AN ROINN OIDEACHAIS AGUS EOLAÍOCHTA

THE JUNIOR CERTIFICATE

PRESCRIBED POETRY IN LATIN

GUIDELINES FOR TEACHERS

THE JUNIOR CERTIFICATE

AIMS AND PRINCIPLES

1. The general aim of education is to contribute towards the development of all aspects of the individual, including aesthetic, creative, critical, cultural, emotional, intellectual, moral, physical, political, social and spiritual development, for personal and family life, for working life, for living in the community and for leisure.

2. The Junior Certificate programme aims to:

   - reinforce and further develop in the young person the knowledge, understanding, skills and competencies acquired at primary level;
   - extend and deepen the range and quality of the young person's educational experience in terms of knowledge, understanding, skills and competencies;
   - develop the young person's personal and social confidence, initiative and competence through a broad, well-balanced general education;
   - prepare the young person for the requirement of further programmes of study, of employment or of life outside full-time education;
   - contribute to the moral and spiritual development of the young person and to develop a tolerance and respect for the values and beliefs of others;
   - prepare the young person for the responsibilities of citizenship in the national context and in the context of the wider European Community.

3. The Junior Certificate programme is based on the following principles:

   - breadth and balance: in the final phase of compulsory schooling, every young person should have a wide range of educational experiences. Particular attention must be given to reinforcing and developing the skills of numeracy, literacy and oracy. Particular emphasis should be given to social and environmental education, science and technology and modern languages.
   - relevance: curriculum provision should address the immediate and prospective needs of the young person, in the context of the cultural, economic and social environment.
   - quality: every young person should be challenged to achieve the highest possible standards of excellence, with due regard to different aptitudes and abilities and to international comparisons.

4. Each Junior Certificate syllabus is presented for implementation within the general curriculum context outlined above.

FOREWORD

The Junior Certificate programme came into operation for the first time in September 1989, and the first examinations on it were held in 1992. The process of curriculum reform was marked by a phased programme of syllabus revision and accompanying support for teachers through in-service courses and teaching guidelines.

Ten subjects were involved in the first phase of syllabus revision. The second phase contains six subjects. The third and final phase includes the classical subjects.

Syllabuses have been devised by course committees established by the National Council for Curriculum and Assessment. These course committees were also responsible for drawing up Guidelines as aids to teachers in interpreting and implementing the syllabuses.

These Guidelines are not prescriptive. Each teacher is free to choose his or her preferred teaching methodology for the achievement of the specified objectives and desired outcomes of each syllabus. These Guidelines offer some suggestions which may be of further help to teachers. Particular attention is paid to areas of understanding, skills, concepts and attitudes which the new syllabus highlights more than heretofore.

The Guidelines are but one part of an overall programme of support for teachers. It is envisaged, for example, that in-service courses will focus on many issues raised in the Guidelines.

Some general features should inform the teaching and learning associated with the new syllabus

- Each syllabus should be taught with conscious reference to the overall aims of the Junior Certificate programme (see inside front cover). Numerous opportunities exist for cross curriculum linkages and these should be taken.

- Teaching practice should highlight the economic, social and cultural implications of Ireland's membership of the European Community and the challenges and opportunities which this provides within a wider context of citizenship.

- Where they arise, issues related to the environment should be treated in a balanced fashion as between the need to conserve and protect the natural environment and the legitimate needs of economic development and industrial activity.

CONTENTS

INTRODUCTION

The selection of poetry prescribed for the Junior Certificate replaces the extracts from Ovid formerly examined at Intermediate and Junior Certificate level.

The set authors are Phaedrus, Catullus, Ovid and Virgil. Prescribed passages will be drawn on a cyclical basis and teachers will be notified by the Department of Education and Science of the cycle set for each year. Students at Ordinary level are required to study approximately 120 lines of Latin poetry while those at Higher level study approximately 200 lines. The 200 lines at Higher level include the 120 lines at Ordinary level. Table 1 provides the list of prescribed passages from which the prescribed literature will be drawn in a three-year cycle. The prescribed extracts consist of a maximum of 18 lines. The background to these lines must be studied in order to place them in context. Biographical information of the authors can be given to the students at an appropriate time or the students may be encouraged to do their own research in the library.

The prescribed works should, above all, be enjoyed as selections of POETRY. The teacher will attempt to stimulate the imagination, instil a love of poetry, facilitate the production of a good translation and place the texts and their authors in a historical, social and cultural setting which will add significantly to the students' perception of the Roman world.

The teacher will also attempt to facilitate the students' appreciation of the poet's skill. This could involve recognising the poet's skill as a storyteller and/or describer and judging his success through the evocation of a response - sympathetic or otherwise. Students should be able to recognise and discuss the poetic techniques used, such as metre (see Appendix 2), pathos, satire, irony, humour, as well as figures of speech such as simile, metaphor, onomatopoeia and alliteration. The students could be encouraged to see these 'technical' elements as contributing to the overall success of the poet's work and, hence, to our enjoyment of that success.

Students should be enabled to 'make their own' of the prescribed poetry. A number of approaches to teaching could facilitate this. For instance, having prepared vocabulary and any essential background material the teacher should read the poem aloud to the class. It is essential that the students be able to appreciate and enjoy the sound and rhythm of many of these extracts. Having read the poem aloud - perhaps a number of times - the teacher could then translate orally with as much input from the class as possible. The students could then write their own translations with the help of a dictionary. The teacher would then check the accuracy and appropriateness of those translations.

When the work of translation has been done the student should be in a position to read the Latin poetry on sight and not merely produce a translation learned by rote.

Table 1

Pool of Latin passages from which the prescribed literature will be drawn.

1	Phaedrus, Codex Ademari 15
2	Phaedrus, 1, 12
3	Catullus, 9
4	Catullus, 39, 1-8
5	Catullus, 3
6	Catullus, 5
7	Catullus, 84
8	Catullus, 101
9	Catullus, 70 and 85
10	Ovid, *Fasti* III, 215-222, 225-228
11	Ovid, *Fasti* II, 687-698
12	Ovid, *Fasti* II, 223-234
13	Ovid, *Fasti* II, 235-242
14	Ovid, *Fasti* IV, 425-426, 429-433, 441-446
15	Ovid, *Fasti* IV, 502-503, 505-506, 511-514
16	Ovid, *Fasti* IV, 519-530
17	Ovid, *Fasti* IV, 537-544
18	Ovid, *Fasti* II, 83-86, 93-96
19	Ovid, *Fasti* II, 97-100, 103-106, 111-116
20	Ovid, *Heroides,* XIV, 33-41
21	Ovid, *Heroides,* XIV, 41-50
22	Ovid, *Heroides,* VIII, 55-64
23	Ovid, *Metamorphoses* VIII, 183-195
24	Ovid, *Metamorphoses* VIII, 195-208
25	Ovid, *Metamorphoses* VIII, 208-216
26	Ovid, *Metamorphoses* VIII, 217-225
27	Ovid, *Metamorphoses* VIII, 225-235
28	Ovid, *Metamorphoses* IV, 581-589
29	Ovid, *Metamorphoses* IV, 590-602
30	Ovid, *Metamorphoses* 1, 541-545, 548, 550-551,553-554, 556-558
31	Ovid, *Metamorphoses* 1, 639, 642-650

32 Ovid, *Heroides,* VIII 73-76, 79-80, 89-90

33 Ovid, *Heroides,* VIII 91-100

34 Ovid, *Tristia* IV, 67-68, 71-78

35 Ovid, *Tristia* V, 15-24, 37-38

36 Ovid, *Epistulae ex Ponto* 1, 4, 1-8, 29-30, 47-50

37 Virgil, *Eclogues* 1, 1-10

38 Virgil, *Eclogues* 1, 18-25, 42-45

39 Virgil, *Eclogues* 1, 46, 51-52 56-58, 64-66, 77-78, 79-83

40 Virgil, *Georgics* IV, 464-470

41 Virgil, *Georgics* IV, 471-477, 481-484

42 Virgil, *Georgics* IV, 485-493

43 Virgil, *Georgics* IV, 494-506

44 Virgil, *Georgics* IV, 507-517, 519-520

45 Virgil, *Georgics* IV, 523-527

46 Virgil, *Aeneid* IV, 66-73

47 Virgil, *Aeneid* IV, 74-76, 80-83, 86-88

48 Virgil, *Aeneid* IV, 281-286

49 Virgil, *Aeneid* IV, 288-298

50 Virgil, *Aeneid* IV, 314-319, 327-332

51 Virgil, *Aeneid* IV, 381-392

52 Virgil, *Aeneid* IV, 393-404

53 Virgil, *Aeneid* IV, 522-532

54 Virgil, *Aeneid* IV, 584-591, 594-596

55 Virgil, *Aeneid* IV, 620-629

56 Virgil, *Aeneid* IV, 642-652

57 Virgil, *Aeneid* IV, 653-655, 657-665 .

58 Virgil, *Aeneid* IV, 665-674

59 Virgil, *Aeneid* IV, 693-695, 700-705

60 Virgil, *Aeneid* VI, 450-455

61 Virgil, *Aeneid* VI, 456-466

62 Virgil, *Aeneid* VI, 467-476

63 Virgil, *Aeneid* III, 655-665

64 Virgil, *Aeneid* III, 668-681

Phaedrus

Phaedrus, the fabulist or writer of fables, was not a native-born Roman but came from Thrace, a land to the far north-east of Greece. As a very young slave he arrived in Rome where he became a **libertus** (freedman) of the first Emperor of Rome, Augustus Caesar. During the reign of Tiberius, the successor to Augustus, Phaedrus was prosecuted and punished by Sejanus, the powerful and dangerous commander of the Praetorian Guard in Rome. We have no knowledge of the charge against him but he did outlive Sejanus, who was executed by Tiberius in AD 31.In fact we know that Phaedrus was still writing fables under Claudius, who became Emperor in AD 41.

Phaedrus took as his model Aesop, a fellow Thracian and slave, who lived in the sixth century before Christ. The big difference between the two was that Aesop wrote his fables in prose, while Phaedrus wrote in verse. In addition, Phaedrus claimed that he had thought up many more topics to write about than Aesop had.

A fable, whether composed in prose or verse, is a made-up story which pictures some simple truth. Of his fables Phaedrus says that they give pleasure as well as wise advice and guidance on how to live our lives. He explains that he did not dare say straight out what he was thinking, so he turned his ideas and beliefs into fables, whose leading characters are often animals, trees or even inanimate objects which are made to speak and behave like ordinary human beings as in modern cartoons. Then a moral or lesson is drawn from the fable.

Phaedrus devoted his whole life to composing fables and is unusual among Roman poets in that he wrote for the general public and not for an educated minority. He was also very successful and his fables were best-sellers. However his work was wholly ignored by the serious critics and he received very little recognition in his own life-time. Five books of his work containing 95 fables and an appendix with a further 30 have survived. There is no great depth of feeling in the fables. Their great merit is their remarkable brevity, the clarity of the tales which they tell and the simplicity of their Latin.

1: Phaedrus Codex Ademari 15

Students could be encouraged to explore the moral of these fables and discuss other fables which they already know.

METRE: IAMBIC TRIMETER

Lines:

2. **cauda... blandiens**: 'wagging his tail' (literally 'seeking friendship with his tail'; **cauda** is in the ablative case).

3. **ne perturberis**: 'don't be alarmed'.
supplex: 'as I am in need'.

5. **eximens**: 'pulling out'.

5, 6. **gravi levat dolore**: 'he relieves (him) of (his) great pain'.

7. **falso... crimine**: 'on a false charge'.

8. **ludis proximis**: 'at the next games'.

10. **emissae**: '(having been) released (into the arena)'.

11. **medicinam**: 'cure'.

13. **pastori**: 'of the shepherd' (dative of possession).

ut (with indicative): 'when'.

For comparison see the story of Androcles and the Lion *(A New Approach to Latin,* Book 1, p. 190 and *Ecce Romani,* Book 4, p.48).

2: Book 1 Fable 12

METRE: IAMBIC TRIMETER

Lines:

1. **ad:** 'at'.

5. **venantum (venantium):** 'of (the) hunters'.

10. **edidisse...dicitur**: 'he is said to have uttered'; nominative and infinitive.

11. **o me infelicem:** 'o unfortunate me', 'o how unfortunate I am'; accusative of exclamation.

13. **quantum luctus:** 'how much grief'; partitive genitive after **quantum.**

laudaram: laudaveram.

Catullus

Caius Valerius Catullus was perhaps Rome's greatest lyric poet. He was born in Verona, in the north of Italy, around 84 BC but seems to have spent most of his short life in Rome. The period 84 to 54 BC when Catullus was living, was one of the most troubled and violent periods in the history of Republican Rome. **In** fact, the Republic fell soon after his death. Catullus came from an important family in his northern Italian homeland and he knew many of the principal political personalities of the period. He wrote poems addressed both to Caesar and to Cicero.

But Catullus did not particularly care about party politics. His passionate interests were his own personality, people as individuals, the manners and customs of the Romans and the art of poetry. As a result, his 116 surviving poems are a vital record of many aspects of ordinary daily life in ancient Rome during one of the most critical periods of Roman and European history.

Catullus appeals very strongly to us today for many reasons: he endured a very trying love affair and describes vividly every major phase in it; he was utterly devoted to family and friends but relentless in his contempt for his enemies; he is totally frank in the expression of his feelings; his wit is elegant and strikes us as being very modern; finally he died at a tragically early age, probably in 54 BC, when he was only 30 years old.

The major poems of Catullus deal with such themes as love, friendship, personal enemies, marriage (though he may not have married) and the death of a beloved brother. Their mood can vary from lighthearted and joking to deeply emotional. Many of these poems are strikingly direct and extremely intense, since, for Catullus, the emotions are much more important than reason. Some people link this emotional intensity with the fact that Verona was a Celtic settlement, which became a Roman **colonia** only a year or two before Catullus was born and suggest that Catullus may therefore have been of Celtic descent. Interestingly though, the main adjective used to describe Catullus in ancient times was **doctus** or 'learned' because he belonged to a group of young poets called the Alexandrian School or 'neoterics' who used as their models the Greek Alexandrian poets of the third century BC.

3: Catullus Carmen 9

Catullus' friend Veranius is here being welcomed home from Spain. He appears in three other poems- 12, 28 and 47 - as the companion of Fabullus. In poem 12 they are in Spain together, while in 28 and 47 they are in an unnamed province on the staff of a certain Piso, at the time when Catullus is in Bithynia with Memmius (57-56 BC). Piso is therefore generally identified as L. Calpurnius Piso Caesoninus, proconsul of Macedonia from 57 to 55 BC.

Notice how open and frank Catullus is in his expression of his feelings towards his friend - a characteristic which modern Latin peoples retain.

METRE: HENDECASYLLABICS.

STRUCTURE: There are two rhetorical questions and the poet's reaction to each. The numbers refer to the particular line or lines of the poem.

Lines

1-4. Are you back home?

5. Yes you are. What joyful news!

6-9. Will I see you and hear of your travels?

10-11. How happy that makes me!

Lines:

1, 2. **omnibus... trecentis**: 'You who of all my friends are worth more in my eyes than a million.'

antistans... milibus trecentis substituting for the superlative which **omnibus e meis amicis** leads us to expect.

4. **unanimos**: 'loving' - regularly refers to the sharing of affection rather than of opinions.

anumque matrem: as **senex** is of men, so **anus** can be used adjectivally of women.

5. **o mihi nuntii beati: nuntii beati** has been explained as either an exclamatory genitive or an exclamatory nominative - the plural suggesting more than one informant.

6. **Hiberum**: probably genitive plural (archaic 2nd declension genitive in **-um**) of **Hiberus** rather than **Hiber** which does not occur in the oblique cases.

7. **narrantem loca, facta, nationes**: concisely summarises the contents of most travellers' tales.

8. **applicansque collum**: 'drawing your neck towards me' See Cicero *Fam* xvi, 27,2 for another example of Roman openness in the demonstration of affection.

10. **o quantum est hominum beatiorum**: 'of all the happy men there are, who is happier than I? - amounts to a partitive genitive.

4: Catullus Carmen 39 Lines 1-8

Carmen 37 by Catullus suggests a reason for this satirical and scurrilous (and also very funny) attack on Egnatius. The bearded, long-haired dandy from Spain appears as a regular at the **salax taberna** and as one of Lesbia's lovers. His name is Italian so he presumably came from a Roman or Italian family settled in Spain. Quinn suggests that this poem 'half endears him to us; we feel he is closer to the Arrius of Poem 84 than to the Aemilius of Poem 97. Egnatius is the eternal hanger-on: the man who means well, but never quite grasps what is happening around him; who exudes amiability, wants to be a social success - and gets on everybody's nerves'. Note the repetition of **renidet** throughout this poem which suggests how boring Egnatius' behaviour becomes. The effect of this repetition can be shown when reading the poem aloud.

Compare the epigram of Martial on two rival beauties:

> **Thais habet nigros, niveos Laecania dentes.**
> **quae ratio est? emptos haec habet, illa suos.**
> Thais has black teeth. whereas Laecania's are snow white.
> What's the reason? Laecania bought hers, but Thais has her own.

METRE: LIMPING IAMBICS

STRUCTURE: the poem comprises 21 lines in all which divide naturally into 3 stanzas. Our extract consists of the first of these stanzas - lines 1-8. Egnatius gets on one's nerves because of the flashing grin with which he responds to every situation. To make him seem even sillier Catullus pretends it is because he wants to show off the whiteness of his teeth. The poem continues with the thought **nam risu inepto res ineptior nulla est** ('for nothing is more senseless than a senseless grin.') and the suggestion that the reason for Egnatius' sparkling teeth is the Spanish custom of cleaning them with (horses') urine.

Lines:

2. **renidet usquequaque**: 'beams wherever he goes'.

   ventum est: impersonal passive -literally 'it was come' meaning 'people came'

2-3. **rei... subsellium**: the wooden benches occupied by the defendant and his supporters faced those occupied by the prosecution across the floor of the court.

5. **lugetur**: impersonal passive - 'there is mourning'.

6. **quidquid est:** 'whatever is happening' .

7. **hunc habet morbum**: 'it is a disease with him' .

8. **urbanum**: here in the sense of 'well-bred', but the word is also used elsewhere in the local sense of "'from the city'.

5: Catullus Carmen 3

Poems 5, 6, the epigram 9(a) and the couplet 9(b) belong to a group of poems which record the course of Catullus' passionate and ultimately disastrous love-affair with the woman whom he called Lesbia, in reference to Sappho, the poet from Lesbos, one of whose love-odes he adapted as a declaration of his own love. The woman's real name was probably Clodia, wife of Metellus Celer, governor of Cisalpine Gaul in 62 BC, and sister of the notorious Clodius. Clodia was older and more experienced than Catullus and had many love affairs. Her involvement with him was only a transient episode in her life, but his passion for her was the inspiration for poems which reflect the whole spectrum of emotions from the light-hearted and playful sympathy of Poem 5 to the ecstatic delight in mutual love of Poem 6, to the disillusion and hatred, sharpened by a love which cannot be shaken off, in the fragments found in Poem 9.

Catullus' poem on the death of Lesbia's sparrow follows the traditional pattern of a dirge and has something in common with the epitaphs for dead animals found in the Greek Anthology. Other examples of epitaphs for dead pets in Latin poetry include Ovid's elegiacs on Corinna's parrot *(Amores* ii, 6) and Martial's hendecasyllabics on Stella's dog (i, 149). Whereas Ovid's poem is burlesque, Catullus' is really a delicately ironic, graceful love-poem, whose irony saves it from falling into sentimentality. It is the most light-hearted and cheerful lament imaginable, managing at the same time to mock the pathos of the bird' s death and express a delicate sympathy for its mistress' grief. Catullus' skill turns the lament for a dead pet into an expression of love for its mistress and makes everyday colloquial language into the language of poetry.

Notice the use of slang: e.g. **vobis male sit**; pet-diminutives e.g. **ocelli, miselle, turgiduli** and other colloquial words e.g. **pipiabat** which help to suggest that this lament is not to be taken as seriously as first impressions might suggest.

How does Catullus manage at the same time to indicate his appreciation for a charming pet and to show his own mocking detachment from the 'tragic' death while making quite clear that the heart of the poem is his sympathetic and sensitive treatment of Lesbia's grief? Quinn comments on the end of the poem: 'Though they mock pathos, the concluding lines are among the most delicately pathetic in Catullus.'

Note the contrast between the bird's behaviour in life - lines 8-10 - and in death - lines 11-12 - and the comical element in the idea of the little sparrow hopping away down the long dark path to death. Examples of the way in which these lines have been rendered by different translators are given in Appendix 1.

For a more serious treatment of this theme see *Aeneid* VI, 268-9, in which, 30 years after the death of Catullus, Virgil depicted the hero Aeneas and the Cumaean Sibyl going down the same awesome road:

> **ibant obscuri sola sub node per umbram**
> **perque domos Ditis vacuas et inania regna**.
> On they went dimly, beneath the lonesome night, amid the gloom
> Through the empty halls of Dis and his unsubstantial kingdom.

METRE: HENDECASYLLABICS

STRUCTURE:

1-3	appropriately (mock) solemn statement of the situation.
4-10	**laudatio** of the deceased.
11-12	dignified and lugubrious (again mock) statement of the commonplace 'gone never to return' .
13-16	outburst of indignation.
17-18	sudden shift of focus from the sparrow to Catullus' real interest - Lesbia.

Lines:

1. **Veneres Cupidinesque**: suggested explanations for the plurals are that they represent all the powers of charm and desire; that the **Cupidines** are to be identified with the multiplicity of **Amores** of later poetry; that the **Veneres** represent the two Venuses - Aphrodite Pandemos and Aphrodite Uranios - lower and higher love; or that Catullus was also thinking of his metre.

2. **quantum est**: a colloquial expression - 'all the charming people (**hominum venustiorum)** there are.' **venustiorum: venustus** seems to have been one of the 'fashionable' words of Catullus' circle. He uses it of friends *(Carmen* 13.6); of Lake Garda *(Carmen* 31.12); of the work of another poet *(Carmen* 35.17), of people and objects which elicit an emotional response from him. Its position in this poem also suggests how close the connection of the word was for him with its root **Venus. Venustus** describes whatever is endowed with the charm which inspires love.

6. **mellitus**: colloquial, almost - 'he was her honey'. Cicero in his *Letters to Atticus,* Book 1, No. 18 refers to his son as **mellitus Cicero**.

6.7 **suamquc... ipsam**: Fordyce suggests'that these words are best taken together 'his mistress'. **Ipse** and **ipsa** were used colloquially for master and mistress by slaves and freedmen.

6. **Norat** is a contraction, for metrical reasons, of **noverat**.

10. **ad... dominam**: 'to greet his mistress'.

11. **tenebrieosum**: 'gloomy' without any romantic overtones for Catullus' contemporaries - the word is used, for example, by Varro of a henhouse *(de Re Rustica* iii.9.l9) and by Cicero of a low drinking den *(in Pisonem).*

14. **Orci**: used of the Underworld, and also, by transference, of the god Pluto or Dis and of Death itself. It is a solemn epic word in Ennius, Lucretius and Virgil, but is also found in colloquial phrases in Plautus.

bella: the popular word **bellus** is much more common in Catullus' shorter poems than **pulcher. Bellus** is an old word formed from a diminutive of **bonus** in pre- c1assical Latin. It is also the word which has lived on into the Romance languages rather than the more literary **pulcher.**

18. **turgiduli ...oeelli**: the 'affective' use of the diminutive to give an emotional overtone, used by Catullus in many poems to evoke a whole range of emotions - of affection, endearment and familiarity or sometimes amusement and contempt, or also pathos and distress - rather than necessarily being an objective indication of size or degree.

6: Catullus Carmen 5

Whether or not we accept Mackail's assessment of Catullus as 'the third beside Sappho and Shelley' among the greatest lyric poets of the world, it must be agreed that it is for his short, emotionally charged lyric poems that Catullus is best remembered, and of these the two that have made the deepest impression are this poem, celebrating his passionate love for Lesbia at the height of their

affair, and also the poem which expresses his unbearable sadness on visiting the grave of his beloved brother.

Like the previous poem on the death of Lesbia's sparrow, this poem is written in hendecasyllabics, as were one third of the poems which Catullus wrote. In this metre he was able to achieve an astonishing variety of effects - from the playful sorrow of **Lugete, O Veneres Cupidinesque** to the passion of **Vivamus, mea Lesbia**.

This is the first poem in which Catullus mentions Lesbia by name, although it is almost certain that she is the **puella** of the previous poem.

As well as being written in the same metre as the sparrow poems this poem also contains slang and elements of popular superstition - see also Catullus *Carmen* 7, a companion poem with the positions reversed - Catullus doing the kissing - which ends with the words:

> **quae nec pernumerare curiosi**
> **possint nec mala fascinare lingua**
> (kisses) which prying people shall not be able to calculate
> Nor malicious tongue bewitch.

This poem celebrates the first exaltation of love, a time when the lover is determined to reject the carping and moralistic attitude of the outside world, where a calculating attitude blinds people to the preciousness of life and small-mindedness reduces love to a topic for malicious gossip. The **Vivamus** of line 1 is an exhortation to grasp what life has to offer and can also be understood in the sense of **carpe diem** as lines 4-6 hint at a foreboding of death beneath the joyous, glittering surface of this poem - at the height of happiness an awareness of the all-too-transient nature of human life.

Students could be shown various translations from different periods (see Appendix l a) of the first six lines of this poem and, either before or afterwards, be asked to attempt their own translation of these lines. The very well-known lines 4-6, describing the transience of human life against the background of the cycle of nature, could be learned by heart and said aloud in order to appreciate their full effect.

This poem was also most likely the inspiration for W.B. Yeats' poem about Catullus and his treatment at the hands of twentieth century academics. (See Appendix 1 b Related Literature No. 3).

METRE: HENDECASYLLABICS.

STRUCTURE:	1-3	opening triad of ever-increasing length, with the verbs **vivamus**, **amemus** and **aestimemus**. The following lines develop each of the ideas in this opening triad.
	4-6	**vivamus** the thought of death suggests we should make the most of life.
	7-9	**amemus** therefore let us love while we can

10-13 the longest section, just as the third part of the opening triad is the longest, takes up the theme of the **senes severiores** and how to confound their curiosity.

Lines

1. **vivamus**: used here in the emphatic sense of 'enjoy life'.

2. **rumoresque senum severiorum**: Fordyce translates: 'the gossip of puritan greybeards.'

3. **omnes unius**: note the emphatic juxtaposition of the words.

   assis: 'let us put the lot at a single as.' - genitive of price.

5. **occidit...lux**: notice the effect of the break in the last foot caused by the unusual monosyllabic ending - suggesting perhaps the finality of death. **Occidit** is frequentative and generalising. If Catullus and Lesbia in particular were meant, **occiderit** (future perfect) would be required. The shortness of human life is a cliche, as is the light of the sun as a symbol of it, but these traditional ideas are given a new freshness by the way Catullus crisply states them and by the irony of the personal reference implied in line 6.

   semel: colloquial strengthening of cum: 'once and for all'.

   brevis lux: 'our brief light'. Note the contrast between the singular here and the plural **soles**. The Greeks often described man as 'ephemeral' - literally 'creatures of one day' .

7. **basia**: Catullus' own word for 'kisses', used instead of the standard word **osculum**. Gilbert Highet suggests that it was a Celtic word which Catullus brought with him to Rome and popularised. It is the word for 'kiss' which has come down into all the Romance languages (French **baiser. bise**).

9. **usque**: might also be translated as 'without a break'.

10. **fecerimu**s: future perfect indicative.

11. **conturbabimus: conturbare** 'to throw one's accounts into confusion'. The assumed object **rationes** (accounts) is always omitted. It is a technical term for the faking of account books by a bankrupt in order to cheat his creditors.

    ne sciamus: to count one's blessings so blatantly would be to invite Nemesis and the evil eye.

12. **invidere**: regularly used in the sense of 'to cast the evil eye on'.

13. **sciat:** reflects the old and common superstition (and principle in the practice of magic) that an exact knowledge of another person gives you power over him. The implication is that anyone knowing the exact number of their kisses would be more easily able to spoil their love. Quinn suggests that **sciat** is better taken as temporal rather than as causal and that it is subjunctive by attraction.

7: Catullus Carmen 84

Catullus seems to be suggesting that Arrius is a man who has risen from humble origins, who is uncertain of his aspirates and in his efforts to sound educated puts them in the wrong places. The question of aspirates interested philologists at the time of Catullus. Cicero, in *De Oratore* xlviii, 160, says that it has become a fashion in his lifetime to aspirate consonants as well as vowels, whereas previously consonants were never aspirated:

> **Quin ego ipse, cum scirem ita maiores locutos ut nusquam nisi in vocali aspiratione uterentur, loquebar sic ut pulcros, Cetegos, triumpos, Cartaginem dicerem; aliquando, idque sero, convicio aurium cum extorta mihi veritas esset, usum loquendi populo concessi, scientiam mihi reservavi**.
>
> In my own case, knowing that our forefathers did not use the aspirate except with a vowel, I said **pulcer, Cetegus, triumpus, Cartago**; after a while, - a long while indeed - the reproof of the ear forced me to abandon the correct pronunciation; I yielded to the people in the matter of usage, and kept the knowledge for myself. (trans. Loeb)
>
> Cicero seems to suggest that the change was partly due to the influx of Greek words into Latin and partly to a sense of what sounded more pleasing to the ear.

In his *Institutio Oratoria* Book 1, v. 20, Quintilian discusses the same question and cites Catullus' poem as a satire on the excessive use of aspiration which had become fashionable at the time:

> **Parcissimeea veteres usi etiam in vocalibus, cum aedos ircosque dicebant; diu deinde servatum, ne consonantibus aspirarent, ut in Graccis et in triumpis; erupit brevi tempore nimius usus, ut choronae, chenturiones, praechones adhuc quibusdam in inscriptionibus maneant, qua de re Catulli nobile epigramma est.**

Older authors used it but rarely even before vowels, saying **aedus** or **ircus**,, while its conjunction with consonants was for a long time avoided, as in words such as **Graccus** or **triumpus.** Then for a short time it broke out into excessive use, witness such spelling as **chorona, chenturia or praecho**, which may still be read in certain inscriptions: the well-known epigram of Catullus will be remembered in this connection. (trans. Loeb)

Aulus Gellius commented in his *Noctes Atticae* Book 13, vi, line 3:

> **P. Nigidius commentariis grammaticis 'rusticus fit sermo' inquit 'si adspires perperam' .**

In his grammatical commentaries P. Nigidius says 'your speech will sound countrified if you aspirate wrongly' .

Fronto tells us that Caesar had a section **de verbis aspirationibus** in his lost work *De Analogia.*

METRE: ELEGIAC COUPLETS

STRUCTURE: Arrius' mispronunciations stand at the very beginning and end of the poem and are also the last words of the first and second couplet.

Lines:

1. **vellet**: this seems to be an example of the subjunctive taking the place of the normal indicative in a frequentative clause - 'whenever he wishes to say..'

3. **sperabat:** here 'flattered himself'.

4. **quantum poterat**: i.e. with all the force in his lungs.

5. **credo sic mater**: the **credo** suggests that this explanation is ironical: Arcius must have inherited his idiosyncracies from his mother, for women are regarded as preserving older and purer ways of speaking. See Plato *(Cratylus* 418b) and Cicero *(Brutus* 211), *(De Oratore* III, 45.)

   liber: sometimes written with a capital as a proper name, but this is less likely. If the form **liber** is correct it is most likely to be an innuendo, suggesting that Arrius' maternal family was of servile origin but that his maternal uncle claimed free birth.

7. **misso**: would naturally refer to an official journey.

   requierant: syncopated or shortened form of requieverant.

8. **audibant**: audiebant.

   leniter et leviter: leniter 'smoothly, without jarring on the ear'; **leviter** either 'softly, in a low tone' or 'without undue emphasis'. Note the idiom which transfers adverbs which are applicable to a verb of speaking to a verb of hearing. Cf. Virgil *(Aeneid* II line 11) **breviter Troiae supremum audire laborem**.

11. **Ionios fluctus**: the Adriatic, which Arcius would cross from Brundisium on his way east.

8: Catullus Carmen 101

Partly to escape from the torments which his love for Lesbia eventually brought him, partly also to satisfy a scholar's (remember the epithet **doctus**) desire to visit the scenes of Greek civilisation, Catullus joined the staff of Memmius, who went to Bithynia as propraetor in 57 BC. Probably on the outward journey he visited the grave of his elder brother, who died and was buried near the ruins of Troy. In this poem he records and dramatises his pilgrimage to that distant grave of his beloved brother in an alien land. His brother is the only relative mentioned in Catullus' poetry and his death had been a great blow to Catullus. In *Carmen* 68, lines 22-24, he describes the effect it had on him, happening just as he was growing from youth to adulthood:

> **tecum una tota est nostra sepulta domus,**
> **omnia tecum una perierunt gaudia nostra**
> **quae tuus in vita dulcis alebat amor**.
> Together with you our whole home is buried,
> Together with you have perished all our joys,
> Which your sweet love used to nourish while you lived.

Gilbert Highet describes this poem as: "one of the most poignant little elegies ever written - saying, as he was bound to say (and as the tombstone itself said), the ritual words of greeting and farewell, but blending them into an utterance of sincere and passionate grief." Its spirit could be contrasted with the playful, slightly mocking elegiac mood of the lament on the death of Lesbia's sparrow.

In visiting his brother's grave and carrying out the traditional Roman funeral rites Catullus is performing an exceptional act of **pietas**. Virgil gives a full description of such funeral rites in *Aeneid* VI lines 212-235 and in *Aeneid* XI lines 182 - 202. In lines 97-98 of the latter book, Aeneas bids farewell to the dead young warrior, Pallas, in the following words, which may be an echo of Catullus in this poem:

…….."Salve aetemum mibi, maxime Palla,
aetemumque vale".

Fordyce comments on the form of the poem: "The sepulchral epigram in the strict sense verses written, or purporting to be written, for inscription on a tomb - was a long-established genre going back to Simonides in the fifth century BC, and Book vii of the Greek Anthology presents some hundreds of examples ……. Unlike most of these Catullus' poem is not an epitaph. Here as elsewhere he has turned a recognised literary form into something more intimate and personal". Fordyce also comments on the style of this poem: "For all their simplicity Catullus' lines have a distinction of form, both in language and metre, which makes them outstanding among his elegiacs: the alliteration of **m** which runs through the poem is a piece of studied technique."

Compare the translations of the last four lines of Catullus' poem which are in Appendix l a.

METRE: ELEGIAC COUPLETS.

Lines:

2. **ad:** final or purpose (as also in line 8) - 'to make this offering' (**inferias**).

   inferias: an offering made to the **di manes** - 'the spirits of the departed' at the tomb. The usual gifts were wine, milk, honey and flowers.

3. **donarem**: the historic sequence is determined by **vectus advenio** with its implied past - 'I have come, I am come' .

   munere mortis: a defining genitive, used adjectivally - 'gift connected with death, death-gift'.

4. **nequiquam** : linked with **mutam** - his words are spoken in vain because they can have no answer.

6. **indigne**: adverb used of a death which is 'shocking' because it is premature.

7. **interea**: not here suggesting a provisional arrangement or that Catullus hopes to do more later, but rather 'in the present situation', 'anyhow', 'at any rate' - emphasising the hopelessness of **nunc**, rather than 'meanwhile' looking forward to an 'until' usually expressed by a **dum-** clause following the **interea**.

more parentum: 'according to the custom of our ancestors' .

8. **tradita sunt...ad inferias**: here as in line 2 **ad** is final or purpose - 'which I have presented for my offering'.

9. **fraterno ... manantia fletu**: this exaggeration was commonplace in Latin poetry. 'All wet with a brother's tears'.

10. **ave atque vale**: the formula is to be found on sepulchral inscriptions. See also above for Aeneas saying farewell to the dead Pallas.

9: (a) Catullus Carmen 70

This epigram is reminiscent of Callimachus *Epig.* 27. In it we see a further stage in the development of the love affair with Lesbia.

METRE: ELEGIAC COUPLETS.

Lines:

1. **nulli:** only rarely used as a noun in the Republican period (once in Cicero's letters, twice in Caesar); in Livy and later prose **nulli** takes the place of **nemini.**

2. **non si: ne tum quidem si** 'not even if'

   Iuppiter ipse: a proverbial expression CL Ovid *Metamorphoses* vii, 801 **nee Iovis illa meo thalamos praeferret amori**; and *Heroides* 4,36 **Hippolytum videor praepositura Iovi.**

4. **vento et rapida..aqua**: wind and water are often associated with references to idle words. Cf *Propertius II* 28,8 **quidquid iurarunt ventus et unda rapit**; and Ovid *Amores II*,16,45 **verba puellarum/... irrita qua visum est ventus et unda ferunt**. Writing on water - or wind – does not appear elsewhere in Latin, but is used in Greek.

(b) Catullus Carmen 85

This couplet is justly famous as an attempt to express the frustration felt about conflicting emotions and the close alliance of hate and love. Martial (c. AD 40-104) seems to have remembered this couplet when he composed the following epigram about someone called Sabidius:

> **Non amo te, Sabidi, nec possum dicere quare.**
> **Hoc tantum possum dicere; non amo te!**
>
> (Book 1 Epigram 13)

which has come into English as:

> I do not like thee Doctor Fell,
> The reason why, I cannot tell,
> But this I know, and know full well,
> I do not like thee Doctor Fell.

METRE: ELEGIAC COUPLET.

Lines:

1. **quare id faciam**: conversational idiom, standing for **quare oderim et amem**.

2. **excrucior**: the word is common in prose and verse from Plautus onwards. Here Catullus gives new life to a well-worn dramatic word by the prominent place he gives it.

Ovid

In 43 BC - the year in which Cicero was executed and both consuls fell in the bitter civil war which followed Caesar's death - Publius Ovidius Naso was born at Sulmo in Umbria, a town 90 miles east of Rome. His father was a well-to-do member of the equestrian order who wished Ovid to undertake the study of rhetoric, which would have led to a career either in politics or in the law. But Ovid's lack of political ambition and his almost miraculous gift for versifying put paid to his father's hopes. In an autobiographical poem Ovid tells us:

quod temptabam scribere, versus erat
whatever I attempted to write down, turned out to be verse.

- in other words he claimed to be a natural poet. His first work *Amores* soon established him as a leading poet in Rome and he devoted the rest of his life to his art. He married three times. His third wife was very loyal to him and stood by him when he lost the favour of the Emperor Augustus.

Very little of Ovid's love poetry had been written in the spirit of the moral reforms which the Emperor Augustus wished to introduce. Augustus was particularly keen to protect or restore the stability of Roman family life, whose strength and piety, in the Emperor's opinion, had been a major factor in the growth of Roman power and which he felt had been sadly undermined during the long periods of unrest and civil war. Other leading poets of the day, such as Virgil and Horace, had responded positively to the wishes of Augustus. Ovid, however, had not only failed to highlight the virtues of the old Roman way of life, but had given publicity in his love poems to a way of life which was the opposite of the Emperor's ideal. In AD 8, just as Ovid was finishing the sixth book of the *Fasti,* the terrible blow fell -Augustus issued a decree banishing Ovid to a small frontier town on the Black Sea. The town was Tomi, the modern Constanza, in Romania.

Ovid gives two reasons for his exile: a poem which he wrote (probably *Ars Amatoria,* which it was claimed had bad social and moral effects); and what he calls his error, which he fails to explain, but was possibly some indiscretion involving Julia, granddaughter of Augustus, who was exiled about the same time. The decree was final and Ovid died in Tomi in AD 18.

So Ovid died without books, without educated friends, without even a good Latin speaker to talk with, having memories only of the good old life in Rome. His fate has been compared to Oscar Wilde (1854 - 1900) in the Victorian era. But to his credit he continued to write poetry to his death. Finally he even accepted his lot and took a greater interest in the life of Tomi. He learned the local language and, being Ovid, began to write poetry in that language as well.

There is a terrible irony in the life of Ovid. The wealth and security that Ovid and his friends enjoyed in Rome had been won by ordinary Roman soldiers who, over many years, had led harsh and disciplined lives on the edges of the Empire. Only in the last ten years of his life did Ovid become aware of the price the soldiers had paid so that people such as he could 1ive in luxury.

Ovid was convinced that his writings would be immortal. His birthplace, Sulmo, is now the modern town of Sulmona, in whose central square stands a statue of him with the inscription:

Paelignae dicar gloria gentis ego
I shall be called the pride of the Paelignian people

and the initials of his phrase **Sulmo mihi patria est** SMPE 'Sulmo is my birthplace' are used as the municipal motto. During the Middle Ages he was called the Teacher of Love, and in the Renaissance he was by far the most popular Roman poet.

Ovid's Poetry

Ovid's many works can be conveniently divided into three main groups as follows:

(i) Love Poetry - consisting principally of three works *Amores, Heroides* and *Ars Amatoria,* and completed before AD 2. These works are .witty, entertaining and sophisticated. They are said to show a remarkable grasp of female psychology, but, though Ovid shows pity for the people whose minds he is analysing, he also shows his readers how to take advantage of them so that he appears to us to be rather heartless at times at this stage of his career. The *Heroides* are love poems written in the form of imaginary letters in verse from various heroines of legend to their absent lovers or husbands.

(ii) Mythological Poetry - written between AD 2 and AD 8 and consisting of:

(a) *Metamorphoses* - Ovid's greatest and most influential work. It is a remarkable collection in 15 books of Greek and Roman myths in which the characters are 'metamorphosed' or transformed into a totally different form or shape, for example, into birds or trees. The period covered extends from the creation of the world down to the 'metamorphosis' of Julius Caesar into a comet after his assassination. This poem has been a rich source of inspiration for artists of all kinds, providing material for stories, plays, operas, paintings, sculptures and other poems up to the present day. It is also the most complete account we possess of the wonderful world of Greek mythology and for this reason is a priceless treasure which survives from the ancient world. The stories tumble out, one after the other, with an excellence that never flags.

(b) *Fasti* - in this work Ovid attempts to give the origins of the major Roman festivals, devoting a book to each month. Ovid weaves old stories and legends around the various feast days, making the work a vital source of Roman folk-legend, mythology, religion and customs. He recreates beautifully the atmosphere of rural Latium - its groves, springs, gods, nymphs and country folk. Because of his exile he failed to complete this work.

(iii) The Poems of Exile

(a) *Tristia* - consisting of 49 elegies in 5 books and (b) *Epistulae ex Ponto* - which are 46 letters in verse in 4 books. Both works consist, for the most part, of descriptions of his place of exile and of pathetic pleas to be recalled to Rome. They are full of depression and self-pity. There is a moving description of his last night in Rome, whose sophisticated pleasures he had to leave forever; also

his touching autobiography. We feel genuine pity for the society poet in Tomi when we read of the terrible winters there, of barbarian invasions across the frozen Danube river with the ageing poet having to take his turn at sentry duty.

10: Ovid Fasti Book 3 Lines 215-222, 225-228

The scene described here is the last battle between the Romans and the Sabines in the legendary earliest days of Rome. The event which caused the hostilities between Romans and Sabines, the Rape of the Sabine Women, is narrated by Livy in Book I Chapter 13 of his history.

Ovid informs the reader (line 199) that he will tell of the Rape of the Sabines when he comes to the festival of Consus. There were two festivals of Consus (the equestrian Neptune), on August 21st and 17 December 15th. The Fasti, however, as it has come down to us, is only a fragment of the work which Ovid had planned and ends with the month of June.

According to the legend Romulus' Rome was a small but flourishing city. But it had one great problem. It was a city of men only. Without wives the Romans had no hope of a posterity to carry on their name. Romulus sent ambassadors to the neighbouring cities asking them to become allies of Rome and to allow Roman men to marry their daughters but the ambassadors met with no success. Therefore Romulus devised another plan. He arranged a great festival in honour of Neptune and invited everyone from the neighbouring cities, making sure that they knew what tremendous preparations had gone into the festival so that they would all be eager to come.

On the day huge crowds thronged into Rome, especially from among the Sabines, curious to see the city. After being shown round the city and attending parties in the houses they were invited into the circus where the show was about to begin. But a signal was given and suddenly the Romans went into action. Young men ran into the crowds of spectators, seized the marriageable girls and carried them off. The show broke up in disorder and the visiting Sabines fled in panic, vowing vengeance on the Romans' treachery. The girls were also very distressed at first but were eventually reconciled by the kind treatment which they received at the hands of the Romans and agreed to marry their captors and become Roman citizens.

The rest of the Sabines - their fathers, mothers and brothers - however, had no intention of allowing the intolerable outrage to go unpunished. For years afterwards there was continual war between Romans and Sabines until the encounter which is described in Poem 10, when the stolen Sabine girls, now mothers of Roman children, intervened at the beginning of the battle to reconcile their fathers with their husbands.

The painting of the scene by David (see Appendix 3) captures many of the details described by Ovid: the women carrying their babies interposing themselves between the two armies; women loosening their hair and kneeling on the ground; a baby stretching out its arms (although it seems to be doing so more in fear than with **blando clamore**); the shields still held in battle array which will soon be used by the Sabine grandfathers to carry their grandchildren - **hic scuti dulcior usus erat** - a 'kinder' use than the custom of carrying a dead hero home for burial on his shield.

METRE: ELEGIAC COUPLET

Lines:

1. **ferro mortique**: datives because of **paratae** 'prepared for'.

2. **daturus erat**: 'was about to give'.

3.4 **veniunt, tenent: cum** takes the indicative of primary tenses.

5. **tetigere** for **tetigerunt**: 3rd plural perfect indicative active of **tango, -ere, tetigi, tactum.**

   passis...capillis: ablative absolute.

6. **procubuere: procubuerunt**: 3rd plural perfect indicative, active of **procumbo, -ere, -cubui,- cubitum.**

   posito genu: ablative absolute.

7. **quasi sentirent: quasi** introduces a comparative clause where the comparison is purely imaginary or hypothetical. Therefore it takes the subjunctive (cf. North & Hillard, p.178) - 'as if they understood' ... .

   blando clamore: ablative of manner.

9. **gladiisque remotis**: ablative absolute.

11. **scuto**: local ablative without preposition for **in scuto** as is frequent in poetry.

11: Ovid: Fasti Book 2 Lines 687-698

METRE: ELEGIAC COUPLET

'Tarquinius Superbus, Tarquin the Proud, was the seventh and last king of Rome. (See Livy: *The Early History of Rome* Book 1,50 ff.) Tarquin was an Etruscan and therefore regarded as an outsider. He had to consolidate his power by winning over the neighbouring peoples by diplomacy or force. Livy tells us: 'He (Tarquinius) was next engaged in hostilities with the neighbouring town of Gabii. This time progress was slower than he expected: his assault proved abortive; the subsequent siege operations failed, and he was forced to retire, so he finally had to use the un-Roman, and disgraceful, method of deceit and treachery.'

He sent his youngest son Sextus to the town of Gabii to win their confidence and await instructions.

Lines:

4. **Gabios: Gabii,-orum**, masculine plural -the city of Gabii in Latium (Compare Pompeii).

5. **proles**: feminine.

Superbi: Superbus was the **cognomen** of Tarquinius.

7. **nuderant** for **nudaverant**.

8. **cupiant**: present subjunctive- 'would wish'.

9 **terga:** neuter plural - translate in the singular.

10. **dicere ut hoc posset: ut** with the subjunctive in a purpose clause.

12. **deducta veste**: ablative absolute.

Note Ovid's skill as a describer and a storyteller. He conveys a great deal of information economically as, for example, in the last two lines.

Students should be encouraged to come up with' a modem idiom for **proles manifesta Superbi** (e.g. 'like father, like son').

Fasti Book 2 deals with the month of February and this extract concerns the festival called the **Refugium** (Royal Flight), marking the banishment of Tarquinius on the sixth day from the end of the month (February 24th).

Students might be curious to know what happened next. Having won the confidence of the people of Gabii, Sextus sent a messenger to ask his father what to do next. Without a word, Tarquinius walked around his garden where he knocked off the heads of the tallest poppies with his stick. Sextus interpreted this as a message that he should kill the men of influence at Gabii. (See adapted prose unseen page 22 in *Exploranda* by W.M. Wilson, published by Macmillan).

Compare other stories where deceit is used for military ends. Examples are the Wooden Horse of Troy and the story in Herodotus *Histories* 3.154: Darius, King of Persia, had besieged Babylon for twenty months without success. Zopyrus, a noble Persian, mutilated himself and fled to the Babylonians blaming Darius, thus winning their confidence and then betraying them to Darius. In Herodotus *Histories* 5.92 Thrasybulus cut off the tallest ears of corn as a signal to Periander of Corinth to kill the important people of the city.

Both Livy and Ovid used history, legend and custom in their works to glorify and justify the Roman State in line with Augustus' revival of old moral values, showing the glorious development of a small settlement to the greatest empire ever seen. In moral terms how would this episode be viewed today? Is all fair in love and war? For a Roman, treachery and deceit were dishonourable and 'unRoman'.

In Book 1, Livy gives Tarquinius credit for his great building programme which included the Temple of Jupiter, tiers of seats in the Circus, and the excavations of the Great Sewer, the **Cloaca Maxima**.

The rape of Lucretia by Sextus Tarquinius accelerated the revolt against his father Tarquinius. Sextus fled to Gabii where his previous actions had made him many enemies and he was assassinated. Tarquinius went into exile in Etruria. Rome was now ruled as a republic by two consuls. The Romans were always afraid of a return to monarchy. Ever after, a 'king' was despised

as petty and barbarous. The autocrats who ruled from Augustus on were careful to call themselves emperor, never king.

12 and 13: Ovid Fasti 11Lines 223-234, 235-242

Introduction:

Ovid refers to the 15th February as the day on which three hundred and six members of the Fabian clan perished in battle.

The Romans had been waging an unsuccessful war against Veii, an Etruscan city. The Fabii, who were one of Rome's most powerful clans volunteered to carry on the war alone. They encamped by the Cremera stream near Veii, and they held out for 2 years. But in 477 BC all three hundred and six of them were killed in an ambush. (See Livy Book 2, 48 - 50). The only one of the clan to survive was a boy who was considered too young to fight. The most famous descendant of this survivor was Quintus Fabius Maximus Cunctator who, by his delaying tactics, saved Rome after Hannibal had inflicted a crushing defeat on them at the battle of Trasimene during the Second Punic War. Ovid includes the belief that the Fabii were descended from Hercules and that the gods intervened to ensure the survival of the clan.

The annual commemoration of the massacre on the Ides of February is also alluded to in the opening line of this section 193-6:

> **Idibus agrestis fumant altaria Fauni**
> **hie, ubi discretas insula rumpit aquas.**
> **haec fuit ilia dies, in qua Veientibus armis.**
> **ter centum Fabii ter cecidere duo**.
> On the Ides the altars of rustic Faunus smoke,
> There where the island breaks the parted waters.
> This was the day on which three hundred and six of the
> Fabii fell by Veientine arms. (trans. Loeb)

The island referred to here is the **insula sacra** on the Tiber containing the temple of Faunus and also those of Jupiter and Aesculapius. The poet also refers, in line 201, to the tradition that the Fabii went out of Rome by the right-hand arch of the Carmental gate which, after the tragedy, was regarded as ill-omened and was called the **via scelerata** or **infelix.**

12: Ovid Fasti II Lines 223-234

METRE: ELEGIAC COUPLETS

Lines:

3. **male creditur hosti: credo** takes the dative and is used impersonally here.

5. Note the contrast between **fraude** and **virtus.** The Romans prided themselves on being open and straightforward in all things (including war) and disapproved of tricks and deceit.

7. **quid fadant**: subjunctive in a rhetorical question.

9. **silvis Laurentibus: Laurentum** was a town in Latium, supposed to be the residence of ancient kings. It was famous for its breed of boars.

13: Ovid Fasti II Lines 235-242

METRE: ELEGIAC COUPLETS

Lines:

1. **dies,-ei**: feminine here.

1,2. Note bracketing or 'sandwich' effect of the positions of **una dies.**

3,4. These lines refer to the belief that the gods intervened to ensure the survival of the Fabian clan. (See Introduction).

7. **posses**: subjunctive in a purpose clause.

8. **res: respublica.**

cunctando: gerund, ablative case.

cui: 'by whom', dative of agent: with gerundive **restituenda.**
foret: esset.

14, 15, 16, 17: Ovid Fasti Book 4 Lines 425-544

Introduction

Venus, goddess of love, was determined to assert her power over all creatures, divine as well as human. She therefore commissioned her son Cupid to fire his sharpest dart into Pluto, god of the Underworld, and to make him fall passionately in love with Proserpine (Persephone in Greek), the young and innocent daughter of Ceres, goddess of fertility and growth.

Pluto saw the girl and carried her off into the kingdom of the dead. Meanwhile, the distraught mother searched the world over for her beloved child until she came to Sicily and saw the girdle of Proserpine's tunic floating on the waters of a lake. She still did not know where her daughter was and in her anger and frustration, she cursed the earth and made the harvests fail. Soon people were dying of hunger.

Finally, Arethusa, the river which flows partly beneath the earth, told Ceres that Proserpine was in the Underworld, ruling there as queen and consort of Pluto. Ceres went straight to Jupiter and demanded that Pluto give back her daughter. Pluto agreed, provided only that Proserpine had not tasted any of the food of Hades.

But Proserpine had unwittingly eaten some seeds of a pomegranate in Pluto's gardens and so, by the decree of the Fates, could never completely leave the Underworld. Eating the food of her host put her in his thrall, an idea common in myth.

Jupiter's solution was to divide the year in two. Proserpine spends half the year with her mother and half with her husband.

14: Ovid Fasti Book 4 Lines 425-26, 429-33, 441-46

METRE: ELEGIAC COUPLETS

Lines:

2. **sua prata**: the abduction took place in Sicily.

4. **dissimili:** 'of various kinds' .

8. note Ovid's choice of flowers for Persephone and their colours.

9. **itur**: impersonal passive of **ire** 'she went'.

11. note how Ovid achieves a sense of swiftness in the first four words.
patruus: Pluto was Ceres' brother.

15: Ovid Fasti Book 4 Lines 502-3, 505-6, 511-14

METRE: ELEGIAC COUPLETS

Lines:

1. **venit:** present historic tense. This is a common device in storytelling.

3. **multis diebus**: accusative would normally be used for duration of time.

7. **ait: inquit** 'said'.

16: Ovid Fasti Book 4 Lines 519-30

METRE: ELEGIAC COUPLETS

Lines:

1. **eas**: subjunctive for a wish.

2. **quanto**: ablative of proportion' by how much'.

sorte mea: ablative of comparison.

3. **deorum**: a genitive of characteristic **neque enim lacrimare deorum est** 'it is not in gods to weep'. A slightly whimsical aside, typical of Ovid, because it rescues the mood from the tragic.

6. **fuere: fuerunt**.
9. **qua:** 'by what means', 'in what way'.

11. **comiti: Ceres.**

12. verbs here are subjunctives in indirect question.

17: Ovid Fasti Book 4 Lines 537-44

METRE: ELEGIAC COUPLETS

Lines:

3. **matre salutata**: ablative absolute.

4. **suo**: supply'one'.

5. **pallor abit**: This is a good example of Ovid's skill as a storyteller. Events follow swiftly upon each other.

18 and 19: Ovid Fasti 2 Lines 83-86, 93-96; 97-100, 103-106, 111-116

Introduction

Arion was a famous lyric poet who came from Corinth, but made his fortune in Italy and Sicily. This story about his return to Greece is told by Herodotus in Book 1, chapter 24 of his *Histories.* Arion could even charm animals with the beauty of his music and song. After winning fame and fortune in Sicily and Italy, he boards a ship to return home to Corinth. He is attacked by the crew, who covet his wealth. He begs to be allowed to play a last tune, puts on a garland and leaps overboard. A passing dolphin is said to have rescued him.

18: Ovid Fasti Book 2 Lines 83-86, 93-96

METRE: ELEGIAC COUPLETS

Lines:

1. **Ariona**: Greek accusative of Arion.

5. **Arionium**: adjectivalhere.

Siculas... urbes: 'Sicilian cities'.

domum: Arion was returning home to Corinth from Italy and Sicily.

7. **repetens**: 'making for home again'.

19: Ovid Fasti Book 2 Lines 97-100, 103-106, 111-116

METRE: ELEGIAC COUPLETS

Ovid tells the story of Arion to explain the Dolphin constellation which rises on the third day after the Nones of February. **Seu fuit occultis felix in amoribus index,/Lesbida cum domino seu tulit ille lyram.** '(He, i.e. the dolphin, was raised into heaven) either because he was a lucky go-between in love's intrigues, or because he carried the Lesbian lyre and the lyre's master (i.e. Arion).' (trans. Loeb) In the first two lines the poet addresses Arion directly and then returns to the third person narrative. Students could consider the effect of the first person address.

Lines:

2. **nave tua**: ablative of comparison.

3. **constitit**: 'took his stand'.

   destricto ense: ablative absolute.

4. **conscia turba**: 'the conspiring gang' .

   armata... manu: '(had) weapons in their hands'.

5. **metu vacuus**: another reading has **metu pavidus** 'quaking with fear'. Which is the more effective? Along with the address to Arion in the first two lines, the direct speech put into his mouth here has the effect of engaging our sympathies for Arion.

6. **sumpta lyra**: ablative absolute: 'having taken up my lyre'.

7. Brief sentences sketch in the action.

8. **Phoebe**: Phoebus (Apollo) is the god of music and poetry. Notice how the god is directly addressed by the poet. It is a means of praising Arion to suggest that his garland would also grace the hair of the god of music.

9. Notice how the words to describe Arion -**ornatus desilit** - are surrounded by the words for the waves -**in medias... undas** - imitating the way Arion, in jumping down, is surrounded by the waves of the sea.

10. **impulsa aqua**: ablative: 'with the splash'.

11. **fide maius** 'it sounds past credence' . Ovid disarms criticism by himself suggesting that the story is incredible and at the same time emphasises its marvellous nature.

12. **memorant**: 'they say' - here too the poet distances himself from the story he tells.

delphina: accusative singular.

oneri novo: 'to a new (unusual) weight load'.

13. **pretiumque vehendi** (cantat): 'he paid his fare (in song)'.

For another dolphin story see Pliny's letter (1 x 33). This story is adapted in *A New Approach to Latin,* Book I, p 191, "Death of a dolphin" and in *Ecce Romani* Book V. p. 155 'The Boy and the Dolphin'. A comparison could also be made with Fungi in Dingle Bay.

20 and 21 Ovid Heroides No. 14 Lines 33-50

Introduction

Danaus and Aegyptus, descendants of Io, quarrelled and as a result Danaus fled from Egypt with his fifty daughters. He came to the Greek city of Argos where he was made king. However, the fifty sons of Aegyptus pursued the daughters of Danaus with the intention of claiming them as their brides. Danaus was forced to agree to these marriages, but he ordered his daughters to stab their husbands on their wedding night. They all obeyed except Hypermnestra who spared her husband Lynceus. The women who had killed their husbands were later condemned in Hades to fill with water and carry jars with holes in them.

20: Ovid Heroides No. 14, Lines 33-41

METRE: ELEGIAC COUPLETS

Lines:

2. **Argos**: in Homeric poems, this was the whole of the plain of Argolis, bounded on the north by mountains and on the south by the sea and containing Mycenae and Tiryns.

3. **morientum**: genitive plural of present participle.

   videri: in passive 'to seem'.

4. **audieram: audiveram**.

5. **abit..relinquit**: change to present tense to heighten the tension, known as the historic present.

7. **Zephyro**: Zephyrus is the personification of the west wind in Greek mythology.

7,8. **ut**: here followed by the indicative. Hence 'as', 'like'.

21: Ovid Heroides No. 14 Lines 41-50

METRE: ELEGIAC COUPLETS.

Lines:

2. **plena soporis**: literally 'full of sleep'.

3. **excussere**: poetic form of **excusserunt.**
4. **erigor….capio**: historic presents.

6. **sublato…….ense**: ablative absolute using past participle of **tollere.**

7. **(sine me tibi vera fateri):**

   This aside lends a touch of realism to the manner in which the story is being told.

9. **crudelibus……ausis**: dative after **obsto.**

22: Ovid Heroides No. 18 Lines 55-64

The story of Hero and Leander, like that of Romeo and Juliet, is the story of a love which attempts to transcend barriers and ends in tragedy.

Hero, a beautiful young priestess, lived in Sestus on the northern shore of the Hellespont (the modem Dardanelles). She met a young man named Leander from Abydos on the southern shore and they fell passionately in love. There were two barriers to their love: the wide and treacherous current running between the two shores and parental disapproval. The resourceful lovers worked out a way of meeting - Leander would swim the strait by night, while Hero would go to a high tower and guide her lover to her by holding aloft a lighted torch.

In extract 22 Leander tells Hero how he swam across the strait, pleading with the Moon as he did so to help him on his way.

The story of Hero and Leander had a tragic ending. On a very stormy night Leander insisted on keeping his appointment and was drowned on the crossing. Hero then threw herself from her high tower and perished.

The Romantic poet Lord Byron swam the Hellespont in the early 19th century in imitation of Leander.

Students should use a map to determine the location of Hellespont, Sestus and Abydos.

Endymion (see line 9) was a beautiful shepherd boy who had the gift of perpetual youth, which he maintained by lengthy stretches of sleep. Diana, goddess of the moon, saw him sleeping on Mount Latmos in Asia Minor and fell in love with him, spending each night gazing on him as he slept. Another version suggests that Endymion was put into a perpetual sleep so that she could descend each night to embrace him.

METRE: ELEGIAC COUPLETS

Lines:

1. **meminisse**: perfect infinitive for present (defective verb).

2. **cum** + indicative: 'when'.

5. **eunti**: dative singular of present participle of eo, ire.

6. **comes**: common gender-feminine here.

7. **faveas, subeant**: jussive subjunctives.

9. Endymion: Diana's love for Endymion would incline her to help those who love truly.

The atmosphere of night is evoked clearly in the poem. Students could be encouraged to pick out words which they feel contribute most to the creation of this effect.

23-27 Ovid Metamorphoses Book 8. Lines 183-235

Daedalus and Icarus

According to this legend, Daedalus was an Athenian famous for his skill as a sculptor, architect and inventor. Daedalus became so jealous of his nephew that he threw him down from the Acropolis at Athens and killed him. However, he was detected in the act of burying the body. Having been condemned to death by the Athenian court for the crime, he fled to Crete to King Minos. There, among other things, Daedalus built the labyrinth or maze, in which Minos kept the Minotaur -a monster, half bull and half man -which consumed youths and maidens sent from Athens as a tribute. But Daedalus gave Ariadne, the daughter of Minos, a clue to the maze. As a result, Theseus, Ariadne's lover, found his way in, killed the Minotaur, got out again, and escaped from Crete with Ariadne. Because of this, Minos then confined Daedalus and his son Icarus in the labyrinth and prevented them from leaving Crete. The father and son succeeded in escaping, with the help of wings invented by Daedalus.

However Icarus disobeyed his father's instructions and flew too near the sun. The wax, holding the feathers of his wings in place, melted and he plunged to his death. The Greeks later gave the name Icarian Sea to the place where they thought the boy had drowned.

23: Ovid Metamorphoses 8 Lines 183-195

METRE: HEXAMETER

Lines:

3. **pelago:** ablative of instrument.

4. **obstruat**: present subjunctive of **obstruo** because the verb **licet** (1.3) can take a subjunctive 'land and sea he may block up, but the sky certainly lies open'.

5. **possideat**: present subjunctive of **possideo**, jussive subjunctive.

aera: Greek accusative.

6.7. **Ignotas.. artes and naturam novat**: Daedalusis creating something new the consequences of which are unknown to him.

8. **breviore sequenti**: ablative absolute.

10. **disparibus ... avenis**: ablative of manner.

11. **lino and ceris**: ablatives of instrument.

12. **parvo curvamine**: ablative of manner.

13. **imitetur**: present subjunctive of **imitor**, because it is in a purpose clause where the main verb **flectit** (1.12) is primary.

24: Ovid Metamorphoses 8 Lines 195-208

METRE: HEXAMETER

Lines:

2. **ignarus sua se tractare pericla**: 'unaware that he is handling the instruments of his own downfall' . Note the contraction of **pericula**. There is a feeling of foreboding in these words. This could be linked to the **ignotas... artes** in the previous extract.

3. **ore renidenti**: ablative of manner.

5. **lusuque suo**: ablative of instrument. This description of the playful boy emphasises the pathos of Icarus' impending fate.

6. **coepto:** dative singular of **coeptum,** after the verb **impono** in the following line. **postquam manus ultima coepto imposita est**... 'after the final touch was put to the project ....

9. **curras**: present subjunctive of **curro** in an indirect command. after **moneo** (1.10).The advice that Daedalus gives his son is what we would expect of any father. Does this heighten the pathos of their situation?

11. **gravet, adurat**: present subjunctives of **gravo** and **aduro** respectively -because they are in a negative purpose clause.

12. **spectare:** present infinitive of **specto** after **iubeo** (1.13).

Booten: the constellation of the ox-driver. which is also called Arctophylax -the guardian of the bear. Its most brilliant star is Arcturus. the watcher of the bear.

13. **Helicen**: ursa major or Helice. the constellation of the Greater Bear. Seven of its stars, the Septemtriones. form the constellation of the"Plough.

Orionis: the constellation of Orion. the hunter with his sword belt and sword.

Students could be encouraged to consult a book of astronomy about these three constellations.

14. **me duce**: ablative absolute.

25: Ovid Metamorphoses 8 Lines 208-216

METRE: HEXAMETER

Lines:

2. **ignotas**: this was also used in extract 23 **ignotas... artes.**

humeris: dative pural of **humerus**, i (m) after the verb **accommodo** (1.2).

3. **maduere**: maduerunt

4. **tremuere . tremuerunt**: the contracted forms may be used for metrical convenience but they also serve to speed up the narrative.

4,5. **oscula non iterum repetenda**: learns' fate is sealed by these pathetic words.

6-7. Note the simile. It would be interesting to ask students if they feel that this simile is appropriate.

8. **sequi**: present infinitive of **sequor** in an indirect command after **hortatur**.
In prose we would expect ut + subjunctive.

damnosas... artes: they are no longer **ignotas.**

26: Ovid Metamorphoses 8 Lines 217-225

METRE: HEXAMETER

Lines:

1. **dum captat: dum** meaning 'while' takes the present indicative.

2. **baculo, stiva**: ablatives of **baculum**, and **stiva,** after **innixus** in line 2.

3. **possent:** imperfect subjunctive of **possum** in a subordinate clause within an indirect statement: **credidit eos, qui aethera carpere possent, deos esse**.

4,5. **lunonia... Samos**: Samos is an island off the coast of Asia Minor, where Juno was worshipped.

5. **Delos, Paros**: these two islands, now called Dili and Paros, belong to the group of islands in the Aegean Sea called the Cyclades.

6. **Lebynthos:** one of the Sporades Isles. Now called Lenitha.

   Calymne: an island in the Aegean Sea, not far from Rhodes. It was famous for its honey. Now called Kalimno.

   melle: ablative of respect after the adjective **fecunda**, i.e. 'Calymne rich in honey'.

8. **cupidine** : ablative of instrument.

As the boy begins to enjoy his dare-devil flight we are reminded of his playful, almost mischievous nature. (cf. Poem 24). There is an opportunity here to get the students to follow the journey in an atlas. They may find the route puzzling!

See the Peter Bruegel painting (listed in Appendix 3) for the scene, where the figures of the fisherman, shepherd and ploughman are faithfully reproduced, but where only the shepherd still gazes amazed at the winged figure of Daedalus (learns has already fallen) while the fisherman and the ploughman continue their everyday activities, unconcerned by the dramatic event.

27: Ovid Metamorphoses 8 Lines 225-235

METRE: HEXAMETER

This is the climax of the story. Ovid does not labour the fall and provides a typically neat ending.

Lines:

4. **remigio**: ablative after **carens.**

   remigioque carens: since he has no feathers.

6. **aqua**: ablative of instrument with **excipiuntur.**
   The **aqua** here is the **Mare Icarium**.

7,9 **Icare**: the repetition of the name emphasises the anxiety of the father as he searches for his son.

7,8,9. **dixit, dixit, dicebat**: draw students' attention to repetition and change of tense.

10. The **artes**, previously **ignotas** and **damnosas,** are now renounced. (Compare Prospero in *The Tempest).*

Cadmus

According to mythology, Cadmus founded Thebes in Greece. He was the son of Agenor, the king of Phoenicia. He also had Europa as his sister. When Zeus snatched Europa, Agenor sent

Cadmus after her, ordering him not to the return without her. Cadmus failed to find his sister, but was ordered by an oracle at Delphi to follow a certain cow and to found a city where this cow would lie down.

The cow led him to a place near a well. Cadmus killed the dragon which was guarding the well, and he planted the dragon's teeth in the ground. From these teeth grew a troop of armed men, who fought amongst themselves until there were only five left.

Cadmus founded his city Thebes here, and it is said that these five men were the ancestors of the Thebans.

The fortress of Thebes was called the Cadmeia. The Cadmeia withstood the violent assault of the Seven against Thebes - but the victory was very hard won as many of the citizens of Thebes were lost in the battle. Therefore we speak of a "Cadmeian Victory" as well as a "Pyrrhic Victory".

Cadmus married Harmonia, daughter of Ares, god of war (Roman name Mars) and Aphrodite, goddess of love (Roman name Venus). The gods were all invited to the wedding. Amongst Cadmus and Harmonia's children was Semele, who was to be the mother of Dionysus, god of wine (Roman name Bacchus).

Afterwards, Cadmus and Harmonia left Thebes and went to live among the Enchellians. The Enchellians chose Cadmus as their king, and with his help they defeated the people of myria.

Finally, Zeus turned Cadmus and his wife into snakes and they were brought to Elysium. The Greeks believed that Cadmus brought the alphabet with him to Greece from Phoenicia.

28: Ovid Metamorphoses 4 Lines 580-588

METRE: HEXAMETER

Lines:

2. **lacrimis... fluentibus**: ablative of attendant circumstances or ablative absolute.

6. **loqui:** prolate infinitive following modal verb **volo**.

7,8. **nec… sufficiunt**: 'nor do words suffice for what he wants to say'.

7. **volenti**: dative of present participle of **volo, velle, volui** governed by verb **sufficio** (line 8).

8. **edere**: prolate infinitive after **parat.**

29: Ovid Metamorphoses 4 Lines 589-601

METRE: HEXAMETER.

Lines:

1. **manu**: ablative of instrument.

   nuda: qualifies **pectora,** not **manu.**

2. **his ... monstris**: ablative of separation.

7. **veluti cognosceret**: 'as if he recognised her'. Imperfect subjunctive in a comparative clause. The verb is subjunctive because the comparison is purely imaginary.

11. **iuncto volumine**: ablative of manner.

12. **subiere: subiverunt** 3rd person plural, perfect indicative of **subeo, subire, subi(v)i, subitum.**

30: Ovid Metamorphoses I Lines 541-45, 548, 550-51, 553-54, 556-68.

METRE: HEXAMETER.

The nymph Daphne, daughter of the river God Peneus, is being pursued by the God Apollo, who is hopelessly in love with her and, as Apollo is about to catch her, she calls on her father Peneus to rescue her. He then transforms her into a laurel tree.

Lines:

2. **imminet**: the picture is of someone leaning over and ready to pounce when the right moment comes.

3. The colour faded from her cheeks. The caesura in the 5th foot suggests the sudden failure of Daphne's strength.

8. **velox, pigris**: such a placing together of words with contrasting meanings is a favourite device in Latin. The spondees in this line and the consonants **x p** and **s r (velox, pigris radicibus**) occurring together slow down the pronunciation of the line and make more vivid the idea of Daphne's feet sticking fast as they turn to roots.

7,8. Notice how Ovid catches the very moment of transformation.

10. Notice the contrast between the heart still beating frantically in agitation and the rigidity of the bark which now encloses it. **Cortex** is generally the rough outer bark.

13. **arbor...mea**. Daphne is the Greek word for laurel or bay tree. Ovid goes on to say that Apollo ordered that victory wreaths for athletes and generals should be made from the boughs of his beloved tree.

31: Ovid Metamorphoses I Lines 639, 642-650

METRE: HEXAMETER

In Greek mythology, Io was the daughter of Inachus, king of Argos. Zeus fell in love with her and, to conceal her from the jealousy of Hera, he turned her into a heifer. Hera, however, obtained the heifer from Zeus and sent the herdsman Argos, who had eyes all over his body, to protect her. Hermes killed Argos, whereupon Hera sent a gad-fly to madden the heifer and to pursue her perpetually. Io thus wandered through the continents of Europe and Asia. In Egypt, she bore a son Epaphos and was thereafter worshipped by the Egyptians as Isis.

Lines:

2. **Naiades**: nymphs of springs, rivers and lakes.

   Inachus: the most ancient king of Argos, and the god of the river of the same name.

4. **patitur tangi**: understand **se** from the following clause.

   seque admirantibus offert: i.e. They are surprised that she thrusts herself upon them.

5. **senior**: the comparative is used for the positive. In late Latin the word was used as a term of respect of address, hence Signor, Senor, Seigneur etc.

7,8. **sequantur, oret, loquatur**: vivid use of the present subjunctive to represent an unfulfilled condition of the past: - 'if only words had followed, she would have asked for help and told her name and misfortune' .

9. **littera pro verbis: verbum** in Latin means primarily the spoken word; **littera** is singular for plural.

   duxit: traced.

9,10. 'Instead of words, letters which her foot traced in the dust described the sad story of her changed body.'

Hermione

Hermione was the daughter of Menelaus, king of Sparta, and his queen, Helen. Helen was carried off to Troy by the Trojan Paris who claimed her as his prize for awarding Aphrodite the golden apple in the beauty contest. The other contestants had tried to bribe Paris - Athene with wisdom and success in war, Hera with power and domination - but Paris chose Aphrodite who offered him Helen, the most beautiful woman in the world. Menelaus summoned the Greeks to aid him, and thus began the Trojan War. It lasted for ten years and was finally ended when the Greeks used the Wooden Horse to defeat the Trojans.

In excerpts 32 and 33, Hermione remembers the great distress she felt as a little girl when her mother was taken away by Paris and her father went off to fight. She recounts how she was deprived of the closeness between a mother and her child. She also tells how difficult it was for them to recognise one another when they met again after the war had ended.

Hermione is writing to her cousin Orestes, the son of Agamemnon and Clytemnestra who was once engaged to her. She is asking him to rescue her from an unhappy marriage to Neoptolemus (also called Pyrrhus), the son of Achilles.

32: Ovid Heroides 8 Lines 73-76, 79-80, 89-90

METRE: ELEGIAC COUPLETS

Lines:

1. **Taenaris**: Cape Taenarum is the most southerly point of the Peloponnese of which Sparta is a part. The 'Spartan woman' refers to Helen.

   Idaeo: Mount Ida was a mountain near Troy. The adjective **Idaeus** is used to mean 'the Trojan' i.e. Paris.

   hospite: the word **hospes,-itis** means either 'host' or 'guest'. Here it is the latter, because Paris was the guest of Menelaus.

3. **memini: memini-meminisse** - a defective verb. The perfect tense has a present meaning, 'I remember' .

   memini: note the repetition. Ovid uses repetition several times in this line: eg. **omnia, sine me, duo/duobus** to create a childish and plaintive note.

5. **capillos:** Greek accusative of respect. Literally it means 'having been cut with regard to my hair'. We would say 'having cut my hair, which even then was not long' .

7. **parva:** Ovid uses pathos to arouse our sympathy for the little girl deprived of the company of her parents, almost an orphan -**orba**.

8. **vivant:** subjunctive after **cum** meaning 'although'.

33: Ovid Heroides 8 Lines 91-100

METRE: ELEGIAC COUPLETS

Lines:

1. **blanditias** 'sweet words, endearments'.

2. **incerto**: the 'unsure speech' reminds us that she was only a little girl. Similarly the 'short arms' and 'a bundle in your lap' in the following lines.

5. **pacta marito**: note the Roman betrothal and marriage customs are imposed on foreigners.

7. **obvia prodieram**: followed by the dative **tibi.**

reduci: dative of **redux,-ucis**, an adjective meaning 'returning'.

9,10. **sensi...requirebas**: Ovid again uses pathos as neither daughter nor mother easily recognise the other.

12. **foret:** sometimes used as an alternative to **esset.** The imperfect subjunctive is used here in an historic indirect question.

34: Ovid Tristia Book 4,1, Lines 67-68, 71-78

Banished to Tomi, the principal city of Pontus, near the mouth of the Danube - in his opinion the end of the earth - Ovid describes how he is forced to take up arms to defend himself against the invading enemy.

METRE: ELEGIAC COUPLET

Lines:

1. **Bessosque Getasque**: the **Bessi** were a savage tribe in N.E. Thrace. The **Getae** were a tribe living east of the Danube. Both tribes were extremely savage in Ovid's view.

2. **qui populi semper in ore fuit**: Ovid is amused at the contrast between his present barbaric life and his previous life as a celebrity in Rome.

3. Ovid continues to dwell on the irony of his reversal of fortune as he tells how he is now forced to take up arms in his old age - something he managed to avoid in his youth.

4. **movimus**: plural for singular.

   lusura manu: 'with sportive hand' - What exactly does this mean? What impression does one get of Ovid at this point?

5,6. **latus, sinistram, canitiem, gladio, scuto, galeae** are all objects of **subicio** a verb which takes the dative case and the accusative case.

7. Word order- **nam ubi custos**...

8. **induimus**: plural for singular (compare line 4).

10. **anhelanti**... **equo**: ablative, 'from his panting horse' .

35: Ovid Tristia Book 5,10, Lines 15-24,37-38

Ovid describes attacks by barbarian tribes.

METRE: ELEGIAC COUPLET

Lines:

1. **circa**: adverb 'round about'.

2. **quae**: refers to **gentes**: 'Tribes who consider it shameful not to live by plunder' .

3. **extra**: adverb 'outside'.

5. **cum minime credas**: 'when you would least expect it'.

7. **c1ausisportis**: ablative absolute: 'when the gates have been closed' or 'even though the gates have been closed.'

9. **qui audeat:** subjunctive 'who would dare...'

10. **hac...hac manu**: 'with one hand...with the other'.

11. **ulli**: dative case (dative of the agent after passive **intellegor)**.

Note Ovid's sense of irony as he observes that the Latin-speaking Roman is the barbarian here as he does not speak the local language.

36: Ovid Epistulae Ex Ponto Book 1 No. 4, Lines 1-8, 29-30, 47-50.

Ovid writes to his wife and friends from exile. He had hoped that he would be allowed to return home, but he died in exile. See Ovid: *Tristia* Book 1 Elegy 3 for his description of his last night in Rome and his heart-rending separation from his wife. In this letter to his wife he considers how grief and age have turned his hair grey.

METRE: ELEGIAC COUPLET

Lines:

2. With **ruga**: 'a furrow' and **arat**: 'ploughs', Ovid uses a metaphor to describe the effects of old age on his face. (Compare this with Patrick Kavanagh's poem: - 'Stony Grey Soil').

   placuere for **placuerunt**: which takes a dative case **-iuveni** 'The amusements which pleased me when young do not delight me' .

5. **nee, si me subito videas, agnoscere possis**: subjunctive in an ideal condition- were to...would.

9. **Caesaris ira**: Ovid refers to the anger of the Emperor Augustus which resulted in his banishment to Tomi. This couplet suggests the emperor's supreme power.

   nocuit: takes the dative case, **mihi.**

11,12 **discedens urbe**: 'departing from the city' (Rome).

12. **te...credibile est...insenuisse**: accusative and infinitive.

'Oh may the gods grant that I can see you even in such a condition' (i.e grown old)

14. **ferre**: dependent on **possim.**

Note Ovid's skill at describing personal experience and deep feeling in an intensely human way within the confines of the elegiac couplet. There is great pathos in the fact that he and his wife have grown old apart: the image they have of each other is that of the day of their separation. (Ovid spent ten years in exile). Nevertheless he still longs to kiss his wife despite her grey hairs (**mutatis comis**).

Virgil

Publius Virgilius Maro was born on the 15th October 70 BC at Andes, a small village near Mantua in northern Italy, in what was then Cisalpine Gaul. As with Catullus, people have speculated about the Celtic origin of Virgil's family, since he was born in an area heavily settled by Celts. His father was a small farmer who had worked hard and done well enough to afford the best available education for his son. Virgil was educated at first in Cremona and Mediolanum (Milan) and later studied rhetoric and philosophy in Rome and Naples, where he learned Greek from Parthenius of Bithynia, a Greek poet and scholar. He is said to have been rather shy and retiring by nature, hating public appearances and reluctant to embark upon the career in the law-courts for which his training had prepared him. After completing his studies he probably returned home to the rural seclusion of his family farm where he began to compose the *Eclogues* in 43 BC.

After the defeat of Brutus and Cassius at Philippi in 41BC Virgil's life was touched by the upheavals of the times when the family farm was included in the land to be confiscated to provide small-holdings for the settlement of the veteran soldiers of the civil wars. But Virgil had friends among the officials dealing with the confiscated land who ensured that Octavian (the future Emperor Augustus) would either restore the farm or else compensate him with an estate in the south of Italy. Virgil expressed his gratitude in the first Eclogue:

…….deus nobis haec otia fecit
…….a god has created this peace for us.

After this Virgil lived for a time in Rome but seems to have spent most of his time in and around Naples where the Emperor Augustus had given him places to live. He had been introduced to Augustus by his patron, the wealthy and cultivated Maecenas, who was also the patron of Virgil's friend and fellow-poet Horace.

Virgil finished and published the *Eclogues* in 37 BC. Then between 37 and 30 BC he wrote, at the request of Maecenas, the 4 books of the *Georgics,* which were published in 30 BC. During the remaining eleven years of his life he devoted himself to the composition of the *Aeneid.* In 19BC he set off on a journey to Greece and Asia Minor, where he intended to spend three years, and while he was there, to complete the *Aeneid.* He fell ill, however, at Megara and had to return to Italy. He died on landing in Brundisium on 22nd September 19BC. On his death-bed he requested that the *Aeneid* be destroyed since he felt it to be incomplete, but it was saved by his literary executors and published at the wish of Augustus.

Virgil was buried in his favourite city of Naples and his tomb is said to have been inscribed with the epitaph:

Mantua me genuit, Calabri rapuere, tenet nunc
Parthenope; cecini pascua, rura, duces.
Mantua gave me life, Calabria snatched it away.
Naples holds me now; I wrote of pastures, farms and heroes.

These twelve words encapsulate his whole life and work. He was born in Mantua, died in the Calabrian port of Brundisium, was buried in Naples (Parthenope) and his three great masterpieces were the *Eclogues* (**pascua** - about idealised shepherds and herdsmen); the *Georgics* (**rura** -in praise of agriculture); and the *Aeneid* (**duces** -telling the heroic adventures of Aeneas, the refugee from Troy who founded the Roman race.)

Virgil's Poetry

(i) The *Eclogues* ('selections') also known as the Bucolics ('poems about herdsmen'), are the earliest published works of Virgil. They consist of ten short unconnected poems, composed in hexameters. Written between 43 and 37 BC they present a rather artificial, stylised picture of the lives of shepherds and shepherdesses. The first Eclogue reflects the situation in 43 BC in the aftermath of civil war when one farmer must leave his farm while the other rejoices in his good fortune at being able to stay on his farm.

(ii) The *Georgics* (agricultural poems), composed between 37 and 30 BC, consist of 4 books written in hexameters, giving instructions about different areas of farming life. Book 1 is concerned with crop growing and weather-lore; Book 2 with the cultivation of trees, especially the olive and the vine; Book 3 with the tending of cattle; and Book 4 with the keeping of bees. In these poems the didactic element -the giving of instructions - is mingled with stories such as that of Orpheus and Eurydice which contribute to their great poetic charm. They evoke a sense of the struggle between man and nature but also a sense of the deep love of the farmer for the land, for the processes of nature and for the animals and crops in his care.

(iii) The *Aeneid* is an epic in 12 books of hexameters, written between 30 and 19 BC. It is a national epic whose theme is the heroic background and divinely ordained mission of the Roman Empire. It tells the legend of the Trojan hero Aeneas, who, after the fall of Troy and years of wandering by sea, founded a new city in Latium, in Italy, and became the legendary heroic ancestor of the Roman people.

37, 38, 39 Virgil: Eclogue I

The *Eclogues* of Virgil imitate the *Idylls* (small sketches) of Theocritus, the Greek writer of the 3rd century BC who, though born at Cos and for some time resident in Alexandria, lived for the most part of his life in Sicily, a country famous for its pastoral life. His poems describe the simplicity of country life and often take the form of dramatic dialogue.

Virgil's *Eclogues* do not describe an actual place but are about imaginary places and people. He uses the *Eclogues* allegorically to refer to events and personalities of his day.

Eclogue 1

On the surface, this poem is a dialogue between two shepherds, Meliboeus, a Greek who cares for the oxen, and Tityrus. Meliboeus has recently had his farm confiscated by the authorities and is

forced to move on in search of a new home. Tityrus has managed to hold on to his land and his life of song and leisure. He explains that he owes all to a god-like man.

Under the thin disguise of this dialogue Virgil records his own history. Virgil refers to the confiscation of the family farm and its restoration by the intervention of Octavian -the **deus** of *Eclogue I.*

37: Virgil Eclogue 1 Lines 1-10

Note the picture of the shepherd relaxing under a tree and playing his pipe. Look at the Arcadian idyll in art, music, and literature. Milton's *Comus* and *Lycidas,* the art of Claude Lorraine, the music of Ravel 'L' Apres Midi d'un Faune' and Wordsworth's poems are some examples.

Lines:

1. **fagus,-i**: beech tree, feminine, 2nd declension. All trees are feminine as were the nymphs that lived in them.

1.3.4. Note the contrast of **tu, nos, nos, tu** and the balanced effect that this creates.

3,4. **patriae, patriam**: note the pathos from repetition.

5. **Amaryllida**: Greek accusative.

6. **dens - Octavian** (see biographical notes). Virgil does not mean it literally, but as a compliment. Octavian (Augustus) was, however, worshipped later as a god in parts of the Empire. His importance and the gratitude of Virgil's Tityrus to him is stressed by the repetition of **ille, illius, ille.**

10. **permisit** takes a dative which necessitates supplying **mihi.**

38: Virgil Eclogue 1 Lines 18-25, 42-45

Lines:

l. **da:** 'tell'.

6. **noram for nosco**: 'I know' .

7,8. These lines could be translated as: 'but this city (Rome) lifts its head amongst other cities as high as cypresses are accustomed to tower amongst the tough viburnum shrubs'.

9. **illum... iuvenem**: the confiscations took place after the Battle of Philippi i.e. from 41 to 40 BC when Octavian, having been born in 63 BC, was indeed a **iuvenis.**

9,10. **quotannis bis senos**: 'twice six days every year' - once a month.

39. Virgil: Eclogue No. 1 Lines 46, 51-52, 56-58, 64-66, 77-78, 79-83

Meliboeus bemoans his fate once more, but receives a kind invitation from Tityrus to spend his last night before exile with him.

Lines:

5. **ulmns, -i,:** feminine 'elm' (See previous note on trees being feminine).
Meliboeus contrasts the familiar streams, cooling shade and the turtle doves in the elm tops with the barbaric places his exile will take him to: Africa, Scythia (modern Turkey) and Britain, regarded by Romans of Virgil's day as the end of the earth as far as civilisation was concerned.

7. **Cretae... Oaxen** is a disputed phrase, as there are two different readings of **Cretae**. With a capital '©' it translates 'the rapid river Oaxes of Crete'. Page substitutes a small 'c' and translates 'the chalk-rolling Oaxes.'

11 **poteras**: 'you could have rested' - indicative where the subjunctive is strictly required.

13. **pressi...lactis**: 'cheese'.

14. **villarum:** country houses in contrast to the **domus** of the city.

Virgil ends the poem with the coming of the evening. C. Day Lewis has: 'And longer fall the shadows cast by the mountain heights.' Note Virgil's great love of nature and his genius as a descriptive writer. The *Eclogues* give an idealised, artificial picture of country life.

Orpheus and Eurydice

The story of Orpheus and Eurydice is taken from Book 4 of the *Georgics* which advises on the importance and care of bees.

In Greek mythology Aristaeus was a shepherd and the offspring of Apollo and the nymph Cyrene. Aristaeus was honoured as a god of farming and as the initiator of beekeeping. He fell in love with Eurydice, the wife of Orpheus and, while she was trying to avoid him, she walked on a serpent from whose bite she died. Her sister river nymphs avenged her death by destroying his bees. Aristaeus captured the sea god Proteus, and was advised to appease the Nymphs. He obtained new swarms of bees from the carcasses of bulls which he sacrificed.

He learns from Proteus the real cause of the calamity and of the descent of Orpheus to the Underworld and of his failed attempt to bring back his beloved Eurydice.

40: Virgil Georgics No. 4 Lines 464-470

In this section Orpheus, disconsolate at the death of his wife, dares to enter the realms of the underworld.

METRE: HEXAMETER (all extracts)

Lines:

1. **cava... testudine**: 'his hollow lyre'. The strings of the earliest lyres were stretched across tortoise shell.
aegrum... amorem: 'love sickness' .

2,3. **te** is used four times to stress his sorrow.
secum: 'to himself' .

3. Notice the repetition of the é sound.

4. **Taenarias...fauces**: a cavern at the tip of the Peloponnese, reputed to be the entrance to the Underworld.
Dis: another name for Pluto.

5. **lucum:** groves were usually revered as the abode of spirits.

41: Virgil Georgics No. 4. Lines 471-477, 481-484

Lines:

1. **Erebus**: the Underworld

2. **tenues**: the shades are insubstantial. Compare *Aeneid* 6, line 305.
luce carentum: the verb **carere** is followed by the ablative case.

3-7. Compare *Aeneid* 6; description of souls waiting to cross the Styx.

3. **quam multa**:... 'as many as the birds which '

5. **defunctaque**...vita: 'finished with life'.

6. **magnanimum:** genitive plural – contracted form of **magnanimorum.**

8. **quin ipsae ... domus**: 'even the very halls'.
stupuere: stupuerunt.
intima: 'the innermost' .

9. **caeruleos:** refers to the snakes (**angues**) entwined in the hair of the Furies.

10. **Eumenides**: the Furies, three avenging goddesses.

11. **Ixionii...orbis**: Ixion's wheel. Ixion was a king of Thessaly who insulted Juno and was bound to an ever-revolving wheel in Hades.
vento: ablative of cause, i.e. 'by the wind' .

42: Virgil Georgics No. 4 Lines 485-493

Orpheus is allowed by Proserpine, queen of the lower world, to have his wife restored on condition that he does not look back, as he brings her back up into the world.

Line:

2. **reddita**: describes Eurydice...'restored'.

3. **hane...legem**: 'this condition'.

5. **ignoseenda quidem**: 'pardonable surely...'.

6. **luee sub ipsa**: 'just on the approach of daylight' .

7. **vietus animi**: 'yielding (defeated) in his purpose'.

Note the dramatic position of **restitit** and the build up to **respexit** (1.7). The unusual position of **respexit** adds to the sense of doom.

Compare to the Old Testament story of Lot's wife.

In these extracts Virgil manages to convey the pathos of the loss of Eurydice. Students could be encouraged to explore the ways in which the poet has done this.

43: Virgil Georgics No. 4 Lines 494 -506

Lines:

3. **lumina**: here 'eyes'.

5. **heu! non tua:** 'alas! No longer yours'.

7. **diversa**: 'far away'.

9. **portitor Orci**: Charon, the boatman who ferried the dead across the Styx.

11. **faceret...ferret...moveret**: subjunctives in rhetorical or deliberative questions.
rapta..coniuge: ablative absolute.

4-12. The feeling of loss seems to be emphasised by the questions.

13. **nabat**: 'was afloat'.
frigida: goes with **illa.**

44: Virgil Georgics No. 4 Lines 507-517, 519-520

1. **septem...totos**...menses: accusative for duration of time.

2. **Strymon**: a river in Thrace, northern Greece.

3. **haec evolvisse**: 'told these things (this tale)'.

4. **agentem**: 'moving', 'driving'.

5. **qualis:** introduces the simile - 'even as'.

   philomela: in mythology, the song of the nightingale was said to be the lament of Philomela for her son, Itys.

8. **noctem**: accusative for duration of time.

10. **venus:** 'love' -the goddess' name is used for the gift she bestows.

    Flexere: flexerunt.

11. **Hyperboreas**: a mythical people who lived in the icy wastes to the north of Thrace.

45: Virgil Georgics No. 4 Lines 523-527

Orpheus was finally killed by Thracian Maenads either for interfering with their worship of Bacchus or because his grief caused him to spurn all other women.

1. **Oeagrius**: he was father of Orpheus.

3,4,5. **Eurydicen**: Greek accusative. The accusative is used in exclamations.

Seamus Heaney's version of the story of Orpheus and Eurydice *(After Ovid. New Metamorphoses,* see Bibliography) is especially noteworthy for his description of Orpheus looking back and finally losing Eurydice and his description of the reunion of the two after the death of Orpheus.

Excerpts 46-62

Dido and Aeneas

Virgil composed the *Aeneid* to give the Romans a national epic to match the epic poems of Homer. It tells of the wanderings of Aeneas after the capture of Troy, and of his fight to establish in Italy a new home for the Trojan survivors. One part of Aeneas's journey takes him to Africa where he meets Dido. She and her followers have come from Phoenicia and are building for themselves a new city which was later to become famous as Carthage.

Dido and Aeneas fall in love and go through a form of marriage. However the gods order Aeneas to travel on and reach his intended destination. Dido pleads with him not to go, but to no avail. In despair she builds a bonfire from all the things that remind her of their love and kills herself on it. Virgil uses the break-up of the lovers as a prediction of the future Punic Wars between the Romans and the Carthaginians. At a later stage in his travels Aeneas visits the Underworld where he meets Dido's spirit.

Book 4 of the *Aeneid* is the source for the passages about their relationship. Teachers might find it helpful to read some of this book in translation to their classes. The Latin of the excerpts gives examples of Virgil's poetic gifts - his similes, onomatopoeia, use of metre to underline the meaning, and many cases of alliteration. The reading aloud of the text will help in the appreciation of these qualities.

46: Virgil Aeneid Book 4 Lines 66-73

METRE: HEXAMETER (all excerpts)

Line:

1. **Est:** an alternative form of 'edit'.

4. The simile is developed in detail as is usual in ancient epics. Often the victim of a hunt is the stag but here Virgil uses the female deer to tie in more with Dido, the victim of Cupid's arrow.

7. **nescius:** Virgil deliberately holds back this word to the end of the clause and places it alone at the start of a new line, thus emphasising the fact that the hunter is unaware of the hurt he has inflicted.

8. Note the alliteration.

47: Virgil Aeneid Book 4 Lines 74-76, 80-83, 86-88

1. **Aenean**: a Greek accusative.

2. **Sidonias**: Sidon was one of the towns in Phoenicia.

5. The repeated initial's' gives a hushing effect to the line.

7. **absens absentem**: the meaning of the words contrasts sharply with their position side by side.

48: Virgil Aeneid Book 4 Lines 281-286

3-4. The verbs in the present subjunctive show Aeneas deliberating what he should do and say.

5-6. The number of words and the way they are placed suggest the confusion in Aeneas's mind.

49: Virgil Aeneid Book 4 Lines 288-298

Lines:

1. The subject is Aeneas understood.

   Mnesthea: a Greek accusative.

2-4. The verbs are in the subjunctive because of the indirect command construction.

4-6. **sese...temptaturum**: accusative and infinitive after the understood 'He thought that..'

5. The verbs are in the subjunctive because they are in a subordinate clause in an indirect statement.

8. **parent** from **pareo,-ere**: not to be confused with parent (line 3) from **paro,-are.**

11. **tuta timens**: a striking phrase to draw attention to the queen's predicament.

50: Virgil Aeneid Book 4 Lines 314-319, 327-332

1-6. The long build up to her plea contrasts with the brevity of her final request istam exue mentem.

5. **domus labentis**: genitive after **miserere.**

istam: agrees with mentem.

8,9. **parvulus**: the diminutive is used with affection -the child who resembled his father.

11. **dixerat**: 'She had finished her speech'. Virgil often concludes a speech with a single word like this. This was because the poetry was intended for recital and so the reader knew that the voice had ended.

10-11. Aeneas is unmoved by her words. Later in the Underworld Dido is unmoved by his words (see excerpt 62).

51: Virgil Aeneid Book 4 Lines 381-392

3. **te** is understood to form the subject of **hausurum** in the accusative and infinitive construction after the verb **spero.**

2-4. The use of the letter 'p' gives force to her words, and she seems to hiss out her curse with the frequent letter 's'.

5. The Latin suggests that death has taken the limbs away from life, whereas we would put it the other way round.

52: Virgil Aeneid Book 4 Lines 394-404

For the Ordinary Level students the teacher should fill in the gap in the story since their last extract, 48. This extract shows Aeneas in a dilemma: he wants to comfort Dido but he is determined to carry out the will of the gods. The teacher could also comment on the enthusiasm of Aeneas' companions for their departure.

Lines:

1. **dolentem:** i.e. 'the grieving Dido'.

4. **divum:** genitive plural, 'of the gods'

5. **tum vero:** there is an energy here which shows the Trojans swinging into action.

5-6. **toto...litore**: ablative of separation, 'from all along the beach'.

6. **natat**: 'floats', 'is afloat'.

7. **frondentes...ramos**: This is probably a reference to a spare set of oars which would be completed on the voyage.

8. This is an unfinished line but the sense is complete. The eagerness (**studium**) of the Trojans to be off is obvious in these two lines 7 and 8.

9. **cernas**: 'you could see'.

10-12. This simile again shows the eagerness of the Trojans and is very much in contrast to the mood of the opening of the extract. **it**...**agmen**: note the spondees representing the steady movement of ants.

53: Virgil Aeneid Book 4 Lines 522-532

The atmosphere of this extract evokes not only the tranquillity of nature but also the torment of Dido and her isolation from all living things (**corpora**). The students could be encouraged to feel this effect for themselves and to look back at previous extracts, especially 46, where the doe was struck by **letalis harundo**. There is now an obvious inevitability about her fate which the students could be encouraged to appreciate in these poignant lines.

Lines:

1-3. It is interesting to note that in these three lines the fourth foot of the dactylic hexameter ends with a word ending. This adds to the steady rhythm of the sleep that envelops all creatures – except Dido.

1. **carpebant:** 'took, enjoyed'.

2. **per terras**: 'all over the world'.

quierant: quieverant, 'had become quiet' .

3. The assonance of the vowel sounds of this line seem to suggest tranquility. The repetition of **cum** and **quaeque** suggest the same calm movement.

5. **liquidos:** 'clear', 'shining', 'gleaming'.

quaeque...quaeque: 'both those which …….and those which...'

6. **positae**: 'sunk'.

tenent: 'haunt', 'inhabit'.

somno: the ablative is either modal or local.

sub: 'under the protection of' or 'under cover of' .

8. **solvitur in somnos**: Dido is not 'released into sleep' i.e 'she cannot relax in sleep'.

9-10. Note the assonance of the 'u' sound in the last two lines.

54: Virgil Aeneid Book 4 Lines 584-91, 594-96

Lines:

1-2. These lines are similar to the opening of Book V of the *Odyssey*. 'When Dawn had risen from the bed where she sleeps beside illustrious Tithonus to bring daylight to immortals and to mortals...'

2. **Tithoni**: Dawn fell in love with Tithonus and asked the gods to make him immortal. But she forgot to ask for eternal youth and he became an old shrivelled creature, or some legends say, a grasshopper.

6-7. Beating the breast and tearing the hair are signs of mourning in several ancient cultures, ego Irish, Jewish.

8. **inluserit**: future perfect tense.

11. **facta impia**: does Dido mean the deeds of Aeneas in deserting her or her own deeds in neglecting her own people or breaking her oath to Sychaeus, her first husband?

55: Virgil Aeneid Book 4 Lines 620-629

Lines:

1. **cadat:** subjunctive for a wish.

3. **Tyrii:** Tyre was one of the towns in Phoenicia from where they had come.

6. **exoriare**: an alternative form of **exoriaris**, the present subjunctive of the deponent. It is easier to translate it in the 3rd person 'let some avenger (**ultor**) arise'. Virgil is here hinting at Hannibal.

7. **sequare**: as above.

9-10. The positioning of the words shows them opposed to one another.
pugnent: subjunctive for a wish.

55: Virgil Aeneid Book 4 Lines 642-52

In the centre of Dido's home was a courtyard to which the **interiora limina** (line 4) led. Dido had built here a large pyre and put on it the bed and other items that reminded her of her love affair. Note the graphic description of Dido and the sweeping movement with which she enters the courtyard, climbs the pyre and unsheathes the sword.

Lines:

6. **Dardanium**: a Trojan. Dardanus was ancestor of the Kings of Troy.

7. **Iliacas vestes**: 'Trojan garments'.

57: Virgil Aeneid Book 4 Lines 653-655, 657-665

4-7. The repetition of words **felix felix; moriemur...moriamur; sic...sic** adds to the finality of her speech.

5. **tetigissent**: subjunctive in an impossible condition.

8-9. **crudelis...Dardanus**: Aeneas.

58: Virgil Aeneid Book 4 Lines 665-674

2. **bacchatur**: this is a very striking verb which seems to emphasise the irresponsible, uncontrolled behaviour of Rumour.

3. **ululatu:** an onomatopoeic word. The vowel sounds in the line echo the lament.

5. **non aliter quam si**: 'not otherwise than if' i.e. 'just as if'.

9. **soror:** Dido's sister Anna who had unwittingly helped her sister to prepare her suicide.

The swift movement of this extract seems to represent the speed with which the news of Dido's death spreads and the awful reality of the tragedy.

59: Virgil Aeneid Book 4 Lines 693-95, 700-705

2. Iris was the goddess of the rainbow and was often used as a messenger by Juno. Her appearance trailing a myriad of shimmering colours and the gentleness of her address to the dying Dido come as a relief.

6. **Diti**: Dis was the Roman god of the Underworld:
hunc: crinem is understood. The hair was cut as an offering to the god of the dead, as would happen at a sacrifice.

   See the painting 'The Death of Dido' by Sir Joshua Reynolds which contains the details of Iris, swathed in her rainbow, cutting a lock of Dido's hair. (Appendix 3)

60: Virgil Aeneid Book 6 Lines 450-455

1. **Phoenissa:** 'Phoenician'. Phoenicia was a country forming a narrow strip along the coast of Syria including the towns of Sidon and Tyre. Its most important colony was Carthage, founded and led by Dido.

3. **ut primum**: 'as soon as'.

4. **primo... mense**: 'at the beginning of the month'.

vidisse: indirect statement after **putat.**

4-5. **qualem... lunam**: students could be invited to consider the effectiveness of this simile.

6. This is a moving description of Aeneas' reaction to seeing Dido again.

61: Virgil Aeneid Book 6 Lines 456-466

Lines:

1-3. Students could be encouraged to discuss whether these questions ring true.

1. **mihi**: i.e .**ad me.**

2. Indirect statement **te...exstinctam(esse)...secutam(esse).**

4. **per superos**: 'by the world above', 'by the gods above'.

et si qua fides: per fidem, si qua est 'by whatever pledge/belief there is' .

5. **invitus:** the position of **invitus** is significant. Obviously Virgil means to emphasise it.

6. **deum: deorum.**

8. **egere: egerunt**.

9. **me ferre:** indirect statement 'that I would bring'.

11. **extremum:** 'the last word'.

62: Virgil Aeneid Book 6, Lines 467-476

Line:

1,2. **talibus... dictis:** 'with such words'.

1. **ardentem et torva tuentem**: 'her fierce and frowning spirit' .

2. **lenibat: leniebat** 'tried to soothe'.

4. **vultum ... movetur**: 'her expression is stirred'. Literally: 'nor is she moved as to her expression by his begun speech' .

5. Marpesus was a mountain in the Aegean island of Paros, famous for marble. The pale, unmoved figure of Dido is compared to Parian marble. What is the effect of this simile? Again there is great room for discussion here. Was Dido being unfair to Aeneas?

stet: 'she were' .

8. **Sychaeus:** Dido's late husband, murdered by Dido's brother Pygmalion *(Aeneid* 1347), is in the Underworld among those who died before their time.

Virgil and Homer

Homer was the first, greatest and most influential poet of the ancient world. He lived about 700 years before Virgil, around 750 BC. He was Greek and probably lived in Asia Minor (modern Turkey). He wrote two great epic poems, the *Iliad* and the *Odyssey,* the first about the Trojan War, the second about the return home from Troy of the famous Greek Odysseus to his home in Ithaca.

When Virgil began his task of creating the first great Roman epic, he automatically took Homer as his model simply because he was the best guide available. As a result the *Aeneid* has some remarkable similarities to the *Iliad* and *Odyssey.* Some of the more important parallels are - the wanderings of Aeneas in search of a homeland which are matched by the wanderings of Odysseus on his way home from Troy: just as Aeneas tarries with Dido and neglects his appointed role in life, so Odysseus is delayed on his journey home by Calypso, Circe and Nausicaa; Odysseus visits the souls in Hades as Aeneas does in Book VI of the *Aeneid;* Achilles, hero of the *Iliad,* fights a single combat to the death with Hector at the close of the *Iliad,* just as Aeneas does with Tumus at the end of the *Aeneid.*

There are two other notable similarities: Virgil uses the heroic metre of Homer called dactylic hexameter, and he enriches his descriptions of people, places and events by using Homeric similes and epithets.

There are, however, more original ways in which Virgil is inspired by Homer. There are cases where he takes characters who appear in Homer's epics and gives us, as it were, a progress report on how they are faring at a later stage of their existence. For example, in Book VI of the *Aeneid* we meet the Trojan hero Deiphobus in Hades and learn that he has been murdered in a most horrible way by the Greeks. A more charming and moving example is to be found in Book 3 of the *Aeneid* where Aeneas comes across the Cyclops, Polyphemus, who, as we shall see, suffered dreadfully at the hands of Odysseus in the *Odyssey* shortly before the arrival of Aeneas on the scene.

Aeneas meets the Cyclops Polyphemus

In Book 9 of the *Odyssey* Odysseus has had the bad fortune to land on the island inhabited by a race of one-eyed giants, the Cyclopes. He and his men are trapped in a cave belonging to one of these giants whose name was Polyphemus. Now, though Polyphemus was a son of the god Neptune, he was also a complete savage and cannibal. He has one saving grace - a devotion to his flock of sheep which he leads to pasture early every morning and brings home to his cave in the evening, where he carefully tends and milks them.

When Polyphemus captures Odysseus and his men, he immediately devours two of them and intends to eat the rest of them in the days that follow. Odysseus, however, has carried with him a skin of strong wine which he gives to Polyphemus who becomes intoxicated and falls into a

drunken stupor. Odysseus then quickly heats a pointed stake in a fire and plunges it into the giant's single eye, and blinds him. (The blinding of Polyphemus was a very popular theme for illustration on Greek vases.) But Odysseus is unable to move the massive rock which blocks the exit from the cave. However, he knows that Polyphemus will allow his sheep out to graze in the morning because of his love for them. So Odysseus binds the sheep together in groups of three and ties one of his men under the middle one of each group when the time to go out arrives. He himself clings to the underbelly of the huge ram which leads the flock. At dawn Polyphemus draws the rock aside and passes his hands along the top of the sheep as they go out. But he misses the men beneath. The big ram carrying Odysseus is the last to pass out of the cave and, pathetically, Polyphemus thinks he is lingering behind out of sorrow for his master. But we know that this is because of the great weight of the hero under the ram.

Imagine, therefore, Aeneas and his men arriving on the same island after this blinding incident and consider how Virgil measures up to Homer in the creation of pathos for someone who has behaved very badly in the past. On arrival Aeneas picks up a companion of Odysseus who has been left behind in error. This man has just finished telling the story of the blinding when suddenly Polyphemus arrives amidst his flock of sheep, guiding his way with a massive wooden staff. He is making for the sea to bathe his eye which is flowing with gore. He is grinding his teeth to lessen the pain he feels.

63: Virgil Aeneid Book 3 Lines 655-665

Read aloud the first four lines of the passage and notice the effect of the great number of 'm' sounds. Williams suggests this was done deliberately to suggest the lumbering gait of the newly blinded giant who has still to learn to walk properly again. The wonder of the whole passage is how Virgil sympathises with a mythical monster and makes us do the same!

Lines:

4. Note the length of the line; the poet seems almost to run out of words to describe Polyphemus. Try scanning this line and read it aloud to get the effect of the elisions.

10. Note onomatopoeic effect of the hard "g" sounds in **gemitu** and **graditur** after **dentibus infrendens** ('grinding his teeth').

In this extract we can see the two contrasting aspects of Polyphemus - the terrifying monster and the caring shepherd of his sheep.

64: Virgil Aeneid Book 3 Lines 668-681

Lines

4. These are the same **Ionios fluctus** that Arrius "murdered' in Passage 7.

7,11 **Aetna...Aetnaeos fratres**: the Cyclopes assisted the god of fire in his forge inside Mount Etna.

14. **Iovis**: genitive case of Jupiter.

Diana: the hunting goddess - Artemis in Greek.

APPENDIX I

a) Selected Translations

Translations of Poem 4 Catullus Carmen 39 lines 1-8
(by UCD extra-mural Latin students)

I.

Egnatius, whose nick-name is 'Grinner',
In court smirks at pleader and sinner.
At each graveside lament
His smile's heaven-sent-
Believe me, who'd ask him to dinner?

II

Egnatius has fine teeth, and those,
Eternally Egnatius shows.
Some criminal is being tried
For murder; and they open wide.
A widow wails her only son;
Widow and him they open on
'Tis a disease, I'm very sure,
And wish 'twere such as you could cure,
My good Egnatius! for what's half
So silly as a silly laugh?

Translations of Poem 5 Catullus Carmen 3

(A)

Nor would he ever leave her lap
But hopping around, this way, that way,
Kept chirping to his lady alone.
And now he's off on the dark journey
from which they say no one returns.

Guy Lee 1990

(B)

Nor would it stir from her lap
but hopping about, now here, now there,
would ever chirp for its mistress alone.
But now it travels along a darkling path
to a place from which they say no one returns.

G.P. Goold 1983

(C)

It would not ever leave my lady's bosom
but leapt up, fluttering from yon to hither
chirruping always only to its mistress.
It now flits off on its way, goes, gloom-laden
down to where - word is - there is no returning.

Charles Martin 1992

Translations of Poem 6 CatuIlus Carmen 5

(A)

My sweetest Lesbia, let us live and love;
And, though the sager sort our deeds reprove,
Let us not weigh them. Heaven's great lamps do dive
Into their west, and straight again revive,
But soon as once set is our little light,
Then must we sleep one ever-during night.

Thomas Campion 1601

(B)

Come, my Celia, let us prove
While we may, the sports of love;
Time will not be ours for ever;
He at length our good will sever.

Spend not then his gifts in vain.
Suns that set may rise again:
But if once we lose this light;
'Tis, with us, perpetual night.

Ben Jonson 1605

(C)

I said to her, darling, I said
let's LIVE and
let's LOVE and
what do we care what those old
purveyors of joylessness say?
(they can go to hell, all of them)
the Sun dies every night
in the morning he's there again
you and I, now,
when our briefly tiny light flickers out,
it's night for us, one single
everlasting
Night.

Frank O. Copley 1957

(D)

Lesbia, let us live only for loving,
and let us value at a single penny
all the loose flap of senile busybodies!
Suns when they set are capable of rising
but at the setting of our own brief light
night is one sleep from which we never waken.

Charles Martin 1979

Translations of last 4 lines of Poem 8 Catullus Cannen 101

I.

But now I must celebrate grief with funeral tributes
offered the dead in the ancient way of the fathers;
accept these presents, wet with my brotherly tears, and
now and forever, my brother, hail and farewell.

Charles Martin 1992

II

But now, naught else availing, take these gifts, which
ancient custom prescribes, a forlorn tribute to the dead;
Take them moistened with a brother's many tears,
and for all time, brother, hail and farewell!

G.P. Goold 1993

III.

But now, meanwhile, accept these gifts which by old custom
Of the ancestors are offered in sad duty
At funeral rites, gifts drenched in a brother's tears,
And forever, brother, greetings and farewell.

Guy Lee 1990

(b) Related Literature

(1) The English poet Tennyson, on visiting Italy and Catullus' beloved Sirmio on Lake Garda, was inspired by **Crater ave atque vale** and by Catullus' *Carmen* 31:**Paene insularum, Sirmio, insularumque ocelle,**

to write:

'FRATER AYE ATQUE VALE'
Row us out from Desenzano, to your
Sirmione row!
So they row'd and there we landed - 'O
venusta Sirmio!'
There to me thro' all the groves of olive in
the summer glow,

Here beneath the Roman ruin where the purple
flowers grow,
Came that 'Ave atque Vale' of the Poet's
hopeless woe,
Tenderest of Roman poets nineteen hundred
years ago,
'Frater Ave atque Vale' - as we wander'd
to and fro
Gazing at the Lydian laughter of the Garda
Lake below
Sweet Catullus's all-but-island, olive -
silvery Sirmio!

(2) For a later picture of a similar pet to Lesbia's sparrow see Shakespeare's Romeo and Juliet Act 2 Scene I**,** lines 221-28:

Juliet: 'Tis almost morning; I would have thee gone;
And yet no further than a wanton's bird,
Who lets it hop a little from her hand,
Like a poor prisoner in his twisted gyves
And with a silk thread plucks it back again,
So loving-jealous of his liberty.

Romeo: I would I were thy bird.

Juliet: Sweet, so would I;
Yet I should kill thee with much cherishing.

(3) This poem by W. B. Yeats was probably inspired by Catullus' *Carmen* 5 -**vivamus, mea Lesbia**.

The Scholars

Bald heads forgetful of their sins,
Old, learned, respectable bald heads
Edit and annotate the lines
That young men, tossing on their beds,
Rhymed out in love's despair
To flatter beauty's ignorant ear.

All shuffle there; all cough in ink;
All wear the carpet with their shoes;
All think what other people think;
All know the man their neighbour knows.
Lord, what would they say
Did their Catullus walk that way?

(4) Dryden's version of Virgil *Aeneid* Book 4 Lines 522 -528 (i.e. the first six lines of Poem 53).

Twas dead of nights, when weary bodies close
Their eyes in balmy sleep, and soft repose;
The winds no longer whisper thro' the woods,
Nor murm'ring tides disturb the gentle floods.
The stars in silent order moved around
And peace, with downing wings, was brooding on the ground,
The flocks and herds and parti-coloured fowl
Which haunt the woods, or swim the weedy pool,
Stretch'd on the quiet earth securely lay,
Forgetting the past labours of the day.

APPENDIX 2

METRE AND SCANSION OF PRESCRIBED POETRY

One of the integral elements in Latin poetry most enjoyed by students of this age is the movement and rhythm engendered by metre. When meeting Latin poetry for the first time, students may be struck by the lack of rhyme scheme but also, on hearing the poems read aloud by their teacher, be aware of the rhythm of the lines. If the teacher emphasises the quantities of the metrical feet when reading, the students could find themselves able to 'scan' the lines spontaneously. Metres such as hendecasyllables and iambic trimeters could serve as an introduction to this type of exercise.

On the other hand, the teacher may wish to develop the notion of scansion with a class and go on to deal with it in a more formal way. When teaching metre and scansion to students at Junior Certificate level, it is best to keep this topic as simple as possible.

One approach is to tell students that the vowels, and the syllables that contain them, in Latin poetry are divided into those which are long (-) and those which are short (˘) Some vowels and, therefore, syllables are long 'by nature' and others are long 'by position'. Students could be reminded of vowels that they already know to be long 'by nature' - e.g. lauda, puella, videre etc. They can add to that list themselves and then be informed of three useful rules-of-thumb:

1. Two vowels coming together but pronounced as one (diphthong) are usually long - e.g. puellaē, Claūdia. Again, they could be invited to compile their own lists from what they already know.

2. When a vowel is followed by more than one consonant it is usually long. It is important to tell them here that the consonants could belong to the next word in the line. (In fact, a line of Latin poetry could look like a famous Welsh place name!)

   There are common exceptions to this rule. A vowel may well be short when followed by br, er, dr, fr, gr, pr, tr, cl, fl and pl. - e.g. pătrem.

3. When two vowels come together and are pronounced separately, the first one is usually short - e.g. Claudĭa.

DIVISION OF SYLLABLES

Where there is a vowel or a diphthong, there is a syllable. Difficulty arises when deciding where to place the dividing line between the syllables - e.g. dom-in-us or do-mi-nus? There are, of course, rules governing this decision:

1. A single consonant lying between two vowels (or diphthongs) usually belongs to the second vowel (or diphthong). Thus, do-mi-nus is correct.

2. When two consonants stand between two vowels (or diphthongs) the first consonant usually goes with the first vowel and the second consonant goes with the second vowel - e.g. nos-ter,om-nis.

3. When three consonants stand between two vowels, the first two consonants usually go with the first vowel - e.g. sanc-tus, ins-tar.

There are exceptions to all of these rules. For instance, the following pairs of consonants frequently break the expected pattern: br, cr, dr, fr, gr, tr, cl, fl and pl. These pairs of consonants are also referred to in the previous section.

ADDITIONAL HINTS:

The letter 'x' is regarded as two consonants - e.g. rēx.

The last syllable of a line of poetry may be long or short and could be marked thus

When students find it hard to decide the quantity of a syllable, a quick look at a dictionary, vocabulary or even a table of declensions or conjugations will help them.

METRES

Dactylic Hexameter:

This metre consists of a line of six feet made up of dactyls (– ◡ ◡) and spondees (- -). (The last, sixth, foot may contain a trochee (– ◡) or a spondee (- -), but never a dactyl (– ◡ ◡). As can be seen, there is a choice in the first four feet but the fifth and sixth are pre-ordained.

A class could be asked to approach scanning a line of dactylic hexameter as follows:

audiit examinis trepidoque exterrita cursu

1. Look for any elisions. An elision occurs when a word ends in a vowel, diphthong or 'm' and the next word begins with a vowel or a mute 'h' -
e.g. Rom(a) antiqua, Rom(am) olim, ill(e) homo.

audiit exanimis trepidoqu(e) exterrita cursu

2. Mark the last two feet:

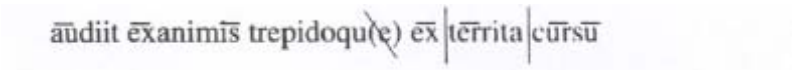
audiit exanimis trepidoqu(e) ex|tērrĭtă|cūrsū

3. Count the remaining syllables:

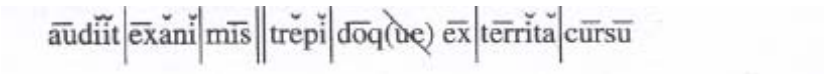
1 23 4 5 6 7 8 9 10 11
audiit exanimis trepidoqu(e) ex|tērrĭtă|cūrsū

There are 11 syllables left. They must fit into four feet in combinations of twos (spondees) and threes (dactyls). There is only one solution - one spondee and three dactyls.

4. Apply some of the basic rules for the identification of long syllables:



5. Fill in the rest, remembering what you are looking for one spondee and three dactyls:



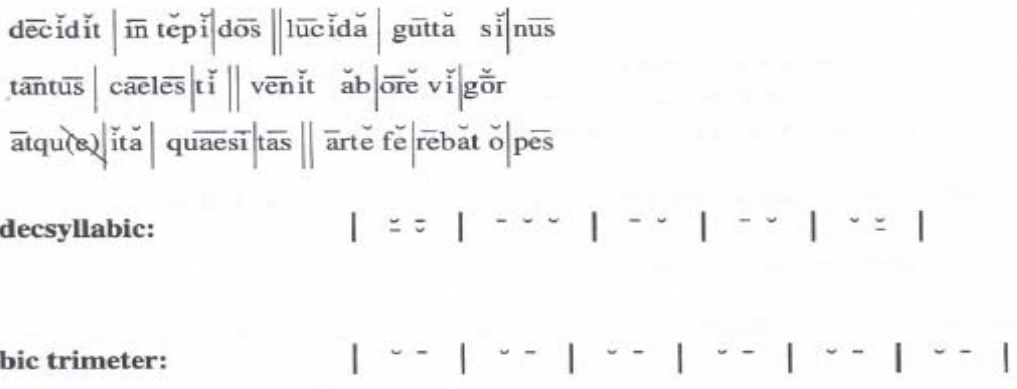
Note: a caesura, or breathing space, usually occurs in the third foot.

Elegiac Couplet:

The elegiac couplet consists of a line of dactylic hexameter followed by a line of dactylic pentameter. The scheme of the pentameter is as follows:

As can be seen, the first two feet may be dactyls, spondees or a combination of the two. A pause (diaeresis) occurs after 2½ feet. These lines may be scanned in much the same way as the hexameter. However, the pentameter is easier for the pupil as three of the five feet of the line follow a set pattern.

Here are some examples:



Hendecsyllabic: | ⏑ ⏑ | – ⏑ ⏑ | – ⏑ | – ⏑ | ⏑ ⏑ |

Iambic trimeter: | ⏑ – | ⏑ – | ⏑ – | ⏑ – | ⏑ – | ⏑ – |

This metre is based on the iambus (⏑ –):

Choliambic:

This metre, the 'limping iambic' is a variation of the iambic trimeter in which the last foot is reversed into a trochee:

| ⏑ – | ⏑ – | ⏑ – | ⏑ – | ⏑ – | – ⏑ |

APPENDIX 3

Audio. Visual Material

1. Visual Material

David, J.L. 'Sabine Women' 1794-99, Louvre, Paris
Poussin, N. 'The Rape of the Sabines', Louvre, Paris
Poussin, N. 'The Rape of the Sabines', Metropolitan Museum, New York
Poussin, N. 'Orpheus in Hades', Marino Drive, Dublin
Poussin, N. 'Landscape with Orpheus and Eurydice' 1650-1, Louvre, Paris
Bruege1, Peter 'Landscape with Fall of Icarus' c. 1558, Musee Royale des Beaux Arts, Brussels
Vien, Daedalus and learus - École Nationale Superieure des Beaux Arts, Paris
Bernini, 'Rape of Persephone' , Galleria Borghese, Rome
Pierre 'Death of Harmonia' , Metropolitan Museum of Art, New York
Pollaiuoli, Antonio, ' Apollo and Daphne' , National Gallery of Ireland, Dublin
Lorrain, Claude 'Juno confiding Io to the care of Argus', National Gallery of Ireland, Dublin
Lorrain, Claude, 'View of Carthage with Dido and Aeneas' Kunsthalle, Hamburg
Poussin, Nicolas, 'Polyphemus', Hermitage, St. Petersburg
Poussin, Nicolas, 'Apollo and Daphne', Louvre, Paris
Carracci, Annibale, 'Polyphemus', Farnese Gallery, Rome
Reynolds, Sir Joshua, 'Death of Dido' , Royal Collection, Buckingham Palace, London
Coypel, Antoine or Bernini, 'Death of Dido' , Musee Fabre, Montpellier
Mosaic Pavement, 'Scenes from Virgil', Low Ham Villa, Somerset
David, J.L. 'Paris and Helen', Louvre, Paris
Restout 'Orpheus descends to underworld to demand Eurydice' , Musée des Beaux Arts, Rennes
Burne-Jones 'Orpheus and Eurydice', Tate Gallery, London
Watts, J.F. 'Orpheus and Eurydice', Tate Gallery, London
Mosaic 'Virgil and the Muses', Sousse, Tunisia

2. Music

Handel G. F. 'Apollo and Daphne'
Handel, G.F. 'Acis and Galatea' (Polyphemus)
Purcell, 'Dido and Aeneas'
Offenbach, 'Orpheus in the Underworld'
Ravel, 'L' Aprés-Midi d'un Faune' (Eclogues)

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Joint Managerial Body for Secondary Schools	**1 member**
Association of Community & Comprehensive Schools	**1 member**
Subject Association	**1 member**
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National Council for Educational Awards	**1 member**
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