

AMORES I. 3

Iusta precor: quae me nuper praedata puella est,
aut amet aut faciat, cur ego semper amem.

a, nimium volui: tantum patiatur amari,
audierit nostras tot Cytherea preces.

5 accipe, per longos tibi qui deserviat annos;
accipe, qui pura norit amare fide.

si me non veterum commendant magna parentum



- 1 **precor, -ārī, -atus:** *to pray for, beg, implore.*
praedor, -ārī, -ātus: *to take as prey, catch.*
puella: the first reference to the girl Ovid will love. We now know that the subject of his poetry will be heterosexual love. *Puella* is the traditional word used by Latin love elegists for the young woman who is the object of their desire.
- 2 **amet:** a jussive subjunctive, as is *faciat*.
amem: a deliberative subjunctive in a question implying doubt or indignation.
- 3 **a:** exclamation expressing anguish.
nimius, -a, -um: *too much, too great.*
patiatur: a jussive subjunctive.
- 4 **audierit:** a syncopated form of the future perfect indicative.
nostras: Ovid here employs a poetic convention in using a first person plural adjective with singular intent.
Cytherēa, -ae (f.): refers to Venus; an epithet taken from the name of the island in the Aegean Sea known for its worship of the goddess.
prex, -cis (f.): *prayer.*
- 5 **dēserviō, -īre:** *to devote oneself, serve zealously.* Here, a present subjunctive used in a relative clause of characteristic. Ovid refers to a standard idea of Latin love elegy that the lover is enslaved by his lover or by his emotion.
- 6 **accipe:** this ANAPHORA draws attention to the poet's offering himself as a devoted, skilled lover.
noscō, -ere, nōvī, nōtum: *to learn.* Here it is a syncopated form of the perfect subjunctive *noverit*. Like *deserviat* (5), it too occurs in a relative clause of characteristic.
- 7 **si:** *etsi.*
commendō, -āre, -āvī, -ātum: *to recommend, make agreeable or attractive.*
 This is the first protasis in a series of four simple conditions all using the present indicative.

- nomina, si nostri sanguinis auctor eques,
 nec meus innumeris renovatur campus aratris,
 10 temperat et sumptus parcus uterque parens,
 at Phoebus comitesque novem vitisque repertor
 hac faciunt et me qui tibi donat Amor
 et nulli cessura fides, sine crimine mores,
 nudaque simplicitas purpureusque pudor.
 15 non mihi mille placent, non sum desultor amoris:



- 8 si . . . **eques**: another phrase in which an *est* is needed to complete its meaning.
nostri: another poetic use of the plural with singular intent.
- 9 **aratrum, -ī (n.)**: *a plow*.
- 10 **temperō, -āre, -āvī, -ātum**: *to moderate, regulate*.
sumptus, -ūs (m.): *expenditure*.
parcus, -a, -um: *frugal, thrifty*.
- 11 **comitesque novem**: refers to the nine Muses. Here begins the apodosis to balance the four conditions set forth in the protasis. It first names four deities (Apollo, the Muses, Bacchus, Love) and continues with four honorable human qualities (fidelity, character, simplicity, modesty).
vītis, -is (f.): *the grapevine*.
repertor, -ōris (m.): *originator, discoverer*. Here it refers to Bacchus.
- 12 **hac faciunt**: an unusual idiomatic construction meaning either “act on my behalf” or “are on my side.”
faciunt: there are a total of eight subjects for this verb: *Phoebus* (11), *comitesque* (11), *repertor* (11), *Amor* (12), *fides* (13), *mores* (13), *simplicitas* (14), *pudor* (14).
- 14 **purpureus, -a, -um**: *radiant, glowing, blushing*.
pudor, -ōris (m.): *modesty*. Note the ASSONANCE and ALLITERATION drawing attention to this culminating qualification. In light of what Ovid has already said and will go on to say in this poem, this phrase is a good example of Ovid’s playful self-mockery.
- 15 **dēsultor, -ōris (m.)**: *a circus rider who leaps from horse to horse*. Ovid uses the word here to suggest an inconstant or fickle lover. It provides a very graphic image of a lover leaping from partner to partner.

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- tu mihi, si qua fides, cura perennis eris;
 tecum, quos dederint annos mihi fila sororum,
 vivere contingat teque dolente mori;
 te mihi materiem felicem in carmina praebe:
 20 provenient causa carmina digna sua.
 carmine nomen habent exterrita cornibus Io
 et quam fluminea lusit adulter ave



- 16 **qua:** *aliqua*.
 si . . . **fides:** another ELLIPSIS of *sum*, probably *sit*.
- 17 **fīlum, -ī (n.):** *thread, yarn*.
sororum: refers to the Fates, the three sisters: Clotho, who spun; Lachesis, who measured; and Atropos, who severed the thread of life at one's birth.
- 18 **contingat:** a jussive subjunctive, here used impersonally.
mori: present infinitive of *morior*; a second complementary infinitive with *contingat*.
- 19 **māteriēs, -ēi (f.):** *material, subject matter*.
- 20 **prōveniō, -īre, -vēnī, -ventum:** *to come into being, arise*.
causa . . . sua: CHIASTIC word order.
dignus, -a, -um: *worthy*.
- 21 **habent:** this verb has three subjects—*Io* (21); the clause *quam . . . ave* (22) with an understood antecedent *ea*; and the clause *quaeque . . . tenuit* (23–24), also with an understood antecedent *ea*.
exterreō, -ēre, -uī, -itum: *to frighten, terrify*.
Io: Io was a maiden beloved by Jupiter who, in order to hide her from Juno, transformed Io into a heifer. Juno, suspecting Jupiter's infidelity, asked for the heifer and set Argus with his hundred eyes to watch over her. Jupiter sent Hermes to kill Argus and later released Io from her disguised shape.
- 22 **quam:** a reference to Leda, also beloved by Jupiter, who wooed her in the guise of a swan.
flūmineus, -a, -um: *of or pertaining to a river*.
lusit: from *ludō, lūdere, lūsī, lūsum*.
adulter, -erī (m.): *an adulterer*.

- quaeque super pontum simulato vecta iuvenco
virginea tenuit cornua vara manu.
25 nos quoque per totum pariter cantabimur orbem
iunctaque semper erunt nomina nostra tuis.



- 23 **quaeque:** refers to the maiden Europa whom Jupiter deceived in the guise of a bull.
pontus, -ī (m.): *the sea.*
vecta: from *vehō, vehere, vexī, vectum*—to carry.
iuvenco, -ī (m.): *a young bull.*
- 24 **virginea . . . manu:** because this line is not symmetrical, it is a variation of a GOLDEN LINE—a single verb accompanied by two adjective/noun pairs. When Ovid chooses to include here three mythological characters loved by Jupiter, he may in fact reveal a truth about the poet as lover. Io is described with the word *exterrita*, the phrase depicting Leda uses the verb *lusit*, and Jupiter is described as an *adulter* in conjunction with Leda and as *simulato* in the Europa couplet. These stories do not illustrate eternal fidelity.
vārus, -a, -um: *bent outwards.*
- 25 **nos:** refers both to Ovid and to his yet-to-be-revealed lover.
- 26 **nomina nostra:** here probably with singular intent referring specifically to the poet.



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