

- 20 nec mora, perlectis rescribat multa iubeto:
 odi, cum late splendida cera vacat.
 comprimat ordinibus versus, oculosque moretur
 margine in extremo littera †rasa† meos.
 quid digitos opus est graphio lassare tenendo?



- 19 **nec mora**: supply *sit* as the verb in this negative purpose clause.
rescribat: present subjunctive in an indirect command with the *ut* omitted.
iubeto: a future imperative. Ovid's fourth command in the last three couplets.
- 20 **ōdī, odisse, ōsum**: *to hate, dislike*.
splendidus, -a, -um: *bright, shining*.
vacō, -āre, -āvī, -ātum: *to be empty, vacant, unfilled*. Note the slow rhythm in the first half of the line created by repeated SPONDEES reflecting the poet's displeasure.
- 21 **comprimō, -ere, -pressī, -pressum**: *to pack closely or densely*. Here, a jussive subjunctive.
versus: these are not necessarily verses of poetry but simply lines of writing. The image contrasts with *splendida cera vacat* (20).
moretur: subject is *littera* (22); another jussive subjunctive. The abrupt change of subject here suggests the eagerness with which the lover addresses Nape.
- 22 **margō, -inis (m.)**: *margin*.
extrēmus, -a, -um: *farthest*.
rādō, -ere, rāsī, -sum: *to rub out or erase; to scratch* but here assumed to mean "inscribed" by the context, although an erasure may suggest a carefully thought-out composition. In either case the poet is suggesting that he wants an extensive reply from his lover. The daggers show that modern editors are uncertain whether *rasa* is the correct reading.
meos: The exaggerated separation of the adjective from its noun lends even more intensity to the lover's eagerness for a response.
- 23 **graphium, -ī (n.)**: *stylus*—a sharp, pointed instrument used for incising letters onto waxed writing tablets.
lassō, -āre, -āvī, -ātum: *to tire, exhaust*.