



2016 specification
For exams in 2027–28

GCSE OCR Latin Set Texts: Student Guide

2027–28 Prose Literature B:
Apuleius, *Metamorphoses* Book V, 21–27

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Introduction for Teachers

The prescribed text for J282/03 Prose Literature B in 2027–2028 is Apuleius, *Metamorphoses* V, 21 (*at Psyche relicta sola...*) –25 (... *herbis exposuit*) and 26 (*sic locuto...*) – 27 (... *exitium cecidit*). The prescribed edition is the OCR Anthology for Latin GCSE 2027–28, ISBN 978-1-3504-2448-7.

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

Apuleius sometimes omits words, or uses them in two senses, necessitating additions to the translation to bring out the full meaning. On such occasions, I have inserted words in brackets which are not in the text. As there will be a translation question in the examination, the translation will usually be literal, as far as possible, but occasionally a more idiomatic translation will be given where a literal one would be too stilted. Numbers have been inserted over the Latin words suggesting in which order the Latin words should be translated.

The following points have been made in various examiner reports:

- Learners should answer the question set rather than the one they wanted to answer (i.e. they must adapt their prepared essay!).
- In answering questions on style, it is not sufficient to put the first and last word of the Latin sentence. Learners must quote **all** the Latin words involved in the point they are making, **translate them** and explain how the rhetorical device enlivens the content, as there is a tendency for learners to identify stylistic features without explaining their effect.
- Some learners need to spend more time considering their answers to content/style questions to ensure they are focused and relevant and not rush on to the essay.
- Doing the questions in the wrong order sometimes leads to omission of the shorter questions.
- Candidates should be advised to take note of the number of marks allotted to each sub-question and answer accordingly.

Further advice to learners: always read the question carefully. If it asks you to comment on lines 5–9, don't include anything from lines 1–4 or 10–12. On the longer questions, when you are halfway through your answer, read the question again, to ensure that you are still answering the original question, and have not strayed onto something else. When answering the translation question, make sure that you have translated all the words by checking the Latin against your translation, especially conjunctions and adverbs, which tend to be omitted. Examiners will accept either a past or present tense rendering of the historic present, **but not a mixture of the two**. I tend to use the present tense, especially when there are also past tenses, to show the distinction in the original Latin. Learners are advised not to rely completely on published translations, as these sometimes omit Latin words or use paraphrases which examiners might not accept.

Learners and their teachers are also advised to look at the mark schemes, particularly the various grids for marking translation, style and essay questions, in order to see what is required to achieve the higher levels of marking.

Although only simple technical terms are mentioned in the syllabus, I make no apology for mentioning more complicated technical terms in the notes for various reasons: firstly, another quotation from an examiner's report: 'Examiners were very pleased to see such ready, precise and relevant use not merely of the ever-to-hand **alliteration** but also of **assonance... enjambment, polyptoton, polysyndeton** and several more.' **Chiasmus** was also mentioned in one report; secondly, several GCSE learners will go on to A Level, where knowledge of such terms is needed; thirdly, some learners love collecting abstruse terms! There is a list of stylistic points in the Appendix, but they are best seen in context, under 'Context and style notes'.

When answering the translation question, learners should make sure that they have translated **all** the words in the passage by checking the Latin against their translation, especially conjunctions and adverbs, which tend to be omitted. Examiners will accept either a past or present tense rendering of the historic present. I tend to use the present tense, especially when there are also past tenses to show the distinction in the original Latin.

A vocabulary list is given under each chapter, and there is a general vocabulary list at the end of the Guide. Following my practice in earlier guides, I have placed an asterisk against all words which are in the OCR Directed Vocabulary List. In the grammar and translation notes, constructions which are listed in the syntax section of the specification are similarly marked. Compound verbs which are straightforward and whose prefix is in the DVL, e.g. *abeo*, are asterisked, but compound verbs which do not represent the meaning of the root + prefix, e.g. *refero* = 'reply', are not asterisked.

In the vocabulary list only the parts relevant to the text are given owing to space restrictions, i.e. only the first two parts of verbs, unless a perfect tense is used in the text. Where past participles are used as adjectives or nouns, I have usually glossed the word in the participle form, as passive participles are sometimes active in meaning, or change the root meaning. Also, the words are listed in the order of their translation, not the order in which they appear in the text; I have divided the numbers of the longer sentences into two parts where there is a suitable break, marked // and started again at 1 for ease of translation. Verbs or expressions which consist of two words have the same number in brackets for both parts if they are separated; if they are grouped together, they are marked with dots before and after the number, e.g. ... 12 Words which are not translated, e.g. repeated *-que*, are marked ().

Repeated words are glossed only on the first instance but can be found in the general vocabulary list at the end of the Guide. Where a second meaning is given, that is an alternative translation or the basic meaning.

Where words have () above them, they should not be translated, e.g. a repeated *-que*. The order of ablative absolutes and possessive genitives is arbitrary, as it depends how you translate them.

I have tried to divide the text into sections of comparable length, but occasionally, I have had to use longer sections, as Apuleius did not divide his work into sizable chunks, so some sections are longer than others. At the end of the Guide, there are the answers to some of the comprehension questions and activities.

Answers are provided for some questions/activities where the answers are closed or very specific. Questions that require discussion / independent opinions do not have a set answer.

There is an examination-type paper and a mark scheme; I have followed the OCR allocation of marks. There is also an appendix of grammatical and stylistic points with references.

A P Bartlett, July 2025

(a) Introduction to Apuleius

Lucius¹ Apuleius Platonicus was born between AD 123 and 125 in North Africa in the province of Africa Nova. His father was a *duumvir*, one of the two chief magistrates in the province. He left his inheritance in sesterces, which it took Apuleius less time to spend than his father had taken to accumulate. He inherited a large legacy, he studied at Carthage, then at Athens, the foremost 'university' of those days, where he studied philosophy, which interested him greatly, as his third name, *Platonicus* suggests. A philosopher, where he studied oratory, before travelling widely in Asia Minor and Egypt, by which means he probably ran out of money. His travels in the East aroused Apuleius's interest in magic, which is there is supposed to be a reference in the *Metamorphoses*, 'don't interfere with my magic, you hero Lucius's wife, or you'll find magic that gets him turned into an ass. Apuleius himself uses magic to get a wealthy widow to marry him. Fortunately, he was acquitted.

The *Metamorphoses*, which are based on an original Greek story, are better known than the original. The vocabulary contains several words from late Latin, e.g. *rebullivit* (26.11), which was not used by earlier authors such as Cicero and Livy. Other words used in classical Latin² have a different meaning (27.10). He also uses many words found in the comedies of Plautus and Terence, which were of the classical period. However, he is eminently readable, as, like Herodotus, his work is written in a style in which the story of Cupid and Psyche is one.

Apuleius was lucky in that he had a wealth of literature on which to draw and he drew heavily on Virgil and Ovid in writing a story within a story. Just as Catullus weaves the story of Ariadne and the wedding of Peleus and Thetis, Apuleius inserts the story of Cupid and Psyche, which is the story of a woman to Charite, who has been kidnapped by robbers on her wedding day.

(b) The style of Apuleius

Throughout the *Metamorphoses* there are subtle traces of humour; thus, in Book 11, the Latin (rather than in Greek) 'consideration for the author'. The lamp Psyche carries with her attracts much attention, and it gets excited and spills a drop of oil onto Cupid's shirt.

In many ways the style of Apuleius is less complicated than many of his predecessors. That, unlike Cicero, who tended to write long sentences, with clauses subordinate to the main clause, Apuleius tended to use participles, together with *et*, *-que*, or *atque* (*parataxis*). This is the use of using subordination altogether, but his writing is easier to follow than that of most of his predecessors. *Cupid and Psyche*, describes it as 'reader friendly'.

This is not to say that his writing is devoid of the stylistic points so obvious in the works of his predecessors. He has undergone considerable rhetorical training, and his works reflect this. Rhetorical points are dealt with as they occur and are listed in the Appendix. However, certain points are particularly the use of four-word phrases, arranged either in a balanced way, e.g. *noun, adjective, noun, adjective* (AaBb) or the opposite, which is called chiasmus, *noun, adjective, adjective, noun*.

Nevertheless, there are difficulties, in that Apuleius tends to use words in a different way from the period or strains them. Many words used by Apuleius are not found elsewhere, e.g. *velitatus* (21.6), but not considered fitting for the great amount of Latin literature has been lost, and these words may well have occurred in other works. He must remember that he was an African and that Latin may well have been his second language.

¹ His *praenomen* Lucius may not have been his real name, as it is only found in late medieval manuscripts, this after the hero of the *Metamorphoses*.

² I have used 'classical Latin' or 'the classical period' to mean the period when Caesar, Cicero, Virgil, and Livy were writing, about 85 BC to AD 30.

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been using idioms colloquial in his native area, like Livy, who was accused of using Apuleius is writing at least 200 years after Cicero's speeches, and there are bound and vocabulary. Look at what has happened to English since the early 1800s.

Another feature of his style is the high-flown way he expresses simple ideas. When he flies, Apuleius calls her 'a pitiable appendage of the lofty flight, and the furthest through the cloudy regions' (24.1-2) and as Cupid later flies away from Psyche, Apuleius says 'the vastness of space had made her husband distant, carried away by the carriage of his wings' (24.1-2).

One feature of rhetorical training was the use of rhythm at the end of the sentence. The three most common endings are the following (syllables marked x can be long or short):

- molossus + trochee: spondee, | --- | - x | and variations*;
- double trochee: - - | - - x |;
- cretic + double trochee: - - - | - - - x |.

*One variation was the metrical equivalent | - - - - | - - |, in which the second long syllable is followed by two short syllables, as in music, where two quavers = one crotchet.

(c) The story so far

The summary is very abridged, as it covers 28 chapters. The whole episode begs to be treated as a story, rather than to analyse the strange happenings.

Psyche was the youngest of three sisters and was so beautiful that people came from all over the world to worship her as Venus. This displeased the goddess Venus, who describes her as 'a mortal girl, reminiscent of Juno's speech at the start of the *Aeneid*'. She therefore instructs her to fall in love with the lowest of mankind.

When no one came to woo Psyche, her mother consulted the Delphic Oracle, where she was dressed in funereal clothing and sat on a mountain rock, which she did. During the night, she was transported to a valley below, where there was a palace, full of treasures. She was wafted on to the palace. During the night, an unknown husband came to her in the darkness and disappeared before dawn. Thus, Psyche had no idea what her husband looked like at night, so Psyche never saw what he looked like; he warned her not to see the sisters and persuaded him to let her see them. However, he told her that she must not see her husband's face. After some days, Psyche felt lonely and wanted to see her sisters. She was wafted up the mountain looking for her and were wafted down to the plain by Zephyr. When they returned to the palace, they asked Psyche who her husband was, and she told them it was a handsome man. The sisters became jealous and began to plot against Psyche. Psyche's sisters were forbidden to speak to her sisters and not answer their questions. In the meantime, she had been wafted up the mountain. When her sisters arrived (again, courtesy of Zephyr!), they began flattering Psyche, and in anger at her husband, Psyche invented a new story that he was a middle-aged rich merchant.

The sisters went away and returned the next morning by the usual method and sent her to the local hunters that her husband was an immense serpent and advised her to return to the mountain. A serpent ate her up. Psyche declined the offer but looked for some way of escape. She took a lamp and sword, cover up the lamp with a jar and when her husband came, to reveal his face with the sword.

This is when the specification begins.

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Chapter 21, 3–5: Psyche wavers in her resolve to



Aided Translation

Write a translation on a separate piece of paper; the numbers indicate

1 2 3 4 5 6 8 9 12 11 10 14
 at Psyche relicta sola, nisi quod infestis Furia agitata sola non est, aestu pel-
 16// 1 2 3 4 5 7 6 9 8 13
 fluctuat, et summo consilio et obstinato animo, iam tamen facinor-
 14 15 16 17 20 18 23 22 19 21
 adhuc incerta consilii titubat multisque calamitatis suae distrahitur affectibus
 3 4 5 6 7 8 9 10 11 12 13
 audet trepidat, diffidit irascitur; et, quod est ultimum, in eodem corpore od-
 2 1 3 5 4 6 7 10 11
 5 vespera tamen iam noctem trahente, praecipiti festinatione nefarii sceleris
 1 2 3 4 5 7 6 10 9 8 12
 nox aderat et maritus advenerat primusque Veneris proeliis velitatus altum

at	but	admoveo, -ere	apply	od
Psyche, -es f	Psyche	*suus, -a, -um	his, her, their	be
*relinquo, -ere, relictum	leave	*manus, -us f	hand	di
*solus, -a, -um	alone	facinus, -oris n	deed, crime	*m
*nisi	except	adhuc	still	ve
*quod	that, because	incerta, -a, -um	uncertain	*tr
agito, -are, -atum	harass	titubando, -are	hesitate	*n
infestus, -a, -um	harmful	-que	and	pr
Furia, -ae f	Fury	distraho, -ere	distract	fes
*sum, esse	be	*multus, -a, -um	much, (plural) many	ins
*non	not	affectus -us m	emotion	ap
simile + dative	like	calamitas, -tatis f	misfortune	ne
aestus, -us m	tide	*festino, -are	hurry	*sc
pelagus, -i n	sea	differo, -ferre	delay	*a
fluctuo, -are	waver	*audeo, -ere	dare	vel
maereo, -ere	grieve	trepido, -are	be fearful	-at
*et	and	diffido, -ere	be doubtful	*p
quamvis	although	irascor, -i (deponent)	be angry	*p
statuo, -ere, statutum	decide upon	*qui, quae, quod	which, who	Ve
*consilium, -ii n	plan	ultimus, -a, -um	final, last	*d
*animus, -i m	purpose, mind	*in + ablative	in	*m
obstinatus, -a, -um	resolute	*idem, eadem, -er	same	*d
*tamen	however	*corpus, -oris n	body	sep
*iam	now			

Comprehension questions

- Why was Psyche not alone?
- What was she distracted by?
- Who arrived when night fell?



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Chapter 21, 3–5: Psyche wavers in her resolve to kill her husband

at Psyche, sola, nisi quod infestis Furiis agitata sola non est
fluctuat, et, quamvis statuto consilio et obstinato animo, iam tamen
adhuc incerta consilii titubat multisque calamitatis suae distrahitur
audet trepidat, diffidit irascitur; et, quod est ultimum, in eodem co-
5 vespera tamen iam noctem trahente, praecipiti festinatione nefarium
nox aderat et maritus advenerat, et, utriusque Veneris proeliis velitat

But Psyche, left alone, except that being harassed by the hostile Furies
wavers in her grieving, and although she had decided upon a plan and
now applied her hands to the deed, still uncertain in her resolve, she
emotions connected with her misfortune. She hurries, (then) delays,
angry, and which is the final thing, in the same body, she hates the be-
evening was now (slowly) bringing in the night, in headlong haste she
crime. Night came, and her husband had arrived and, having been the
fallen into a deep sleep.

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Grammar and translation notes

- 1 *relicta sola* is nominative, agreeing with Psyche, not an ablative absolute.
nisi quod: ‘except that’.
Furiis: ablative of the agent without a preposition.
aestu... simile: *simile* goes with the verb and is used adverbially, ‘in like manner’. Catullus’s *dulce ridentem*, ‘laughing sweetly’ (5.15), or, by Apuleius’s time, the preposition, ‘like’; as *similis* is followed by the gen or dative, *aestu* must be followed by the gen or dative, which is found in Caesar and poetry. It may be an echo of Virgil, *Aeneid* 12.100, *maerens* ‘grieving’, the gerund, ‘in her grieving’, so ‘in her grief’. The ablative is used as a participle in common parlance, which explains why the present participle, unlike French, which keeps the Latin participial form ending in *-ans*, music uses a mixture of languages, e.g. participles, *rallentando* and *andante*.
- 2 *statuto consilio et obstinato animo*: ablative absolute or ablative of description. The present participle instead of a finite verb, is an imitation of the Greek construction of concession and was used in classical Latin by Cicero and other authors.
facinori: the dative was often used in poetry instead of a preposition, particularly towards, as in Virgil’s *facilis descensus Averno*, (6.126), ‘the descent to the underworld is the problem!’.
- 3 *consilii*: the use of the genitive after adjectives became increasingly popular in Latin prose. It is akin to the locative case, which has the same ending as the genitive in second declensions.
- 4 *corpore* probably means ‘person’, rather than ‘body’. It is used for examination purposes.
- 5 *vespera... trahente*: ablative absolute; the present participle is active and is used adverbially. Literally, with the object *noctem* ‘night’, ‘evening dragging the night’, so ‘evening in the night’. The use of *trahere* is a good choice of word, as Psyche is being dragged down (*praecipiti* ‘precipitously’), so time seems to drag.
- praecipiti*: ‘precipitously’; ablative of description.
- 6 *primisque*: some editions read *primisque*, agreeing with *proeliis*. If *primus* ‘having been the first to skirmish in the battles of love’, i.e. he took the initiative in skirmishing’ (Bloomsbury edition), which would normally be *primum*.

Context and style notes

- 1 *relicta sola*: Psyche’s sisters have just left, having advised her to kill her husband.
relicta sola... agitata sola: note the balance, participle, adjective repeated.
Furiis: there were three Furies: Tisiphone, Alecto and Megaera; their specific crimes, particularly patricide and matricide. Thus, they drove Orestes mad and killed Clytaemnestra. Venus (see Introduction (c)) had asked her son Cupid to avoid the Furies. The only mention of the Furies in this episode is of the Furies setting sail in the night.
The alliteration of *f* and assonance of *i* in *infestis Furiis* emphasises their ferocity.
aestu... simile: the use of *aestu* meaning ‘passion’ is very common in poetry. The simile is a good comparison. Apuleius continues with *fluctuat*, the root meaning ‘to fluctuate’, ‘to tide’ from different directions, in and out, so Psyche is distracted by two different directions.
- 2 *fluctuat*: a metaphor, as it normally means ‘wave’. It is historic present, with the conclusion of the sisters’ advice, to make the scene more vivid. Significantly, the historic present is used mainly to describe Psyche’s actions, whereas the actions of the sisters are often described in the past tenses, as in line 5, *aderat... descenderat*, as the latter are of less importance.

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- 3 *multisque calamitatis suae... affectibus*: enclosing order and a chiasmus (aBb) emphasis onto the first adjective, stressing the many different emotions Psyche experiences.
 - 3-4 *festinat... irascitur*: three balanced pairs of contrasting emotions in asyndeton followed by a further contrast of hatred and love, in the balanced *odit bestiam* and *diligit maritum*.
 - 4 *odit bestiam, diligit maritum*: although the word order is balanced (verb + object) it is not in normal prose order, which is object, verb. So, here Apuleius emphasises the contrast by putting the verb first. Also, he uses *variatio* to describe her husband, *bestiam* to describe the cruel and good sides of Cupid's character.
 - 5 *trahente, praecipiti festinatione*: Apuleius contrasts the slow way Psyche has to prepare the murder with the quickness of her husband's actions.
 - 6 *Veneris*: Roman writers often used the name of a god for the thing with which he was associated, e.g. Ceres for 'food', Mars for 'war'. So, here, Venus is used for 'love'. This is also seen in *proeliis... velitatus*: in describing the emotion of love, Roman poets often used the word for war, and this is no exception, for both of these words have military associations. Metaphorically, here, as a euphemism for making love. *proelium* means 'battle' which Apuleius seems fond of, means 'skirmishing'; the word is formed from *pro* + *elium*, e.g. archer or stone slinger, and is probably used here to denote Cupid's light-hearted affair, since he was under orders from his mother, Venus.
- descenderat*: the pluperfect is often used in Roman authors to quicken the pace as the scene moves quickly on to the attempted murder by omitting any details before Cupid fast asleep.



Activity 1

Excluding participles, pick out the adjectives in the passage and discuss their effect.



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Chapter 22: At the sight of Cupid, Psyche abandons her husband and tries to commit suicide



Aided Translation

Write a translation on a separate piece of paper, using the numbers indicated.

1 2 5 6 7 8 4 11 9 10
 tunc Psyche, et corporis eius, alioquin infirma, fati tamen saevitia subministrata
 15 16 17 20 22 23 21
 et prolata. sed cum primum luminis oblatione tori secreta claruerunt, videt omnium formosissimum
 1 2 7 6 4 3 5 8 13
 sed cum primum luminis oblatione tori secreta claruerunt, videt omnium formosissimum
 11 10 12 17 15 16 18 19 21
 dulcissimamque bestiam, ipsum illum Cupidinem formosum deum formosissimum
 2 1 6 3 5 4 7 8 12
 5 cuius aspectu lucernae quoque lumen hilaratum increbruit et acuminis sacri
 1 3 2 5 6 4 7 8 9 11 12 10
 at vero Psyche tanto aspectu deterrita et impositi animi, marcido pallore defecit
 16 17 18 19 22 20 21 23 24 25 26 3
 in imos poplites et ferrum quaerit abscondere, sed in suo pectore. quod pro
 6 7 8 11 10 9 12
 timore tanti flagitii manibus temerariis delapsus evolasset.

tunc	then	*videtur	seem	*dicitur	is said
alioquin	in other respects	mitis, -e	gentle	*profero, -ferre, -latum	bring forth
infirmus, -a, -um	weak	dulcis, -e	pleasant	lucerna, -ae f	lamp
*et... et	and	bestia, -ae f	beast	adripio, -ere, -reptum	grasp
saevitia, -ae	savagery	*omnis, -e	all	novacula, -ae f	sharp knife
fatum, -i n	Fate	fera, -ae f	wild animal	(sexus), -us m	sex
subministro, -are	aid, help	*ille, illa, illud	(here =)	muto, -are	change
roboro, -are	invigorate	Cupido, -inis m	Cupid	audacia, -ae f	daring
vires, -ium f	strength	*ipse, ipsa, ipsum	self	*sed	but
*profero, -ferre, -latum	bring forth	formosus, -a, -um	handsome	cum primum	as soon as
lucerna, -ae f	lamp	*deus, dei m	god	secretum, -i n	secret
adripio, -ere, -reptum	grasp	cubo, -are	recline	torus, -i m	bed
novacula, -ae f	sharp knife	aspectus, -us m	sight	claresco, -ere, clarui	become clear
(sexus), -us m	sex	*quoque	even, also	oblatio, -onis f	oblation
muto, -are	change	hilaratus, -a, -um	cheerful	lumen, -inis	light
audacia, -ae f	daring	increbresco, -ere, -crebui	increase		
*sed	but	paenitentia, -ae f	repentance		
cum primum	as soon as	regret			
secretum, -i n	secret	sacrilegus, -a, -um	profane		
torus, -i m	bed	acumen, -inis n	sharpness		
claresco, -ere, clarui	become clear	vero	however		
oblatio, -onis f	oblation				
lumen, -inis	light				

Comprehension questions

- What surprise did Psyche have when she unveiled the lamp?
- Which **two** Latin phrases indicate that Psyche intended to commit suicide?

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Chapter 22: At the sight of Cupid, Psyche abandons her place

tunc Psyche, et corpore et animi alioquin infirma, fati tamen saevitia submissa
et lucerna et adrepta novacula sexum audacia mutavit.

sed cum primum luminis oblatione tori secreta claruerunt, videt omnium ferocissimamque bestiam, ipsum illum Cupidinem formosum deum formosum

5 cuius aspectu lucernae quoque lumen hilaratum increbruit et acuminis sacrae

at vero Psyche tanto aspectu deterrita et animi, marcido pallore defixa

in imos poplites et ferrum in cubili abscondere, sed in suo pectore. quod pro-

teritum in sinu agidi manibus temerariis delapsum evolasset.

Then Psyche, (though) in other respects she was weak in both body and mind, but

is invigorated with strength, and when she had brought forth a lamp and grasped

But as soon as the secrets of the couch became clear with the provision of light

all wild animals, the well-known Cupid himself, handsome god, reclining hand

the lamp increased and the sharp knife began to regret its profane sharpness.

and powerless in mind, exhausted with languid paleness and trembling, sat down

knife in her breast; she would undoubtedly have done this, if the knife

her hands and flown away.

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Grammar and translation notes

1 *corporis et animi... infirma*: see the note on 21.3; here, the genitives are locative.
saevitia subministrante: ablative absolute; literally it means 'with savagery/savagery'. See the note on 21.5 (*vespera... trahente*).

viribus: in the singular, *vis* means 'force', but in the plural, it means 'strength'.
vires describing something which is 'beyond one's strength', i.e. impossible.

2 *prokata lucerna et adrepta novacula*: two ablative absolutes, describing Psyche's actions. She brings forth the lamp and seizes a knife; when the participle is from an intransitive verb, translate the ablative absolute first as 'having been...'. Then turn it into a clause. 'The lamp having been brought forth and a knife having been grasped' becomes 'she brought forth the lamp and grasped the knife'. One could say, 'having brought forth the lamp and grasped the knife', but this method as the subject of the main verb is not always connected to the main verb. *capta, multa aedificia incensa sunt* cannot be translated as 'having captured the city, the many buildings were set on fire'.

sexum audacia mutatur: 'she changes her sex by her daring (ablative of means)'. *sexum* is either accusative of respect after a passive verb, or, more likely, an imitation of the Greek middle voice, which is active in meaning and can take the latter construction several times in the *Aeneid*.

3 *cum primum* means 'as soon as', and is followed by the indicative, even in passive constructions. *ferarum*: partitive genitive, expressing the whole class of wild animals of which she is afraid.

4 *illum* probably means 'well known, famous', though Kenney translates it freely as 'the famous'.

5 *cuius*: a connecting relative pronoun; translate it as 'of whom' not 'of which'.
quoque must mean 'even', as 'also, too' does not fit the context.

paenitebat: *paenitet* is an intransitive verb, so the subject (*novaculam*) goes into the accusative. 'She regretted', and the thing regretted (*acuminis sacrilegi*) goes into the genitive. The knife and the action of the imperfect tense, 'began to regret', emphasising the start of the action, contrasting with the perfect tense *increbruit*, denoting the suddenness of the action.

7-8 *quod... jecisset, nisi ferrum... evolasset*: the pluperfect subjunctive represents an action relating to the past, 'she would have done this (but she didn't)...'

8 *timore*: causal ablative, 'because of its fear'.

flagitii: objective genitive, the disgrace being the object which the knife feared.

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Context and style notes

- 1 *fati*: Fate or Destiny was the supreme power; even Jupiter, king of the gods
- 2 *prolata lucerna et adrepta novacula*: balance, which Apuleius appears to favour
- 3 *oblacione*: this word was not used in classical Latin; cf. *impos* in line 6, which seems to have fallen out of use until Seneca revived it in the middle of the first century AD.
ferarum mitissimam: Kenney mentions this unusual position, contrasting the very gentle side of Cupid. The contrast between the two sides is also noticeable, as they employ what Psyche imagined her future husband to be and the reality, he was very different.
- 3–4 *ferarum* and *mitissimam*: *variatio*, the use of a different word with the same meaning.
- 4 *formosus* and *formonse*: polyptoton, the use of the same root in a different appropriate word to cover both words.
- 5 There is some assonance of *u* and *lu* in the line, which may represent the word *lucerna*, rather doubtful.
(nov)ācūlām | paēnītēbāt | note the clausular ending, cretic + double trochee
- 6 *at* was used by earlier writers, particularly Virgil, to denote a change of scene or repetition of *aspectu*, it emphasises the difference between the cheerful light of the sun and the terrified Psyche.
- 7 *quaerit*: Apuleius reverts to the historic present after the various past tenses used in the attempt to hide the knife.
- 8 *timore tantī flagitij*: the alliteration of *t* emphasises the fear of the knife.



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Chapter 22 continued: A description of Cupid

NB This is a difficult chapter, as Apuleius uses several new and unusual words, to be guessed from their root.



Aided Translation

Write a translation on a separate piece of paper; the numbers indicate the word in the Latin text.

2 1 3 5 4 8 10 11 7 9
 iamque lassu lu... a, dum saepius divini vultus intuetur pulchritud
 5 4 3 7 6 9 8
 10 capitis aurei genialem caesariem ambrosia temulentam, cervices lacteas ger
 12 11 13 14 18 19 20 21
 crinium globos decoriter impeditos, alios antependulos, alios retropendulo
 26 25 27 28 29 30 31 1 2 3 4
 fulgurante iam et ipsum lumen lucernae vacillabat. per umeros volatilis de
 7 10 11 12 13 14 18 15 16 17
 candicant et quamvis alis quiescentibus extimae plumulae tenellae ac delica
 22 21 1 2 3 4 5 6 7
 inquieta lasciviunt. ceterum corpus glabellum atque luculentum et quale pe
 10 1 3 2 4 5 6 7 8 11 12
 15 paeniteret. ante lectuli pedes iacebat arcus et pharetra et sagittae, magni de

<i>lassus, -a, -um</i>	weary	<i>prunus, -um</i>	rosy	<i>plumula, -ae f</i>	plumule
<i>deficio, -ere, -fectum</i>	abandon, desert	<i>prunus, -um</i>	cheek	<i>prunus, -um</i>	rosy
<i>salus, -utis f</i>	safe	<i>alii... alii</i>	some... others	<i>prunus, -um</i>	cheek
<i>dum</i>		<i>antependulus, -a, -um</i>	hanging in front	<i>prunus, -um</i>	some... others
<i>intueor, -eri</i>	gaze at	<i>retropendulus, -a, -um</i>	hanging behind	<i>prunus, -um</i>	hanging in front
<i>saepe</i>	frequently, often	<i>nimius, -a, -um</i>	excessive	<i>prunus, -um</i>	hanging behind
<i>pulchritudo, -inis f</i>	beauty	<i>splendor, -oris m</i>	splendour	<i>prunus, -um</i>	excessive
<i>divinus, -a, -um</i>	divine	<i>fulguro, -are</i>	flash	<i>prunus, -um</i>	splendour
<i>vultus, -us m</i>	face, features	<i>vacillo, -are</i>	flicker	<i>prunus, -um</i>	flash
<i>recreo, -are</i>	revive	<i>per + accusative</i>	over, through	<i>prunus, -um</i>	flicker
<i>video, -ere</i>	see	<i>umerus, -i m</i>	shoulder	<i>prunus, -um</i>	over, through
<i>genialis, -e</i>	delightful	<i>volatilis, -e</i>	winged	<i>prunus, -um</i>	shoulder
<i>caesaries, -ei f</i>	hair	<i>roscidus, -a, -um</i>	dewy	<i>prunus, -um</i>	winged
<i>aureus, -a, -um</i>	golden	<i>pinna, -ae f</i>	feather	<i>prunus, -um</i>	dewy
<i>caput, capitis n</i>	head	<i>candico, -are</i>	be white	<i>prunus, -um</i>	feather
<i>temulentus, -a, -um</i>	dripping	<i>mico, -are</i>	be inactive	<i>prunus, -um</i>	be white
<i>ambrosia, -ae f</i>	ambrosia	<i>flos, floris m</i>	bloom	<i>prunus, -um</i>	be inactive
<i>lacteus, -a, -um</i>	milk-white	<i>alio, -i m</i>	wing	<i>prunus, -um</i>	bloom
<i>cervix, -vicis f</i>	neck, shoulder	<i>inerte, -ere</i>	be inactive	<i>prunus, -um</i>	wing
<i>cervix, -vicis f</i>	neck, shoulder	<i>extimus, -a, -um</i>	outermost	<i>prunus, -um</i>	be inactive
<i>globus, -i m</i>	lock, tress	<i>tenellus, -a, -um</i>	delicate	<i>prunus, -um</i>	outermost
<i>decoriter</i>	gracefully	<i>ac, atque</i>	and	<i>prunus, -um</i>	delicate
<i>impeditus, -a</i>	hindered	<i>delicatus, -a, -um</i>	charming	<i>prunus, -um</i>	and
<i>crinis, -is m</i>	hair			<i>prunus, -um</i>	charming
<i>pererro, -are</i>	wander			<i>prunus, -um</i>	

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Chapter 22 continued: A description of Cupid

- iamque lassas, saltem electa, dum saepius divini vultus intuetur pulcherrima
10  bitis aerei genialem caesariem ambrosia temulentam, cervices lacrimarum
crinium globos decoriter impeditos, alios antependulos, alios retrope
fulgurante iam et ipsum lumen lucernae vacillabat. per umeros volat
candicant et quamvis alis quiescentibus extimae plumulae tenellae ac
inquieta lasciviunt. ceterum corpus suum illud atque luculentum et qu
15  paeniteret. ante lectum iacebat arcus et pharetra et sagittae, manus
 now, weary, deserted by safety, while she gazed more frequently at
spirit. She sees the delightful hair of his golden head dripping with ambrosia
gracefully tangled wandering over his rosy cheeks, some hanging in front
splendour now flashing, even the very light of the lamp began to flicker.
feathers were white with a glistening bloom, and although his wings were
charming little feathers bouncing fearfully, frisked restlessly. The rest
as Venus would never have given birth to. In front of the feet of the
the graceful weapons of the mighty god.

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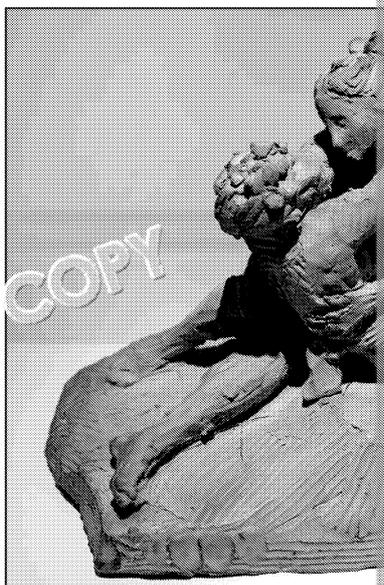


Grammar and translation notes

- 9 *lassa*: nominative case, agreeing with *Psyche* understood.
salute defecta: *salute* is ablative, *defecta* is nominative, 'deserted by safety'.
dum... intuetur: *dum* is followed by the present tense, even in past time, if it interrupts the action of the *dum* clause, e.g. *dum in urbe ambulo, amicum vidi* 'in the city, I saw a friend'. So, here, she is revived in the middle of gazing at Cupid.
animi: locative case, 'in her mind'.
- 11 *splendore nimio*: ablative case, 'because of the excessive splendour'.
- 12 *iam*: probably taken with *fulgurante*, though it may go with *vacillabat* translated 'I have consulted omit *iam*'.
- 13 *quamvis alis quiescentibus*: see the note on 21.2.
- 14 *inquieta*: adverbial accusative, 'restlessly'.
corpus: understand *est*.
peperisse is the perfect infinitive of *pario*, 'give birth to'.
- 14–15 *Venerem non paeniteret*: see the note on 22.5.
- 15 *magni*: 'mighty', emphasising Cupid's power, not 'big', as he is usually depicted.

Context and style notes

- 10 *capitis aurei genialem caesariem*: chiasmus, noun, adjective, adjective, noun.
cervices lacteas genasque purpureas, noun + adjective, repeated.
purpureas pererrantes: a marked alliterative *o*, as *Psyche* purrs with adjectives.
- 11 *decoriter... antependulos... retrorsum*: all these words appear to have begun with *d*.
- 12 *fulgurante*: a metaphor, the root means 'lightning'. So, the light, glistening, flickering light. Note the assonance of *u*, which continues in *ipsum... ipsam... lucernae*: the assonance of *um* and *lu* emphasises the action of the light.
pinnae roscidae micanti flore: chiasmus, as in line 10. Note, also, the assonance of *antependulos... candicant*, emphasising the glistening whiteness of the feathers.
- 13 *plumulae tenellae*: the juxtaposition of the two diminutives (not Apuleian in origin) 'little feathers'. Note, also, the continuation of the alliterative *l*.
- 14 *glabellum*: another diminutive.
luculentum: a word often used by Plautus and Terence, early writers of comedy.
- 15 *lectuli*: a diminutive of *lectus*, 'couch, bed'.
arcus et pharetra et sagitta: the traditional weapons of the bow and arrow, which have made people fall in love.



Cupid and Psyche



Activity 2

Pick out the words connected with light and colour.

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Chapter 23: Psyche falls in love with Cupid



Aided Translation

Write a translation on a separate piece of paper; the numbers indicate

12 1 3 4 2 6 5 7 8 () 9
 quae dum insatiabili animo Psyche, si sit curiosa, rimatur atque pertrecta
 1 2 4 5 6 10 11 8 9
 depromit unguem, et in unguem sagittam et punctu pollicis extremam aciem pe
 (15) 13 16 17 18// 1 7 8 9 6
 nunc articulo nrisu fortiore pupugit altius, ut per summam cutem roraverint
 3 1 3 2 4 6 8 5 7 1 3 5
 guttae. sic ignara Psyche sponte in Amoris incidit amorem. tunc magis mag
 7 8 10 11 12 9 15 16 17 18
 5 Cupidinis, prona in eum efflictim inhians, patulis ac petulantibus saviis fes
 21 19
 mensura metuebat.

<i>insatiabilis, -e</i>	insatiable	<i>roseus, -a, -um</i>
<i>satis</i>	quite, enough	<i>*sanguis, -inis m</i>
<i>curiosus, -a, -um</i>	curious	<i>roro, -are, -avi</i>
<i>rimor, -ari</i>	examine	<i>si nimus, -a, -um</i>
<i>pertrecto, -are</i>	handle	<i>cutis, -is f</i>
<i>*miror, -ari (deponent)</i>	wonder at, admire	<i>*sic</i>
<i>arma, -orum n pl</i>	arms	<i>ignarus, -a, -um</i>
<i>depromo, -ere</i>	take out	<i>sponte</i>
<i>*unus, -a, -um</i>	one	<i>*incido, -ere, incidi</i>
<i>*de + ablative</i>	from, about (line 5)	<i>*amor, -oris m</i>
<i>periclitabundus, -a, -um</i>	testing	<i>flagro, -are</i>
<i>extremus, -a, -um</i>	very, extreme	<i>*magis</i>
<i>acies, aciei f</i>	edge	<i>cupido, -inis f</i>
<i>punctus, -us m</i>	pricking	<i>pronus, -a, -um</i>
<i>pollex, -icis m</i>	thumb	<i>inhio, -are</i>
<i>nisus, -us m</i>	effort	<i>*is, ea, id</i>
<i>articulus, -i m</i>	hand	<i>efflictim</i>
<i>tremo, -ere</i>	quiver, tremble	<i>festinanter</i>
<i>etiam nunc</i>	at this time	<i>ingero, -ere, -gessi, -ges</i>
<i>pungo, -ere, pupugi, punctum</i>	prick, pierce	<i>patulus, -a, -um</i>
<i>*fortis, -e</i>	strong, brave	<i>petulans, -antis</i>
<i>*altus, -a, -um</i>	deep	<i>savium, -ii n</i>
<i>*ut + subjunctive</i>	so that	<i>metuo, -ere</i>
<i>parvulus, -a, -um</i>	any, very little	<i>mensura, -ae f</i>
<i>gutta, -ae f</i>	drop	<i>somnus, -i m</i>

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Chapter 23: Psyche falls in love with Cupid

quae dum insatiabili animo Psyche, satis et curiosa, rimatur atque

leptum unam de pharetra sagittam et punctu pollicis extremam ac

nunc articuli nisu fortiore pupugit altius, ut per summam cutem rosae

guttae. sic ignara Psyche sponte in Amoris incidit amorem. tunc mox

5 Cupidinis, prona in eum efflictim inhians, patulis ac petulantibus sensibus

mensura metuebat.

While Psyche with insatiable mind and quite curious, examined, hand

flushed, she took out one arrow from the quiver and, testing the very

point, because the effort of her hand which was shaking at this time

that tiny drops of rose-coloured blood trickled over the top of her skin.

Then, burning more and more with desire, she fell in love with Love.

(and) gazing at him desperately, having hurriedly planted upon (him) a

measure about his capacity for sleep.

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Grammar and translation notes

- 1 *quae* is a connecting relative pronoun agreeing with *arma*, 'these arms'.
dum... rimatur: see the note on 22.9.
insatiabili animo: ablative of description.
satis, which normally means 'enough', probably means 'quite' or 'very' (Kenney).
- 2–3 *punctu... altius*: the syntax is hard to understand here; the overall sense is that of the arrow (*sagittae* being the subject of the previous clause) by pricking the arrow in too deeply causes the blood to flow. It is the phrase *tremens genitricis* and the participle in translation translate this as 'her hands **were** trembling'. The participle agrees with *tremens* as the verb *pupugit* is singular: *articulo* is singular, a causal ablative, 'because the effort of her trembling hand was pricking'.
punctu is the ablative of *punctus*, -us *m* and means 'with a pricking'.
- 3 *articuli*: *articuli* can mean 'finger', but probably means 'hand', here, as it is difficult for a finger to be trembling.
fortiore... altius: both comparative adverbs mean 'too', rather than the more usual 'more'.
ut... roraverint: a result clause, in which the perfect subjunctive is used to describe an action opposed to purpose and indirect command clauses, which only use the present subjunctive. Note that the rule of sequence does not apply to result clauses, as you can see in the example: 'The city was destroyed so badly that it cannot be restored.'
rosei: rose-coloured is an odd way to describe blood, though some roses are red, so it is probably referring to the bright colour of fresh blood.
- 4–5 *Amoris* and *Cupidinis* are both objective genitives, as they are the objects of *amavit*.
- 5 *saviis* is an alternative form of *savivus*.
- 5–6 *de somni mensura metuit*: an odd way of saying that Psyche was afraid of disturbing her husband. *mensura* means 'measure, capacity', so Psyche is worried about how deep her husband is sleeping. *lucis* is the ablative of *lucis*, 'with her 'wanton kisses' without disturbing him.

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Context and style notes

- 1 *insatiabili animo... curiosa: variatio*, an ablative of description followed by a participle. Apuleius could have written *curiosa mente*, but preferred *variatio*.
- mariti... miratur arma*: the alliteration of *m* and *r* emphasises Psyche's admiration. *miratur* is an anagram of the earlier *rimatur* and contains five of the six letters of *mariti*. Whether intentional or not, is uncertain.
- 2 *punctu pollicis*: the alliteration of *p* emphasises the pricking of the thumb.
- periclitabunda*: apparently an Apuleian invention.
- 3 *pupait* repeats the alliteration of *p* which Apuleius used in the previous section of her speech.
- 3–4 *parvulae... guttae*: a good example of enclosing order, as the drops contain the diminutive. The parts of speech are arranged as a chiasmus (Nom., Gen., Nom., Gen.).
- 4 *ignara... sponte*: Kenney calls this an oxymoron, but the two words are not so far apart as they seem. It is so frequent that people do things spontaneously (*sponte*) without realising or thinking about it.
- in Amoris incidit amorem*: polyptoton as is *cupidine... Cupidinis* in lines 4–5: so is *in Am, in... am*. Also a clever assonance, *in Am, in... am*.
- 4–5 *Amoris... amorem... cupidine... Cupidinis*. A clever arrangement contrasting the gods and the emotions of which they are the gods.
- 5 *efflictim*: another word used by Plautus, but not found in the classical period. The word, used only in the comic poets seems to emphasise that Apuleius is treating the subject in a light-hearted way. One can almost imagine Apuleius attending the theatre to watch comedies and using these obsolete words which caught his fancy.
- prona... ingestis*: a lengthy description of Psyche's strong emotions, containing a lot of alliteration. *patulis... petulca* is a word which emphasises the smacking sound of the slap.



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Chapter 23 continued: The lamp spills a drop



Aided Translation

Write a translation on a separate piece of paper; the numbers indicate

1 2 8 7 6 4 5 10 9 11 13
 sed dum bono tanto percita sauci-1) n-2) hactuat, lucerna illa sive perfidia
 1 2 6 7 3 9 10 ...3... 4 11
 sive quod tal-3) op-4) tangere et quasi basiare et ipsa gestiebat, evomuit
 17 1 21 22 20 1 2 3 4 5
 ferventis ole-5) super umerum dei dexterum. hem audax et temeraria lucerna
 11 14 13 12 10// 1 13 2 4 3 5 8
 10 ipsum ignis totius deum aduris, cum te scilicet amator aliquis, ut diutius cu-
 11 12 1 2 4 3 6 5 9 8 7
 primus invenerit. sic inustus exsiluit deus visaque detectae fidei colluvie p-
 17 18 12 11
 infelicissimae coniugis tacitus avolavit.

saucius, -a, -um	wounded	vilis, -e
mens, mentis f	mind	ministerium, -i n
percitus, -a, -um	excited	aduro, -ere
bonum, -i n	blessing	totus, -a, -um
sive... sive	whether... or	ignis, -is m
pessimus (superlative of *malus)	most wicked	scilicet
perfidia, -ae f	treachery	aliquis, -qua, -quid
noxius, -a, -um	culpable	amator, -oris m
invidia, -ae	envy	*ut + subjunctive
et ipsa	it, too	potior, -iri + ablative
gestio, -ire	be eager, keen	cupita, -orum n pl
contingo, -ere	touch	*diu
*talis, -e	such	*invenio, -ire, -veni
quasi	as if	*tu, te, tui, tibi, te
basio, -are	kiss	inustus, -a, -um
evomo, -ere, -ui	spew forth	exsilio, -ire, -silui
*suus, -a, -um	its, his, her, their	colluvies, ablative -e
stillia, -ae f	drop	detectus, -a, -um
ferveo, -ere	burn	fides, -ei f
oleum, -i n	oil	prorsus
super + accusative	over	volo, -are, -avi
dexter, -a, -um	right	tacitus, -a, -um
umerus, -i m	shoulder	*ex + ablative
hem	well	osculum, -i n
*audax, -acis	rash	*infelix, -icis
temerarius, -a, -um		coniunx, -iugis f

Comprehension questions

- Why does Apuleius call the lamp *amoris vile ministerium*?
- Vulcan was the god of fire. So how can Apuleius call Cupid the

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Chapter 23 continued: The lamp spills a drop of oil over Cupid

sed dum haec percipit saucia mente fluctuat, lucerna illa sive
sive quod tale corpus contingere et quasi basiare et ipsa gestiebat,
ferventis olei super umerum dei dexterum. hem audax et temeraria
10 ipsum ignis totius deum aduris, cum te scilicet amator aliquis, ut d
primus invenerit. sic inustus exsiluit deus visaque detectae fidei co
infelicissimae coniugis tacitus avola

But when she hovered in her wounded mind because she had been ex
m), whether because of most wicked treachery or culpable envy, or
body and as if to kiss it, it spewed forth from the top of its light a drop
god. What? Thou bold and rash lamp and base servant of love, you are
without doubt some lover, in order to possess his heart's desire longer
So, the scorched god jumped up and, having seen the filth of his betray
from the kisses and hands of his verily hated wife.

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Grammar and translation notes

7 *dum... fluctuat*: see the note on 22.9.

bono is used as a noun, here, 'a good thing', so, 'blessing'; it is an instrumental ablative.

saucia mente: *saucia* is ambiguous, as it could be either nominative, 'wounded in mind', as the Bloomer's (1913) edition takes it, or ablative of place, 'in her wounded mind'; the latter is more likely, as there is no particle connecting the two.

lucerna: see the note on 22.4; here it is derogatory, 'that dimly-lit lamp'.

perfidia... invidia: ablatives of cause.

8 *et ipsa*: this is the Latin equivalent of a Greek construction, in which the Greek for 'and', καί, is coupled with the word for 'self', αὐτός, emphasising 'self'. Translate it as 'it, too'.

10 *deum*: Kenney reads *dominum*, 'master, lord'.

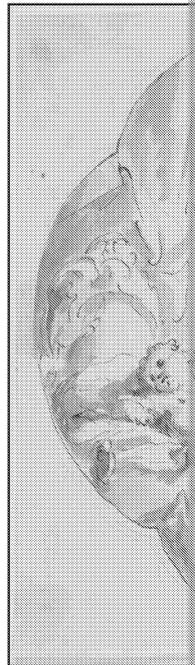
10–11 *cum... invenerit*: a causal clause with *te* as the object of *invenerit*. The perfect subjunctive shows that *ut* means either 'since' or 'although'; it means 'since' here.

10 *ut... potiretur*: purpose clause.

cupitis: ablative after *potior*, a verb which takes an object in the ablative case.
nocte: 'at night', ablative of time when.

11 *primus invenerit*: 'was the first to discover'.

12 *tacitus*: 'silently, in silence'. Latin often used adjectives where English would use adverbs.



Psyche, holding a mirror, who awakens

Contextual style notes

7 *bono... saucia mente*: chiasmus (AabB).

perfidia pessima: the alliteration emphasises the disgust of Apuleius at the

7–8 *sive perfidia... sive invidia... sive quod... gestiebat*: *variatio*, two causal ablatives. Note, also, the balance of *perfidia pessima... invidia noxia* (noun, adjective), homoioteleuton *idia... idia*.

8–9 *summa luminis sui stillam ferventis*: the sibilance emphasises the sizzling, hot, intentional, as there was no need to insert *sui*.

9 *hem*: a word borrowed from the comedians, Terence and Plautus. It is similar to 'what?', expressing surprise.

9–10 *audax... aduris*: apostrophe (addressing a person directly).

10 *ipsum... deum*: enclosing order, emphasising *deum*'s control over the fire of *ipsum*. Note, also, the balance of *deum... ipsum*, as is to be seen in the next clause.

11 *inustus*: there is no doubt that Apuleius's predecessor, Tacitus, liked to use *inustus* as a title. It is likely that Apuleius also had the same preference for *inustus* in *injevitissimae*.

oculis: *variatio* on *saviis* in Chapter 23.5.

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Activity 3

Read through the previous part of Chapter 23 and pick out the words

Chapter 24: Psyche holds onto Cupid and is carried through the air



Aided Translation

Write a translation on a separate piece of paper using the numbers indicated.

1 10 8 9 4 7 6 2
 at Psyche, statim resurgens, sublimis, ius crure dextero manibus ambabus adrepto,
 11 21 22 18 19 16 17 23
 miseranda nubilas plagas penduli comitatus extrema consequia, tandem
 2 3 6 5 4 7 8 9 11
 deus amator humi iacentem deserens, involavit proximam cupressum, de qua
 15 16 17
 graviter commotus adfatur:
 21 1 2 3 7 6 8 5
 5 'ego quidem, simplicissima Psyche, parentis meae Veneris praeceptorum in
 17 16 15 12 13 19 20 18 10
 extremique hominis devinctam cupidine infimo matrimonio addici iusserat
 24
 tibi.'

crus, cruris n
 *statim
 *resurgo, -ere
 ambo, -ae, -a
 miserandus, -a, -um
 appendix, -is f
 sublimis, -e
 evectio, -onis f
 extremus, -a, -um
 consequia, -ae f
 pendulus, -a, -um
 comitatus, -us m
 nubilus, -a, -um
 plaga, -ae f
 *tandem
 delabor, -i (deponent)
 solum, -i n
 fessus, -a, -um
 *nec
 desero, -ere
 humus, -i f
 involo, -are, -avi
 *proximus, -a, -um

leg
 immediate
 *se
 both
 pitiable
 appendage
 lofty
 flight
 furthest
 retinue
 hanging
 escort
 cloudy
 region
 finally
 slip
 ground
 tired out
 by
 desert
 ground
 fly into
 nearest

cupressus, -i f
 cacumen, -inis n
 *graviter
 *commotus, -a, -um
 adfor, -fari (deponent)
 quidem
 simplex, -icis
 immemor, -oris
 praeceptum, -i n
 *meus, -a, -um
 parens, -entis f
 *iubeo, -ere, iussi
 devincio, -ire, -vinctus
 *miser, -era, -erum
 *homo, -inis m
 extremus, -a, -um
 addico, -ere
 infimus, -a, -um
 matrimonium, -i n
 *ego, me, mei, mihi, mi
 advolo, -are, -avi
 potius

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Chapter 24: Psyche holds onto Cupid, and is carried away to

at Psyche in the arms of Cupid, who, having seized his right leg with both hands as he immediately rose, flew off into the air, and the furthest retinue of the hanging escort through the clouds out. But the god, her lover, did not desert her as she lay on the ground from its lofty summit, seriously disturbed, addressed her as follows:

‘Indeed, most naïve Psyche, heedless of the orders of my mother Venus, to desire for a wretched mortal, and lowest of the low, to be consigned to a life of toils and sorrows, instead.’

5 ‘ego quidem, simplicissima Psyche, parentis meae Veneris praecipue extremique hominis devinctarum tibi in infimo matrimonio addictarum tibi.’

‘Indeed, most naïve Psyche, heedless of the orders of my mother Venus, to desire for a wretched mortal, and lowest of the low, to be consigned to a life of toils and sorrows, instead.’

‘Indeed, most naïve Psyche, heedless of the orders of my mother Venus, to desire for a wretched mortal, and lowest of the low, to be consigned to a life of toils and sorrows, instead.’

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Grammar and translation notes

- 1 *crure dextero... adrepto*: ablative absolute, 'having seized the right leg'.
resurgentis eius: 'of him, as he rose', i.e. Cupid.
manibus ambabus: instrumental ablative, 'with both hands'.
- 2 *miseranda*: a gerundive, 'to be pitied', used as an adjective, 'pitiable'.
consequia: Kenney suggests that this is probably neuter plural, but it is given in the *Dictionary*, as feminine singular. It is impossible to tell, as it is another Apuleianism, more likely, as it refers to Psyche. She is described as retinue because she follows behind him like a retinue of little Cupids who accompanied the god Cupid so often.
solo: use of motion instead of *ad* + accusative, a frequent use in poetry, and in Apuleius' copies, here; the Bloomsbury edition, however, takes it as ablative, which is more likely.
- 3 *humi*: locative case, 'on the ground'. Names of towns, *domus*, *rus* and *humus* express place where (locative case), where from, or where to.
deserens... involavit: it is best to make *deserens* a main verb, 'deserted and fled'.
involavit... cupressam: accusative of motion without a preposition. In classical Latin, *involavit* refers to the tree.
- 6 *infimo* agrees with *matrimonio*, not *cupidine*, which is feminine; *infimo matrimonio* is a compound verb, another common use in Virgil and Tacitus earlier, instead of *in* + accusative case.
- 7 *tibi*: another dative of motion; see the note on line 23.11 above.

Context and style notes

- 1–2 *sublimis evectionis ad... miseranda... penduli comitatus extrema consequia*: describe Psyche hanging on to the flying Cupid, last of his retinue.
sublimis evectionis appendix miseranda: chiasmus (aABb).
- 1 *evectionis*: an Apuleian invention, probably.
- 2 *per... plagas penduli comitatus... consequia*: the alliteration of *p... c* may be taken to suggest struggling for breath as she hung on grimly.
delabitur: Apuleius reverts to the historic present after the past tenses of the previous line, followed by the perfect, *involavit*, to denote the completion of the action by the historic present, *adfatur*.
- 3 *humi*: *variatio* on *solo* in the previous line.
involavit: another compound of *in* (see the note on 23.11 and cf. *immemoratus*).
- 5 *Psyche, parentis... praeceptorum*: the alliteration of *p* emphasises the rebuke.
Veneris: see Introduction (c).
- 6 *infimo*: *variatio* on *extremi* in the previous line.
ipse potius: the positive use of *ipse* at the beginning of the clause emphasises his mother's claim.
- 6–7 *[ādvēns tibi]*: a double cretic to complete the sentence.

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Chapter 24 continued: Cupid lectures Psyche



Aided Translation

Write a translation on a separate piece of paper; the numbers indicate

1 3 2 4 5 6 8 7 9 10 12 14 13
 'sed hoc feci leviter, scio, et praec' sagittarius ipse me telo meo perc
 16// 1 4 2 5 7 10 8 9 11 13
 feci, ut bestia illic viderer et ferro caput excideres meum, quod istos
 6 3 4 5 2 9 7 8
 10 haec tibi identidem semper cavenda censebam, haec benivole remonebam.
 5 4 6 10 11 12 (8) 7 9
 consiliatrices egregiae tuae tam perniciosi magisterii dabunt actutum mihi
 5 4 1 2 3 4 9 7 8 6 5
 mea punivero.' et cum termino sermonis pinnis in altum se proripuit.

*facio, -ere, feci

*hic, haec, hoc

leviter

*scio, -ire

praecclarus, -a -um

sagittarius, -ii m

percutio, -ere, -cussi

*videor, -eri

excido, -ere

*gero, -ere

iste, -a, -ud

oculus, i m

*tuus, -a, -um

identidem

censeo, -ere

*semper

caveo, -ere

benivole

do

this

light-heartedly

know

outstanding

archer

strike

seem

cut off

bear

that

eye

your

repeatedly

urge

always

guard against

with good intent

remoneo, -ere

egregius, -a, -um

consiliatrix, -icis f

actutum

poenas do, dare

*tam

perniciosus, -a, -um

magisterium, -ii n

tantum

*punio, -ire

fuga, -ae f

*cum + ablative

terminus, -i m

sermo, -onis m

proripio, -ere, -ripui

*se, sui, sibi, se

pinna, -ae f

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Chapter 24 continued: Cupid lectures Psyche

‘sed hoc factum vitae, scio, et praeclarus ille sagittarius ipse me telo

ecit, at bestia scilicet tibi viderer et ferro caput excideres meum, quod

10 haec tibi identidem semper cavenda censebam, haec benivole remedia

consiliatrices egregiae tuae tam perniciosi magisterii dabunt actutum

mea punivero.’ et cum termino sermonis pinnis in altum se proripuit

‘But I did not do this unheartedly, I know, and I, the well-known outstanding

weapon and made you my wife, so that I might doubtless seem to you

might cut off my head, which bears those eyes which are your lovers. I

guard against these things, with good intent I warned you again and again

marvellous counsellors of yours will immediately pay to me the penalty

shall only punish with my flight.’ And with the end of his lecture, he hurried

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Grammar and translation notes

- 8 *leviter* normally means 'lightly', but, here, it must mean 'light-heartedly', i.e. the consequences of his actions.
ille: as in 22.4, *ille* means 'famous, well known'.
telo: instrumental ablative, as is *ferro* in the next line.
- 9 *ut... viderer... excideres* are both purpose clauses.
- 10 *identidem*: the word order suggests that it should be taken with *cavenda*, but which would be a pleonasm, using two words where one would be sufficient with *cavenda*.
cavenda: understand *esse* to complete the indirect statement *haec cavenda*, so it means, literally, 'these things must be guarded against by you', but it is 'you must guard against these things'.
- 11 *fuga*: ablative of means; a rather conceited remark, that leaving her was a blessing to leave her alone!
- 12 *punivero*: future perfect; Cupid looks forward to the completion of the punishment **will have** punished them.
sermonis: 'speech', but 'lecture' seems a better translation.

Context and style notes

- 8 *ipse me*: *ipse* is often used in juxtaposition with the personal pronoun for emphasis, emphasising the wounding of himself with his own arrow; *ille praeclarus* (*ille meum* further emphasise this).
- 9 *meum* is emphatic; 'it's **my** head we are talking about here!'. *me... meo... meo...*
- 10 *haec... haec*: anaphora, the use of the same word at the beginning of successive clauses (repetition of the same word), and asyndeton.
censurae remonebam: the homoioteleuton (words with the same ending) emphasising the repeated warning, already flagged with *identidem semper*, a prefix in *remonebam*, as *re-* often means 'again'.
remonebam: apparently an Apuleian invention, as is *consiliatrices* in line 11.
- 10–11 *illae quidem consiliatrices egregiae tuae*: i.e. Psyche's sisters, who had given her (*perniciosi magisterii*) to kill the beast which came to her at night; see Chapter 10 (prescription). *egregiae* is very sarcastic. *consiliatrices egregiae... perniciosi* (adjective, adjective, noun).
- 12 *punivero*: *variatio* on *dabunt... poenas* in line 11.
cum termino sermonis: a rather high-flown way of saying that he had finished his speech; *his dictis* was the more normal expression.



Activity 4

Write down all the verbs in this chapter and state the tense, voice and mood. Include *cavenda*.



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Chapter 25: Psyche watches Cupid fly away



Aided Translation

Write a translation on a separate piece of paper; the numbers indicate

1 2 4 3 5 9 11 7 8 6
 Psyche vero, humi prostrata et. ... visu poterat, volatus mariti prosp
 15 13 9 10 8 6 3
 lamentationi ... sed ubi remigio plumae raptum maritum procer
 16 14 12 ... 11 ... 1 2 3 4
 proximi fluminis marginem praecipitem sese dedit. sed mitis fluvius, in ho
 13 10 9 14 15 18 20 16 17 21
 aquas urere consuevit, metuens sibi, confestim eam innoxio volumine supe
 19
 5 exposuit.

prostratus, -a, um
 prospicio, -ere
 (volatus, -us) m
 *quantum
 *possum, posse
 visu (supine of video,
 -ere, visum)
 affligo, -ere
 extremus, -i
 lamentatio, -onis f
 *ubi
 proceritas, -tatis f
 spatium, -ii n
 alienus, -a, -um
 *rapio, -ere, -ui, raptum
 remigium, -ii n
 pluma, -ae f

prostrate
 watch
 flight
 (here =) as far as
 be able, can
 in (sign)
 distress
 most intense
 lamentation
 when
 length
 space
 not one's own
 carry away
 oarage
 plumage

*sese do, dare, dedi
 margo, -inis m
 *flumen, -inis n
 proximus, -a, -um
 fluvius, -ii m
 in honorem + gen
 consuesco, -ere, -suec
 uro, -ere
 *aqua, -ae f
 innoxius, -a, -um
 volumen, -minis n
 confestim
 *expono, -ere, -posui
 ripa, -ae f
 florens, -entis
 herba, -ae f

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Chapter 25: Psyche watches Cupid fly away

Psyche vero cum mihi obscurata et, quantum visu poterat, volatus maris
anagnationibus animum. sed ubi remigio plumae raptum maritum
per proximi fluminis marginem praecipitem sese dedit. sed mitis fl
ipsas aquas urere consuevit, metuens sibi, confestim eam innoxio
5 herbis exposuit.

Psyche on the other hand, prostrate on the ground, and, watching the
distressed heron and with most intense lamentations. But when the len
longer than since he had been carried away by the oarage of his wings
ever close by. But the gentle stream, in honour of the god, of course, v
waters, fearing for itself, with harmless eddy immediately placed her o

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Grammar and translation notes

1 *humi*: locative case; see the note on 24.3.

quantum visu poterat: it is impossible to determine whether Psyche is the subject or the object; the verb is impersonal; so, it means either 'as far as she could by sight', or 'as far as she could see'. Either way, it is an involved way of saying 'as far as she could see', which we can understand, i.e. *quantum videre poterat*.

quantum is accusative of extent, showing how far she could see.

volatus is accusative plus *est* (it only exists in the ablative singular and accusative singular); translate it by the singular.

2 *ubi... Cupid...*: look carefully at the numbering of the words to sort out this sentence. *ubi* is locative; the thread is *proceritas* (subject), *fecerat* (verb), *maritum* (object).

remigio: ablative of means, as his wings were the means by which Cupid flew.

alienum is difficult to express in English. It means 'belonging to another person', 'alien, foreigner'. Here, it probably means that Cupid no longer belonged to Psyche.

2–3 *per... marginem*: a strange way of expressing the fact that she threw herself 'through, along', and it sounds as if Psyche is rushing **along** the riverbank, but it is clear that she has gone over the edge (literally!).

3 *proximi* means 'close by', here, not 'nearest', which would sound odd.

sese dedit: *sese* is an alternative form of *se*; *se dare* literally means 'betake oneself', but here it must mean 'rush'.

et ipsas: see the note on 23.8. Here, it means 'even its own / its very own'.

4 *consuevit*: *consuesco* means 'become accustomed to', so the perfect, 'I have become accustomed'.

innoxio volumine: ablative of description or means.

Contextual notes

1 *prospiciens* is a good choice of word as the prefix *pro-* means 'forward', so looking into the distance and that Cupid is already far away.

extremis: the position and superlative emphasise how intense her lamentation is.

2 *ubi... alienum*: a very high-flown way of stating that Cupid had flown into the distance.

remigio... raptum: the alliteration of *r* and the choice of *raptum*, 'carried off', suggest the whirring of the wings as he rapidly flies away. *remigio* is a metaphor, as it is the oars of Cupid as he flies through the air are likened to oars propelling a ship through the air.

fecerat: the pluperfect was often used, particularly in poetry, to quicken the pace by omitting unnecessary or trivial details. So, here, Apuleius gets on to the next action, Psyche crosses the river, rather than include a sorrowful speech by Psyche lamenting her fate, or a speech by Cupid.

3 *scilicet* is sarcastic, as the idea of the river swallowing Psyche because it fears for its own waters (though the relevance of that here is uncertain) is absurd.



Activity 5

Apuleius is fond of abstract nouns; list all the abstract nouns in the text.



In the rest of this chapter, which is not part of the prescription, the god Pan, who sits on the same bank as that on which the river had deposited Psyche, soothes Psyche and prevents her from suicide again.

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Chapter 26: Psyche is reunited with one of her brothers



Aided Translation

Write a translation on a separate piece of paper; the numbers indicate the word in the Latin text.

4 3 2 1 6 5 7 8 11 10 12
 sic locuto deo pastore nulloque se no reddito sed adorato tantum numi
 1 2 4 5 8 3 9 10
 sed cum aliquam m viae laboranti vestigio pererrasset, inscia quodam
 1 3 4 5 11 6 7 8 9 10
 accedit quaedam civitatem, in qua regnum maritus unius sororis eius optin
 8 7 6 9 5 1 2 3 4
 nuntiari praesentiam suam sorori desiderat. mox inducta, mutuis amplexib
 7 8 9 10 11 13 12
 5 expletis, percontanti causas adventus sui sic incipit:
 1 3 2 4 5 7 6 8 12 13
 'meministi consilium vestrum scilicet quo mihi suasistis ut bestiam, quae n
 17 19 24 23 22 21 20 10 11
 quiescebat, priusquam ingluvies voraci me misellam hauriret, ancipiti novae

<i>pastor, -oris m</i>	shepherd	<i>praesentia, -ae f</i>
<i>loquor, -i, locutus (deponent)</i>	speak	<i>nuntio, -are</i>
<i>*nullus, -a, -um</i>	no	<i>*mox</i>
<i>*reddo, -ere, -didi, redditum</i>	give back	<i>*induco, -ere, -duxi</i>
<i>adoro, -are, -avi, -atum</i>	worship	<i>mutuus, -a, -um</i>
<i>numen, -inis n</i>	deity	<i>amplexus, -us m</i>
<i>salutaris, -is a</i>	saving	<i>alternus, -a, -um</i>
<i>pergo, -ere</i>	proceed	<i>salutatio, -onis f</i>
<i>*eo, ire</i>	go	<i>expleo, -ere, -evi, -eti</i>
<i>*cum + subjunctive</i>	when	<i>percontor, -ari (deponent)</i>
<i>aliquam</i>	considerably	<i>causa, -ae f</i>
<i>*via, -ae f</i>	road	<i>adventus, -us m</i>
<i>*laboro, -are</i>	labour, struggle	<i>incipio, -ere</i>
<i>vestigium, -ii n</i>	foot	<i>memini, -isse</i>
<i>inscius, -a, -um</i>	not knowing	<i>*vester, -ra, -rum</i>
<i>*quidam, quaedam, quoddam</i>	a certain	<i>*consilium, -ii n</i>
<i>trames, -itis m</i>	path	<i>suadeo, -ere, suasi +</i>
<i>*dies, -ei m/f</i>	day, daylight	<i>peremo, -ere</i>
<i>labor, -i (deponent)</i>	fade, slip away	<i>inceps, -cipitis</i>
<i>accedo, -ere</i>	come to	<i>mentitus, -a, -um</i>
<i>civitas, -tatis f</i>	town	<i>*nomen, -inis n</i>
<i>soror, -oris f</i>	sister	<i>quiesco, -ere</i>
<i>*eius (genitive)</i>	her, his, its	<i>priusquam</i>
<i>optineo, -ere</i>	possess, hold	<i>haurio, -ire</i>
<i>*regnum, -i n</i>	kingship, kingdom	<i>misellus, -a, -um</i>
<i>*res, rei f</i>	fact	<i>vorax, -acis</i>
<i>*cognosco, -ere, -novi, -nitum</i>	realise	<i>ingluvies, (no genitive)</i>
<i>desidero, -are</i>	want, desire	

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Chapter 26: Psyche is reunited with one of her sisters

sic locuto deo pastorem in sermone reddito sed adorato tantum nu

ui. Quam multum viae laboranti vestigio pererrasset, inscia quo

accedit quendam civitatem, in qua regnum maritus unius sororis eius or

nuntiari praesentiam suam sorori desiderat. mox inducta, mutuis ample

5 expletis, percontanti causas adventus sui sic incipit:

‘meministi consilium vestrum scilicet quod mihi suasistis ut bestiam, qu

mecum quiescebat, primo in aeneae gluvie voraci me misellam hauriret, ar

the shepherd god had spoken thus, and no speech was given back in

who had saved her, Psyche proceeded to go. But when she had wandered

feet, unknowingly, by a certain path, as the daylight was now fading, she ca

sister of hers possessed the kingship. When this fact was realised, Psyche w

sister; in a short time, she was led in, and when they had completed the m

sister) asked the reasons for her arrival, Psyche began (to speak) as follow

‘You remember the advice, of course, by which you advised me to kill with

for my husband was sleeping with me, before he could swallow poor

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Grammar and translation notes

1 *locuto deo*: ablative absolute; *loquor* is a deponent verb, so the meaning is 'when the god had spoken'.

nulloque sermone reddito and *adorato... numine*: two more ablative absolutes.

2 *aliquam multum viae*: literally, 'considerably much of a journey', a typically Latin saying that she had gone a long way. *multum* is accusative of extent, she travelled (cf. *quantum*, 25.1). The accusative case usually limits the action of the verb, e.g. *Psyche Cupidinem amat* 'Psyche is loving to a particular person'; the accusative to a definite period of time, e.g. *pererrasset* 'she travelled for a particular period of time'. *viae* is genitive, expressing the whole (*viae*) of which *multum* is a part. *vestigia* is singular, unusual, as the plural would be more normal, but the singular is used to mean 'foot' and 'under foot'. The ablative is ablative of description.

pererrasset is an abbreviated form of *pererravisset*.

inscia is nominative, agreeing with the subject, Psyche, understood.

quodam tramite: ablative of means, 'by a certain path'.

die labente: ablative absolute with a present participle; the present participle means 'as' or 'while'. *die* probably means 'daylight', here.

3 *civitatem*: in classical Latin the preposition *ad* was normally used to express citizenship, but authors often omitted the preposition. *civitas* usually meant 'citizenship' but also 'town', hence the French *cit * and the English 'city'.

optinebat: an alternative spelling of *obtinebat*.

qua re: *qua* is a connecting relative pronoun, translate it as 'this', not 'which', depending on the context, much like the English 'thing'.

4-5 *mutuis amplexibus alicuiusque orationis expletis*: I have translated this literally as 'interlocking embraces of each other's speech'. *expletis* basically means 'filled up', 'used up', 'exhausted'. *mutuis amplexibus* basically means 'the sisters embraced and greeted each other'.

5 *percontanti*: dative of the present participle, understanding *sorori*, 'to her sister'. *percontanti* means 'understanding her reasons... she began (to speak) as follows'.

7 *priusquam hauriret*: *priusquam* and *antequam* take the subjunctive when there is a purpose involved, so this means 'before the beast **could** swallow me', rather than 'before the beast **swallowed** me'. That said, there was an increasing tendency in Livy and later writers to use the indicative whether there was any idea of purpose involved.

peremerem is an alternative spelling of *perimerem*; the subjunctive complements an indirect command.

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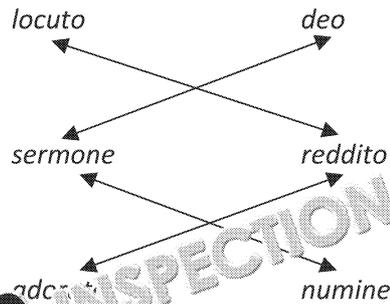


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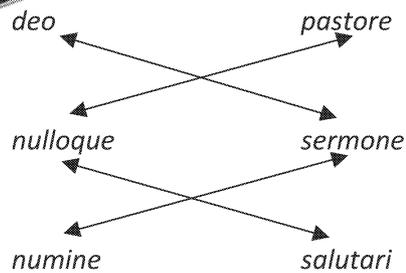


Context and style notes

- 1 The three ablative absolutes are arranged as a double chiasmus, of verb + noun



With the Zig Zag Education framework, there is another double chiasmus of noun + adjective



- 2–3 *quodam... quandam*: polyptoton: see the note on 22.4.

quodam... civitatem: there is a similar double chiasmus of attribute + noun

- 6 *consilium vestrum*: the plural forms *vestrum* and *suasistis* refer to the advice given in Chapter 17.

bestiam is in an emphatic position, to contrast with the later revelation that the beast is not a monster, but Cupid, the son of Venus.

mariti mentito nomine: the alliteration of *m* and *n* is quite noticeable. The sisters fear their father's warning to kill her husband.

- 7 *ingluvici*: an unnecessary detail, but in keeping with the tone of Psyche and the sound of *glu* emphasise the horrific nature of the supposed 'beast'.

me misellam: 'poor little me'; the alliteration and diminutive continue the theme. The character suddenly changes from a simple, naïve girl into a somewhat vindictive grown-up.

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Chapter 26 continued: Psyche tells her sister about



Aided Translation

Write a translation on a separate piece of paper; the numbers indicate

1 5 2 3 4 10 9 8 7 6
 'sed cum primum, ut aequae placuerat' ... ino tamine vultus eius aspexi, vi
 14 16 21 20 18 23 24
 prorsus spectaculum, ipsum inquam deae Veneris filium, ipsum inquam Cup
 1 2 5 4 3 7 9 11 10 8 14
 10 ac dum tantum in spectaculo percita et nimia voluptatis copia turbata fruen
 17 15 18 20 21 19 22 23 24 4 5
 scilicet pessimo lucerna fervens oleum rebullivit in eius umerum. quo dolo
 6 8 10 11 12 7 9 // 2 3 1 4 5 7
 ubi me ferro et igni conspexit armatam, "tu quidem" inquit "ob istud tam e
 10 9 17 13 16 15 14 // 2 1 6 5 7 9
 meo divorte, tibi que res tuas habeto. ego vero sororem tuam" — et nomen
 13 14 15 4 16 17 19 18 22 2
 mihi confarreatis nuptiis coniugabo." et statim Zephyro praecipit ultra term

*ut + indicative	as	ebullio, -ire, -ivi
aeque	equally	recussus, -a, -um
placet, -ere, -uit	is agreed	dolor, -oris m
(impersonal verb)	catch sight of	*conspicio, -ere, -spe
aspicio, -ere	accomplish	armatus, -a, -um
consciens, -a	wonderful	ob + accusative
mirus, -a, -um	(here =) absolutely	dirus, -a, -um
prorsus	sight	divorto, -ere
spectaculum, -i n	son	*habeo, -ere
*filius, -ii m	say, mean	aio
*inquam, inquis, inquit	asleep	censeo, -ere
sopitus, -a, -um	calm	coniugo, -are
lenis, -e	repose	confarreatus, -a, -um
quies, -etis f	agitated	nuptiae, -arum f pl
turbatus, -a, -um	supply	praecipio, -ere
copia, -ae f	desire	Zephyrus, -i m
voluptas, -tatis f	lack	fflo, -are
inopia, -ae f	enjoy	ultra + accusative
fruo, -i (deponent)	enjoy	terminus, -i m
casus, -us m	chance	*domus, -us f

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Chapter 26 continued: Psyche tells her sister about the di

‘sed cum prius am, uaeque placuerat, conscio lumine vultus eius
10 ac dum tanti boni spectaculo percita et nimia voluptatis copia turb
scilicet pessimo lucerna fervens oleum rebullivit in eius umerum.
ubi me ferro et igni conspexit armatam, “tu quidem” inquit “ob ist
meo divorte, tibi que res tuas habeo. ego vero sororem tuam” — e
mihi confarreatio. tibi coniugabo.” et statim Zephyro praecipit

But, as had been equally agreed, as soon as I caught sight of his featu
wonderful and absolutely heavenly sight, the famous son of the godde
asleep in calm repose. And while I was excited by the sight of so great
supply of desire, was struggling with the inability to enjoy it, by the we
over with hot oil onto his shoulder. Immediately aroused from sleep
armed with a sword and fire in his hand, “You, then, because of that crim
and take your things. I will not have you, but I will now join your sister” – and he
regit, tibi coniugabo.” et statim Zephyro praecipit
10 follow me away beyond the boundaries of that house.’

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Grammar and translation notes

- 8 *ut aequae placuerat*: ‘as had been equally agreed’, i.e. by all the sisters.
conscio lumine: ablative of means.
- 9 *inquam* is used here in the sense ‘I mean’.
- 10 *dum... laborarem*: the indicative is normally used when there is no idea of purpose, but there was a provincial use, as Livy, born in North Italy, uses the subjunctive with *dum*. *fruendi* is the genitive of the gerund, a verbal noun, ‘of enjoying’.
- 11 *pessimo*: the superlative of *malus*. I have tried to emphasise this by the use of *fervere* instead of *bullire* with *oleum*, not *lucerna*.
rebullire: this appears to be an Apuleian invention, meaning, ‘make to bubble’ or ‘to say, ‘bubbled over with’.
quo is a connecting relative pronoun; translate it as ‘this’, not ‘which’; cf. 26.1.
somno is ablative of separation, ‘from sleep’.
- 12 *quidem*: this is virtually untranslatable, as it introduces a contrast; it is usually used in a construction imitating the use of the Greek μέν... δέ and used to emphasise a contrast.
- 13 *divorte* is an alternative spelling of *diverte*, the imperative form, ‘Get off’, taken with *ab* and an ablative of separation!
habeto is an archaic use of the second imperative, which was used mainly in legal contexts. It was the standard term used in a divorce by the husband telling the wife to go.
censeris: *censeo* was the regular term for enrolling a name onto a register, in this case the name of the wife.
- 14 *praecipit... efflaret*: an indirect command with *ut* omitted; *eius* must mean ‘his’, as Cupid is the subject of the sentence, *in sua* would normally be used for ‘his’.

Context and style notes

- 8 *conscio lumine*: as we have seen in Chapters 22 and 23, the lamp is personified as an accomplice in her plan.
video: Psyche changes to the historic present to make the scene more vivid.
- 9 *spectaculum*: polyptoton with *aspexi*, as both words have the same root, so *spectaculo*, line 10.
ipsum illum: as in 22.4, *illum* is used here meaning ‘well-known, famous’ and ‘himself’, is very emphatic. The repetition of *ipsum* is anaphora; cf. 24.10.
- 10 *dum... inopia*: the revelation of the true identity of the ‘beast’ is emphasised. It has turned out to be a great blessing – and *nimia voluptatis copia*, ‘the excess of these phrases contrast starkly with her inability (*inopia*) to enjoy herself, as she cannot kill the supposed beast; the contrast is brought out well by the homoioteleuton.
- 11 *statim somno recussus*: the sibilance may be intended here to emphasise Cupid’s sudden fall.
- 12 *ferro et igni* was normally used to describe the Roman army laying waste cities and the position of *armatam* in the text emphasises the actions of Psyche.
- 13 *divorte... habeto*: see the grammar note; the alliteration of *t* is quite marked.
Cupidi: the subject of the sentence.
tuas... tuas: polyptoton, marking a contrast – ‘You take your things with you’.
- 14 *confarreatis nuptiis*: *confarreatio* was an ancient form of marriage in which the bride and groom ate a cake together made of grain, *far*: the ceremony was a very solemn affair, involving the presence of the Pontifex Maximus, and animal sacrifice. I have used *bring out* to bring out the solemnity of Cupid’s marriage.

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Chapter 27: Psyche's sister falls in love with Cupid sticky end



Aided Translation

Write a translation on a separate piece of paper, using the numbers indicated.

2 4 1 5 6 9 10 11 13 12
 necdum sermonem persequi coeperat, et illa vesanae libidinis et invidiae noxia
17 5 14 15// 1 4 5 6 3
 concinnato ad adagio fallens maritum, quasi de morte parentum aliquid co
 8 10 13 14 15 12 11 1 2 3 5 4
 ascendit et ad illum scopulum protinus pergit. et quamvis alio flante vento,
 2 3 1 4 6 7 5 8 9 10 11
 'accipe me,' dicens 'Cupido, dignam te coniugem, et tu, Zephyre, suscipe d
 16 (15) 2 1 5 6 7 8 9 10 4
 5 praecipitem dedit. nec tamen ad illum locum vel saltem mortua pervenire

<i>necdum</i>	not yet	<i>*alius, -a, -ud</i>
<i>finio, -ire, -ivi</i>	complete, finish	<i>ventus, -i m</i>
<i>stimulus, -i m</i>	goad	<i>fluo, flare</i>
<i>vesanus, -a, -um</i>	mad	<i>caecus, -a, -um</i>
<i>libido, -inis f</i>	lust	<i>*spes, spei f</i>
<i>fallo, -ere</i>	mislead	<i>*dico, -ere</i>
<i>mendacium</i>	lie	<i>*accipio, -ere</i>
<i>concinno, -i, -atum</i>	produce	<i>dignus, -a, -um + ablativus</i>
<i>e re</i>	to suit the occasion	<i>suscipio, -ere</i>
<i>comperio, -ire, comperi</i>	find out	<i>*domina, -ae f</i>
<i>*mors, mortis f</i>	death	<i>saltus, -us m</i>
<i>*ascendo, -ere</i>	board	<i>pervenio, -ire</i>
<i>*navis, -is f</i>	ship	<i>*locus, -i m</i>
<i>protinus</i>	directly	<i>vel saltem</i>
<i>*ad + accusative</i>	to	<i>*mortuus, -a, -um</i>
<i>scopulus, -i m</i>	rock	

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Chapter 27: Psyche's sister falls in love with Cupid but me

necdum sermo enim Psyche finierat, et illa vesanae libidinis et invi

co coniurato mendacio fallens maritum, quasi de morte parentum al

ascendit et ad illum scopulum protinus pergit. et quamvis alio flar

'accipe me,' dicens 'Cupido, dignam te coniugem, et tu, Zephyre,

5 praecipitem dedit. nec tamen ad illum locum vel saltem mortua pe

Psyche had not yet completed her speech, and the sister, driven by the

deceiving her husband with a lie produced to suit the occasion, as if she

of her parents, immediately boarded a ship and proceeded directly to

following, gazing (at him) nevertheless in blind hope, saying, 'Take me,

receive your mistress' with a mighty leap, she hurled herself headlong

reach that place, not even when dead.

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Grammar and translation notes

- 1 *et illa*: i.e. the sister to whom Psyche is relating her story.
e re: literally, 'in accordance with the fact', i.e. 'to suit the occasion'.
- 3 *quamvis alio flante vento*: the use of a participle with *quamvis*, here in the increasingly common in later Latin. In the classical period, the normal construction is with a subjunctive; see the note on 21.2.
alio: normally, *alius* means 'other' or 'different'. Here the wind was other than the one mentioned earlier, so it is translated as 'adverse'.
- 4 *te* is ablative of *tuus*, 'worthy of you'.
maxime: superlative of *magnus*; it seems better to translate it as 'mighty' than 'most'.
- 5 *vel saltem mortua*: 'not even when dead'.

Context and style notes

- 1 *vesanae libidinis et invidiae noxiae*: chiasmus, adjective a, noun A, noun B, adjective C, noun D.
stimulis: 'goads', originally used to describe goads for spurring animals into action, used here metaphorically.
- 2 *concinnato*: a word frequently used by Plautus, but not by Cicero.
statim: everyone seems to be in a hurry, judging by the number of words used: 'immediately', e.g. *prorsus, statim* (three times), *actutum, confestim* (twice).
- 3 *ascendit*: Apuleius reverts to the historic present.
illum scopulum: the rock to which Apollo had ordered Psyche was to be taken, and he 'wafted' her down to the palace where Cupid came to her by night. The sisters would then reach Psyche's new home.
protinus pergit: the alliteration of *p* (and *r*?) may have been used to denote the sisters' rapid departure.
caeca: the position of *caeca* at the beginning of the phrase is a clear indication of securing Cupid's affections.
- 4 *te... tu*: polyptoton, referring to different people.
dominam: i.e. as Cupid's wife, the sister would be mistress of Zephyr, as Cupid had ordered the Zephyr to blow away Psyche (26.14).
- 4–5 *se... praecipitem dedit*: a repetition, with varied word order and pronoun of the same verb.
- 5 *pervenire potuit*: alliteration of *p* again; see the note on line 3 above.

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Chapter 27 continued: The second sister meets



Aided Translation

Write a translation on a separate piece of paper; the numbers indicate

1 6 7 8 2 3 4 9 12 14
 nam per saxa cautium membris iactis saxa quae dissipatis et proinde ut mereor
 20 22 21 18 19 16 1 4 3
 alitibus bestiis que proferens pabulum interiit. nec vindictae sequentis
 3 5 6 7 9 8 10 11 15 16 13
 rursus errando gradu pervenit ad civitatem aliam, in qua pari modo soror
 1 2 4 5 3 7(8) 11 9 10 (8)
 et ipsa fallacie germanitatis inducta et in sororis sceleratas nuptias aemula
 18 20 19 16
 10 simile mortis exitium cecidit.

<i>nam</i>	for	<i>sequor, -i</i> (deponent)
<i>membrum, -i n</i>	limb	<i>vindicta, -ae f</i>
<i>iacto, -are, -avi, -atum</i>	toss about	<i>tardo, -are, -avi</i>
<i>dissipo, -are, -avi, -atum</i>	scatter	<i>rursus</i>
<i>saxum, -i n</i>	rock	<i>errabundus, -a, -um</i>
<i>cautes, -is f</i>	crag	<i>gradus, -us m</i>
<i>viscus, -eris n</i>	innards	<i>moror, -ari</i> (deponent)
<i>proinde</i>	consequently	<i>par, paris</i>
<i>lacero, -are, -avi, -atum</i>	tear apart	<i>modus, m</i>
<i>mereor, -eri, -eris</i>	deserve	<i>nec setius</i>
<i>intereo, -ire, -eris</i>	perish, die	<i>fallacia, -ae f</i>
<i>fero, -ere</i>	provide	<i>germanitas, -tatis f</i>
<i>obvius, -a, -um</i>	ready	<i>aemulus, -a, -um in</i>
<i>pabulum, -i n</i>	food	<i>sceleratus, -a, -um</i>
<i>aves, -itis m/f</i>	bird	<i>cado, -ere, cecidi</i>
<i>poena, -ae f</i>	punishment	<i>exitium, -ii n</i>

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Chapter 27 continued: The second sister meets a similar fate

namque ex caetium membris iactatis atque dissipatis et proinde
litibus bestiisque obvium ferens pabulum interiit. nec vindictae
rursus errabundo gradu pervenit ad civitatem aliam, in qua pari modo
et ipsa fallacie germanitatis inducta et in sororis sceleratas nuptias
10 simile mortis exitium cecidit.

For when her limbs had been tossed about and scattered over the rocks
according to her torn to pieces, as she deserved, she perished, providing
the punishment of the succeeding revenge slow. For Psyche again with
which the other sister was staying in a similar manner. She, too, was taken
same, and, rivalling the wicked marriage of her sister, she hurried to the
of death.

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Grammar and translation notes

- 6 *membris iactatis... dissipatis*: ablative absolute; see the note on 22.2; here, 'scattered' becomes 'when her limbs had been torn apart and scattered.'
- 7 *obvius* and *obviam* were frequently used meaning 'meet', but here, *obvium*
- 8 *errabundo gradu*: ablative of description; cf. *laboranti vestigio*, 26.2.
pari modo: ablative of manner.
- 9 *et ipsa*: see the note of 23.8 on 23.3.
fallacie: the ablative singular of first declension nouns normally ends in *-a*, but Apuleius uses *-e*, probably it was a dialect form (Apuleius lived in Africa for many years).
- 10 *inque seipsum occidit*: a typically complicated way of saying that she killed herself.

Context and style notes

- 6 *saxa cautium*: virtually a pleonasm, as the two words are virtually synonymous.
membris iactatis... laceratis visceribus: chiasmus (NV, VN).
- 7 *alitibus bestiisque... pabulum*: this fate was often mentioned by both Greek and Roman authors as the worst possible death. Apart from the indignity, a proper burial was very important in Roman culture and such a death as this would prevent the soul from crossing into the Underworld.
- 8 *errabundo gradu pervenit ad civitatem aliam*: an interesting *variatio* on Chiron's advice. Apuleius describes Psyche's visit to the first sister, *laboranti vestigio... accedit quandoque ad civitatem*. On passage, he reverses the order of *quandam civitatem* to *civitatem aliam*, uses *errabundo gradu* and *pervenit*, another synonym, instead of *accedit*.
pari and *alia*, at either end of the clause are both emphatic; the **other** sister is the first sister.

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Answers to Comprehension Questions a

Comprehension questions: Chapter 21

- (a) She was being harassed by the Furies.
- (b) The differing emotions arising from her misfortune.
- (c) Her husband.

Comprehension questions: Chapter 22

- (a) Her husband was very gentle and in a way, not the serpent she thought he was.
- (b) *in suo pectore; quod... f...*

Comprehension questions: Chapter 23

- (a) Because the serpent was to help Psyche to murder her husband.
- (b) Because Cupid inspired lovers with the fire of love.

Activity 2

aurei, lacteas, purpureas, splendore, lumen lucernae, roscidae, candicant, luculent

Activity 3

insatiabili, ignara (in + gn becomes ign), incidit, inhians, ingestis.

Activity 4

Verb	Tense	Voice
<i>feci</i>	Perfect	Active
<i>scio</i>	Present	Active
<i>percussi</i>	Perfect	Active
<i>feci</i>	Perfect	Active
<i>viderer</i>	Imperfect	Passive
<i>excideres</i>	Imperfect	Active
<i>gerit</i>	Present	Active
<i>censebam</i>	Imperfect	Active
<i>remonebam</i>	Imperfect	Active
<i>dabunt</i>	Future	Active
<i>punivero</i>	Future perfect	Active
<i>proripuit</i>	Perfect	Active

Activity 5

visu (the supine is a verbal noun), volatus, lamentationibus, remigio, proceritas, h

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Examination-style Paper (Writing)

NB Quality of extended response will be assessed in questions marked with an asterisk.

Answer **all** the questions.

1. Read the passage and answer the questions.

at Psyche relictā solā in castris infestis Furiis agitata sola non est, aestu
fluctuat.

Apuleius

(a) *at Psyche... non est* (line 1): why was Psyche **not** alone?

.....
.....

(b) *aestu... fluctuat* (lines 1–2): to what is Psyche compared?

.....

2. Read the passage and answer the question.

fluctuat, et, quamvis statuto consilio et obstricta manu iam tamen facta
adhuc incerta consilii titubat multisque calamitatis suae distrahitur affectibus
audet trepidat, diffidit irascitur, quod est ultimum, in eodem corporis
maritum.

Apuleius

Translate *She wavers and although she had decided upon a plan and her purpose was applied her hands to the deed, still uncertain in her resolve, she hesitates and emotions connected with her misfortune. She hurries, (then) delays, is daring angry, and which is the final thing, in the same body, she hates the beast (but*

How does Apuleius, by his style of writing, bring out Psyche's confused state referring to the **Latin**.

.....
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Preview of Questions Ends Here

This is a limited inspection copy. Sample of questions ends here to avoid students previewing questions before they are set. See contents page for details of the rest of the resource.

Preview of Answers Ends Here

This is a limited inspection copy. Sample of answers ends here to stop students looking up answers to their assessments. See contents page for details of the rest of the resource.

Appendix

Glossary of Grammatical and Stylistic Terms with

NB References to grammatical terms are to be found under the heading 'Grammar and syntax' and under the heading 'Style and context notes'. Where a particular grammatical reference is to be found under **stylistic** terms (or vice versa), as the point has been made, there are many examples, only the first few are listed, with etc. following.

Grammatical terms

NB Simple cases, e.g. direct and indirect object, possessive genitive and

Cases

ACCUSATIVE	
accusative of extent	the accusative limits the action of a verb to a particular part of a whole
accusative of motion	the accusative is occasionally used to express motion
adverbial accusative	the neuter accusative of an adjective or a pronoun used as an adverbial e.g. <i>alia</i> – 'in other ways' (22.14)
THE GENITIVE CASE	
genitive after adjectives	the genitive is sometimes used after adjectives (21.1; 21.2; 21.3; 21.4; 21.5; 21.6; 21.7; 21.8; 21.9; 21.10; 21.11; 21.12; 21.13; 21.14; 21.15; 21.16; 21.17; 21.18; 21.19; 21.20; 21.21; 21.22; 21.23; 21.24; 21.25; 21.26; 21.27; 21.28; 21.29; 21.30; 21.31; 21.32; 21.33; 21.34; 21.35; 21.36; 21.37; 21.38; 21.39; 21.40; 21.41; 21.42; 21.43; 21.44; 21.45; 21.46; 21.47; 21.48; 21.49; 21.50; 21.51; 21.52; 21.53; 21.54; 21.55; 21.56; 21.57; 21.58; 21.59; 21.60; 21.61; 21.62; 21.63; 21.64; 21.65; 21.66; 21.67; 21.68; 21.69; 21.70; 21.71; 21.72; 21.73; 21.74; 21.75; 21.76; 21.77; 21.78; 21.79; 21.80; 21.81; 21.82; 21.83; 21.84; 21.85; 21.86; 21.87; 21.88; 21.89; 21.90; 21.91; 21.92; 21.93; 21.94; 21.95; 21.96; 21.97; 21.98; 21.99; 21.100)
objective genitive	used to express the object of the verbal idea in the genitive <i>laboris</i> , (= <i>odi laborem</i>) 'my hatred of work' (22.8)
partitive genitive	used to denote the whole of which something is a part of the soldiers' (22.3; 26.2)
THE DATIVE CASE	
dative after verbs	the dative is sometimes used after compound verbs complex (it is found in 21.1; 21.2; 21.3; 21.4; 21.5; 21.6; 21.7; 21.8; 21.9; 21.10; 21.11; 21.12; 21.13; 21.14; 21.15; 21.16; 21.17; 21.18; 21.19; 21.20; 21.21; 21.22; 21.23; 21.24; 21.25; 21.26; 21.27; 21.28; 21.29; 21.30; 21.31; 21.32; 21.33; 21.34; 21.35; 21.36; 21.37; 21.38; 21.39; 21.40; 21.41; 21.42; 21.43; 21.44; 21.45; 21.46; 21.47; 21.48; 21.49; 21.50; 21.51; 21.52; 21.53; 21.54; 21.55; 21.56; 21.57; 21.58; 21.59; 21.60; 21.61; 21.62; 21.63; 21.64; 21.65; 21.66; 21.67; 21.68; 21.69; 21.70; 21.71; 21.72; 21.73; 21.74; 21.75; 21.76; 21.77; 21.78; 21.79; 21.80; 21.81; 21.82; 21.83; 21.84; 21.85; 21.86; 21.87; 21.88; 21.89; 21.90; 21.91; 21.92; 21.93; 21.94; 21.95; 21.96; 21.97; 21.98; 21.99; 21.100)
dative of the agent	used instead of <i>a</i> + ablative to denote the person is regularly found after the gerundive of obligation usually after the perfect passive (24.10)
THE ABLATIVE CASE	
ablative absolute	use of a participle and noun instead of a subordinate clause (24.1; 26.1, etc.)
ablative of cause	the ablative expresses the reason for an action or 'because of hatred of Nero' (22.8, 11; 23.3, 7)
ablative of description	the ablative is used to describe an external (something (21.2, 5; 23.1; 25.4; 26.2; 27.8)
ablative of the agent	the ablative is sometimes used without a preposition
ablative of time	the ablative is used to express the time when something happens
ablative of manner	the ablative is used to express the way in which something happens
ablative of means	the ablative is used to express the means by which something happens similar to the instrumental ablative (22.2; 24.11; 24.12; 24.13; 24.14; 24.15; 24.16; 24.17; 24.18; 24.19; 24.20; 24.21; 24.22; 24.23; 24.24; 24.25; 24.26; 24.27; 24.28; 24.29; 24.30; 24.31; 24.32; 24.33; 24.34; 24.35; 24.36; 24.37; 24.38; 24.39; 24.40; 24.41; 24.42; 24.43; 24.44; 24.45; 24.46; 24.47; 24.48; 24.49; 24.50; 24.51; 24.52; 24.53; 24.54; 24.55; 24.56; 24.57; 24.58; 24.59; 24.60; 24.61; 24.62; 24.63; 24.64; 24.65; 24.66; 24.67; 24.68; 24.69; 24.70; 24.71; 24.72; 24.73; 24.74; 24.75; 24.76; 24.77; 24.78; 24.79; 24.80; 24.81; 24.82; 24.83; 24.84; 24.85; 24.86; 24.87; 24.88; 24.89; 24.90; 24.91; 24.92; 24.93; 24.94; 24.95; 24.96; 24.97; 24.98; 24.99; 24.100)
after verbs and adjectives	certain verbs and adjectives take the ablative case without a preposition
instrumental ablative	this expresses the instrument or means by which something happens for certain passive verbs, e.g. <i>gladio necatus est</i> – 'he was killed with a sword' (22.8, 9)
THE LOCATIVE CASE	
a special use	to denote the place where something happens, e.g. <i>Romae</i> – 'at Rome' (22.1; 22.2; 22.3; 22.4; 22.5; 22.6; 22.7; 22.8; 22.9; 22.10; 22.11; 22.12; 22.13; 22.14; 22.15; 22.16; 22.17; 22.18; 22.19; 22.20; 22.21; 22.22; 22.23; 22.24; 22.25; 22.26; 22.27; 22.28; 22.29; 22.30; 22.31; 22.32; 22.33; 22.34; 22.35; 22.36; 22.37; 22.38; 22.39; 22.40; 22.41; 22.42; 22.43; 22.44; 22.45; 22.46; 22.47; 22.48; 22.49; 22.50; 22.51; 22.52; 22.53; 22.54; 22.55; 22.56; 22.57; 22.58; 22.59; 22.60; 22.61; 22.62; 22.63; 22.64; 22.65; 22.66; 22.67; 22.68; 22.69; 22.70; 22.71; 22.72; 22.73; 22.74; 22.75; 22.76; 22.77; 22.78; 22.79; 22.80; 22.81; 22.82; 22.83; 22.84; 22.85; 22.86; 22.87; 22.88; 22.89; 22.90; 22.91; 22.92; 22.93; 22.94; 22.95; 22.96; 22.97; 22.98; 22.99; 22.100)
CONNECTING RELATIVE	
use of the relative pronoun	rather than the demonstrative to link a sentence to another (25.3; 26.11)

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Verbs

GERUND + GERUNDIVE	
ablative of the gerund	this is sometimes used as the equivalent of a present participle
genitive of the gerund	this is usually translated by 'of' (26.10)
gerundive	a verbal passive adjective usually expressing obligation
INFINITIVE	
indirect statement (<i>oratio obliqua</i>)	a statement which is indirect as it is dependent on a verb of saying, thinking, knowing (that), etc. (24.10)
PARTICIPLE	
<i>quamvis</i> is sometimes used with a participle (21.2; 22.13; 27.3)	

Tenses

INDICATIVE	
historic present indicative	the present indicative is often used instead of a past tense to make a narrative more vivid (21.2; 22.7; 24.2; 26.8; 27.3)
SUBJUNCTIVE	
conditional clauses	the subjunctive is used in ideal conditions relating to the present and past (22.7-8)
indirect command	a command or petition which becomes indirect as a result of a verb of ordering, asking (to), etc. (26.7, 14)
purpose clause	a clause which expresses the purpose behind an action
result clause	the subjunctive is used to express the result of a statement (23.3)

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Stylistic terms

alliteration	the repetition of the same letter or consonantal sound at the beginning of closely connected words (21.1; 22.8, 10, 13; 23.1, 2, 3, 5, e)
anaphora	the repetition of the same word at the beginning of successive clauses (24.10; 26.9)
apostrophe	the use of the second person for gods, appeals, etc. (23.9–10)
assonance	the repetition of the same vowel sound in nearby or connected words (22.4)
asyndeton	two or more clauses or phrases used without any connectives (21.3–4; 24.10)
balance	two or more phrases placed in the same order, e.g. noun + verb – the opposite of chiasmus (21.1, 3–4; 22.2, 10; 23.7)
chiasmus	inversion in the second of two parallel phrases of the order noun + verb, verb + noun – the opposite of balance (21.3; 22.10, 11)
diminutive	usually a term of endearment, e.g. <i>ocellus</i> for <i>oculus</i> (22.1)
enclosing order	where two words which agree with each other, e.g. noun + verb, occur at the beginning and the end of a longer phrase or sentence, thus enclosing it. Enclosing order often consists of four words, arranged chiasmatically (21.3; 23.3–4).
epanalepsis	repetition of the same word (24.10)
homoioteleuton	words which have the same ending (21.7; 24.10; 26.10)
juxtaposition	two words placed next to each other for emphasis, often connected by a comma (22.3, 13; 24.8)
metaphor	a word used not in its original sense, but resembling it, e.g. <i>oculus</i> for <i>ocellus</i> (21.1; 23.2; 27.1)
metonymy	the use of a word for the thing with which they are associated (22.5; 23.1)
personification	where a thing is referred to as if it were a person (22.5; 23.1)
polyptoton	the repetition of a word with the same root, but in a different form (22.4; 23.9; 26.2–3, 9, 10, 13; 27.4)
sarcasm	statements which are sarcastic (24.11; 25.3)
sibilance	use of the letter <i>s</i> , making a hissing sound expressing loathing (26.11)
variatio	variation in the way two or more parallel ideas are expressed (22.3–4; 23.1, 7–8, 11; 24.3, 12; 27.4–5)

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Vocabulary

<i>abscondo, -ere</i>	hide	<i>audacia, -ae f</i>
* <i>ac, atque</i>	and	* <i>audax, -acis</i>
<i>accedo, -ere</i>	come to	* <i>audeo, -ere</i>
* <i>accipio, -ere</i>	take, receive	<i>aureus, -a, -um</i>
<i>acies, aciei f</i>	edge	<i>avolo, -are, -avi</i>
<i>actutum</i>	immediately	<i>basio, -are</i>
<i>acumen, -inis n</i>	sharpness	<i>benivole</i>
* <i>ad + accusative</i>	ad	<i>bestia, -ae f</i>
<i>addico, -ere</i>	design	<i>bonum, -i n</i>
<i>adfor, -fari</i>	address	<i>cacumen, -inis n</i>
<i>adhuc</i>	still	* <i>cado, -ere, cecidi</i>
<i>admoveo, -ere</i>	apply	<i>caecus, -a, -um</i>
<i>adoro, -are, -avi, -atum</i>	worship	<i>caesaries, -ei f</i>
<i>adpendix, -icis f</i>	appendage	<i>calamitas, -tatis f</i>
<i>adripio, -ere, -reptum</i>	grasp	<i>candico, -are</i>
* <i>adsum, -esse</i>	come, be present	* <i>caput, capitis n</i>
<i>aduro, -ere</i>	burn	<i>casus, -us m</i>
* <i>advenio, -ire, adveni</i>	arrive	<i>causa, -ae f</i>
<i>adventus, -us m</i>	arrival	<i>cautes, -is f</i>
<i>advolo, -are, -avi</i>	fly to	<i>caveo, -ere</i>
<i>aemulus, -a, -um in + acc.</i>	rivalling	<i>censeo, -ere</i>
<i>aeque</i>	equally	<i>cervix, -vicis f</i>
<i>aestus, -us m</i>	tide	* <i>ceterus, -a, -um</i>
<i>affectus -us m</i>	emotion	<i>civitas, -tatis f</i>
<i>affligo, -ere</i>	distress	<i>laresco, -ere, clarui</i>
<i>agito, -are, -atum</i>	harass	<i>cognosco, -ere, -novi</i>
<i>aio</i>	say	<i>colluvies, -ei f</i>
<i>ala, -ae f</i>	wing	<i>comitatus, -us m</i>
<i>ales, -itis m/f</i>	bird	* <i>commotus, -a, -um</i>
<i>alienus, -a, -um</i>	foreign	<i>comperio, -ire, comperi</i>
* <i>alii... alii</i>	distant	<i>concinno, -are, -avi, -um</i>
<i>alioquin</i>	some... others	<i>confarreatus, -a, -um</i>
<i>aliquam</i>	in other respects	<i>confestim</i>
<i>aliquis, -qua, -quid</i>	considerably	<i>coniugo, -are</i>
* <i>alius, -a, -ud</i>	some	<i>coniunx, -iugis f</i>
<i>alternus, -a, -um</i>	adverse	<i>consciis, -a, -um</i>
* <i>altus, -a, -um</i>	of each other	<i>consequia, -ae f</i>
<i>amator, -oris m</i>	deep, high	<i>consiliatrix, -icis f</i>
<i>ambo, -ae, -a</i>	lover	* <i>consilium, -ii n</i>
<i>ambrosia, -ae f</i>	both	* <i>conspicio, -ere, -spexi</i>
* <i>amor, -oris m</i>	ambrosia	<i>consuesco, -ere, -suevi</i>
<i>amplexus, -us m</i>	love	<i>contingo, -ere</i>
<i>anceps, -cipitis</i>	embrace	<i>copia, -ae f</i>
* <i>animus, -i m</i>	two-edged	<i>corpus, -oris n</i>
<i>ante + accusative</i>	purpose, mind	<i>crinis, -is m</i>
<i>antependulus, -a, -um</i>	in front of	<i>crus, cruris n</i>
<i>apparatus, -us m</i>	hanging in front	<i>cubo, -are</i>
* <i>aqua, -ae f</i>	implement	* <i>cum + ablative</i>
<i>arcus, -us m</i>	bow	* <i>cum + subjunctive</i>
* <i>arma, -orum</i>	arms	<i>cum primum</i>
<i>armatus, -a, -um</i>	armed	<i>cupido, -inis f</i>
<i>articulus, -i m</i>	hand	<i>Cupido, -inis m</i>
* <i>ascendo, -ere</i>	board	<i>cupita, -orum n pl</i>
<i>aspectus, -us m</i>	sight	<i>cupressus, -i f</i>
<i>aspicio, -ere, -spexi</i>	sight	<i>curiosus, -a, -um</i>
<i>at</i>	catch sight of	<i>cutis, -is f</i>
	but	

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*de + ablative	from, about	fallacia, -ae f
decoriter	gracefully	fallo, -ere
defectus, -a, -um	exhausted	fatum, -i n
deficio, -ere, -fectum	abandon, desert	fera, -ae f
delabor, -i (deponent)	slip	*fero, ferre
delicatus, -a, -um	charming	ferrum, -i n
depromo, -ere	take out	erueo, -ere
*descendo, -ere, -endi	fall	messus, -a, -um
desero, -ere	desert	festinanter
desideo, -ere, -sedi	sit down	festinatio, -onis f
desidero, -are	yearn, desire	*festino, -are
detectus, -a, -um	betrayed	fides, -ei f
detractus, -a, -um	frightened	*filius, -ii m
*deus, dei n	god	finio, -ire, -ivi
devincio, -ire, -vinctum	bind fast	flo, flare
dexter, -a, -um	right	florens, -entis
*dico, -ere	say	flos, floris m
*dies, -ei m/f	day	fluctuo, -are
differo, -ferre	delay	*flumen, -inis n
diffido, -ere	be doubtful	fluvius, -ii m
dignus, -a, -um + ablative	worthy of	formosus, -a, -um
diligo, -ere	love	*fortis, -e
*dirus, -a, -um	dreadful	flagro, -are
dissipo, -are, -avi, -atum	scatter	fruur, -i (deponent)
distraho, -ere	distract	fuga, -ae f
*diu	for a long time	fulguro, -are
divinus, -a, -um	divine	Furia, -ae f
divorto, -ere	get off	lena, -ae f
do, dare	see under se/sese	genialis, -e
dolor, -oris m	pain	germanitas, -tatis f
*domina, -ae f	mistress	*gero, -ere
*domus, -us f	house	gestio, -ire
dulcis, -e	pleasant	glabellus, -a, -um
*dum	while	globus, -i m
e re	to suit the occasion	gradus, -us m
efflictim	desperately	*graviter
efflo, -are	blow away	gutta, -ae f
*ego, me, mei, mihi, me	I	*habeo, -ere
egregius, -a, -um	marvellous	haurio, -ire
*eius (genitive of is, ea, id)	her, his, its	hem
*eo, ire	go	herba, -ae f
errabundus, -a, -um	wandering	*hic, haec, hoc
*et	and	hilaratus, -a, -um
et ipsa	it, too	*homo, -inis m
*et... et	both... and	humus, -i f
etiam nunc	at this time	*iaceo, -ere
evectio, -onis f	flight	iaculo, -are, -avi, -atum
evomo, -ere, -ui	spew forth	iam
*ex + ablative	from	*idem, eadem, idem
excido, -ere	cut off	identidem
exitium, -ii n	escape	ignarus, -a, -um
expleo, -ere, -ui	complete	ignis, -is m
*expono, -ere, -ui	place	*ille, illa, illud
exsilio, -ire, -ui	jump up	immemor, -oris
extimus, -a, -um	outermost	impeditus, -a, -um
extremus, -a, -um	very, extreme, most	impos, -potis
facinus, -oris n	intense	imus, -a, -um
*facio, -ere, feci	deed, crime	*in + ablative
	do	*in + accusative

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in honorem + gen
incertus, -a, -um
incido, -ere, incidi
incipio, -ere
increbresco, -ere, -crebui
**induco, -ere, -duxi, -ductum*
**infelix, -icis*
infestus, -a, -um
infimus, -a, -um
infirmus, -a, -um
ingero, -ere, -gessi, -gestum
ingluvies (no genitive)
inhio, -are
innoxius, -a,
inopia, -ae f
**inquam, inquis, inquit*
inquietus, -a, -um
insatiabilis, -e
inscius, -a, -um
instruo, -ere
intereo, -ire, -ii
intueor, -eri (deponent)
inustus, -a, -um
**invenio, -ire, -veni*
invidia, -ae f
involo, -are, -avi
**ipse, ipsa, ipsum*
irascor, -i (deponent)
**is, ea, id*
iste, -a, -ud
**iubeo, -ere, iussi*
labor, -i (deponent)
**laboro, -are*
lacero, -are, -avi, -atum
lacteus, -a, -um
lamentatio, -ionis f
lascivio, -ire
lassus, -a, -um
lectulus, -i m
lenis, -e
leviter
libido, -inis f
**locus, -i m*
**loquor, -i, locutus (deponent)*
lucerna, -ae f
luculentus, -a, -um
lumen, -inis n
maereo, -ere
**magis*
magisterium, -ii n
**magnus, -a, -um*
**manus, -us f*
marcidus, -a, -um
margo, -inis
**maritus, -i m*
matrimonium, -ii n
membrum, -i n
memini, -isse
mendacium, -ii n

in honour of
 uncertain
 fall into
 begin
 increase
 lead in
 ill-fated
 hostile
 very low
 weak
 place upon
 throat
 gaze, gape at
 harmless
 lack
 say, mean
 restless
 insatiable
 not knowing
 prepare
 perish, die
 gaze
 scorched, burnt
 discover, find
 envy
 fly into
 self
 be angry
 he, she, it, that
 that
 labour, struggle
 tear apart
 milk-white
 lamentation
 frisk
 weary
 little bed
 calm
 light-heartedly
 lust
 place
 speak
 lamp
 bright
 light
 grieve
 more
 hand
 hand
 languid
 edge
 husband
 marriage
 limb
 remember
 lie

mens, mentis f
mensura, -ae f
mentitus, -a, -um
mereor, -eri (deponent)
metuo, -ere
**meus, -a, -um*
minico, -are
ministerium, -ii n
**miror, -ari (deponent)*
mirus, -a, -um
misellus, -a, -um
**miser, -era, -erum*
miserandus, -a, -um
mitis, -e
**modus, -i m*
moror, -ari (deponent)
**mors, mortis f*
**mortuus, -a, -um*
**mox*
**multus, -a, -um*
muto, -are
mutuus, -a, -um
**nam*
**navis, -is f*
**nec*
nec setius
necdum
neparius, -a, -um
nimius, -a, -um
**nisi*
nisus, -us m
**nomen, -inis n*
**non*
novacula, -ae f
**nox, noctis f*
noxius, -a, -um
nubilus, -a, -um
**nullus, -a, -um*
numen, -inis n
**nuntio, -are*
nuptiae, -arum f pl
ob + accusative
oblatio, -onis f
obstinatus, -a, -um
obvius, -a, -um
oculus, -i m
odidi, -isse
oleum, -i n
**omnis, -e*
optineo, -ere
osculum, -i n
pabulum, -i n
paenitet (impersonal)
pallor, -oris m
par, paris
parens, -entis f
pario, -ere, peperit
parvulus, -a, -um
pastor, -oris m

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<i>patulus, -a, -um</i>	open-mouthed	<i>*quaero, -ere</i>
<i>pectus, -oris n</i>	breast	<i>*qualis, -e</i>
<i>pelagus, -i n</i>	sea	<i>quamvis</i>
<i>pendulus, -a, -um</i>	hanging	<i>*quantum</i>
<i>*per + accusative</i>	over, through	<i>quasi</i>
<i>percitus, -a, -um</i>	excited	<i>*-que</i>
<i>percontor, -ari (deponent)</i>	ask	<i>qui, quae, quod</i>
<i>percutio, -ere, -cussi</i>	strike	<i>quidam, quaedam, quidam</i>
<i>peremo, -ere</i>	kill	<i>quidem</i>
<i>pererro, -are</i>	wander	<i>quies, -etis f</i>
<i>perfidia, -ae f</i>	treachery	<i>quiesco, -ere</i>
<i>pergo, -ere</i>	proceed	<i>*quod</i>
<i>periclitabor, -ari</i>	intending to take a risk	<i>*quoque</i>
<i>perniciosus, -a, -um</i>	ruinous	<i>*rapio, -ere, -ui, raptus</i>
<i>pertrecto, -are</i>	handle	<i>rebullio, -ire, -ivi</i>
<i>pervenio, -ire</i>	reach	<i>recreo, -are</i>
<i>*pes, pedis m</i>	foot	<i>recussus, -a, -um</i>
<i>pessimus (superlative of malus)</i>	most wicked	<i>reddo, -ere, -didi, redidit</i>
<i>petulans, -antis</i>	wanton	<i>regnum, -i n</i>
<i>pharetra, -ae f</i>	quiver	<i>*relinquo, -ere, relictus</i>
<i>pinna, -ae f</i>	feather, wing	<i>remigium, -ii n</i>
<i>placet, -ere, -uit</i>	it is agreed	<i>remoneo, -ere</i>
<i>(impersonal verb)</i>		<i>*res, rei f</i>
<i>plaga, -ae f</i>	region	<i>resulto, -are</i>
<i>pluma, -ae f</i>	plumage	<i>resurgo, -ere</i>
<i>plumula, -ae f</i>	little feather	<i>retropendulus, -a, -um</i>
<i>*poena, -ae f</i>	punishment	<i>rimor, -ari (deponent)</i>
<i>*poenas do, dare</i>	pay the penalty	<i>ripa, -ae f</i>
<i>pollex, -icis m</i>	thumb	<i>roboro, -are</i>
<i>poples, -itis m</i>	knee	<i>roro, -are, -avi</i>
<i>*possum, posse</i>	be able, can	<i>roscidus, -a, -um</i>
<i>potior, -iri + ablative (deponent)</i>	better	<i>roseus, -a, -um</i>
<i>potius</i>	instead	<i>rursus</i>
<i>praeceps, -cis m</i>	headlong	<i>sacrilegus, -a, -um</i>
<i>praeceptum, -i n</i>	order	<i>*saepe</i>
<i>praecipio, -ere</i>	order	<i>saevitia, -ae f</i>
<i>praeclarus, -a, -um</i>	outstanding	<i>sagitta, -ae f</i>
<i>praesentia, -ae f</i>	presence	<i>sagittarius, -ii m</i>
<i>*primus, -a, -um</i>	first	<i>saltus, -us m</i>
<i>priusquam</i>	before	<i>salus, utis f</i>
<i>proceritas, -tatis f</i>	length	<i>salutaris, -e</i>
<i>proelium, -ii n</i>	contest, battle	<i>salutatio, -onis f</i>
<i>profecto</i>	undoubtedly	<i>*sanguis, -inis m</i>
<i>*profero, -ferre, -latum</i>	bring forth	<i>satis</i>
<i>proinde</i>	accordingly	<i>saucius, -a, -um</i>
<i>pronus, -a, -um</i>	bending forward	<i>savium, -ii n</i>
<i>propitius, -a, -um</i>	gracious	<i>saxum, -i n</i>
<i>proripio, -ere, -ripui</i>	hurl	<i>sceleratus, -a, -um</i>
<i>prorsus</i>	immediately, at once	<i>*scelus, -eris n</i>
<i>prospicio, -ere</i>	look at, see	<i>scilicet</i>
<i>prostratus, -a, -um</i>	lie flat	<i>*scio, -ire</i>
<i>protinus</i>	directly	<i>scopulus, -i m</i>
<i>*proximus, -a, -um</i>	nearest, close by	<i>se/sese do, dare, dedi</i>
<i>Psyche, -es f</i>	Psyche	<i>*se, sui, sibi, se</i>
<i>pulchritudo, -inis f</i>	beauty	<i>secretum, -i n</i>
<i>punctus, -us m</i>	pricking	<i>*sed</i>
<i>pungo, -ere, pupugi, punctum</i>	prick, pierce	<i>*semper</i>
<i>*punio, -ire</i>	punish	<i>*sequor, -i (deponent)</i>
<i>purpureus, -a, -um</i>	rosy	<i>sermo, -onis m</i>

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(sexus), -us m
 *sic
 similis, -e
 simplex, -icis
 sive... sive
 solum, -i n
 *solus, -a, -um
 somnus, -i m
 sopitus, -a, -um
 sopor, -oris m
 soror, -oris f
 spatium, -ii n
 spectaculum, -i n
 *spes, spei f
 splendor, -oris m
 sponte
 *statim
 statuo, -ere, statutum
 stilla, -ae f
 stimulus, -i m
 suadeo, -ere, suasi + dative
 sublimis, -e
 subministro, -are
 *sum, esse
 *summus, -a, -um
 super + accusative
 suscipio, -ere
 *suus, -a, -um
 tacitus, -a, -um
 *talis, -e
 *tam
 *tamen
 *tandem
 tantum
 *tantus, -a, -um
 tardo, -are, -avi
 telum, -i n
 temerarius, -a, -um
 temulentus, -a, -um
 tenellus, -a, -um
 terminus, -i m
 titubo, -are
 torus, -i m
 *totus, -a, -um
 *traho, -ere
 trames, -itis m
 tremo, -ere
 tremule
 trepido, -are
 *tu, te, tui, tibi, te
 tunc
 turbatus, -a, -um
 *tuus, -a, -um
 *ubi
 ultimus, -a, -um
 ultra + accusative
 umerus, -i m
 *unus, -a, -um
 uro, -ere

sex
 thus
 like
 naïve
 whether... or
 ground
 alone
 sleep
 asleep
 sleep
 sister
 space
 sight
 hope
 splendour
 of her own volition
 immediately
 decide upon
 drop
 goad
 advise
 lofty
 aid, help
 be
 the top of
 over
 receive
 his, her, its, their
 silent
 such
 show, to
 however
 finally
 only
 such great
 be slow
 weapon
 rash
 dripping
 delicate
 end boundary
 hesitate
 bed
 all
 bring in, drag
 path
 quiver, tremble
 shakily
 be fearful
 you
 I
 agitated
 your
 where, when
 final, last
 beyond
 shoulder
 one
 set fire to

*ut + indicative
 *ut + subjunctive
 vacillo, -are
 vel saltem
 velitor, -ari, -atus (de)
 ventus, -i m
 venus, -eris f
 vero
 vesanus, -a, -um
 vespera, -ae f
 *vester, -ra, -rum
 vestigium, -ii n
 *via, -ae f
 *video, -ere
 videor, -eri
 vilis, -e
 vindicta, -ae f
 vires, -ium f
 viscus, -eris n
 *visu (supine of video)
 -ere, visum)
 volatilis, -e
 volatus, -us m
 volumen, -minis n
 voluptas, -tatis f
 vorax, -acis
 vultus, -us m
 zephyrus, -i m

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