

- Paelignae dicar gloria gentis ego,
 quam sua libertas ad honesta coegerat arma,
 10 cum timuit socias anxia Roma manus.
 atque aliquis spectans hospes Sulmonis aquosi
 moenia, quae campi iugera pauca tenent,
 “quae tantum” dicet “potuistis ferre poetam,
 quantulacumque estis, vos ego magna voco.”
 15 **culte puer puerique parens Amathusia culti,**
 aurea de campo vellite signa meo:
 corniger increpuit thyrsu graviore Lyaeus;



- 9 **honestus, -a, -um:** *honorable*. Ovid speaks here from the point of view of a Paelignian, proud of his region’s uprising in its struggle to maintain equality when threatened by Rome.
- 10 **anxius, -a, -um:** *anxious, distressed, worried*.
- 11 **Sulmō, -ōnis (m.):** *the town in Paelignia where Ovid was born.*
aquōsus, -a, -um: *watery, wet*. Because Paelignia was a mountainous region it was filled with running streams.
- 12 **iūgerum, -ī (n.):** *a measurement of land equal approximately to two-thirds of an acre and measuring 240 feet by 120 feet.*
- 14 **quantuluscumque, -acumque, -umcumque:** *however small*.
- 15 **cultus, -a, -um:** *refined, sophisticated, elegant*. The final *-e* is short making this the vocative singular modifying *puer*.
puer: Cupid; prompts a memory of I. 1, where, described with the adjective *saeve*, he was declared to be the reason for these poems having been written.
Amathusius, -a, -um: *of or pertaining to a town in the southern part of Cyprus, sacred to Venus, hence an epithet for Venus*.
- 16 **aurea:** modifies *signa* but its first position in the line places it close to *Amathusia* who was often thought of as golden-haired.
vellō, -ere, vulsī, vulsum: *to pull up*. When used with *signa* forms a military term meaning “to break camp”; reminiscent of I. 9.
- 17 **corniger, -era, -erum:** *having horns*. Bacchus is often referred to as “bull-horned.”
increpō, -āre, -uī, -itum: *to rattle, clang*.
thyrsus, -ī (m.): *a wand*, usually covered with vine leaves and carried by worshippers of Bacchus.
Lyaeus, -ī (m.): another name for *Bacchus* highlighting his role as the patron god of the theater who provides relaxation and release from care. Here Ovid invokes him for his own release from elegy.