

9–10 **sed peccasse iuvat** (*peccasse* = *peccavisse*) “but it is pleasurable to have misbehaved”

**vultus componere famae/ taedet** “it is tiresome to wear a false expression for the sake of rumor (or my reputation)”

**ferar** either fut. indicative (“I will be said”) or pres. subjunctive (“may I be said”).

Note the repetition of *fama* from line 2, again in the sense of both rumor and reputation, and also evoking Vergil’s portrayal of Dido. Note, too, the juxtaposition of *digno*, a “worthy man,” with *digna*, “a worthy woman.”

### Tibullus (Sulpicia) 3.14

Sulpicia addresses this poem to Messalla, whom she calls her kinsman, *propinquus*, to complain that she is being forced to spend her birthday in the country rather than in the city with her lover Cerinthus. Her disparaging remarks about the country contrast with Tibullus’ repeated efforts to extol and idealize rural settings.

Meter: elegiac couplet

1–2 **qui . . . agendus erit** rel. clause; *tristis* modifies *natalis* (*dies*), the subject of the clause.

**agendus erit** “will have to be spent,” fut. pass. pple. in pass. periphrastic construction

3 **dulcius** modifies *quid*; *urbe* is an abl. of comparison, “what is sweeter than the city (of Rome)?”

**an villa sit apta** “or would a country house be suitable?”; *puellae*, dat. with *apta*

4 **Arretino . . . agro** = *in Arretino agro*. Note how the word order reinforces the message, with the phrase for “chilly river” actually inside the phrase for “the field in Arretium.”

5 **nimum . . . mei studiose** “excessively attentive to me”; *studiose* governs the gen. case, here an unusual objective gen. form of the first person sing. pron., *mei*. Both *studiose* and

*propinque* are in the vocative case, in apposition to Messalla. Sulpicia also applies the adj. *studiosus* to her mother, Messalla's sister, at 3.12.15.

**quiescas** “may you calm down,” pres. subjunctive command in second person sing.

6 **tempestivae . . . viae** Understand *sunt* with both.

7 **abducta** recalls *abducit* in 3.9 (line 5).

8 **arbitrio . . . meo** “in control of myself,” framing the line, is a technical legal term, as is *vis*, “force,” “authority,” perhaps in homage to her actual father, a celebrated legal expert

**quam** acc. rel. pron. referring to Sulpicia

### Tibullus (Sulpicia) 3.16

Here Sulpicia confronts her lover, in sarcastic and indignant tones, about his attentions to a female rival. She refers to this woman as a *scortum*, one who takes money for her sexual favors, as dressed in the toga that marked Roman women as prostitutes, and as passing herself off as respectable by carrying a wool-basket; she contrasts this woman of low birth to herself, Sulpicia daughter of Servius. In the final couplet, Sulpicia reminds her lover that she has male kin concerned about her, in sorrow at the prospect of her yielding her place to a bed-partner of unknown origin.

Meter: elegiac couplet

1-2 The subject of *gratum est* is the *quod* clause, to be understood as *quod securus de me tibi permittis multum*, “that you, free from any care about me now, are so indulgent to yourself.”

**ne male inepta cadam** a negative purpose clause in primary sequence, “in order that I, clumsy as I am, may not suddenly fall badly”

3-4 Understand *sint tibi cura togae potior et scortum pressum quasillo potius quam Servi filia Sulpicia*. Although the pres. jussive subjunctive verb *sit* has both *cura* and *scortum* as its subject, it is in the sing.; similarly, *potior* only agrees with the