, because it's not. This is a dramatically different claim from the one we thought we were dealing with, and it forces us to re-evaluate what has been going on. Our poet has been comparing soldiers and lovers only to support a more general proposition about lovers being lazy. He will return to this issue at the end of the poem.

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ardet in *abductā* Brīsēide magnus Achillēs

(dum licet, Argēās frangite, Trōes, opēs);

Hector ab Andromachēs *complexibus* ībat ad arma, <sup>35</sup>

et *galeam* capitī quae daret, uxor erat;

*summa* ducum, Ātrīdēs vīsā Priamēide fertur

Maenadis effūsīs obstipuisse comīs.

*abdūcō* lead away

*complexus* embrace

*galea* helmet

*summus* highest

*obstō* obstruct

**33/34: ardet:** burns (with love), 3S PRES-IND AV, MAIN VERB. HISTORICAL PRESENT for vividness. It represents both his anger at Agamemnon (for taking away Briseis) and his passion for Briseis, the first of several famous examples Ovid gives from mythology of love mixing with war. **in.... Brīsēide** for Briseis, ABL PLACE. **abductā:** to carry off,

*abducted*, ABL PERF-PART PV, OBJ OF PREP. Briseis was the concubine of Achilles. Her appropriation by Agamemnon provoked the "wrath of Achilles" on which the *Iliad* hinges. For the forms of Greek nouns in the THIRD DECLENSION, IN + ABL., HERE "over / because of / in the matter of." **magnus Achillēs.** great, Achilles, NOM SUBJECT. **dum.** while, CONJUNCTION. **licet.** it is permitted, 3S PRES-IND AV, IMPERSONAL VERB. we might say, while you can (which was not long, of course, as Troy was doomed to destruction, once Achilles returned to battle). Argēa/us/um, Argive, of Argos (an important city of the Greek Peloponnese); Greek. Achilles' anger about his loss of Briseis led him to withdraw from the fighting, allowing the Trojans their best chance of defeating the Greek army. **Argēās... opēs:** military strength, troops, P ACC OBJECT. used (as in Homer) as an equivalent of "Greek." **maesta/us/um.** we might say, while you can (which was not long, of course, as Troy was doomed to destruction, once Achilles returned to battle); **frangite.** shatter / crush, 2P PRES-IMP AV, COMMAND, APOSTROPHE. **Trōes.** "Trojans, men of Troy", P VOC ADDRESS, APOSTROPHE. **Trōes** for the epic apostrophe. cf. 24 above; the exhortation here adds dash of emotion to Ovid's catalog of heroes unhappy, sad, sorrowful. A more difficult problem is what comes next, a sudden shift to Homer: Achilles, Hector, Agamemnon, and Mars all had love interests (lines 33–40). The logic is simply not obvious, and part of the explanation may be



that, as we have seen, our poet is conspicuously bad at RHETORIC. **rīsēis:** Achilles's slave and lover whom Agamemnon stole but later returned. ABLATIVE OF CAUSE within. **Achillēs:** Greek hero of the Trojan War, son of Peleus and Thetis. When Agamemnon stole Briseis, Achilles sulked in his tent, refusing to fight and later even refused to take her back. He was eventually killed in battle by the Trojan Paris. But even if this is right, we would like to understand better than we do what is going on in our poet's head. in a story best known from *Iliad* I, Achilles ultimately withdrew from fighting the Trojans of because of Agamemnon's seizure of his slave-girl Briseis; in this display of *dēsīdia* (31) he is, some readers object, an inappropriate example for Ovid here. But Achilles' first impulse, in a fit of anger. was to slay the king—hence *ardet*, which implies his hostility toward the Greek chieftain as much as his passion for Briseis.

**35/36: Hector:** Hector, NOM SUBJECT. the chief Trojan prince, eldest son of Priam and Hecuba. He fought valiantly to save Troy but was defeated and killed by Achilles. **ab:** from, ABL SEPARATION. **Andromachēs complexibus.** Andromache's embraces, S GEN POSSESSIVE. Andromache, the wife of Hector. For the scene of their parting, see *Iliad* 6.369–502, and daughter of Eetion and wife of Greek ca.se erniings are the sank as those of Daphné and Thisbé. **ībat:** went, 3S IMPERF-IND AV, MAIN VERB. **ad arma:** to arms, ACC LIMIT. **et:** and, CONJUNCTION. **capitī:** for the

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*head*, DAT OF PURPOSE. **quae daret**: *she who might give*, a REL. CLAUSE of PURPOSE, with **uxor**: *wife*, NOM, PREDICATE NOMINATIVE; as ANTECEDENT; the prose order would be uxor erat quae capiti galeam daret, he had a wife to place his helmet on his head (an elaboration of Horner's account). One problem is that it is not clear what the Homeric examples are supposed to illustrate. McKeown takes the discussion of Homer as following directly from the claim that lovers are not lazy. CLAUSE OF PURPOSE. postponed to emphasize **galeam**: *helmet*, ACC OBJECT. Hector's helmet figures prominently in his parting from Andromache, when its plume frightens their little boy ASTYANAX. He had a Bile to place his helmet on his head. **erat**: *was*, 3S IMPERF-IND AV, MAIN VERB "was his wife." But, as he says (in his commentary, AD LOC.), "To point out that great warriors have been lovers is of only limited relevance to the thesis that lovers are active." It seems preferable, therefore, to take the discussion of Homer as an amplification of the central proposition about lovers and soldiers. There is still a problem: the fact that Homeric warriors were also lovers does not prove that lovers are also warriors (Murgatroyd 1999). But our speaker has spent most of his poem desperately trying to make the case that lovers are soldiers; that he should resort with climactic desperation to a logical fallacy seems to me to make a certain psychological and comic sense. Groucho Marx, examining a patient in Day at the Races, famously says Hector . . . arma: the famous scene of Hector's farewell to Andromache before rushing off to battle is in Homer Iliad VI "Either this man is dead or my watch has stopped."

**37/38.summa**: *greatest*, NOM ATTRIBUTIVE modifying **ducum**: *of the leaders*, GEN POSSESSIVE, (summa ducum: = summus dux, the ultimate leader (in apposition to Atrides), but Ovid's substantive use of the N. PL. ABJ. is more striking, the quintessence of leaders. but Ovid's substantive use of the N. PL. is more striking) modifying **Ātrīdēs**: *son of Atreus (Agamemnon)*, NOM SUBJECT. (PATRONYMIC). The quintessence of leaders. Agamemnon was the paramount Greek king. **vīsā**: *having been seen*, ABL PERF-PART PV, ABL ABSOL. **Priamēide**: > Priamēis, -idos f. "daughter of Priam" ABL ABSOLUTE is as a TEMPORAL CLAUSE (PATRONYMIC), Cassandra, for whom see on 1.7.17 above. For the forms of Greek NOUNS in the THIRD DECLENSION. **fertur**: "is said." 3S PRES-IND PV, MAIN VERB, INFINITIVE. **ferō** is often used, especially in the PASSIVE, to mean "relate, tell." **Maenadis**: *of the Maenad* S GEN POSSESSIVE. a female devotee of Buchus); a frenzied woman. Maenadis . . . **comis**: Cassandra resembled a Maenad as she wildly tossed her long, flowing hair in one of her oracular trances; the ALLITERATION of s was perhaps meant to suggest the hissing of her frenzied prophetic utterances. Cassandra was actually not a Maenad, but since her hair was always messy she is compared to one of the Maenads, who were notoriously unkempt. **obstipuisse**: "to have been stunned at" + DAT. **summa**: A NOMINATIVE NEUTER PLURAL standing in APPOSITION to the MASCULINE SINGULAR Atrides effusa/us/um, loose, flowing. effusus . . . **comis**: dat. with the compound **obstipuisse**. **Atrīdēs**: a descendant of Atreus, usually used of Agamemnon. **Priamēis**: Cassandra, daughter of Priam, king of Troy. She was carried off as a prize of war by Agamemnon; however, both the hero and his lover were murdered by Clytemnestra, his wife, when they reached Greece. **visa Priameide**: the abl. absolute is best translated as a temporal clause. **fertur**: is said, + infin. Mars . . . **sensit**: Mars Venus were caught in adultery by the goddess' husband, the blacksmith god Vulcan, who ensnared them in a bronze net and hung them on display for all other the Olympians to see and ridicule; Ovid tells the story in Met. IV, and see on Am. 1.2.24 above. **Maenas**: a female worshipper of Bacchus, a Bacchante, Maenad. The association here is due most likely to the loose, flowing hair common to both the Maenads and Cassandra, a sign of madness in both. **obstipuisse**: *to have been amazed*, PERF-IND AV, INDIRECT STATEMENT **effūsīs**: *flowing*, ABL PERF-PART PV, modifying **comīs**: *hair*, ABL MEANS. loose, flowing. Part of the solution, too, may reside in a feature of Roman rhetorical structure, the refutatio (also called confutatio). Orators, after laying out their main arguments, sometimes mention an objection: "But you will say, I suppose, that my client has a long criminal record, and to that I say..." But the objection is often unstated: the audience is primed to expect an objection, usually about four-fifths of the way through the speech, and is thus prepared for an abrupt change in direction: "My client's criminal record is irrelevant, because ...." It is easiest to spot a refutatio in an actual speech, but similar shifts of direction occur quite often in other prose works, and in some poetry. Thus in Amores 1.9 our poet has for 30 lines been insisting to "Atticus" that lovers are like soldiers. Once we see that the discussion of Homeric warriors is a refutatio, we can guess at Atticus' objection: "Don't be silly; soldiers and lovers are totally different," or, perhaps "So, give me some examples."

Mars quoque *dēpre*nsum *fabrī*lia vincula sensit:  
*nō*tior in caelō *fā*bula nulla fuit. <sup>40</sup>  
 ipse ego *segnis* eram *discincta*que in *ō*tia *nā*tus;  
*mollierant* animōs *lectus* et umbra meōs;  
*impulit ignāvum fō*mōsae cūra puellae,  
 iussit et in castrīs aera merēre suīs.  
 inde vidēs *agilem nocturna*que bella gerentem: <sup>45</sup>  
 quī nōlet fierī *dēsidiō*sus, amet.

*dēpre*nso seize  
*fabrī*lis skillfully made  
*segnis* slow  
*discinctus* undisciplined  
*mollī*o weaken  
*lectus* couch bear  
*impellō* drive against  
*ignāvus* lazy  
*formō*sus shapely, beautiful  
*agilis* light, agile  
*nocturnus* by night, nocturnal  
*dēsidiō*sus slothful, idle, lazy

**39/40. *dēpre*nsum:** caught, NOM PERF-PART PV, Predicate modifying **Mars:** Mars, NOM SUBJECT. placement of these two words at the CAESURA and line's end accentuates both the assonance and the point that Mars had been "caught" both literally and figuratively. refers to the story of Mars and Venus who were caught in an adulterous affair by means of a fine mesh net forged by Venus's husband, Vulcan fabula nulla fuit: note the assonance with fabrilia vincula sensit in the preceding line, especially the play on fabrilia/fabula, both deliberately positioned to follow the CAESURA. **quoque:** also, ADVERB. Hephaestus made a snare to catch Mars in the act of adultery with his wife Aphrodite (*Odyssey* 8.266–366). **fabrilia vincula:** smith's chains, P ACC, ATTRIBUTIVE. **sensit.** felt, 3S PERF-IND AV, MAIN VERB. **nōtior:** more well-known, NOM, PREDICATE. **in:** in, PREP (ABL). **caelō:** heaven, S ABL, OBJ OF PREP. **nulla fabula:** no story, NOM SUBJECT.ATTRIBUTIVE. **fuit:** was, 3S PERF-IND AV, MAIN VERB. After Vulcan trapped Venus and Mars in flagrante delicto with his net of chains (fabrilia vincula), he summoned all the Olympian gods to witness their humiliating predicament. An astonishing cameo made by the Italian virtuoso carver Domenico Calabresi in the 19th c., and now in the British Museum, shows Vulcan casting the net to entrap his wife Venus with her lover, Mars. Vulcan is drawing the attention of the gods of Olympus to this event: they are represented by the busts surrounding the scene. Exploiting the naturally occurring black and white alternate layers found in onyx, Calabresi has produced a scene in high relief, deeply undercutting the net to leave it standing proud of the surface.

**41/42. ipse:** myself, NOM, EMPHATIC SUBJECT. **segnis:** lazy, NOM, PREDICATE modifying **ego:** I, NOM SUBJECT. the PRONOUNS make an effective transition. **eram.** was, IS IMPERF-IND AV, MAIN VERB. **discincta...**



**ōtia:** for easygoing leisure ABL PERF-PART PV, ATTRIBUTIVE, HENDIADYS, discinctus means "wearing a tunic without a belt, wearing loose clothes," hence "easygoing, undisciplined." discincta otia is a striking phrase, in fact a transferred EPITHET, since logically the ADJECTIVE applies to ipse ego, not otia. **in:** IN, PREP (ABL). **nātus.** born, NOM PERF-PART PV of nascor., Predicate modifying ego. used as an ADJECTIVE. **natus:** supply sum; + in, I was born for or I was naturally inclined to **mollierant:** had softened, 3P PLUP-IND AV, MAIN VERB. **animōs meōs:** my spirits, P ACC OBJECT. military animos . . . meos: here, continuing the military METAPHOR in animos (5), my fighting spirit; note the internal rhyme (and cf. castris . . . suis 44). The argument that has been unfolding since line 1 is "Lovers

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are soldiers, Atticus, so they're not lazy." But this, we now learn, has been a response to a personal attack: "I used to be lazy, but now I'm not, because I fell in love. Love is an excellent remedy for laziness." **lectus**. *bed*, NOM SUBJECT coordinated with **umbra**. *shade*, NOM SUBJECT = lectus umbrōsus (HENDIADYS, on which see 1.4.53). The two NOUNS carry the meaning of a SINGLE, MODIFIED NOUN, a shady couch. **et**: *and*, CONJUNCTION The last six lines change everything. the word looks back to the charge of desidis on 31; The poem is not really about lovers and soldiers at all; it's about the poet himself (ever self-absorbed), and about being in love. Even more fundamentally, the poem is about energy; lovers need it, others don't. And it is this, perhaps, that provides the point at the end of the poem. The 'lover as soldier' theme returns one last time. His girl's beauty made him enlist in her service (line 44). In particular, he is now an energetic participant in the "wars" that happen at night (nocturnaue bella gerentem, line 45). Sex emerged as a preoccupation at the end of his long list of comparisons (lines 29–30), and here too what really interests our poet are his night moves. there is a military allusion here, as otium often referred to the status enjoyed by one discharged from the army and the adj. (here a transferred epithet) was used of soldiers who were unarmed and had un-belted their tunics. Readers of Catullus might compare his poem 51 on the perils of otium.

**43/44. impulit**: *drove / impelled*, 3S PERF-IND AV, MAIN VERB. **Impulit ignavum**: supply me here and with iussit . . . merere (44). **ignāvum**: *lazy / idle*, ACC OBJECT. understand mē. **fōrmōsae** . . . **puellae**: *of the beautiful girl*, S GEN, OBJECTIVE GENITIVE. **iussit**: *ordered*, 3S PERF-IND AV, MAIN VERB. **aera**: *pay / stipend*, P ACC (POETIC), DIRECT OBJECT of **merēre**: *to earn*, PRES-INF AV, COMPLEMENTARY INF. **aes, aeris, n.**, *copper, bronze: money* (here with specific reference to the aera militaria, army pay). **mereo, -ere, -ui, -itus**, *to receive (as a wage). earn (money)*. The verb was regularly used of earning money for sexual favors (hence the NOUN MERETRIX, prostitute), a nuance doubtless intended here. **et**: *and*, CONJUNCTION. **in castris** . . . **suis**: "in her camp," ABL PLACE. the same METAPHOR as in line 1. castris . . . suis: the reflex. adj. here refers to cura = amor; cf. habet sua castra Cupido (1) **cūra**: *concern / love*, NOM SUBJECT. subject of both impulit and iussit; with the OBJECTIVE GEN. puellae the Word means love or the affection, but the military DOUBLE ENTENDRE is continued (as is clear from eastris 44), since cura + the OBJECTIVE GEN. **in castris** . . . **suis**: reminiscent of sua castra. This wording returns the reader to the original intent of the poem. Often referred to the command of an army or responsibility for some military assignments.

**45/46. inde**: *from there*, ADVERB. **agilem**: *agile / energetic*, ACC, (agilis, -is, -e, *swift agile; active*.) PREDICATE modifying **gerentem**: *waging*, ACC PRES-PART AV, (agilem . . . gerentem: supply mē; the ADJ. Agilis is related to agere, and hence implies the opposite of segnis (41) and desidiosus (46).) OBJECT of **vidēs**: *you see*, 2S PRES-IND AV, MAIN VERB. understand mē as DIRECT OBJECT. perhaps addressing Atticus. **vides**: with the 2ND PERSON VERB we are reminded of the poem's (rather generalized) addressee (Atticus, line 2). **nocturnaue bella**: *and nocturnal wars*, P ACC OBJECT. **bella**: wars, but perhaps with a play on the adj., lovely (activities); cf. on bella puella (6). **quī**: *whoever*, NOM SUBJECT of **nōlet**: *will not want*, 3S FUT-IND AV, MAIN VERB. **dēsidiōsus**: *idle / lazy*, NOM, PREDICATE after **fieri**: *to become*, PRES-INF PV, COMPLEMENTARY INF. **amet**. *would love* 3S PRES-SUBJ AV, JUSSIVE. Qui . . . amet, a final, stirring "call to arms," based on the arguments the poet has presented.

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Quālis ab Eurōtā Phrygiīs āvecta carīnīs  
 coniugibus bellī causa duōbus erat,  
 quālis erat Lēdē, quam plūmīs abditus albīs  
 callidus in falsā lūsit adulter ave,  
 quālis Amymōnē siccīs errāvit in Argīs,<sup>5</sup>  
 cum premeret summī verticis urna comās,  
 tālis erās: aquilamque in tē taurumque timēbam  
 et quicquid magnō dē love fēcit Amor.  
 nunc timor omnis abest animīque resānuit error,  
 nec faciēs oculōs iam capit ista meōs.<sup>10</sup>  
 cūr sim mūtātus quaeris? quia mūnera poscis:  
 haec tē nōn patitur causa placēre mihi.  
 dōnec erās simplex, animum cum corpore amōvī;  
 nunc mentis vitiō laesa figūra tua est.  
 et puer est et nūdus Amor, sine sordibus annōs<sup>15</sup>  
 et nūllās vestēs, ut sit apertus, habet.  
 quid puerum Veneris pretiō prōstāre iubētis?  
 quō pretium condat, nōn habet ille sinum.

āvehō carry off bear  
 away  
 carīna keel ship  
 plūma feather down  
 abdō put away  
 withdraw; conceal  
 cover  
 callida/us/um clever  
 crafty, cunning  
 adulter adulterer  
 lūdō deceive sport  
 amorously, be  
 promiscuous  
 sicca/us/um dry  
 dessicated  
 summa/us/um highest  
 uppermost final  
 vertex a whirl whirlwind  
 summit top of the head  
 urna urn pitcher  
 aquila eagle  
 taurus bull  
 resānescō be healed  
 simplex artless naïve  
 lacking guile  
 figura figure  
 sordēs filth greed  
 aperta/us/um open  
 exposed; free  
 prostō offer oneself  
 for sale

**1/2. quālis:** such as, NOM, PREDICATE. The poet begins by comparing his puella to three beautiful heroines, concluding with tālis erās in line 7: “Just as x, y, and z were... such (i.e., so beautiful) were you.” **ab:** from, PREP (ABL). **Eurōtā:** Eurotas, S ABL, OBJ OF PREP. **Phrygiīs carīnīs:** Phrygian ships, ABL, ABL OF MEANS. **āvecta:** carried off, NOM PERF-PART PV, PREDICATE. **carīnīs:** ships, ABL, ABL OF MEANS. **coniugibus ... duōbus:** “for her two spouses,” Menelaus and Paris. But in Ovid the reversal is even more dramatic. Ovid’s three heroines are cited not because they are in a specific situation (asleep), but simply because they are spectacularly beautiful: Helen of Troy, Leda, and Amymone (lines 1–6). Now

**3/4. quālis:** such as, NOM, PREDICATE. **erat:** was, 3S IMPERF-IND AV, MAIN VERB. **Lēdē:** Leda, NOM SUBJECT. **quam:** whom, ACC OBJECT. **albīs plūmīs :** white with feathers, ABL, ABL OF MEANS. **abditus:** hidden, NOM PERF-PART PV. **callidus:** clever, NOM, ATTRIBUTIVE. **in:** in, PREP (ABL). **falsā:** false, S ABL, ATTRIBUTIVE. **lūsit:** deceived, 3S PERF-IND AV, MAIN VERB. **adulter:** adulterer, NOM SUBJECT. **ave:** bird, S ABL, OBJ OF PREP

**5/6. quālis:** such as, NOM, PREDICATE. **Amŷmōnē:** Amymone, NOM SUBJECT. **siccīs Argīs:** dry Argos, ABL, ATTRIBUTIVE. **errāvit:** wandered, 3S PERF-IND AV, MAIN VERB. **in:** in, PREP (ABL). **cum:** when, CONJUNCTION INTRODUCING TEMPORAL CLAUSE. **premeret:** pressed, 3S IMPERF-SUBJ AV, VERB OF TEMPORAL CLAUSE. **summī verticis:** of the highest crown, S GEN, ATTRIBUTIVE. **urna:** urn, NOM SUBJECT. **comās:** hair, P ACC OBJECT.

**7/8. tālis:** such, NOM, PREDICATE. **erās:** you were, 2S IMPERF-IND AV, MAIN VERB. **aquilamque:** and the eagle, ACC, OBJ OF TIMĒBAM. **in:** against, PREP (ACC). **tē:** you, ACC, OBJ OF PREP. **taurumque:** and the bull, ACC, OBJ OF TIMĒBAM. **timēbam:** I feared, IS IMPERF-IND AV, MAIN VERB. **et:** and, CONJUNCTION. **quicquid:** whatever, ACC OBJECT OF FĒCIT. **magnō:** great, S ABL, ATTRIBUTIVE. **dē:** from / concerning, PREP (ABL). **Iove:** Jupiter, S ABL, OBJ OF PREP. **fēcit:** made, 3S PERF-IND AV, MAIN VERB. **amor:** love, NOM SUBJECT

**9/10. nunc:** now, ADVERB. **timor:** fear, NOM SUBJECT. **omnis:** all, NOM, ATTRIBUTIVE. **abest:** is absent, 3S PRES-IND AV, MAIN VERB. **animīque:** and of the mind, S GEN POSSESSIVE. **resānuī:** healed, 3S PERF-IND AV, MAIN VERB. **error:** delusion, NOM SUBJECT OF RESĀNUIT. **nec:** nor, CONJUNCTION. **ista faciēs:** that face, NOM SUBJECT. **oculōs:** eyes, P ACC OBJECT. **iam:** now, ADVERB. **capit:** captures, 3S PRES-IND AV, MAIN VERB. **meōs:** my, P ACC, ATTRIBUTIVE

**11/12. cūr:** why, ADVERB. **sim mūtātus:** I may be changed, IS PRES-SUBJ AV, SUBJ IN INDIRECT QUESTION. **quaeris:** you ask, 2S PRES-IND AV, MAIN VERB. **quia:** because, CONJUNCTION. **mūnera:** gifts, P ACC OBJECT. **poscis:** you demand, 2S PRES-IND AV, MAIN VERB. **haec:** this, NOM SUBJECT. **tē:** you, ACC OBJECT. **nōn:** not, ADVERB. **patitur:** allows, 3S PRES-IND AV DEPONENT, MAIN VERB. **causa:** cause, NOM, APPOSITIVE TO HAEC. **placēre:** to please, PRES-INF AV, COMPLEMENTARY INF. **mihi:** to me, S DAT, DAT OF REFERENCE.

**13/14. dōnec:** as long as CONJUNCTION. **erās:** you were, 2S IMPERF-IND AV, VERB OF TEMPORAL CLAUSE. **simplex:** simple, NOM, PREDICATE. **animum:** soul, ACC OBJECT. **cum:** together with, PREP (ABL). **corpore:** body, S ABL, OBJ OF PREP. **amāvī:** I loved, IS PERF-IND AV, MAIN VERB. **nunc:** now, ADVERB. **mentis:** of mind, S GEN, GEN OF DESCRIPTION. **vitiō:** by a flaw, S ABL, ABL OF CAUSE. **laesa figūra:** appearance injured, NOM PERF-PART PV, PREDICATE. **tua:** your, NOM, ATTRIBUTIVE. **est:** is, 3S PRES-IND AV, MAIN VERB.

**15/16. nūdus:** devoid of wealth. **annōs:** OBJECT of habet; the point is that Amor is a child, uninterested in money or possessions. **sordibus:** . **ut sit apertus:** so that he is open in his ways, RESULT CLAUSE. **et:** both, CONJUNCTION. **puer:** boy, NOM, PREDICATE OF AMOR. **est:** is, 3S PRES-IND AV. **nūdus:** naked, NOM, PREDICATE OF AMOR. **amor:** love, NOM SUBJECT. **sine sordibus:** without greed ABL, OBJ OF PREP. **annōs:** years, P ACC, ACC OF EXTENT. **et:** and, CONJUNCTION. **nūllās:** no, P ACC, ATTRIBUTIVE MODIFYING VESTĒS. **vestēs:** clothes, P ACC OBJECT. **ut:** so that, CONJUNCTION INTRODUCING PURPOSE CLAUSE. **sit:** he may be, 3S PRES-SUBJ AV, VERB OF PURPOSE. **apertus:** open, NOM PERF-PART PV, PREDICATE. **habet:** he has, 3S PRES-IND AV, MAIN VERB

**17/18. quid:** what, ACC OBJECT. **puerum:** the boy, ACC, OBJ OF prōstāre. **Veneris:** of Venus, S GEN POSSESSIVE. **pretiō:** for a price, S ABL, ABL OF price. **prōstāre:** to be sold, PRES-INF AV, COMPLEMENTARY INF. **iubētis:** you order, 2P PRES-IND AV, MAIN VERB. **quō:** where, S ABL, ABL OF RESPECT. **pretium:** price, ACC OBJECT. **condat:** he may put, 3S PRES-SUBJ AV, VERB OF SUBORDINATE CLAUSE. **nōn:** not, ADVERB. **habet:** has, 3S PRES-IND AV, MAIN VERB. **ille:** he, NOM SUBJECT. **sinum:** fold, ACC OBJECT.

nec Venus apta ferīs Veneris nec filius armīs:  
 nōn decet *imbellēs* aera merēre deōs.<sup>20</sup>  
 stat *meretrix* certō cuivīs *mercābilis* aere  
 et miserās iussō corpore quaerit opēs;  
*dēvovet* imperium tamen haec *lēnōnis avārī*  
 et, quod vōs facitis *sponte*, coacta facit.  
 sūmite in exemplum *pecudēs* ratiōne carentēs:<sup>25</sup>  
 turpe erit, ingenium *mītius* esse ferīs.  
 nōn *equa* mūnus equum, nōn taurum *vacca* poposcit,  
 nōn ariēs placitam mūnere *captat ovem*.  
 sōla virō mulier *spoliīs exultat adēptīs*,  
 sōla locat noctēs, sōla *licenda* venit<sup>30</sup>  
 et vendit, quod utrumque iuvat, quod uterque petēbat,  
 et pretium, quantī gaudeat ipsa, facit.

**imbellis** unwarlike  
 peaceful  
**meretrix** harlot  
 courtesan  
**mercābilis** purchasable  
**dēvoveō** consecrate  
**lēnō** a procurer pimp  
**avāra/us/um** greedy  
 miserly  
**sponte** naturally by  
 nature; voluntarily  
**pecus** beast animal  
**mītis** mild soft  
**equa** mare  
**vacca** cow  
**ariēs** ram  
**captō** wo, court  
**ovis** sheep  
**spolium** plunder spoils  
**exultō** exult rejoice  
 triumph  
**adimō** remove  
**locō** place position set  
 hire out  
**liceor** bid for



**19/20. nec:** *nor*, CONJUNCTION. **Venus:** *Venus*, NOM SUBJECT. **apta:** *suited*, NOM, PREDICATE GOVERNS not only *Venus* but also *filius*. An ADJECTIVE modifying two or more nouns is usually PLURAL, but it can be SINGULAR, and agree in GENDER with the nearest of the NOUNS; supply est. **ferīs:** *wild beasts*, P DAT, DAT OF REFERENCE, construe with *armīs*. **Veneris:** *of love*, S GEN, GEN OF DESCRIPTION. **filius:** *son (Cupid)*, NOM SUBJECT. **armīs:** *arms*, ABL, ABL OF RESPECT **nōn:** *not*, ADVERB. **decet:** *it is fitting*, 3S PRES-IND AV, IMPERSONAL. **imbellēs:** *unwarlike*, P ACC, PREDICATE ACCUSATIVE OF **deōs:** *gods*, P ACC, LOGICAL SUBJECT OF INFINITIVE. **aera:** *pay / wages*, P ACC OBJECT OF MERĒRE. **merēre:** *to earn*, PRES-INF AV, COMPLEMENTARY INF **aera merēre:** “*serve for money*” or perhaps “*serve as mercenaries*”; there is an untranslatable pun here, since *mereō* is used for the activities of prostitutes, and (esp. with *stipendium*) can mean simply “*serve in the army*.”

**21/22. stat:** *stands*, 3S PRES-IND AV, MAIN VERB. **meretrix:** *prostitute*, NOM SUBJECT. **certō:** *fixed / definite*, S ABL, ABL OF PRICE. **cuivīs:** *to anyone*, S DAT, DAT OF REFERENCE. **mercābilis:** *for sale*, NOM, PREDICATE MODIFYING MERETRIX. **aere:** *money*, S ABL, ABL OF MEANS. **et:** *and*, CONJUNCTION. **miserās:** *wretched*, P ACC, ATTRIBUTIVE MODIFYING OPĒS. **iussō:** *commanded*, ABL PERF-PART PV, ABL ABSOLUTE. **corpore:** *body*, S ABL, ABL ABSOLUTE. **quaerit:** *she seeks*, 3S PRES-IND AV, MAIN VERB. **opēs:** *wealth*, P ACC OBJECT **certō ... aere:** “*at a set charge*” (ABLATIVE OF PLACE. **cuivīs:** “*by anyone*”; DATIVE of AGENT with *mercābilis*). **mercābilis:** “*purchasable*”

(rare); she can be bought. **iussō corpore**: that is, by being forced to sell her body; ABLATIVE ABSOLUTE.

**23/24. dēvovet**: she dedicates / sacrifices, 3S PRES-IND AV, MAIN VERB. **imperium**: control / authority, ACC OBJECT. **tamen**: nevertheless, ADVERB. **haec**: this woman, NOM SUBJECT. **lēnōnis avārī**: of a greedy pimp, S GEN POSSESSIVE. **et**: and, CONJUNCTION. **quod**: what / the thing which, ACC OBJECT. **vōs**: you, NOM SUBJECT OF **facitis**: you do, 2P PRES-IND AV, VERB IN RELATIVE CLAUSE.. **sponte**: willingly, S ABL, ABL OF MANNER. **coacta**: compelled, NOM PERF-PART PV, PREDICATE MODIFYING SUBJECT OF FACIT. **facit**: she does, 3S PRES-IND AV, MAIN VERB **dēvovet ... avārī**: "even so she (haec, the prostitute) curses the power of the greedy pimp." **facitis sponte, coacta facit**: the CONTRAST between the willing puella and the unwilling meretrix is underscored by the reversed order of words (CHIASMUS).

**25/26. sūmite**: take (you pl:), 2P PRES-IMP AV, COMMAND. **in exemplum**: as example, ACC, OBJ OF PREP. **ratiōne**: reason, S ABL, ABL OF SEPARATION. **carentēs**: lacking, P NOM PRES-PART AV, ATTRIBUTIVE MODIFYING **pecudēs**: animals, P ACC OBJECT. **turpe**: shameful, NOM, PREDICATE (NEUTER). **erit**: will be, 3S FUT-IND AV, MAIN VERB. **ingenium**: nature / character, NOM SUBJECT. **mītius**: milder, ACC, PREDICATE ACCUSATIVE IN INF CLAUSE. **esse**: to be, PRES-INF AV, COMPLEMENTARY INF. **ferīs**: to beasts, P DAT, DAT OF COMPARISON. **in exemplum**: in + ACC., "for the sake of." **ratiōne**: ABLATIVE of SEPARATION with carentēs. **turpe ... ferīs**: "it will be disgraceful for beasts to have a nature more gentle (than you)." **mītius**: COMPARATIVE ADJECTIVE modifying ingenium, "a gentler nature"; supply quam vōbīs. **ferīs**: "beast, animal" (not necessarily wild animal); DATIVE of POSSESSION.

**27/28. nōn**: not, ADVERB. **equa**: mare, NOM SUBJECT. **mūnus**: gift, ACC OBJECT. **equum**: stallion, ACC, OBJ OF POPOSCIT. **nōn**: not. **taurum**: bull, ACC, OBJ OF POPOSCIT. **vacca**: cow, NOM SUBJECT. **poposcit**: demanded, 3S PERF-IND AV, MAIN VERB. **nōn**: not, ADVERB. **ariēs**: ram, NOM SUBJECT. **placitam**: pleasing, ACC PERF-PART PV, ATTRIBUTIVE MODIFYING OVEM. **mūnere**: with a gift, S ABL, ABL OF MEANS. **captat**: tries to win, 3S PRES-IND AV, MAIN VERB. **ovem**: sheep / ewe, ACC OBJECT. **poposcit**: GNOMIC PERFECT; note that poscō takes a DOUBLE ACCUSATIVE ("ask X for Y"). **placitam**: "pleasing to him." **captat**: "try to catch (a lover)".

**29/30. sōla**: alone, NOM, ATTRIBUTIVE MODIFYING MULIER. **virō**: by the man, S ABL, ABL OF COMPARISON. **mulier**: woman, NOM SUBJECT. **spoliīs**: spoils, ABL, ABL OF MEANS. **exultat**: exults, 3S PRES-IND AV, MAIN VERB. **adēptīs**: taken, ABL PERF-PART PV, ATTRIBUTIVE MODIFYING SPOLIīs. **sōla**: alone, NOM, ATTRIBUTIVE MODIFYING MULIER (UNDERSTOOD). **locat**: leases / sells, 3S PRES-IND AV. **noctēs**: nights, P ACC OBJECT. **sōla**: alone, NOM. **licenda**: to be hired, NOM GERUNDIVE PV, PREDICATE MODIFYING MULIER. **venit**: comes, 3S PRES-IND AV, MAIN VERB. **adēptīs**: **ademptum** "to remove"; take with virō, DATIVE of DISADVANTAGE, "taken away from a man." **locat noctēs**: supply sē, "hires herself out for the night." **licenda**: "to bid for"; the GERUNDIVE INDICATES PURPOSE: "comes to be bid upon."

**31/32. et**: and, CONJUNCTION. **vendit**: sells, 3S PRES-IND AV, MAIN VERB. **quod**: that which, ACC OBJECT. **utrumque**: each, P ACC OBJECT OF IU VAT. **iuvat**: pleases, 3S PRES-IND AV, VERB OF SUBORDINATE CLAUSE. **quod**: that which, ACC OBJECT. **uterque**: each (of the two), NOM SUBJECT. **petēbat**: sought, 3S IMPERF-IND AV, VERB OF RELATIVE CLAUSE. **et**: and, CONJUNCTION. **pretium**: the price, ACC OBJECT. **quantī**: of what amount, S GEN, GEN OF VALUE. **gaudeat**: she may rejoice, 3S PRES-SUBJ AV, VERB IN INDIRECT QUESTION. **ipsa**: she herself, NOM SUBJECT. **facit**: makes / sets, 3S PRES-IND AV, MAIN VERB. **quod**: "that which." **pretium ... facit**: "sets her fee." **quantī gaudeat ipsa**: "for as much as she herself would like." **quantī** is GENITIVE to express INDEFINITE VALUE. **gaudeat** is POTENTIAL SUBJUNCTIVE.

quae Venus ex aequō ventūra est grāta duōbus,  
 altera cūr illam vendit et alter emit?  
 cūr mihi sit damnō, tibi sit *lucrōsa* voluptās, <sup>35</sup>  
 quam sociō *mōtū* fēmina virque ferunt?  
 nec bene *conductī* vendunt *periūria* testēs  
 nec bene *sēlectī* iūdicis *arca* patet.  
 turpe reōs emptā miserōs dēfendere linguā,  
 quod faciat magnās, turpe *tribūnal*, opēs; <sup>40</sup>  
 turpe torī reditū cēnsūs augēre paternōs  
 et faciem lucrō prōstituisse suam.  
 grātia prō rēbus meritō dēbētur inēemptīs;  
 prō male conductō grātia nūlla torō.  
 omnia conductor solvit mercēde solūtā; <sup>45</sup>  
 nōn manet officiō dēbitor ille tuō.

*vendō* sell vend  
*emō* buy purchase  
*lucrōsa/us/um* lucrative  
*mōtus* motion  
*condūcō* hire  
*periūrium* false oath lie  
*sēligō* choose select  
*arca* chest money box  
*tribūnal* tribunal  
*torus* bed couch  
*reditus* revenue return  
*census* census wealth  
*paterna/us/um* of a  
 father paternal  
 ancestral  
*lucrum* profit  
*prostitūō* prostitute  
*merita/us/um*  
 deserving meriting  
*inempta/us/um*  
 unbought  
*conductor* contractor  
*mercēs* hire pay wages  
*dēbitor* debtor  
*formōsa/us/um* shapely  
*paciscor* negotiate  
*ēventus* consequence

**33/34. quae:** *which*, NOM SUBJECT. **Venus:** *love / pleasure*, NOM, APPOSITIVE. **ex:** *from / on*, PREP (ABL). **aequō:** *equal terms*, S ABL, ABL OF MANNER. **ventūra:** *about to come*, NOM FUT-PART AV, PREDICATE MODIFYING VENUS. **est:** *is*, 3S PRES-IND AV. **grāta:** *pleasing*, NOM, PREDICATE MODIFYING VENUS. **duōbus:** *to both*, P DAT, DAT OF REFERENCE. **altera:** *one woman*, NOM SUBJECT. **cūr:** *why*, ADVERB. **illam:** *her*, ACC OBJECT. **vendit:** *sells*, 3S PRES-IND AV, MAIN VERB. **et:** *and*, CONJUNCTION. **alter:** *the other (man)*, NOM SUBJECT. **emit:** *buys*, 3S PRES-IND AV, MAIN VERB. **quae ... duōbus = Venus quae ventūra est grāta ex aequō duōbus.** Venus: here not the goddess, but sex itself. Note the word play on Venus ... **ventūra ... / ... vendit. ex aequō:** “equally, to an equal extent.” **ventūra est:** for the FUTURE ACTIVE PERIPHRASTIC, constructed from the FUTURE ACTIVE PARTICIPLE and forms of *sum*. **illam:** i.e. Venerem.

**35/36. cūr:** *why*, ADVERB. **mihi:** *to me*, S DAT, DAT OF DISADVANTAGE. **sit:** *may be*, 3S PRES-SUBJ AV, VERB OF SUBJUNCTIVE QUESTION. **damnō:** *loss*, S DAT, PRED DAT WITH SIT. **tibi:** *to you*, S DAT, DAT OF REFERENCE. **sit:** *may be*, 3S PRES-SUBJ AV. **lucrōsa:** *profitable*, NOM, ATTRIBUTIVE MODIFYING VOLUPTĀS. **voluptās:** *pleasure*, NOM SUBJECT. **quam:** *which*, ACC OBJECT. **sociō:** *shared*, S ABL, ABL OF MANNER. **mōtū:** *movement / impulse*, S ABL, OBJ OF ABL PHRASE. **fēmina:** *woman*, NOM SUBJECT. **virque:** *and man*, NOM SUBJECT. **ferunt:** *bear / experience*, 3P PRES-IND AV, MAIN VERB. **damnō:** “(a cause of) financial loss”; DATIVE OF PURPOSE OR END, also called the DOUBLE DATIVE CONSTRUCTION in combination with the DATIVE OF REFERENCE (*mihi*); it indicates that for which a thing serves or what it accomplishes. **lucrōsa:** “lucrative, profitable” (rare). **sociō:** “shared, common,” but the legal and political meanings of *socius*, *-iī* (“partner, ally”) are also relevant; **sociō motū** : *sex*, with an emphasis on mutuality.

**37/38. nec:** *nor*, CONJUNCTION. **bene:** *well*, ADVERB. **conductī:** *hired*, P NOM PERF-PART PV, ATTRIBUTIVE MODIFYING TESTĒS. **vendunt:** *sell*, 3P PRES-IND AV, MAIN VERB. **periūria:** *perjuries*, P ACC OBJECT. **testēs:** *witnesses*, P NOM SUBJECT. **nec:** *nor*, CONJUNCTION. **bene:** *well*, ADVERB. **sēlectī:** *chosen*, P NOM PERF-PART PV, ATTRIBUTIVE MODIFYING IŪDICIS (IMPLIED MEN). **iūdicis:** *of the judge*, S GEN POSSESSIVE MODIFYING **arca:**

*strongbox*, NOM SUBJECT. **patet**: *stands open*, 3S PRES-IND AV, MAIN VERB. **nec bene**: *nor well* (*litotes*), "unethically"; other forms of unethical behavior are underscored by the ANAPHORA. **conductī**: "hired." **sēlectī iūdicis**: Roman trials, both civil and criminal, were decided by judges (*iūdicēs*) chosen (*sēlectī*) by the *praetor urbānus* for inclusion on a list of potential jurors. **arca**: "chest," especially "money box." **arca patet**: i.e., the chest is open to receive bribes.

**39/40. turpe**: *shameful*, NOM (NEUTER), PREDICATE. **emptā**: *purchased*, It was illegal for lawyers to receive payment for their services; they were supposed to speak as a personal favor when, in theory, they were convinced of the justice of the litigant's cause. ABL PERF-PART PV, ABL OF MEANS MODIFYING **linguā**: *tongue / speech*, S ABL, ABL OF MEANS. **miserōs**: *wretched*, P ACC, ATTRIBUTIVE MODIFYING **reōs**: *defendants*, P ACC OBJECT. **dēfendere**: *to defend*, PRES-INF AV, SUBJECT INF. **quod**: *because / that*, CONJUNCTION INTRODUCING CLAUSE OF EXPLANATION. **faciat**: *makes*, 3S PRES-SUBJ AV, VERB OF SUBORDINATE CLAUSE. **magnās**: *great*, P ACC, ATTRIBUTIVE MODIFYING **opēs**: *wealth*, P ACC, OBJECT OF FACIAT. **tribūnal**: *court*, NOM SUBJECT. **dēfendere**: SUBJECTIVE INFINITIVE. **quod faciat magnās, turpe tribūnal, opēs**: *tribūnal turpe est, quod faciat magnās opēs*; **faciat** is SUBJUNCTIVE in a RELATIVE CLAUSE of CHARACTERISTIC. **tribūnal**: "tribunal," the platform on which a magistrate sat while judging cases.

**41/42. turpe**: *shameful*, NOM (NEUTER), PREDICATE. **torī**: *of the marriage-bed*, S GEN, GEN OF ORIGIN. **reditū**: *by return (to)*, S ABL, ABL OF MEANS. **cēnsūs**: *wealth*, P ACC OBJECT. **augēre**: *to increase*, PRES-INF AV, SUBJECT INF. **paternōs**: *paternal*, P ACC, ATTRIBUTIVE MODIFYING CĒNSŪS. **et**: *and*, CONJUNCTION. **lucrō**: *for gain*, S ABL, ABL OF PURPOSE. **prōstituisse**: *to have prostituted*, PERF-INF AV, COMPLEMENTARY INF. **suam**: *her own*, ACC, ATTRIBUTIVE MODIFYING **faciem**: *face / appearance*, ACC OBJECT. **reditū**: "revenue, return," here of money made in bed (*torī*). **prostituisse**: either a GNOMIC PERFECT or an AORISTIC use of the PERFECT (indicating that the action has occurred but making no statement about when, The poets often use perfect forms with this AORISTIC meaning as metrically convenient substitutes for the PRESENT TENSE.

**43/44. grātia**: *gratitude / favor*, NOM SUBJECT. **prō**: *for / in return for*, PREP (ABL). **rēbus**: *things*, ABL, OBJ OF PREP. **meritō**: *deservedly*, S ABL, ABL OF MANNER. **dēbētur**: *is owed*, 3S PRES-IND PV, MAIN VERB. **inēemptis**: *not bought*, ABL PERF-PART PV, ATTRIBUTIVE MODIFYING RĒBUS. **male**: *badly*, ADVERB. **conductō**: *hired*, ABL PERF-PART PV, OBJ OF PREP. **grātia**: *gratitude / favor*, NOM SUBJECT. **nūlla**: *none*, NOM, PREDICATE MODIFYING GRĀTIA. **torō**: *bed*, S ABL, OBJ OF PREP. **prō male conductō torō**. **male**: "with base intent," i.e., in the exchange of sex for money.

**45/46. omnia**: *all things*, P ACC OBJECT. **conductor**: *hirer / client*, NOM SUBJECT. **solvit**: *pays*, 3S PRES-IND AV, MAIN VERB. **solūtā**: *paid / released*, ABL PERF-PART PV, MODIFYING **mercēde**: *with payment*, S ABL, ABL OF MEANS. **nōn**: *not*, ADVERB. **manet**: *remains*, 3S PRES-IND AV, MAIN VERB. **officiō**: *duty / obligation*, S ABL, ABL OF RESPECT. **ille**: *he*, NOM, APPOSITIVE TO **dēbitor**: *debtor*, NOM SUBJECT. **tuō**: *your*, S ABL, ATTRIBUTIVE MODIFYING OFFICIŌ. **omnia solvit**: "has paid off everything"; **solūtum**, here "discharge the cost of, pay" (OLD 19); i.e. there are no strings attached. **mercēde solūtā**: ABLATIVE ABSOLUTE; "after the payment has been made in full." **nōn manet officiō dēbitor ille tuō** = *ille nōn manet dēbitor officiō tuō*. **officiō tuō** is probably DATIVE, "under any obligation to you."

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parcite, formōsae, pretium prō nocte paciscī:  
 nōn habet ēventūs *sordida* praeda bonōs.  
 nōn fuit armillās tantī pepigisse Sabīnās  
 ut premerent sacrae virginis arma caput;<sup>50</sup>  
 ē quibus exierat, trāiēcit viscera ferrō  
 fīlius, et poenae causa monīle fuit.  
 nec tamen indignum est ā dīvite praemia poscī:  
 mūnera poscentī quod dare possit habet;  
 carpite dē plēnīs pendentēs vītibus ūvās,<sup>55</sup>  
 praebeat Alcinoī pōma benignus ager.  
 officium pauper numeret studiumque fidemque;  
 quod quis habet, dominae cōferat omne suae.  
 est quoque carminibus meritās celebrāre puellās  
 dōs mea: quam voluī, nōta fit arte meā.<sup>60</sup>  
 scindentur vestēs, gemmae frangentur et aurum;  
 carmina quam tribuent, fāma perennis erit.  
 nec dare, sed pretium poscī dēdignor et ōdī;  
 quod nego poscentī, dēsine velle, dabō.

*sordida/us/um* filthy  
*armilla* bracelet  
*pangō* fasten, fix settle  
 for agree upon  
 contract for  
*trāiēcō* throw across  
 pierce pass through  
*viscus* internal organs  
 womb  
*monīle* necklace  
*indigna/us/um*  
 unworthy, beneath  
 one's dignity  
*carpō* pluck  
*vītis* vine grapevine  
*ūva* grape  
*pōmum* fruit tree  
 fruit  
*benigna/us/um* kind  
 generous  
*numerō* count count  
 out as payment  
*dōs* gift endowment  
 dowry  
*scindō* cut rend tear  
 asunder  
*gemma* jewel  
*tribuō* grant  
*perennis* perennial  
*dēdignor* refuse

**47/48. parcite:** *refrain (you pl.),* 2P PRES-IMP AV, COMMAND. **formōsae:** *beautiful women,* P VOC ADDRESS.. **pretium:** *price,* ACC OBJECT. **prō nocte:** *for,* PREP (ABL). **nocte:** *night,* S ABL, OBJ OF PREP. **paciscī:** *to bargain / negotiate,* PRES-INF PV (DEPONENT), COMPLEMENTARY INF. **nōn:** *not,* ADVERB. **habet:** *has,* 3S PRES-IND AV, MAIN VERB. **ēventūs:** *outcomes,* P ACC OBJECT. **sordida...** **praeda:** *dirty / shameful. spoil / booty,* NOM SUBJECT. **bonōs:** *good,* P ACC, PREDICATE ACC (POETIC CONSTRUCTION WITH HABET).

**49/50 nōn fuit armillās tantī pepigisse Sabīnās = nōn fuit tantī pepigisse armillās Sabīnās. pepigisse:** “fix; strike a bargain (for),” PERF-INF AV, SUBJECT INF OF *fuit*. The reference is to Tarpeia, the Vestal Virgin who betrayed Rome to the Sabines because they promised her the golden bracelets they wore on their arms. They fulfilled their promise by crushing her with their shields (also worn on the arm). **armillās:** *bracelets,* P ACC, OBJECT IN VALUE EXPRESSION. **nōn fuit tantī:** “it wasn’t of much value,” i.e. “it wasn’t worth it.” Certain adjectives, including tantus, are used in the genitive to express indefinite value. ut: “with only this result”; for the use of a RESULT CLAUSE in a RESTRICTIVE SENSE. **Sabīnās:** *Sabine women,* P ACC, OBJ OF *pepigisse*. **ut:** *so that,* CONJUNCTION INTRODUCING RESULT CLAUSE. **premerent:** *might press,* 3P IMPERF-SUBJ AV, VERB OF RESULT. **virginis...** **arma:** *of the maiden. arms,* S GEN POSSESSIVE. **caput:** *head,* ACC OBJECT.

**51/52. ē:** *out of,* PREP (ABL). **quibus:** *which (them),* ABL, OBJ OF PREP. **exierat:** *had gone out,* 3S PLUP-IND AV, MAIN VERB. **trāiēcit:** *pierced,* 3S PERF-IND AV, MAIN VERB. **viscera:** *vitals,* P ACC OBJECT. **ferrō:** *with iron / with*

a sword, S ABL, ABL OF MEANS. **filius**: the son, NOM SUBJECT. **et**: and, CONJUNCTION. **poenae**: of punishment, S GEN, GEN OF PURPOSE (“AS A PENALTY”). **causa**: cause, NOM, PREDICATE NOMINATIVE. **monīle**: necklace, NOM SUBJECT of **fuit**. **fuit**: was, 3S PERF-IND AV, MAIN VERB. Alcmaeon killed his mother Eriphyle, to whom Polynices had given a golden necklace in return for persuading her husband Amphiaraus to join the expedition against Thebes, where he was killed. **monīle**: emphatic: “and a necklace was the cause.” The most conspicuous feature of his “speech” is its variety, reflecting the age-old debating technique of trying out argument after argument in hopes of finding one that will work. And indeed, as he proceeds, our speaker seems to get more and more desperate to find a valid argument. His first point is the light-hearted one that neither Cupid nor Venus, as portrayed in literature, have any interest in money (lines 15–20). He then moves to the opposite end of the emotional spectrum and compares girls who ask for presents to common prostitutes (lines 21–24). This is followed by the equally insulting observation that female farm animals, unlike some women, require no payment for sex (lines 25–32). Less insulting, though equally carnal, is the argument that payment makes no sense, since sex is pleasurable for women alike (lines 33–36). The next argument is even more obviously flawed: since it is immoral for a witness, juror, or lawyer to accept payment, it must be wrong for a woman to profit from her love affair (lines 37–42). The final argument is perhaps almost as weak: paying for favors dissolves any sense of gratitude (lines 43–46). The attack concludes with a flat assertion: nothing good ever comes of women trading sex for presents. The claim is supported by the examples of Tarpeia, who betrayed Rome to the Gauls for gold, and Eriphyle, who betrayed her husband in return for a necklace (lines 47–52). But of course just because deals sometimes go wrong is no proof that they always do.

**53/54. mūnera poscentī quod dare possit habet** = **habet (id) quod possit dare poscentī mūnera**. The subject is the **dīves** mentioned in line 53. **nec**: nor, CONJUNCTION. **tamen**: nevertheless, ADVERB. **indignum**: not unfitting, NOM (NEUTER), PREDICATE. **est**: is, 3S PRES-IND AV, MAIN VERB. **ā**: from, PREP (ABL). **dīvite**: rich man, S ABL, OBJ OF PREP. **praemia**: rewards, P ACC, OBJ OF **poscī**. **poscī**: to be demanded, PRES-INF PV, COMPLEMENTARY INF. **mūnera**: gifts, P ACC OBJECT. **poscentī**: to one requesting, S DAT PRES-PART AV, DAT OF REFERENCE. **quod**: what, ACC OBJECT OF **dare**. **dare**: to give, PRES-INF AV, COMPLEMENTARY INF. **possit**: may be able, 3S PRES-SUBJ AV, VERB IN RELATIVE CLAUSE OF CHARACTERISTIC. **habet**: he has, 3S PRES-IND AV, MAIN VERB.

**55/56. carpite**: pluck (you pl!), 2P PRES-IMP AV, COMMAND. **dē**: from, PREP (ABL). **plēnīs... vītibus**: full. vines, ABL, OBJ OF PREP. **pendentēs**: hanging, P ACC PRES-PART AV, ATTRIBUTIVE MODIFYING **ūvās**. **ūvās**: grapes, P ACC OBJECT. **praebeat**: may offer, 3S PRES-SUBJ AV, HORTATORY SUBJUNCTIVE. **Alcinoī**: to Alcinoos, S DAT, DAT OF REFERENCE. Alcinoos was king of the Phaeacians. His rich orchards welcomed Odysseus after his escape from Calypso and shipwreck. **pōma**: fruit, P ACC OBJECT. **benignus... ager**: bountiful. field, NOM SUBJECT.

**57/58. officium**: service, ACC OBJECT. **pauper numeret**: “let the poor man pay” (+ ACC.). **studiumque**: and zeal, ACC OBJECT. **fidemque**: and loyalty, ACC OBJECT. **quod quis haberet**: “that which each man possesses.” **quis** is an INDEFINITE PRONOUN, which can be used in generalizations. **dominae... suae**: to his mistress. his own, S DAT, DAT OF REFERENCE. **cōnferat**: let him bring / contribute, 3S PRES-SUBJ AV, JUSSIVE. **omne**: all, ACC OBJECT (OBJECT OF **cōnferat**).

**59/60. est quoque ... dōs mea**: “it is my gift (literally ‘dowry’) also.” **carminibus**: by poems, ABL, ABL OF MEANS. **meritās**: deserving. P ACC PERF-PART PV, ATTRIBUTIVE MODIFYING **puellās**. **celebrāre**: to celebrate, PRES-INF AV, COMPLEMENTARY INF. **puellās**: girls, P ACC OBJECT. **dōs... mea**: dowry / gift. my, NOM SUBJECT. **quam**: her whom, ACC OBJECT OF **voluī**. **voluī**: I wished, IS PERF-IND AV, understand **celebrāre**. **nōta**: known, NOM, PREDICATE. **fit**: becomes, 3S PRES-IND AV, MAIN VERB. **arte... meā**: by skill. my, S ABL, ABL OF MEANS.

**61/62. carmina quam tribuent, fāma perennis erit** = **fāma quam carmina tribuent perennis erit. scindentur**: will be torn, 3P FUT-IND PV, MAIN VERB. **vestēs**: clothes, P NOM SUBJECT. **gemmae**: jewels, P NOM SUBJECT. **frangentur**: will be broken, 3P FUT-IND PV, MAIN VERB. **et**: and. **aurum**: gold, NOM SUBJECT. **carmina**: songs, P NOM SUBJECT. **quam**: which (fame), ACC OBJECT OF **tribuent**. **tribuent**: will bestow, 3P FUT-IND AV, MAIN VERB. **fāma**: fame, NOM SUBJECT. **perennis**: everlasting, NOM, PREDICATE. **erit**: will be, 3S FUT-IND AV, MAIN VERB. The emphatic word is placed first. At this point our speaker apparently contradicts everything he has said so far: it is acceptable, he says, for a girl to ask for gifts when her lover is rich (lines 53–56). It helps a little if we see this as a **refutatio** (here an “answer” to a question like “Are there any circumstances in which a girl should accept presents?”) But certainly we now have to re-evaluate. The mention of wealthy givers of gifts leads to the subject closest to our speaker’s heart, the question of what a poor man has to offer: love and devotion, certainly, but also poetry, which is better than fancy clothes and jewelry (lines 57–62). As we learned in Amores 1.3, poetry can make a girl immortal.

**63/64. nec dare, sed pretium poscī**: OBJECTS of **dēdignor** and **ōdī**. **nec**: nor, CONJUNCTION. **dare**: to give, PRES-INF AV, COMPLEMENTARY INF. **sed**: but, CONJUNCTION. **pretium**: price, ACC OBJECT. **dēdignor**: “to refuse

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scornfully” (+ INFINITIVE). **poscī**: *to be demanded*, PRES-IND PV, COMPLEMENTARY INF. **et**: *and*. **ōdī**: *I hate*, PERF-IND AV (PRESENT MEANING), MAIN VERB. **quod**: *what*, ACC OBJECT. **nego**: *I deny*, IS PRES-IND AV, MAIN VERB. **poscentī**: *to one asking*, S DAT PRES-PART AV, DAT OF REFERENCE. **dēsine velle** = sī desieris velle. **dabō**: *I will give*, IS FUT-IND AV, MAIN VERB. The final couplet adds a final twist: it’s not payment (pretium, line 63) that the poet objects to, it’s being asked. The girl will in fact get what she wants, but it has to be a surprise (desine velle, line 64). Her request for a present has not in fact led the poet to end the relationship, and we remember, now, that the girl is (supposedly) one of the great beauties of all time. The crisis has been averted, and the relationship looks solid after all. But there is one slight problem. The girl surely did not ask for a poem; that would make nonsense of the poet’s reaction. But that is what she gets: the poet uses the future (dabo, line 64), but of course the poem is already there. We might wonder if that’s going to be enough.

## **Forward**

This edition of *The New Nereus Commentary Series* on Ovid's *Amores* represents the work of years of Classicists before and the diligence of current students at The Cleveland School of Science and Medicine. This text will be used for the U of A dual-matriculation course, LATN 202, offered at The John Hay Campus for Innovation. Rejecting the ever-present paradigm of student-as-consumer and prepackaged curricula for mythical prepackaged students, The New Nereus Commentary unleashes students upon college commentaries to tackle them with the new tools of the Internet age. Researching online commentaries, finding scanned texts moldering away in unused corners of the web, utilizing the current suite of OCR software as well as Google Docs and good old-fashioned skull sweat, our students have developed a one-of-a-kind commentary: one generated by current students for future students. Resultantly, this digital document has become a living one that sees a new generation of Latin students adding, polishing, and correcting.

We have included the first few lines of Vergil's *Aeneid* in order to give the students of The *Amores* a literary backdrop of the subversive nature of Ovid's *Amores* and to better understand the satiric nature of the author and his works.

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