



A Level OCR Latin Set Texts Guide

Latin: *Fasti*. 267–358, 685–852

English: Rest of *Fasti* Book 2

A Level: Verse Literature (Group 4) for 2025–2026

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Introduction for Teachers

One of the prescribed texts for H443/04, Group 4, Verse Literature, in 2025–2026 is Ovid, *Fasti* 2. 267–358, 685–852 to be studied in Latin, and the rest of the book in English. The text to be used in the examination and in this Guide is *Ovid, Fasti A Selection*, Cromarty, Bloomsbury; ISBN: 978–1–3501–5655–5.

Remember!

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

NB Learners using the above Bloomsbury edition should check the vocabulary list at the end of the book carefully, as the meaning of the words given there is sometimes contextually inappropriate, particularly lines 311–313.

The main aim of this Guide is to complement, rather than replace, the prescribed edition. We have, therefore, divided the text into short sections with a translation, grammar and translation notes, and context and style notes on each section. The grammar notes should also help learners to answer the grammar questions in component 02 of the Advanced Level by seeing similar examples in Ovid.

In the A Level examination, there are three sections on which to answer questions: Section A will comprise one or two passages from each of the group 3 texts*, on which there will be a 15-mark question on the style and content, a passage for translation (5 marks) and context questions (7 or 8 marks), making a total of 27 or 28 marks; Section B will comprise one or two passages from *Fasti* 2, lines 267–358 and 685–852, and follow the same pattern as Section A, making a total of 27 or 28 marks; Section C will comprise an essay for 20 marks, covering the sections of *Fasti* 2 to be read in Latin and the rest of Book 2 to be read in English. Thus, the total for the paper is 75 marks (25% of the overall mark for the subject). Students are advised to look at the OCR Sample Question Paper and recent examination papers to see the layout and type of questions.

*For help with *Aeneid* Book 2 and Juvenal *Satires* 14 and 15, see the separate AS / A Level Year 1 Guides.

At the end of the Guide, there are exam-type questions, with a Mark Scheme, based on the current syllabus, and an appendix of grammatical and stylistic terms with references to examples from *Fasti* 2.

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.
- On the essay question, credit is given for references to parts of the text outside the specified sections.
- Learners should be advised to take note of the number of marks allotted to each sub-question and answer accordingly.

NB Ovid sometimes omits words, or uses them in two senses, necessitating additions to the translation to bring out the full meaning. On such occasions, we have inserted words in brackets which are not in the Latin text. Also, he tends to strain the meaning of words. This makes strictly literal translation difficult, but one must keep close to the text for examination purposes. We have, therefore, tried to steer a course between the Scylla of stilted, literal translation and the Charybdis of over-free translation, which would be unacceptable to examiners.

Note that alternative translations or bracketed versions are not accepted by OCR, unless they are equivalent, so that one should prefer the literal version to be on the safe side. Learners should also check their answers carefully to ensure that all the words in the passage are translated, particularly adverbs.

NB We have used Roman, rather than Greek, names for gods and goddesses, though occasionally we have referred to the Greek name also.

July 2024

Ovid's Life and Influence on *Fasti*

Discussion of various influences on Ovid and the *Fasti* can be used in extension as introduction and conclusion to essays on a variety of topics. The following expectation to 'understand and appreciate, as appropriate, the social, cultural and literary context of the set texts, their authors and audiences'.

Early life and education in Sulmo

Ovid, who often referred to himself as *Naso*, was born in 43 BC in Sulmo in the hills of Abulia. This meant he was not a Roman but a 'provincial'. Provincial status was looked down upon by those born in Rome itself. In fact, in around 90 BC, Italians organised the Social Wars – to gain the right to be Roman citizens. Ovid's father was from Sulmo, but this was not recognised to the extent that he could be elected to public office, careers for the children of leading families.

Being from a prominent family meant that Ovid had more than the basic education. He was a *rhetor* who taught the art of public speaking. The intention was that Ovid would enter public office, careers for the children of leading families.

Taught by the *rhetor*, Ovid would have learned the stages of speechmaking and about structuring the speech. In the *Fasti* it is easy to see how this training influenced him. Ovid was much more interested in writing poetry than having a political career.

I myself found you amenable ministers of love when in the morning of my youth

Ovid's relationship to Augustus's promotion of literature

Ovid is regarded as an Augustan poet. Rome had been through terrible political turmoil. Ovid was born in 43 BC, Augustus was beginning to establish his power by 27 BC, which was the highest office in politics. Before that, there had been decades of civil war, literally, in civil war. Everyone was hoping for a more stable future. Unlike his father, Ovid did not have direct experience of fighting or war and did not regard war as a noble or heroic thing. He mentions something he mentions in the opening of *Fasti* 2:

Herein is all my soldiership: I bear the only arms I can: my right hand is not a sword, neither hurl the javelin with brawny arm, nor sit astride the back of a war horse. On my head, no sharp sword at my belt – any man may be handy with such weapons. With hearty zeal your titles, Caesar, and pursue your march of glory.

Maecenas (70–8 BC) was a political advisor to Augustus as well as an important patron of a generation of 'Augustan' poets. Maecenas was not just a simple patron. He was involved in clear matters of state. He recognised that poets could promote Augustus's policies and bring people around to the emperor's way of thinking. This was the 'new order' of the day. The ultimate 'spin doctor'. He called Virgil soon became part of the literary establishment. 27 years old when Ovid was born. Virgil delivered the *Aeneid*, which was published in 29 BC. Three years before Ovid published his first work, *Amores*, in 16 BC. Virgil had a profound influence on his life on the *Aeneid*. He was invited by Augustus to accompany the emperor on his travels and died at Brundisium, a port on the heel of Italy. Even then the text of the *Aeneid* Virgil asked for it to be burned, but Augustus would not allow this, and it was preserved.

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Independent research: Findings about the *Lex Julia* (also referred to as the Julian Laws).



er there are reports of the *Fasti* that Augu
ny stories which would have pleased Augu

Consider whether there are any parts of the *Fasti* that Augustus might not have wanted you to study them.

- 

any passages which may have criticised Australia or you read.

a calendar

andar is not simple to use. Whereas the Romans did not recognise weeks, or weekends! The

and explanation of it. This will help you



*In March, May, July and October, the Nones were on the 7th day and the Ides on the 15th.

The Letter *N* stands for *nefastus*. Notice that there are a lot in February! The means *nefastus parte* as only part of the day is unlucky and *EN* meant a similar hand, was a *dies fastus* – a lucky day. *C* indicated that assemblies could take place. Days will be discussed later in the Guide.

MARMOR MAFFEANUM.

January.	February.	March.
A · K · IAN · F	H · K · FEB · N ·	D · K · MAR · NP
B F	A N	E F
C C	B N	F C
D C	C N	G C
E NON · F	D NON	H C
F F	E N	A NP ^{HOC · DIE} CAESAR · PONTIF
G C	F N	B NON · F ^{MAXIM · FACT · ER}
H C	G N	C F
A AGON	H N	D C
B EN	A N	E C
C CAR · NP	B N	F C
D C	C N	G C
E EID · NP	D EID · NP	H EN
F EN ^{DIES} ^{VITIOS}	E N	A EQ · NP
G CAR ^{EX · S · C}	F I VPER · NP	B EID · NP
H C	G EN	C F
A C	H QVIR · NP	I LIB · NP
B C	A C	L C
C C	B C	F QVIN · N
D C	C C	G C
E C	D FERAL · F	H C
F C	E C	A N
G C	F TER · NP	B TVBIL · NP
H C	G REGIF · N	C Q · REX · C · F
A C	H C	D C
B C	A EN	E C
C C	B EQ · NP	F NP ^{HOC · DIE} CAESAR
D C	C C	G C ^{ALEXAND} RECEPIT
E F		H C
F N		A C
G C		C C

Photograph from Paley's edition 1881

Other dates were calculated around the Kalends, Nones and Ides by using (as we do today, but in *a.d.*) but the day before was referred to as *pridie*. If a date passed, say, the 13th, you would count forward to the Kalends of the next month as it was the next key date. Calculating the day of the month a person was on and the day of the next key date is called *inclusive counting*.

KAL. FEB.	1 st February	A key date: the Kalends
V. ID.	9 th February	Five days before the Ides on the 13 th – <i>inclusive counting</i>
XVI. KAL. MART.	14 th February	We have passed the Ides so look forward to the next key date, which is Kalends of March

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The metre of the *Fasti*

NB All references are to *Fasti* 2, except where indicated.

It is impossible fully to appreciate Latin poetry unless you understand how it would be read aloud. Scansion can also help when you translate, as you can tell if a final *a* is short or long.

The scansion of English poetry depends on the word accent or stress, e.g.

The Assyrian came down like the wolf on the fold,
and his cohorts were gleaming in purple and gold.

Latin poetry, however, depended primarily on the length of the vowel, though the word accent also affects the way the line would have been read. Some vowels are naturally short, e.g. *pătēr*; however, if a short vowel is followed by a consonant, it is normally scanned as long. Thus, in line 355, the first *et* is short because it is followed by a vowel, *Alcides*, but the second is long because it is followed by a consonant, *et qui*.

There are exceptions to this rule, for if the second of two successive consonants is a vowel, the first can still be short. Also, *i* is often a consonant, as in *iuvenis* (line 761), which is two syllables. (For a full discussion of the length of syllables, see B H Kennedy's *Latin Verse*.)

The *Fasti* is composed in elegiac verse, which is a combination of alternate hexameter and pentameter lines. This format tends to create couplets the sense of which tends to end at the end of the line. In Virgil's *Aeneid* the sentence frequently continues into the next line. The pentameter line was said in the hexameter, so when translating remember to look out for references to the hexameter line.

The hexameter line contains six feet, the pentameter five. We will deal with the scansion of the hexameter line first.

The hexameter line contains a mixture of dactyls and spondees. The dactyl has three syllables (– ∪ ∪); it is named after the Greek for 'finger', and if you look at the shape of the foot, it usually has a long section, joined to two shorter sections. The spondee has two syllables (– –). In the hexameter line, the first four feet can be either dactyls or spondees, but the fifth foot must be a dactyl followed by a spondee or trochee (– ∪) with the rhythm 'strawberry jam'. In the pentameter lines, there are only two lines which have a spondee in the fifth foot (lines 2 and 4). Ovid has a very marked preference for starting the hexameter and pentameter lines with a dactyl. Figures of the possible combinations of spondee and dactyl in the first 92 lines of the *Fasti* are given in the table below.

	hexameter line	pentameter line
Dactyl + spondee	29	29
Dactyl + dactyl	4	11
Spondee + dactyl	2	0
Spondee + spondee	1	6

Dactyls are used to denote swift action, as in lines 331–332, where Ovid uses two spondees to describe the wicked desire and his eagerness to enter the city.

By contrast, spondees often describe slow movement, as when Faunus groans (lines 336 and 338) or to describe great size, as in lines 322 and 324.

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When you scan the hexameter line, mark the first syllable long. Why? Because it is either – ˘ ˘ or – –. Then, go to the end, count back five syllables and mark off the fifth (– ˘). (The last syllable can be long or short and is often marked with a cross – ˘). I do not have a symbol for a letter with a cross above it, I have marked the syllable with a cross.

To complicate matters further, words ending in a vowel or *m* are elided into the next syllable if the next syllable begins with a vowel or *h*, as in French, where *j'aime* becomes *j'aime*. In Scandinavian, however, it is normal to put a bracket round the syllable elided, e.g. line 30

Finally, there is also a beat in the middle of the line in the third foot, or, let's say, fourth, called a caesura, which is marked with a double vertical line (\parallel).

NB We have marked diphthongs on the second vowel, but they could equally be marked on the first. Now we are ready to scan a line; let's take line 285:

ipse deus velox discurrere gaudet in illis

Are there any elisions? No.

We can mark the first syllable long, and the last five feet, which will be either

1 5 6
| *ipse deus velox discurrere* | *gaūdet̃ in* | *īllīs* |

Now look for double consonants and mark the preceding vowels long.

1 5 6
| ipse deus velox discurrere | tuus in illis |


Note that there is only one syllable between $-\bar{u}s$ and $\bar{o}x$, so the vowel between because you can't have $-\bar{v}-$ in a hexameter line, so mark *vel* long; now we

1 5 6
| *ipse deūs vēlōx discūrrere* | *gaūdēt in* | *īllīs* |

Now we must use mathematics! Count the number of syllables left (excluding the first syllable of the first foot) and divide by four (the number of feet left). If there is a fraction left over, it indicates the number of feet that are not iambic in the line; thus, $8/4 = 2$, so all the feet are spondees; $9/4 = 2\frac{1}{4}$, so there is one foot that is not iambic; $10/4 = 2\frac{1}{2}$, so there are two feet that are not iambic; $11/4 = 2\frac{3}{4}$, so there are three feet that are not iambic; $12/4 = 3$, so all the feet are iambic. If the result is not a whole number, something has gone wrong! Look for an elision or a spondaic fifth foot.

In the above line, we have 10 syllables in the first four feet, so there must be 2 spondees; the spondees must come in the middle, where the long syllables are. The fourth foot must be the dactyls.

The whole line is, therefore:


¹ ³ ⁴ ⁵ ⁶
 | *ī* | *ūs vėl* | *ōx* || *dīs* | *cūrrērē* | *gaūdēt in* | *īllis* |

That was relatively easy because there were no elisions. Let's look at line 6 the next page.

nunc mihi dicenda est regis fuga. traxit ab illa

English Prescription

I-267: Introduction

[1] January is over. The year progresses with my song: even as this second month proceeds.

[3] My elegiacs, now for the first time you call with fuller canvas spread: As I remember, the theme was slender. I myself found the venerable ministers of love, when in the past with verse. I myself now sing of sacred rites and of the seasons marked in the calendar: this could be of no use to me. Herein is all my soldiership: I bear the only arms I can, unserviceable. I can neither hurl the javelin with brawny arm, nor sit astride a horse: there is no helmet on my head, no sharp sword at my belt – any man may be hurt. I do go over with hearty zeal your titles, Caesar, and pursue your march of glory: the conquest of the foe leaves you a vacant hour, O cast a kindly glance upon my gift.

[19] Our Roman fathers gave the name of *februa* to instruments of purification. Many proofs that such was the meaning of the word. The pontifices ask the rex sacrorum for woollen cloths, which in the language of the ancients had the name of *februa*. The toasted spelt and salt which the officer gets as means of cleansing are called *februa*. The name is given to the bough, which, cut from a pure tree, wreathes with its leaves the heads of the priests. I have seen the wife of the *flamen* begging for *februa*; at her request for a bough given her. In short, anything used to cleanse our bodies went by that name in the past of our ancestors. The month is called after these things, because the Luperci purify the city with hides, which are their instruments of cleansing, or because the season is pure when the winter has been made at the graves and the days devoted to the dead are past. Our elders believed that every cause of ill could be wiped away by rites and purification.

[37] Greek people: she considers that the guilty can rid themselves of their sins by being purified. Peleus cleansed Actorides and Acastus cleansed Peleus himself from his sins in the Haemonian waters. Wafted through the void by bridled dragons, the Phasian bird, which she little deserved at the hands of trusting Aegeus. The son of Amphiaras, Achelous, 'O rid me of my sin,' and the other did rid him of his sin. Fond fools are deceived, a gruesome stain by river water could be washed away! But yet, lest you should forget the ancient order, know that the month of Janus was the first of old, even as it is now. January was the last of the old year. Thy worship too, O Terminus, formed the first of the new. The month of Janus came first because the door (*ianua*) comes first; the month was consecrated to the lower shades. Afterwards the Decemvirs are believed to have begun, which had been parted by a long interval.

Classical references

Caesar: this is Augustus and not Julius Caesar.

pontifices: these are Roman priests.

rex sacrorum: 'king of sacred things'. This was a priesthood for which only one man was eligible, an old aristocratic family (often referred to as *patrician*) were eligible.

flamen: a priest assigned to a specific god/goddess.

Luperci: a group of priests who purified the city on 15th February (see page 267).

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month of Janus: Ovid tells us that in the old Roman year, January was the first month, and December the last, so that they were separated by the 'long interval' of 10 months; but the gods brought them together by making February to follow January immediately after the end of immediately preceding it in the last year.

There are several mythological references in this opening section:

Peleus		Peleus killed his half-brother Phocus, who was purified by Eurytion but accidentally purified Peleus. Haemonia is a poem by Ovid about Peleus and Patroclus.
Actorides	Patroclus	
Acastus		
Phocus		
Haemonia		
The Phasian witch	Medea	She is named from Phasis, a river in Colchis. Medea fled to Athens in a flying chariot drawn by an ox. She killed her ex-husband's children. Aegeus was her asylum.
The son of Amphiararaus said to Naupactian Achelous	Alcmaeon	He killed his mother, Eriphyle, for a necklace to persuade him to attack the river Achelous, which flows into the western Greece.
Naupactian Achelous		A mistake: Naupactus in the Gulf of Corinth, not the river Achelous.

Discussion

Scholars (like Frazer did) think that lines 2–18 are part of a dedication to Augustus, mainly from the phrase: *I do go over with my army, I do go over with my army, I do go over with my army*. Yet it also seems very casual: *Come, then, and if the conquest of the foe leaves you weary, I will give you a rest*. Above, Ovid was not in the inner circle of Augustus. He does not excessively praise Augustus, but he does not fully appreciate Augustus's military successes: *weapons*. (The information could be included in the list of references which fully praise Augustus.)

Activity 5

Purification is an important theme to the Romans, and, therefore, in this passage Ovid says about purification in the passage above?

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February 1: Kalends and February 2

[55] At the beginning of the month Sospita, the neighbour of the Phrygian Mother, have been enhanced with new shrines. If you ask, where are now the temples which were dedicated to the goddess? They are tumbled down with the long lapse of time, to wrack and ruin, had it not been for the far-seeing care of our sacred chief, under whom we feel the touch of old age; and not content with doing so much for mankind he does for his heavenly soul, you who build and rebuild the temples, I pray the powers above to do of them! May the celestials stand on guard before you for the length of years which you grant to mortals.

[67] Then, the grove of Helernus is thronged with worshippers, fast by the sea, far from afar, near the ocean waves. At Numa's sanctuary, at the Thunderer's temple on the summit of Jove's citadel a sheep is slain. Often, muffled in clouds, the sky is hidden under fallen snow the earth is hid.

[73] When the next sun, before he sinks into the western waves, shall from his jewelled yoke, someone that night, looking up at the stars, shall say, 'Where is the constellation that yesterday shone bright?' And while he seeks the Lyre, he will mark that the bear has suddenly plunged into the watery waste.

Classical references

Sospita, the neighbour of the Phrygian Mother: Sospita was a version of Juno in Italy. Her temple was on the Palatine Hill and dated back to around 338 BC. Also known as Cybele, the 'Mother Goddess' whose worship originated in Greece. The temple of Helernus: a minor god of the underworld, his grove was near the mouth of the Tiber.

Numa's sanctuary: Numa was the second king of Rome. His divine wife or nymph, who supported his religious laws and practices for Roman religion. A grove of trees was at the temple of Capena.

Thunderer's temple: a temple of Jupiter on the Capitoline Hill.

the Lyre, the Lion: these are constellations. They are groups of stars which form the shape of various objects, animals and men. Constellations can be seen at certain times and when they are no longer visible in the sky, they are said to 'set'.

Discussion

had it not been for the far-seeing care of our sacred chief, under whom the shrines are preserved from age; Ovid shows his appreciation to Augustus. During the civil war, which Augustus came to power, the maintenance of buildings was not a priority. Augustus was religious and so temples were disregarded and fell into disrepair. On coming to power he rekindled religious practices and tells us in his account of what he had done.

[19] I built ... the temple of the great Mother on the Palatine.

[20] ... I rebuilt the city 82 temples of the gods, omitting none which at that time were in ruins. Augustus, *Res Gestae*: <https://www.livius.org/s>

Activity 6

How does Ovid show in the passage above from *Fasti* that Augustus's religious revival has been successful?

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[79] The Dolphin, which you just saw embossed with stars, will on the next night be raised to heaven either because he was a lucky go-between in love's intrigues, of Lesbos and the lyre's master. What sea, what land does not know Arion? He was often in the waters. Often, at his voice the wolf in pursuit of the lamb stood still, often the greedy wolf; often hounds and hares have laid down in the same hiding hole, a rock has stood beside the lioness: at peace the hating crow has sat with Pallas, the dove has been neighbour to the hawk. It is said that Cynthia has often stood by your notes, as if the notes were struck by her brother's hand. Arion's fame by the music of his lyre had charmed the Italian land. Going from there he was carried with the wealth his art had won. Perhaps, poor wretch, you dread the sea: really the sea was safer for you than your ship. For the helmsman took his station, the rest of the conspiring gang had weapons in their hands. What are you doing in a crazy ship, you mariner; these weapons ill suit your hands. Quaking with fear, praying to avoid death but let me take my lyre and play a little.' They gave him no delay. He took the crown that might well, Phoebus, suit your hair; he donned the purple: touched by his thumb, the strings gave back a music all their own, such as the mournful numbers when the cruel shaft has pierced his snowy brow. Straightway he leaped into the middle of the waves: the backwash of the water splashed the boat (it sounds beyond belief) that a dolphin did submit his arched back to the ungrasped his lyre and paid his fare in song, and with his chant he charmed the oarsmen's pious deeds: Jupiter received the dolphin among the constellations and ordered

Classical references and Discussion

The Dolphin: another constellation

Lesbos: an island in the Aegean Sea between Greece and Turkey.

Pallas Athena: goddess of wisdom.

Cynthia: Artemis, goddess of hunting. *her brother* is Apollo god of music and

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Activity 7

Read this account by the Greek historian Herodotus (*Histories* 1.24).

What extra detail about the story do we learn?

They say that this Arion, who spent most of his time with Periander, wished that after he had made a lot of money there he might be able to come back to Corinth. More than the Corinthians, he hired a Corinthian vessel to carry him from Tarentum out at sea, the crew plotted to take Arion's money and cast him overboard. Arion earnestly entreated them to spare his life and offering them his money. [3] They would not listen to him and told him either to kill himself and so receive burial on land at once. [4] When he came to this extremity, Arion asked that, since they had not would let him live, he might stand on the half-deck in all his regalia and sing; and he promised he would do himself in. [5] The men, pleased at the thought of hearing the lyre, drew away toward the waist of the vessel from the stern. Arion, putting on his lyre, stood up on the half-deck and sang the 'High Pitched Song,' and when he had finished, he threw himself into the sea, as he was with all his regalia. [6] So the crew saw a dolphin (so the story goes) took Arion on his back and bore him to Taenarum in Corinth in his regalia, and when he arrived, he related all that had happened. Periander kept him in confinement, letting him go nowhere, and waited for the sailors. When they were summoned and asked what news they brought of Arion. While they were in Italy and that they had left him flourishing at Tarentum, Arion appeared when he jumped from the ship; astonished, they could no longer deny what he said. [8] This is what the Corinthians and People of Lesbos say, and there is a little statue on Taenarus, the figure of a man riding upon a dolphin.

Godley 1920, <http://www.perseus.tufts.edu/hopper/text?doc=perseus-epitext-1.24>

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[119] Now could I wish for a thousand tongues and for that soul of yours, *Maeonides*, while I sing in couplets the sacred Nones. This is the greatest honour calendar. My genius faints: the burden is beyond my strength: this day above a Fool that I was, how did I dare to lay so great a weight on elegiac verse? The th stanza. *Holy Father of your Country*, this title hath been conferred on you by th by us, *the equestrians*. But history had already offered it; yet you also rece long time were you the Father of the (or c) You carry on earth the name whic of men you are the father of the gods. Romulus, you must yield pride of pla makes great for c) the walls you gave to the city were such as Remus was felt by the little *Cures*, and *Caenina*; under Caesar's leadership wha either side is Roman. You owned a little stretch of conquered land: all that exis Jupiter is Caesar's own. Thou snatched wives: *Caesar ordered them under his the guilty to your grove*: he has repelled the wrong. Yours was a rule of force: reign. *You had the name of dominus*: he bears the name of *princeps*. You had a Remus: Caesar pardoned his enemies. To heaven your father raised you: to he

[145] Already the *Idaeon boy* shows himself down to the waist and pours a st nectar. Now joy too, anyone who shrank from the north wind; from out the we

Classical references

Maeonides: Homer: an epithet applied to him as, according to some writers, Maeonia, the ancient name for a portion of Lydia in modern southern Turkey.

Holy Father of your Country: Augustus in his role as *pater patriae*.

the equestrians: Ovid was of equestrian rank.

Tatius: was king and Capene was capital of the Sabines: *Caenina*, a city of Latium.

Caesar ordered them under his rule to be chaste: Augustus encouraged marriage laws passed in 18 BC such as the *Lex Iulia* making adultery a crime. Men were fined if they had three or more children and heavily taxed if they had none by the *Lex Iulia*.

You admitted the guilty to your grove: Romulus set up an area where people could confess what they had done.

You had the name of dominus: Augustus rejected the title *dominus*, 'master', as a biographer Suetonius (*Aug.* 53. I), preferring that of *princeps*, 'chief'. There is no record of him ever called *dominus*.

To heaven your father raised you: to heaven Caesar raised his father: Romulus was adopted by Jupiter and Augustus's adopted father, Julius Caesar, was deified in January 44 BC.

Idaeon boy: Ganyমেদে, a Trojan prince (Troy was near Mount Ida). Ganyমেদে was taken with Aquarius (*streams of water*). The true morning star was then on January 22, February 22.

Discussion

Although Augustus was part of the inner circle of poets as Horace and Virgil were, nevertheless he supported Augustus's new regime. The message is that Augustus is to be seen as the original founder of Rome, Romulus.

Activity 8

Make a table to compare Romulus with Augustus. Use phrases from the passage.

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[149] When five days later the Morning Star has lifted up its bright radiance from the sky, then is the time that spring begins. But yet do not be deceived, cold days are still to come: departing winter leaves behind great traces of itself.

[153] Come the third night, you will immediately notice that Bear Guardian has appeared. Among the Hamadryads in the procession of the goddess Diana, one of the sisters is laying her hand on the bow of the goddess's bow, she said, 'which I touch till my virginity.' Cynthia approved her vow, and said, 'Keep only your sworn vow and my company, for I would have kept it if she had not been fair. With more than was with Jupiter, she sinned. Of wild beasts in the forest Phoebe had chased fur, returning home at noon or after noon. No sooner had she reached the grove – the holm-oaks cast a gloom, and in the midst rose a deep fountain of cool water – than in the wood,' she said, 'let's bathe, O maid of Arcady.' At the false name of maiden goddess spoke to the nymphs as well, and they put off their robes. Callisto was delayed. But when she took off her tunic, too plainly, self-convicted, her big belly bore. To whom the goddess spoke: 'Lying daughter of Lycaon, leave the company of the pure waters.' Ten times the horned moon had filled her orb afresh, when she was proved a mother. The injured Juno raged and changed the damsel's will, Jupiter had assaulted her. And when in the girl she beheld the ugly features of Jupiter now seek her embraces.' But she, who of late had been beloved by high mountains, as a shaggy she-bear. The child she had conceived in sin was now born to her. She indeed, as if she knew him, stood distraught and growled; a growl was the youngster with his sharp javelin would have nipped at her, but they both were in mansions on high. As constellations they speak beside each other. First comes the Bear Guardian seems to follow at her side. Still Saturn's daughter frets and bears and wash with her waters the Bear of Maenalus.

Classical References

Bear Guardian: also known as Bootes. The constellation never dips below the horizon (as 'setting') as it is supposed to be running away all the time.

Hamadryads: female spirits, nymphs, who inhabited trees. Diana was the goddess associated with woodland.

Diana: also in this passage called Cynthia and Phoebe, in Ovid's allusive way, *never to touch and wash with her waters the Bear of Maenalus*: in the northern latitude.

Discussion

This story can make for uncomfortable reading. Scholars of the past have discussed the 'loves' of Jupiter without addressing whether his 'loves' were by consent. Yet for the child conceived through Jupiter's seductions as in ancient times such of A modern audience may find this account to have been contrary to A

Activity

How does Ovid, by his choice of words and by what he says, show sympathy for Callisto and her child?

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[193] On the Ides the altars of rustic Faunus smoke, there where the island br
was the day on which thrice a hundred and thrice two Fabii fell by Veientine a
undertaken the defence and burden of the city: the right hands of a single clan
swords. From the same camp a noble band of soldiers marched forth, of whom
The nearest way is by the right-hand arch of Carmentalis gate: Do not go that
unlucky. Through it, the rumour runs, the three hundred Fabii went forth. No
still it is unlucky. When at quick pace they reached the rushing Cremera (it flow
they set up their camp on the left and with drawn swords broke through the
even as lions in the first breed attack herds scattered through spacious field
fled, stabbed in the back with dishonourable wounds: with Tuscan blood the
often they fall when open victory was denied them, they set an ambush of arm
plain bounded by hills and forest, where the mountain beasts could find a com
a few of their number and some scattered herds: the rest of the host lurked hi
torrent, swollen by rain or snow which the warm West Wind has melted, swee
across the roads, nor keeps its waters confined within the usual limit of its bar
and there scattered about the valley; all that they saw they felled; they knew n
members of an illustrious house? It is bad to trust the foe. O noble hearts and
blades! By fraud is valour vanquished: from every hand the enemy sprang for
every side. What can a handful of the brave do against so many thousands? Or
such extremity? As a boar, driven afar from the woods by the pack, scatters th
thunderous snout, but soon himself is slain, so do they die not unavenged, giv
alternately. One day had sent forth to war all the Fabii: one day undid all sent
that the gods themselves took thought to save the son of the Herculean house
young to bear arms, was left alone of all the Fabian clan, to the end, no doubt,
day be born to save the commonwealth in coming time.

Classical reference

The island: The island in the middle of Rome. The temple of Faunus is at o
current is split.

thrice a hundred and thrice two Fabii fell by Veientine arms: the family of the Fa
against Veii alone. Three hundred and six went out through the Carmentalis
river Cremera, which they held for two years. However, in 477 BC they wer
ambush. The Fabii claimed descent from Hercules and Evander. Livy tells
was 18th July.

Activity 10

Independent research: read a more detailed account in Livy *From the found*
Book 2.48–50.

by the right-hand arch of Carmentalis gate: the right-hand arch of the Porta Ca
of Janus, was unlucky.

Maximus: Gaius Fabricius Maximus Cunctator. Quintus Fabius Maximus w
was a Roman politician and leader. He was given two nicknames. The first
Verrucosus means 'covered with warts' because of warts above his upper lip
Cunctator, 'delayer'. This is because he learned from fighting an enemy pra
used surprise attacks. This encounter taught him to be cautious and to get
the place and time of the battle.

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Discussion

18th July was the date of a second disastrous ambush at the river Allia, so the and Wiseman have suggested that the Fabii family suggested 13th February account can be read in Livy *From the founding of the city* Book 6.1.

Activity 11

How does Ovid make his account a vivid piece of narrative?

February 14

[243] Three constellations lie grouped together – the Raven, the Snake, and the Bowl – between the other two. On the Ides they are invisible: they rise the following night. 'I have closely linked together, I will tell you in verse. It chanced that Phoebus Apollo spoke for Jupiter: my tale shall not waste time. 'Go, my bird,' said Phoebus, 'so that my rites, and bring a little water from running springs.' The raven caught up a gill and flew up high on his airy journey. A fig-tree stood loaded with fruit still unripe on its beak, but it was not fit to gather. Forgetful of his orders he perched, it is said, in a leisurely fashion until the fruit should sweeten. And when at last he ate his fill, he drank water-snake in his black talons and returning to his master brought back a lyre as a cause of my delay: he blocked the living water: he kept the spring from flowing. 'You make your fault worse,' said Phoebus, 'by your lies, and dare attempt to excuse your fibs? But as for you, you shall drink cool water from no spring until the figs upon the tree have spoken, and for a perpetual memorial of this ancient tale the constellations of the Raven, the Snake, and the Bowl now sparkle side by side.'

Classical references

Raven, the Snake, and the Bowl: these are constellations appearing in the sky.



Activity 12

Discuss the following statement using references from the whole of the English text you have read so far:

'Ovid's focus on the constellations is of no importance to the *Fasti*'.

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Latin Passages: February 15: The Lupercalia

Lines 267–282: The worship of Pan

tertia post Idus nudos aurora Lupercos

aspicit, et Fauni sacra bicornis eunt.

dicite, Pierides, sacrorum quae sit origo,

attigerint Latias unde petita. 270

Pana deum pecorum Arcades coluisse feruntur

Arcadesque huius plurimus ille iugis.

testis Pholoe, testes Stymphalides undae,

quique citis Ladon in mare currit aquis,

cinctaque pinetis nemoris iuga Nonacrini, 275

altaque Cyllene Parrhasiaeque nives.

Pan erat armenti, Pan illic numen equarum,

munus ob incolumes ille ferebat oves.

transtulit Euander silvestria numina secum:

hic, ubi nunc urbs est, tum locus urbis erat. 280

inde deum colimus devectaque sacra Pelasgis:

flamen ad haec prisco more Dialis erat.

279. *Euander*: although the Bloomsbury edition has *Euander*, 'it will be printed as *Euander* on paper if the line were to appear in OCR L/5/23.

Translation

NB Words have been inserted in brackets to bring out the full meaning of a

The third dawn after the Ides beholds the naked Luperci and the sacred rites take place. Tell, O Muses, what the origin of the sacred rites was, whence they came from the homes of Latium. The earlier Arcadians are said to have worshipped Pan mostly (to be seen) on the ridges of Arcadia. Pholoe will be a witness, the Saronic Gulf and Ladon which runs into the sea with its swift waves, and the ridges of the mountains surrounded by pine groves, and lofty Cyllene and the Parrhasian snows. Pan was the deity of mares in that area, he received a present for the safety of the sheep from Pan with him the woodland deities: here, where Rome is now, was then the site where we worship the god and the sacred rites brought by the Pelasgians: there were the rites held) in the ancient fashion.

Grammar and translation notes

268 *eunt*: eo normally 'to go', but here it means 'happen, take place'.

269 *sacrorum quae sit origo*: take *sacrorum* with *origo* inside the indirect question.

270 *unde* is postponed; translate *unde* first.

attigerint: perfect subjunctive; it is a good example of the Rule of Sequence of Tenses: after a primary tense (*dicite*, the present imperative), the perfect tense of the subjunctive expresses past time.

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- 271 The word order is *veteres Arcades feruntur coluisse Pana deum pecoris*: *Pana* and infinitive (indirect statement); *Pana* is a Greek word in the accusative ending. *deum* is the complement '(to have worshipped Pan) as a god'.
- 272 *Arcadiis... iugis*: a verb has to be supplied; *plurimus* means 'very much'. Pan frequented the ridges a lot, so we have translated it 'was mostly seen on'.
- 274 Take the words in the following order: *-aque* 'and' *qui currit in mare citius citis... aquis*: ablative of description 'with its swift waves'.
- 277 Take *numen* with *habere* 'to have' and *equarum*.
- 278 *ferebatur* 'was reserved, obtained', here.
- 281 *Pelagae* probably dative of the agent after the compound verb *devegit* frequently by Ovid's predecessor Virgil.
- 282 *ad haec*: understand *sacra* from the previous line, 'for these sacrifices'.

Context and style notes

- 267 *tertia post Idus*: this is the 15th, as the Romans used inclusive counting. *nudos ... Lupercos*: Ovid now goes on to discuss a group of priests called *Lupercus* at a festival where they 'officiated' are not really known, although scholars suggest derivation of its name from *lupus* (Latin: 'wolf') and suggested connection with the god who protected herds from wolves, but also with the legendary she-wolf and Remus.
- 268 *Fauni ... bicornis*: Faunus, who actually had two horns, was one of the gods known from before the time the Romans adopted the Olympian gods. He became identified with Pan, who did have horns. Faunus was identified with *Lupercus* ('he wears the skins of wolves'). The historian Livy named *Inuus* as the god originally worshipped at the festival. *peragunt* 'they perform' wore goatskins and hit passers-by with goatskin whips.
- 269 *Pierides*: the Muses. It is humorous that Ovid feels the need to be inspired by the Muses, are naked considering the polyptoton *sacra... sacrorum* underlines that the gods are naked.
- 270 *Latias ... domos*: Rome is still in the area of Latium, modern Lazio. The festival is very much a local festival for the city of Rome.
- 271–276 Ovid now contrives to explain the running together of Faunus and Pan. Pan was a Greek from the mountains in the central Peloponnese where they worshipped Pan with cattle. The link with Arcadia is important and Ovid reflects this with anaphora and enjambment as the line runs over: *feruntur/Arcades*. Pholoe was an oracle in Arcadia. Lake Stymphalia and the river Ladon are also in Arcadia, as are Nemea and Parnassus. Notice how the river runs in its boundaries through the use of enclosure: *currit aquis*.

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Activity 13

Independent research Find a map of ancient Greece, in particular the Peloponnese, and identify the places mentioned in the text.

- 277 Ovid is keen to emphasise the origin of *Pan* and uses anaphora and alliteration to draw listeners' attention to the god.
- 279 *Evander*: he was a Greek who settled in Latium. He provided Aeneas with a home when he landed in Latium.

Activity 14

Read the following extract from Virgil's *Aeneid* (J W Mackail). Write a short response to the extract.

Then Aeneas in courteous words addresses the King:

'Best of the Grecian race, you whom fortune has ... that I supplicate, ... because you were a Greek chief and an Arcadian, or allied by descent to (Agamemnon and Menelaus). ... Dardanus, who sailed to the Trojan land, the founder of the Trojan city, was born to the Greeks relate, of Electra, the daughter of an ancient Atlas, whose Atlas sustains the heavenly spheres. Your father is Aeneas, conceived on the cold summit of Cyllene; but Maia, if we give an account, daughter of Atlas, that same Atlas who bears up the starry heavens; so both of single blood. In this confidence I sent no deputation, I framed no crafty overtures, myself my own person, and come a suppliant to your courts. ...

Aeneas ended. The other one (Evander) now scanned in a long gaze the form of the speaker; then thus briefly returns:

'How gladly, bravest of the Trojans, do I hail you! How I recall your father's face and glance of great Anchises! For I remember how Priam, son of Laomedon, on his way to the realm of his sister Hesione, went on to visit the cold borders of the Tiber, clad my cheeks with bloom. I admired the Trojan captains, admired their lord Anchises moved high above them all. My heart burned with youthful passion, and I took him hand in hand; I made my way to him, and led him eagerly to Pheneus' high house, where he gave me an embellished quiver and Lycian arrows, a scarf woven with gold, and that now my son Pallas possesses. Therefore, my hand is already joined in the friendship, soon as tomorrow's dawn rises again over earth, I will send you away rejoicing.

280 The festival was very much like a local one and this is made clear by the use of the word *urbis*.

281 *Pelaeas* is another name for the Arcadians, of whom Evander was a descendant.

282 *Dialis*: an adjective referring to Jupiter.

Activity 15

How does Ovid use language to link the festival to its Greek origins?

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Lines 283–288 Why priests are naked

cur igitur currens, et cur (sic currere mos est)

nuda ferant posita corpora veste, rogas?

ipse deus velox discurrere gaudet in altis

285

montibus, et subitas concipit ipse fugas:

ipse deus nudus nudos iubet ire miris ro-

nec satis ad cursus commodus erit*.

*Probably a misprint for *erat* (see the note below).

Translation

Do you ask, then, why they run and why (for it is the custom to run in this naked, having set aside their clothing? (Because) the god himself rejoices to high mountains, and he himself takes to sudden flights: the god himself, no go naked, as clothing was not / will not be suitable enough for running.

Grammar and translation notes

283–284 take *rogas* first, then the indirect questions following.

Activity 16

Scan line 284, to see which word agrees with which.

285 *velox discurrere*: the adjective *velox* is probably used as an adverb, 'swiftly'. It does not occur in English. Apart from the incorrect use of 'fast'; the preposition *in* directs the action, so it has been translated as 'run about'.

288 *ad cursum* means 'with a view to', here, so we have translated it as 'for running'. *erit*: see above. The future tense is doubtful, as Ovid is discussing what has happened in the past. Apart from the Latin Library, from which this text may have been taken, editions we have consulted have the past tense *erat*. Learners should be aware that this line comes up for translation in the examination.

Activity 17

Write down words associated with speed in this passage.

Context and style notes

Activity 18

Try to find the examples of polyptoton in Ovid's reference to 'naked'. Remember that the different forms of the same word are examples of polyptoton. Then consider how serious the situation is in this passage.

283 *cur*: sound is an important feature of this passage and here *cur* is repeated in a balanced question, but also in the two different forms *currens*... *currens*

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287–288 Notice the assonance of *u* and the sibilance, the effect of which represents naked Luperci as they ran through Rome and the strips of leather made by the juxtaposition of *nudus nudos* emphasises that the god was also naked.

nec satis ad cursus commoda vestis erit: in many respects this was true for the Romans. Clothing was inconvenient for exercise. At the baths, a sweat was worn where men exercised naked. Even further back, events at the Olympics were held by the nude.

Activity 19

Read the line *thūmīnē*. Notice the sibilance which runs through the word.



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Lines 289–302: Origins

ante Iovem genitum terras habuisse feruntur
 Arcades, et luna gens prior illa fuit.
 vita feris similis, nullos agitata per usus:
 artis adhuc expers et rude volgus erat.
 pro domibus frondes norant, pro fructibus arbas;
 nectar erat palmis haust, riuus aqua.
 nullus arbelis, solum adanco vomere taurus,
 nullus imperio terra colentis erat:
 nullus adhuc erat usus equi; se quisque ferebat:
 ibat ovis lana corpus amicta sua.
 sub love durabant et corpora nuda gerebant,
 docta graves imbres et tolerare Notos.
 nunc quoque detecti referunt monimenta vetusti
 moris, et antiquas testificantur opes.

Translation

Before the birth of Jupiter, the Arcadians are said to have possessed the lands rather than the moon. Their life was similar to (that of) animals, not driven by any art; they were still devoid of skill and uncivilised. Instead of houses they knew bought water drawn up by their two hands (as a bear (to them)). No bull panted beneath the ploughshare, no land was under the control of the cultivator: as yet, there was no person made of iron. The sheep went along, its body clad in wool. (Men) had naked bodies, trained to endure heavy rainstorms and (stormy) south winds. Now they reproduce the memories of the ancient custom and bear witness to their origins.

Grammar and translation notes

- 289** *ante Iovem genitum*: literally 'before Jupiter having been given birth to'. Note the use of prepositions with participles where English uses abstract nouns, e.g. *ante* 'before/after the foundation of the city'. So, translate *ante Iovem genitum* as 'before Jupiter's birth'.
habuisse feruntur: 'are said to have possessed'.
- 290** *luna*: scansion proves that it is ablative rather than nominative, i.e. 'by the moon' (of comparison).
fuit: *esse* can mean 'exist', as here.
- 291** *feris*: 'that of' has been inserted to bring out the full meaning.
nullos... usus: a very odd expression, probably due to the restriction of Ovid's sources. Nobody's guess because of the many different meanings of *usus* between past and present times, so the sense seems to be 'devoid of customs/habits/experiences', i.e. they were not hidebound by previous customs.
- 292** *expers* is a compound of *ex* and *pars*, 'without a share of', so 'devoid of'.

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- 293 *pro... herbas*: *pro* means 'instead of'; *norant* is a contracted form of *novi* 'become acquainted with', so the perfect, *novi*, 'I have become acquainted with', the pluperfect, 'I knew'.
- 294 *aqua* is the subject and *nectar* the complement, 'water was their nectar'; they need luxuries, like the nectar which the gods were imagined to drink for them, as they had to scoop it up with their hands (*palmis* being the ablative).
- 296 *colentis*: 'of the person cultivating it' or 'the cultivator'. Latin often uses the dative as here.
- 297 *se quisque ferebat*: 'each person carried himself', so 'each person carried himself' (than in a horse or in a carriage). Note the juxtaposition of *se quisque* and *ferebat*.
- 298 If you scan the line, it is clear that *lana* is ablative and *amicta* is nominative; *corpus* is an accusative of respect, 'covered as to the body', after the perfect, rather than an imitation of the Greek middle reflexive voice, 'covering its body'; 'covered with its own wool'; cf. *umeros perfusa* in line 309. The point Ovid makes is that the ancients had not yet learned to shear sheep for their wool, and so were using their own wool.
- 300 *docta* agrees with *corpora* and should be taken with *tolerare*, 'trained to endure'. *Notos*: the south wind was associated with storms, so we have inserted 'the south wind'.
- 301–302 *detecti* is nominative plural, agreeing with the subject understood from the previous line, means 'uncovered', so 'stripped, bare'; *vetusti* is genitive, agreeing with *corpora*, thus answering the earlier question, *cur... nuda ferunt... corpora*.

Context and style notes

This is exactly the type of description where Ovid loves to show off his descriptive range of literary devices to enhance the narrative.

- 289 *ferunt*: often used to introduce stories of the 'olden days'.
- 290 *Arcades*: as seen above, the Arcadians were a tribe from the Peloponnese; they believe the Arcadians were the oldest tribe to inhabit Greece, and so it is a ring of truth. The Arcadians believed that their first king was *Arcas* and he taught them to bread and to weave.
- 292 *artis... expers ... rude*: Ovid frequently repeats an idea twice.
- 293 *pro domibus frondes norant, pro frugibus herbas*: as Ovid starts to pile up examples of balance and homoioteleuton of *-ibus* (the use of two words which have the same ending).
- 294 *palmis hausta duabus aqua*: the balance continues.
- 295 *nullus ... taurus*: the enclosing order here gives the image of a bull pouncing on its prey in this case, with the emphasis on *nullus*.
- 295–297 *nullus ... nulla ... nullus*: Ovid goes on to town here emphasising what the subject does. He uses polyptoton and anaphora and piles up examples with asyndeton. He never does literary devices by halves!
- 297 *nullus ... erat usus equi; se quisque ferebat*: this line, when read aloud, is a dactylic hexameter, emphasising the speed of the horse; this is definitely in a hurry. It begins a line with **two** dactyls, let alone three (See the Introduction, p. 10). It is a spondee (- -) as the man has to 'carry himself', meaning 'make his own way'. Ovid touches of humour even to the most serious narrative – he tells us in a humorous way to help himself!

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- 300 *Notos*: winds play different roles in different cultures. In the United Kingdom it is often warm, but in Italy in Roman times the south wind was wet and hot in the summer or early autumn. It was not the type of weather to be out with. The Romans would be aware of the humour.

Activity 20

Throughout this passage, Ovid describes how hard the life of the Arcadians was.

- What does Ovid say about the hard life of the Arcadians?
- Pick out the words that emphasise how hard life was.



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Lines 303–316: Faunus catches sight of Omphale, who is acc

sed cur praecipue fugiat velamina Faunus,
traditur antiqui fabula plena ioci.

forte comes dominae iuvenis Tirynthius ibat:

vidit ab excelso Faunus utrumque iugo;

vidit et incaluit, 'montana' que 'numina' (v)

'nil mihi vobiscum est: hic mihi visendor erit.'

ibat odoratis ut in *pernusa capillis*

Mae **2009** **urato** conspicienda sinu:

aurea pellebant tepidos umbracula soles,

quae tamen Herculeae sustinuere manus.

iam Bacchi nemus et Tmoli vineta tenebat.

Hesperos et fusco roscidus ibat equo.

antra subit tofis laqueata et pumice vivo;

garrulus in primo limine rivus erat.

Translation

But as to why Faunus particularly avoids garments, a story is handed down by chance the Tirynthian youth was walking along a steep Guide of his mistress from a lofty ridge; he saw them and grew hot with passion). 'You mountain nothing to do with you; this will have a passion.' The Lydian woman walked scattered over her shoulders, ready to behold for her gilded breast. A gold off the warm rays of the sun, which, however, Hercules' hands held up. No grove of Baebis and the vineyards of Tmolus, and the bedewed evening sky horse. She entered a cave, which was panelled with tufa and natural pumice chattering stream at the very entrance.

Grammar and translation notes

- 303 *cur... fugiat*: an indirect question*.
- 304 *ioci*: there may be sexual overtones, here, in view of what follows, as with *ludus*, which is used in Cicero's *pro Caelio* to mean sexual activity.
- 305 *dominae* is Omphale; it is an objective genitive, as she is the object of the accompanying contained in *comes*.
- 308 *nil... est*: an idiom, meaning 'I have nothing to do with you'. *hic* probably means 'this', rather than 'here', as Cromarty explains; the form of the pronoun (in attraction with the masculine *ardor*), as, although Omphale, later, we will prove the appropriateness of the masculine for
- 309 *umer* is a dative of respect after *perfusa*; literally, it means 'besprinkled perfumed hair', which has to be expressed differently in English. The word is used in a reflexive sense, in imitation of the Greek middle voice, but I

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- 310 *conspicienda* is a gerundive, 'worthy to be seen'. The gerundive has no use for adjectives ending in -ible or -able, e.g. notable, visible. 'notable' was not accepted by an examiner, so translate it literally, to be on the safe side *sinu*: either causal ablative, 'because of, for' or ablative of description.
- 311 *umbracula... soles*: Roman poets often used the plural instead of the singular nouns, as here, *umbracula*, for the plural was easier to fit into the hexameter.
- 312 *tamen* sounds odd; presumably Ovid used it to stress the unusualness of the sunshade and of Hercules carrying a sunshade instead of his normal equipment. *sustinuerunt* is a contracted form of *sustinuerunt*: this form of the third plural perfect active, as it was a more convenient metrical form. It was also used by Livy and Tacitus. The contracted form was also used for the passive perfect.
- 313 *tenebat*, here, means 'was reaching'.
- 314 *Hesperos* is nominative; poets often kept the Greek form of words; cf. *Phaethon*.
- 315 *subit* means 'entered' and is either a historic present or a contracted form of *subiit*, a good choice of word, as it basically means 'went under', emphasising the way he stooped to enter the cave. There is a sexual connotation here, as Cromaean (cf. *devenuerunt*) to shelter from heavy rain, and have sex, though Ovid's emphasis is on the storm.

Context and style notes

- 303 The juxtaposition of *velamina* and *Faunus* with *regit* beforehand emphasises that he shuns clothing.
- 304 *antiqui fabula plena iocis*: this is a very telling phrase. Ovid obviously has a sense of humour and he is playing up with his use of chiasmus, but of course it is a warning to the reader. Faunus's intentions are not honourable.
- 305 *iuvenis... synthus: doctrina* (reference to persons or places by names as *synthus*: Hercules. Hercules was believed to have set out from Tiryns to under the *dominae*: Omphale was Queen of Lydia, in modern Turkey. The couple were cross-dressers. Hercules wears women's clothes and Omphale wears the clothes worn by Hercules after his first labour. His friend Iphitos asked Hercules to help a horse thief called Autolycus. In a rage, Hercules threw Iphitos over the cliff. The penalty for his deed, decided by the Delphic Oracle, was for him to marry the widowed Omphale. Being humiliated, by Greek male terms of the day, he had to wear women's clothing and assist Omphale and her maidens in spinning.
- 306 *ab excelso Faunus utrumque iugo*: the juxtaposition brings Faunus and Omphale together in the story and this is highlighted with the enclosing order and the example of anaphora.
- 310 *Maeonis*: 'the Lydian maid' *Maeonia* was another name for Lydia. Ovid uses different ways of referring to the name *Omphale* is impossible to fit into the last syllable of the line.
- 313 *Tmolus*: Tmolus had been Omphale's husband. He was also son of the king of Lydia.
- 314 *fusco roscidus ibat equo*: as darkness closes in, so the enclosing order reflects the situation.

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- 315 *tofis... et pumice*: tufa and pumice are types of soft stone. Tufa was cut as a base layer or frame for buildings and often covered in a marble paste. Caves in western Turkey today.

The wall painting below was found at Pompeii. The image is of Queen Omphale from her throne onto Hercules, who is dressed in a pale green woman's garment. They are seen heaving Hercules's heavy club up



Ovid has set the scene for his audience. Although the wall painting is of a garden, the imagery is one of an idyllic countryside with a couple struggling. This will make what happens more shocking – or will it be amusing? It is

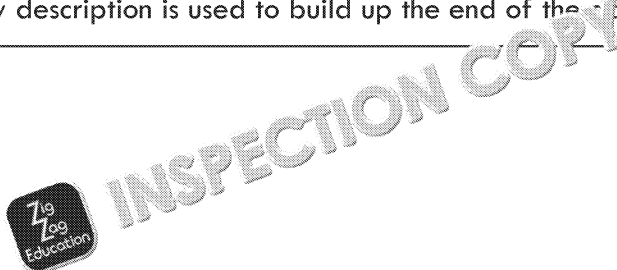
Activity 20

How is tension built up in the passage above? Consider:

- The words for burning (with passion)
- How Ovid makes Omphale appealing to Faunus
- How description is used to build up the end of the story and the visit to

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dumque parant epulas potandaque vina ministri,
cultibus Alciden instruit illa suis:
dat tennes tunicas Gaetulo murice tinctas,
dat teretem zonam, qua modo cincta fuit.
ventre minor zona est; tunicarum vincula laxat,
ut posset magnas exersuisse pedes.
fregerat armillas, non illa ad brachia factas,
scindit magni vincula parva pedes.
ipsa capit clavamque gravem spoliūque leonis
conditaque in pharetra tela minora sua.
sic epulis functi sic dant sua corpora somno,
et positis iuxta secubuerunt toris:
causa, repertori vitis quia sacra parabant,
quae facerent pure, cum foret orta dies.

Translation

And while the servants were preparing the feast and the wine to be drunk, own attire. She gives him fine robes tinged with Cyprian purple, she gives which she had been recently encircled. The girdle is smaller than his stomach of the robes, so that he might be able to get his huge hands out. He had been not constructed for those robes. His mighty feet were splitting the tiny fastenings takes both the larger weapons, the lion's spoils and the smaller weapons kept in (Dressed) in this way they completed the feast, and in this way gave their bodies placed the couches near each other, they slept apart: the reason (was), since sacred rites for the discoverer of the vine, in order to do these things purely

Grammar and translation notes

- 317 *potanda*: gerundive*; see the note on line 310. Translate it as ‘to be drunk’.
- 320 *cincta fuit*: note the double perfect, a combination of the past participle and the perfect tense, instead of the present tense, *est*.
- 321 *ventre* is ablative of comparison*, ‘than his stomach’; what it means is round him as it was too short (or Hercules was too fat!).
- est... relaxat*: historic present, as the subjunctive *posset* indicates (Rule 1.1.1). The subject of *relaxat* appears to be Hercules, as Cromarty all take it, present tense. A view of the following *fregerat*: how he could have broken the ties of the garments if he could not get them loose. Ovid would have done it, so we have translated it as ‘he would have done it’.
- 322 *ut posset*: purpose clause*.
- exseruisse*: translate it by the present tense. Ovid probably used the perfect infinitive *exserere* has three short syllables, so that it could only fit into a dactylic hexameter. The syllable is elided.

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- 326 Scan the line to see which noun goes with which adjective.
sua should mean Omphale's quiver, as *suus* normally refers to the subject, but this does not make sense, so *sua* must refer to Hercules' quiver, *pharetra*.
- 327 *sic* is awkward to translate. What it means is that they went to bed dressed as they were wearing before, a point which Ovid needs to make in order to make the scene more plausible.
- 328 *positis... toris*: ablative absolute*
secubuerunt = *secubuerunt* (see the note on line 312).
- 329 *causa* = *causa* (see the note on line 312).
- 330 *quae* *foret*: purpose clause*; when the subject or object in the purpose clause is the same as the main clause (here, *sacra*), the relative pronoun *qui*, *quae*, *quod* normal in prose style.
foret is an alternative form of *esset*; *foret orta*, then, is the pluperfect subjunctive of *fore*, original future perfect, 'when day will have broken', which becomes the subjunctive put obliquely.

Context and style notes

- 318 *Alciden*: an alternative name for Hercules. According to the writer Dio, this was his original name, as he was a descendant (not the direct son) of Alceus, and Ovid uses references like these (*doctrina*). It was assumed that his audience would know these references, particularly as they would have been fairly well educated.
- 319 *Gaetulo*: the Gaetuli were a tribe from North Africa. The shellfish which they traded with the Romans were crushed to make purple dye, which was used for the purple clothing of emperors and, in this case, a queen. The poet is alluding to the poet Virgil (see the note after line 344 and on the epic poem) as Ovid piles up alliteration, internal rhyme and enclosing word order (*murice tinctas*). Another example of Ovid's frequent lack of restraint in his poetry.
- 320 *qua modo cincta fuit*: the girdle, a belt of cord or rope, intended to hang loosely, just fits around Hercules' waist. This is an example of how Ovid understands his audience's intentions and he continues in 321: *ventre minor zona est*. Our focus is on the use of polyptoton: *zonam... zona*, and chiasmus, *tunicas... zonam... zona...*
- 322 *ut posset magnas exseruisse manus*: humorous alliteration as Hercules has large hands. Ovid's use of spondees at the beginning of this line and line 324, combined with *magnas... magni* (polyptoton) to emphasise Hercules' large hands and the weight of his weapons.
- 324 *scindebant magni vincula parva pedes*: the use of chiasmus is literally split down the middle.
- 325–326 *ipsa*: the image changes to Omphale and her crossing as Hercules. In the previous line, Ovid only puts on the lion skin and takes the club and arrows associated with Hercules. These represent the heavy items, *clavae... gravem... conditaque in pharetra*.
- 328 *secubuerunt*: the use of the subjunctive is necessary for maximum effect for what comes next.
- 330 *pure*: no reason is given. They had already been together for a long time.

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Activity 21

How does Ovid create humour in this passage? You should consider both what he says and how he says it.

Lines 331–344: Faunus enters the cave stealthily during the night

noctis erat medium. quid non amor improbus audet?

roscida per tenebras Faunus ad antra venit:

utque videt comites somno vinoque solutos,

spem capit in dominis esse soporis idem.

intrat et huc illuc temerarius errat a cubile

et praefert cautas subseranturque manus.

venerat ad stratum cubilia lecti,

et fecerat una sorte futurus erat;

ut tetigit fulvi saetis hirsuta leonis

vellera, pertimuit sustinuitque manum,

attonitusque metu rediit, ut saepe viator

turbatum viso rettulit angue pedem.

inde tori qui iunctus erat velamina tangit

mollia, mendaci decipiturque nota.

Translation

It was the middle of the night. What does wicked love not dare? Through the dewy cave. When he sees the attendants relaxed by sleep and wine, he is the same (depth) of sleep in the master and mistress. And the rash adulterer and there, puts cautious hands in for a try and follows them. He had come to a prepared bed which he could have been about to be fortunate with his first touch of the skin of the lion which was rough with bristles, he became very afraid, struck with fear, stepped back, as a traveller draws back his foot, disturbed. Then he touches the soft coverings of the couch which was adjacent and is deceived.

Grammar and translation notes

NB It is difficult to translate this section literally, as Ovid is attempting to capture the mood of the episode, which we have tried to imitate. Often the literal meaning, which is ridiculous, necessitating a freer translation in order to convey the humour of the scene.

331 *noctis* is a partitive genitive*; the genitive expresses the whole (night), (*medium*) is a part. *soporis* (line 334) is a similar example, where *idem* is a part of everyone's sleep.

333 *utque videt*: *ut* with the indicative means 'when he sees', but in line 341, *comites* must refer to Omphale's attendants, rather than companions.

334 *in dominis*: *in* means 'in the case of', here; *dominis* refers to Hercules and Omphale. As it seems to be a collective noun to cover both, we have translated it 'master and mistress'. *esse...soporis*: indirect statement*, '(he conceived the hope) that they were all of sleep'.

336 This is a description of someone feeling his way in the dark. Faunus is feeling his way and steps forward; when his hands meet no obstacle, he 'follows his path' or 'ludicrous?'

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- 338 *futurus erat*: this usually means 'was likely/about to be', but here it appears to be 'to be'.
- 341 *rediit*: *redire* normally means 'go back, return', but here must mean 'stroll around'. It is probably another Virgilian echo, as Virgil used a similar *redit* (*Aeneid* 9, 793–794).
- 342 *rettulit*: this is an example of the gnomic perfect, which expresses something that has happened in the past and will happen again in the future, i.e. it is true for all time in the present tense.
- 343–344 Take the words in this order: *inde tangit mollia velamina tori qui iunctus*
- 344 *mendacior*. instrumental ablative, as this is what he is deceived by

Context and style notes

- 331 *noctis erat medium*: episodes in epic often have this type of introduction. The matter, at least as far as Ovid is concerned, is not at all serious.
- 332 *roscida per tenebras Faunus ad antra*: the tension builds with the use of *venit*. The imagery here is created through enclosing order. The dewy night is outside as Faunus creeps in.
- 333 *utque videt comites somno vinoque solutos*: as everyone is asleep in the cave, their heavy breathing. Virgil also uses the fact that people are in a deep sleep, making them vulnerable to attack.
- 335 *adulter*: Faunus, emphatically placed at the end of the line.
- 336 *praefert... subsequiturque*: the use of the prefixes adds humour. Faunus must rely on what he can see. The uncertainty of Faunus, as he gropes in the dark, is emphasised by the juxtaposition of lines 336 and 338, both of which start with *com'*.
- 339 *fulvius*: another familiar idea from Virgil. Heroes often have lion's heads on their chairs and they are nearly always 'tawny'.
- 341 *attonitus*: the placement at the beginning of the line draws attention to the snake.
- 341–342 *ut saepe viator turbatum viso rettulit angue pedem*: the simile is effective because it is a common experience. Yet again Ovid references Virgil. The simile would have been quite familiar to Virgil's account of the fall of Troy.
- 342 *turbatum viso*: another spondee + spondee start to the line, emphasising the snake.
- 344 *mollia, mendaci*: the juxtaposition serves to set the audience up for what is to come.

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Ovid's nod to Virgil (see pages 4–5)

As we have seen in previous lines, there are several Virgilian echoes in line 334. At the time the *Fasti* was written in AD 8, most educated people in Rome would have known the *Aeneid* of Virgil, written some 30 years earlier. People in Pompeii also quote Virgil, and it has been a 'go to' example for any references to epic and it is in these lines that Ovid gives an epic flavour to the passage.

However, Ovid was no epic poet and he knows it. He is so obsessed with detail that it becomes becoming ludicrous at times. For example, in line 334, *... rettulit... pedem*, 'he withdrew his foot', is an involved way of saying 'he hoped that they were also asleep'; possibly Ovid is being involved. But the subject matter could never be regarded as suitable for epic.

Activity 22

Ovid is treading a fine line here. Consider these questions:

- Is he trying to echo epic style? Or is this an example of mock epic?
- Is he mocking Virgil? If so, what would Augustus think about mocking his poet?

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Lines 345–358: Faunus gets a nasty shock

This passage has explicit sexual content.

ascendit spondaque sibi propiore recumbit, 345
 et tumidum cornu durius inguen erat.
 interea tunicas ora subducit ab ima:
 horrebant densis aspera crura pilis.
 cetera temptantem subicit Tirynthius heros 350
 reppulit e somno, decidit ille toro.
 fit sonitus, clamant comites et lumina poscit
 Maeonis: inlatis ignibus acta patent.
 ille gemit lecto graviter deiectus ab alto,
 membraque de dura vix sua tollit humo. 355
 ridet et Alcides et qui videre iacentem,
 ridet amatorem Lyda puella suum.
 veste deus lusus fallentes lumina vestes
 non amat, et nudos ad sua sacra vocat.

Translation

He climbs (onto the bed) and lies down on the side nearer to him, while the horn is more tumid than horn. Meanwhile, he pulls up the tunic from the lowest border: the legs are covered with thick hairs. As Faunus was touching (the leg of) Hercules' (of Hercules' body), the Tirynthian Faunus fell down from the top of the couch. A noise arose and the Maeonian attendants asked for lights: when torches were brought in, the deed became manifest as Faunus was thrown down heavily from the high bed and could hardly get up on the hard earth. Both Alcides and those who saw the prostrate figure laughed (Alcides laughed at her lover. (And so,) the god, tricked by the garment, does not lie down with his eyes and summons the naked to his sacred rites.

Grammar and translation notes

- 345 *spondaque... propiore*: ablative of place where.
- 346 *cornu*: ablative of comparison* after the comparative *durius*.
- 347 *ora* is ablative, agreeing with *ima*, and is from *ora*, -ae f, 'edge,' not *os*.
- 349 *temptantem*: *Faunum* or *eum* needs to be understood; *heros* is nominative.
- 350 *ille* refers to Faunus. *ille* and *hic* are sometimes used meaning 'the former' and 'the latter,' *hic* being this one nearer to the speaker and *ille* that one further away, the latter refers to *temptantem* (Faunus) as opposed to Hercules (*Tirynthius heros*).
- 352 *acta*: plural, as there was only one deed.
- 354 Scan the line to see which words ending in *a* agree.
- 355 *qui*: understand *ei* (those) before *qui*.
videre = *vīderunt*, as scansion proves, because the infinitive *videre* has a long *i*.

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- 357 *veste*: instrumental ablative*, as Faunus was tricked by the clothing.
fallentes agrees with *vestes* and stands for a relative clause, 'the garment
 358 *nudos*: the adjective is used as a noun, 'naked people' a reference to the
 (doctrina?).

Activity 23

Make a list of the different words Ovid uses in lines 334–358 to describe the same thing. Answers at the end of the text and notes.

Context and background

- 345 and the lines which follow can be regarded in different ways:
 uncomfortable: Ovid is quite explicit, and Faunus's intentions are not
 modern farce: Hercules throws Faunus off him, and people run around
 However, having just had lines to mimic epic, Ovid shows his skill with
 from a Roman comedy. A Roman audience would have been aware of
 comedy and that comic actors had huge leather phalluses strapped to
 comic effect.

Activity 24

Independent research: find out about the conventions of Roman comedy. How
 found in these lines?

- 345 *ascendit spondaque*: another spondaic start, describing Faunus's efforts
 348 *densis aspera crura pilis*: Ovid tries to create a humorous picture high
 internal rhyme.
 349 *Tirynthius heros, Alcides*.
 350 *e summi* *ignis ille toro*: physical humour was typical of Roman comedy
 351 Lines 349–50 and 351–52 have examples of enjambment. The lines run
 action remains fast-paced.
 352 *Maeonis*: Omphale.

Activity 25

How does Ovid ensure that the pace of the passage is fast?

Activity 26

'Smutty and sleazy' or 'funny and farcical'? In your opinion, how would a modern
 the story of Hercules, Omphale and Faunus?

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The rest of the account 359–452

[359] *To foreign reasons add*, my Muse, some Latin ones, and let my steed car she-goat had been sacrificed as usual to hoof-footed Faunus, and a crowd had of the scanty repast. While the priests were dressing the altars, stuck on with mid heaven, Romulus and his brother and the shepherd youth were exercising sunshine on the plain; they tried in the strength of their arms by crowbar ponderous stones. Cried a crowd from a height, 'O Romulus and Remus, roll bullocks across the fields of your lands.' To arm would have been tedious; out went directions; as Remus who fell in with the robbers and brought the boot the hissing innards from the spits and said, 'None but the victor surely shall eat he and the Fabii together. Along came Romulus unsuccessful and saw the emperor laughed and grieved that Remus and the Fabii could have conquered when his fame of the deed endures: they run stripped, and the success of that day enjoy

Classical references

Fabii and *Quintilii*: the Luperci were divided into two 'fraternities' which O the different followers of Romulus and Remus:

Fabii	Remus
Quintilii	Romulus

Discussion

To foreign reasons add: having given the Greek legend, Ovid now gives a Roman accounts for the lack of success of the Luperci, and Ovid is endeavouring to the two colleges of the Luperci, the Fabii or Fabiani, and the Quintilii or Quinti

Activity 27

Despite this being a translation, the passage reflects Ovid's love of playing How many references can be found in the passage above which are relate

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[381] Perhaps you may also ask why that place is called the Lupercal, and why the day by such a name. Silvia, a Vestal, had given birth to heavenly babes, at the throne. He ordered the infant boys to be carried away and drowned in the river; the babes will yet be Romulus. Reluctantly his servants carry out the mournful order to bear the twins to the place appointed. It chanced that the river Albula, which the Tiberinus, drowned in its waves, was swollen with winter rain: where now the valley of the Circus Maximus lies, you might see boys playing about. When they for they could not go further, one or other of them said: 'But how alike they are! the two this one has more vigour than the other; may be inferred from features, unless fancy that some god is in play with them. If some god were indeed the originator of your rescue, it would not be an hour; surely their mother would bring aid, if only who has given birth to and lost her children in a single day. O You bodies, born together pass beneath the waves!'

He ended, and from his embrace he laid down the twins. Both cried continuously, but were understood. With wet cheeks the bearers made their way home. The hollow cave laid supported them on the surface of the water: ah me! How big a fate the little bodies drifted towards a shady wood, and, as the water gradually sank beneath its shade. There was a tree (traces of it still remain), which is now called the Rumina fig-tree, a Romulan fig-tree. A she-wolf which had cast her whelps came, wondrous to tell, who could believe that the brute would not harm the boys? Far from harming, whom ruthless kinsfolk would have killed with their own hands were suckled. She showed affection on the tender babes with her tail and licked into shape their limbs. You might know they were descendants of Mars: fearless, they sucked her teats, and drank milk that was never meant for them. The she-wolf, uncle, gave her name to the name to the Luperci. Great is the reward that she has got for the milk she gave. Have been named after the Arcaean mountain? Lycaean Faunus has temples.

Classical Contexts

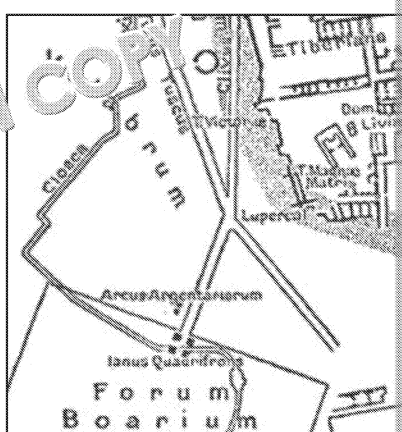
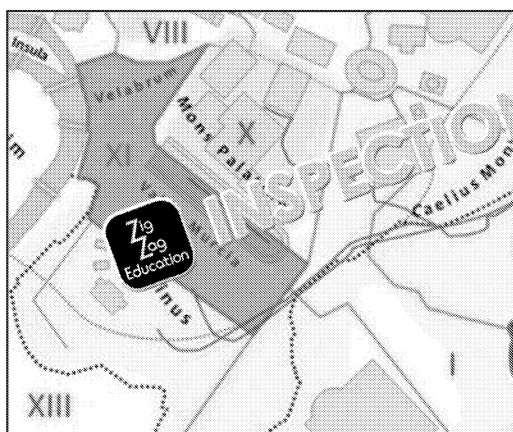
that place: this was a cave to the east of the Palatine, said to have been the den of the she-wolf which cared for Romulus and Remus.

her uncle: Amulius, brother of Numitor, was King of Alba.

where now the forums are: Forum Romanum and Forum Boarium. Ovid's account of the language is reminiscent of Virgil (Book 8).

Activity 28

Using the plans below, identify: the position of the river Tiber; the Palatine Hill; the Forum Boarium; Circus Maximus.



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Rumina: or *Ruminalis*. The word is derived from *ruma* or *rumis*, a 'teat'. This she-wolf fed the babies. She was able to feed the twins as she had *cast her whelps*, meaning she weaned her own wolf cubs.

Why should not the *Luperci* have been named after the Arcadian mountain?: Ovid is on the supposition that the *Lupercalia* had been brought from Arcadia. The place where there was a sanctuary of Pan, whom he identified with Faunus.

Discussion

The story of the she-wolf and Romulus and Remus was well known and acted as a model for many artists. There are many images in Italy representing the story.



Activity 20

Study lines 421-424. How does Ovid make the account a touching piece of

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[425] You bride, why wait? Neither potent herbs, nor prayer, nor magic spells submit with patience to the blows dealt by a fruitful hand, and soon will your wished-for name of grandfather. For there was a day when a harsh fortune made their mates the guarantee of the womb. Romulus exclaimed (for this happened) 'What advantage is it to me to have grabbed the Sabine women, if the wrong is strength but only war? Better it were our sons had never wed.' Under the Esquuntouched by woodman's axe for many a year, went by the name of the great husband and wives alike in supplication bowed the knee, when all of a sudden and trembled, and wondrous was the goddess spoke in her own holy grove: she, 'go in to Italian matrons by the ambiguous words the crowd stood struck certain augurs' as his had dropped out with the long years, but he had lately Etruscan law: he slew a he-goat, and at his bidding the damsels offered their cut from the hide. When in her tenth circuit the moon was renewing her horns made a father and the wife a mother. Thanks to Lucina! This name, goddess, you (*lucus*), or because with you is the fount of light (*lucis*). Gracious Lucina, spare gently lift the ripe burden from the womb.

Classical references

to the blows dealt by a fruitful hand: women who touched the Luperci as they ran the Palatine Games of Rome were believed to become fertile.

grabbed the Sabine women: in order to populate his newly founded city, Romulus forced the Sabines, to bring their families to an entertainment. At a given signal Romulus and his men grabbed Sabine maidens in order to have them as their wives.

went by the name of the great Juno: Juno Lucina, who aided women in childbirth.

Discussion

Another classical reference by Ovid regarding Romulus's assault on women is in *Fasti* 2.1-10: *me to have married the Sabine women*? The passage also emphasises the chief duty of a Roman: to produce children. In fact, failure to produce children was a common criticism of women were always to blame for not producing a male heir.

Activity 30

How does the passage above emphasise the importance to the Romans of producing children?

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[453] When that day has dawned, then trust no more the winds: at that season fickle are the blasts, and for six days the door of the Aeolian gaol unbarred stands. Carrier (Aquarius) sets with his tilted urn: next in turn do you, O Fish, receive that you and your brother (for you are constellations that sparkle side by side on your backs. Once upon a time Dione, fleeing from the dreadful Typho, when Juvenal came to the Euphrates, accompanied by the little Cupid, and sat down by the water. Poplars and reeds crowned the top of the banks, and willows offered her the cover she could find there. While she lay hidden, the dove rustled in the wind. She thought that bands of foes were attacking her child in her lap, 'To the rescue, two deities bring help!' With a loud cry she sprang forward. Twin fish received her, why they no longer miss the stars, a fitting reward. Hence scrupulous Syrians cook their food upon the fire and will not defile their mouths with fish.

Classical references

at that season the breezes keep not faith: Ovid means that, at the time of the Lupercalia, the weather is unsettled.

door of the Aeolian gaol: Aeolus, king of the winds, kept Odysseus and his men in the cave of the Cyclops (Odyssey. 10.1–27). He is also mentioned in Virgil, *Aeneid*. 1.52).

Water-Carrier (Aquarius): the sign of the zodiac Aquarius is often shown tipping a water jar or 'urn'.

Palestinian water: this is Syria, close to the source of the river Euphrates.

Discussion

The story of Dione is not well known. (1) Dione was better known as an Egyptian goddess, the pursuer of Osiris. Elsewhere in Ovid's *Metamorphoses* 5.331 the story goes that Dione was turned into a fish when following Typho into Egypt.

Activity 51

Study lines 453 to the end. How far do you agree that Ovid has lost interest in the Lupercalia?

OR

Is this a successful end to the account of the 15th February?

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[475] Next day is vacant, but the third is dedicated to Quirinus, who is so called either because the ancient Sabines called a spear *curis*, and by his weapon the among the stars; or because the Quirites gave their own name to their king; or Rome. For when the father, lord of arms, saw the new walls and the many war Romulus, 'O Jupiter,' he said, 'Roman power has strength, and does not need the the father give back the son. Though one of the sons perished (Remus), the suffice both for himself and for Remus. You have said to me that there will be blue heavens. Let the word which I have said be kept.' Jupiter nodded assent. At his nod Atlas shifted his burden from the sky.

There is a place which the ancients call the She-goat's Marsh. It chanced that the judging your people. The sun vanished and rising clouds obscured the heaven, of rain in torrents. Then it thundered, then the sky was split by shooting flame upon his father's horses soared to the stars. There was mourning, and the sense of murder, and perhaps that suspicion might have stuck in the popular mind. But from Alba Longa; the moon was shining, and there was no need for a torch, when on his left shook and trembled. He recoiled and his hair bristled up. It seemed a face, in stature more than human, and clad in a handsome robe, stood there in said, 'Forbid the Quirites to mourn, let them not violate my divinity by their tears; incense and appease the new Quirinus, and bid them cultivate the arts their fathers war.' So he ordered, and from the others' eyes he vanished into thin air. Proculus and reported the words as he had been bid. Temples were built to the god, and him, and the rites observed by our fathers come round on fixed days.

Classical references

Quirinus: this is a word linked to the Sabines and is the Sabine name applied to the god.
Cures: a Sabine settlement.

Discussion

Ovid does not discuss 16th February. *Next day is vacant*. Marked as *EN* on the partly unlucky. *Julius Proculus*: this story is also told by Cicero. *De Rep.* ii. 10.

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Activity 32

Read the following extracts from Cicero and Livy. How do these add to Ovid's story? Which do you prefer? Using **all three** sources, describe and explain why the 17th is de

So that it is easy to see that the period in which the story of Romulus' immor one in which human life had become a matter of old experience, and men had learned it and ascertained its nature. And yet certain' was in Romulus such as was believed about him, on the authority of a peasant Proculus Julius, who had not believed in any human being. For we are told that on the instigation of the senators he wanted to free themselves from all suspicion of death, stated in a public assembly that he had seen Romulus on the hill. Romulus then charged him to ask the people to build him a shrine on the hill, and was called Quirinus.

Cicero de Republica 2 10.20 Translated by E. V. Rieu
<https://www.ancientrome.org/>

Whilst they fully believed the assertion of the Senators, who had been standing before him, had been snatched away to heaven by a whirlwind, still, like men suddenly struck dumb, they kept them for some time speechless. [3] At length, after a few had taken the word, those present hailed Romulus as 'a god, the son of a god, the King and Father of the City'. They put up supplications for his grace and favour and prayed that he would protect their children and save and protect them. [4] I believe, however, that even then the senators secretly hinted that he had been torn limb from limb by the senators – a tradition, certainly a very dim one, has filtered down to us. [5] The other, which I follow, is the one, due, no doubt, to the admiration felt for the man and the apprehension of his disappearance. This generally accepted belief was strengthened by one more tradition runs that Proculus Julius, a man whose authority had weight in matters of importance, seeing how deeply the community felt the loss of the king, and wishing to help against the senators, came forward into the assembly and said: 'Quirites! [6] I have seen the Father of this City suddenly descended from heaven and appeared to me. In awe, I stood before him in deepest reverence, praying that I might be able to tell him, 'Go, tell the Romans that it is the will of heaven that my Rome should rule the world. Let them henceforth cultivate the arts of war, and let them know that it is the knowledge to posterity, that no human might can withstand the arms of the Romans.'

Livy History of Rome

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Feast of Fools

[513] Learn also why the same day is called the Feast of Fools. The reason for
The earth of old was tilled by men unlearned: war's hardships wearied their arms
be won by the sword than by the curved plough; the neglected farm yielded its
spelt the ancients sowed, and spelt they reaped; of the cut spelt they offered the
by experience, they toasted the spelt on the fire, and many losses they incurred
at one time they would sweep up the black ash instead of spelt, and at another
themselves. So they made the oven into a goddess of that name (*Fornax*); delight
prayed that she would add to the heat to the corn committed to her charge. At
Warden (*Curio Maximus*) proclaims in a set form of words the time for holding
(*Fornacalia*) he celebrates the rites at no fixed date; and round about the
which every ward has its own particular mark. The foolish part of the people
ward, but hold the feast on the last day to which it can be postponed.

Classical references

spelt: a type of grain.

Ceres: goddess of corn, shown here in a painting of 1717, with spelt.

every ward: Roman male citizens were assigned to a voting tribe.
Each tribe was subdivided into 10 *curiae*, each with its *curio* or
warden. These priests formed a college presided over by one of
their number, the *Curio Maximus*.

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Activity 33

In the passage above, what does Ovid say to show that early man was un-

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February 21: The Feralia

[533] Honour is paid, also, to the grave. Appease the souls of your fathers and erected to them. Ghosts ask but little: they value piety more than a costly gift. In the world below do haunt the banks of Styx. A tile wreathed with votive garlands, a few grains of salt, bread soaked in wine, and some loose violets, these are offered on a potsherd and leave it in the middle of the road. Not the more splendid larger offerings appease the shades: add prayers and the appropriate words at the hearths set out. This custom was introduced into your laws by righteous Latinus, by Aeneas, fit patron of the dead. He brought solemn offerings from which the peoples learned the pious rites.

[547] But upon a time, waging long wars with martial arms, they neglect piety. Their negligence was not unpunished; for it is said that from that ominous day Rome was consumed by fires that burned outside the city. They say, though I can hardly think it, that the dead came from the tombs and make their moan in the hours of still night; and hideous ghosts say, howled about the city streets and the wide fields. Afterwards the honours were again paid to the tombs, and so an end was put to the omens and funerals.

[557] But while these rites are being performed, ladies, do not change your wicks. Let your torch of pine wait until the days are pure. And, O maiden, who to your eager marriage, let not the bent-back spear comb down the maiden hair! O God of Marriage, guard your torches, and from these sombre fires bear them away! Far different are the flames of the mournful grave. Screen, too, the gods by shutting up the temple doors; let no fire be kindled, no fire upon the hearths. Now do the unsubstantial souls and buried dead wait for food. Let them eat the food set out for it. But this only lasts until the feast is over. as many days as there are feet in my couplets. That day they name the Feralia, because they carry (*ferunt*) to the last day for getting the ghosts on their way.

Classical references

Appease the souls of your fathers and bring small gifts to the tombs erected to them: In memory of the dead, offerings were made to them (linked to Latin *fero*, *ferre*, to carry). 21st February. *Parentalia* is also a name of the festival.

Styx: a river in the underworld. Souls waited on the banks to be transported to the underworld.
righteous Latinus, by Aeneas: Virgil in Book 7 of *Aeneid* recounts the landing of Aeneas in Italy and his meeting King Latinus. His father, Anchises, had died on the voyage from Troy. In Book 6 of *Aeneid*, Aeneas visited him in the underworld. *To his father's spirit:* Anchises' ghost appears to Aeneas.
bent-back spear comb down the maiden hair: A bride's hair was combed with a comb made of a bent-back spear.
as many days of the month as there are feet in my couplets: 11 days.

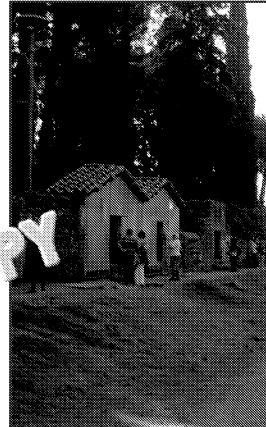
Discussion

The Romans did not bury their dead within the walls of their town. Yet the dead were not to be forgotten. Tombs were placed along the side of roads leading into the city. These resembled houses and could accommodate whole families and their

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Activity 34

The *Feralia* was one of the older traditions revived by Augustus.

- How does Ovid emphasise the importance of honouring the dead?
- How seriously should the *Feralia* be taken?

[571] Behold, an old hag, seated among girls, performs rites in honour of *Tacita*.
 herself is not silent. With three fingers she puts three lumps of incense under
 mouse has made for herself a secret path. Then she binds enchanted threads t
 rolls around seven black beans in her mouth; and she roasts in the fire the hea
 sewed up, made fast with tar, and pierced through and through with a bronze
 it, and the wine that is left over she or her Guides drink. But she gets the larger
 she says, 'We have bound fast hostile tongues and unfriendly mouths.' So exits

Classical references

Tacita: the Goddess or *dea Muta* as referred to in 583: *Who is the goddess*
 Ovid identifies her with the mother of the public Lares in 615. She averted

Activity 35

How does Ovid make this a vivid piece of narrative?

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[583] At once you will ask of me, 'Who is the goddess Muta ('the Mute')?' Hear men in years gone by. Conquered by exceeding love of Juturna, Jupiter submit great a god ought not to bear. For now she would hide in the woods among the would leap down into her sister waters. The god called together all the nymph thus in the midst of the troop he spoke aloud:

'Your sister is her own enemy and shuns that union with the supreme god who to her interests and to mine, for what is a great pleasure to me will be a great flees, stop her on the edge of the Tiber, but she plunge into the water of the river

He spoke. *Almo* was given by all the nymphs of Tiber and by those who haunt the grove. It chanced there was a Naiad nymph, Lara by name; but her old name was twice, and that was given her to mark her failing. Many a time *Almo* had said to tongue,' but hold it she did not. No sooner did she reach the pools of her sister said she, and reported the words of Jupiter. She even visited Juno and, after ex ladies, 'Your husband,' she said, 'is in love with the Naiad Juturna.' Jupiter fumed tongue she had used so indiscreetly. He also called for Mercury. 'Take her to the 'that's the place for mutes. A nymph she is, but a nymph of the infernal marsh were obeyed. On their way they came to a grove: then it was, they say, that she escort. He would have used force; for want of words she pleased with a look, a speak with her dumb lips. She became pregnant, and bore twins, who guard the watch in our city: they are the Lares.

Classical references

Juturna: a nymph local to Latium.

Ilia divine, mother of Romulus

but her old name was twice, and that was given her to mark her failing. Many a time *Almo* had said to tongue,' but hold it she did not. No sooner did she reach the pools of her sister said she, and reported the words of Jupiter. She even visited Juno and, after ex ladies, 'Your husband,' she said, 'is in love with the Naiad Juturna.' Jupiter fumed tongue she had used so indiscreetly. He also called for Mercury. 'Take her to the 'that's the place for mutes. A nymph she is, but a nymph of the infernal marsh were obeyed. On their way they came to a grove: then it was, they say, that she escort. He would have used force; for want of words she pleased with a look, a speak with her dumb lips. She became pregnant, and bore twins, who guard the watch in our city: they are the Lares.

Almo: God of the river, a tributary of the Tiber, and father of Lara.

they are the Lares: the *Lares Compitales* or *Praestites* were the public guardians generally found in their shrines in pairs. They were usually worshipped at was a yearly festival, the *Compitalia*.

Discussion

Another example of the lower role of women, again unquestioned by Ovid. effort to avoid Jupiter, *she would hide in the woods among the hazel-thickets*. Jupiter uncaring of Juturna's situation: *Your sister is her own enemy, and shuns that union which is all for her good*. The punishment for those assisting her is severe.

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Activity 36

How far do you feel that Juturna and Muta should not have been treated in this way? Or do you think they should have agreed with Jupiter that: *is all for her good*. The punishment for those assisting her is severe.

[617] The next day received its name of Caristia from dear (*cari*) relatives. And to meet the family gods. It is sweet, no doubt, to bring back our thoughts to the dwelt upon the grave and on the dear ones dead and gone; sweet, too, after so of our blood who are left, and to count kin with them. Come none but the innocent wicked brother, and the mother who is harsh to her own children, he for whom who reckons up his mother's years, and the unkind mother-in-law who hates her law. Here is no place for the brother, the descendants of Tantalus, for Jason's wife husbandmen the toasted seeds for Procne and her sister, for Tereus, cruel to whoever he may be, who masses wealth by crime. Give incense to the family day above. (The goddess Concord is said to lend her gentle presence); and offer for hitched-up robes, may feed at the platter presented to them as a pledge of the now, when dank night invites to slumber calm, fill high the wine-cup for the present to you, Father of thy Country, Caesar the Good!' and let good speech attend the

Classical references

descendants of Tantalus: Atreus and Thyestes.

Jason's wife: Medea.

for her who gave to husbandmen the toasted seeds: Ino.

Procne and her sister, for Tereus: Procne and Philomela were daughters of King Tereus and had a son, Itys. Tereus seduced Philomela and cut out her tongue. He served him up for his father to eat. In the end, Procne became a nightingale and Tereus a hoopoe. However, in many Latin authors, Philomela is the nightingale.

Activity 37

Make a list of all the types of relatives who were not welcome.

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February 23: The Terminalia

[639] When the night has passed, see to it that the god who marks the bounds his usual honour. O Terminus, whether you are a stone or stump buried in the deified from days of old. You are crowned by two owners on opposite sides; the two cakes. An altar is built. To this the farmer's rustic wife brings with her own fire which she has taken from the warm hearth. The old man chops wood, and wood, and strives to fix the branches in the solid earth. Then he nurses the kindling; the boy stands by and holds the broad leaves in his hands. When from the basket three times into the midst of the fire, the little daughter presents the cut honeycomb. A portion of each is offered to the flames. The company, dressed in white, look on himself, at the setting of the bounds, is sprinkled with the blood of a slaughtered grumble when a suckling pig is given to him.

Activity 38

Make a simple plan of the farmer's family and what each contributes to the done with boxes around a central box labelled 'Fire'. Add as much detail as

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The simple neighbours meet and hold a feast, and sing your praises, holy Terminus, peoples and cities and vast kingdoms; without you every field would be a cause of favour, you are bribed by no gold: you guard the lands entrusted to you in loyalty. I have previously marked the bounds of the Thyrean land, three hundred men had not yet the name of Othryades been read on the piled arms. O how he made his father proud when the new Capitol was being built? Why, the whole company of gods without room for him; but Terminus, as the ancients relate, remained where he was found for the temple with great Jupiter. Even to this day there is a small hole in the roof nothing above him but the stars. Terminus, but, live in that position in which you stand, inch to a neighbour, though I may ask you, lest you should seem to value man more than land: they beat you with ploughshares or with rakes, cry out, 'This is your land, and

There is a way that leads folk to the Laurentine fields, the kingdom once sought by that way the sixth milestone from the City witnesses the sacrifice of the woolly Terminus. The land of other nations has a fixed boundary: the circuit of Rome

Classical references

Thyrean land: between Sparta and Argos: *three hundred* champions on each side. *Othryades* was the only survivor of the Spartans.

Remained where he was found in the shrine: this was taken as a sign that where he was once planted, it was to be sacred and immovable.

Nothing above him but the stars: custom demanded that the stone (or altar) which he represented should stand under the open sky.

Laurentine fields: the Laurentine Way ran seaward to the sea.

The Dardanian chief, Aeneas: who landed in the Laurentine territory.

Discussion

Yield not an inch to a neighbour: land ownership was critical to all Romans. In the early days many disputes are found where neighbours argue literally over inches of land. In later times fought over a few feet of land.

Activity 39

How does Ovid emphasise the importance of boundaries in the lines 639–644?

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Latin passages: February 24: The Reg

Lines 685–696: Tarquinius's plan to capture

nunc* mihi dicenda est regis fuga. traxit ab illa 685
 sextus ab extremo nomina mense dies.
 ultima Tarquinius Romanae gentis habebat
 regna, vir iniustus, fortis ad arma animen.
 ceperat hic alias, nunc ceperat urbes,
 et Cicerone turpiter fecerat arte suos. 690
 namque trium minimus, proles manifesta Superbi,
 in medios hostes nocte silente venit.
 nudarant gladios: 'occidite' dixit 'inermem:
 hoc cupiant fratres Tarquiniusque pater,
 qui mea crudeli laceravit verbera terga.'** 695
 (dicere ut hoc posset, verbera passus erat).

*Although the Bloomsbury text has *Nunc*, it would be printed as *nunc* in an exam.

** The Bloomsbury text has no full stop, but one is necessary, as it is the end of a sentence.

Translation

Now I must relate the exile of the king. The sixth day from the end of the month (exile). The last kingship of the Tarquinian race was held by Tarquinius the Proud, however, with regard to armed conflict. He had captured some cities and had made Gabii his own by a base stratagem. For the youngest of his three sons, Superbus, on a silent night into the midst of the enemy. They had barbarously attacked unarmed (a man): this is what my brothers would want, and father Tarquinius would want, who had lacerated my back with the cruel lash' (in order to be able to say this, he had suffered the lash).

Grammar and translation notes

- 685 *dicenda est*: gerundive of obligation*, with the agent expressed in the infinitive 'must be related by me', so 'I must relate the flight'.
- traxit*: the basic meaning of the verb is 'drag', but it means 'acquired'.
- 686 *nomina* is a poetic plural; see the note on line 311, cf. *regna* in line 688. Translate it by the singular.
- 687–688 It is better to turn this sentence into the passive so that the emphasis is on the king and to avoid splitting *Tarquinius* from *vir iniustus, fortis ad arma animen*.
- 690 *Gabios... suos*: *Gabii* is a place, like *Athenae*; *suos* must be translated 'his own'.
- turpiter*: adverbial phrase, 'in a disgraceful manner'.
- 691 *trium*: understand *filiorum*, 'three sons'. The other two were Titus and Sextus.
- minimus*: understand *natus*, 'the least by birth', so, 'the youngest'.
- 692 *nocte silente*: ablative of time when*.

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- 692 *vēnit*: historic present, as the scansion proves, but translate it by the p
- 693 *nudarant* = *nudaverant*: see the note on line 311. The pluperfect was of
pass over action which was unnecessary, thus hurrying the story along.
occīdite: scansion shows that this is from *occīdo*, 'kill', not *occīdo*, 'fall'.
inermem: understand *me*.
- 694 *cupiant*: potential subjunctive, under the condition of a conditional clause, e.g.
(were asked)'.
- 695 *crudeli... vulnera*: a personal ablative*.
- 696 *ut...* purpose clause*; take *dicere* inside the clause.

Context and style notes

- 685 *regis fuga*: the day was called the *Regifugium* and was designated a *ne*
prescribed section forms the climax of Ovid's account of February and
the expulsion of the kings. The last king of Rome was supposedly Tar
691). He was expelled from the throne for his son's (*proles* 691) assault.
In historical fact, this probably marks the end of Etruscan rule over R
takeover bid by the local inhabitants. According to tradition, the Tarq
Ovid now draws on the historian Livy, who wrote a detailed account
city Book 1.

Activity 40

A reading of Livy's account of the siege of Capua and its aftermath can be
zedd.uk/12523-Gabii

- 686 *sextus*: Ovid links the day from the end of the month to Sextus T
ultim... responsible for the exile of the Tarquin family. With inclus
29 day... February, a modern leap year.
- 687–688 *ultima Tarquinius Romanae gentis habebat / regna*: enjambment allows en
beginning of the line. The word goes with *ultima* and is delayed for d
- 689 *ceperat hic alias, alias everterat urbes*: notice the chiasmus to draw attent
captured or destroyed.
- 690 *Gabii*: Gabii lies about 12 miles from Rome. Gabii was a settlement at
been inhabited since the seventh century BC. According to the ancient
Halicarnassus, Gabii was just absorbed into Rome as the city spread
The people of Gabii negotiated a treaty with Tarquinius Superbus. So
any war. The scholar Ogilvie said, 'Details of the fall of Gabii are entir
let facts get in the way of a dramatic story and Ovid happily follows
turpi fecerat arte: in Roman accounts it was common to relate the exact
King Tarquin, and then to name the carrying out of the orders. How
and develop a sense of suspense, we have to wait to see what the 'bas
follow... in this respect.
- 691 *trium minimus*: Sextus's other two brothers were Titus and Arruns. Di
makes him the eldest, but Ovid, who appears to be following Livy cl
youngest and that it was Sextus Tarquinius Superbus who assaulted I

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693 *'occidite' dixit 'inermem'*: the speech given by Sextus is made up to win the support of Gabii.

Activity 41

There are four examples of chiasmus within lines 685–696. Identify and write down each example and consider what effect is achieved.

Activity 42

How does the speech of the Tarquins build up a negative impression of the Tarquins with



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Lines 697–710: Sextus Tarquinius asks his father how

luna fuit: spectant iuvenem, gladiosque recondunt,
 tergaque, deducta veste, notata vident:
 flent quoque, et ut secum tueatur bella precantur.
 callidus ignaris adnuit ille viris. 700
 iamque potens misso genitorem amicum at amicum,
 perdendi Gabios quod sibi monstret iter.
 hortus odorati: huius at cultissimus herbis,
 sectum circum rivo lene sonantis aquae:
 illic Tarquinius mandata latentia nati 705
 accipit, et virga lilia summa metit.
 nuntius ut rediit decussaque lilia dixit,
 filius 'agnosco iussa parentis' ait.
 nec mora, principibus caesis ex urbe Gabina,
 traduntur ducibus moenia nuda suis. 710

Translation

There was a moon: they looked at the young man, sheathed their swords, and they saw the scarred back: they also wept and begged him to support (them). That cunning man consented to the ignorant them. And now, (having become powerful) and called upon his father to show him a way of destroying Gabii. There was a garden cultivated with scented herbs: this ground bisected by a stream of gently sonant water. Tarquinius received the secret instructions of his son and cut off the tops of the messenger lilies. He then told him about the beheaded lilies, the son said, 'I will follow your instructions'. Without delay, he slew the leaders of the city of Gabii and the city was denuded of their leaders.

Grammar and translation notes

- 698–699** *terga* and *bella* are poetic plurals; translate them in the singular.
deducta veste: ablative absolute*; cf. *misso... amico* in line 701 and *principibus* in line 709.
- 699** *ut... tueatur*: indirect command*, introduced by *precantur*.
- 702** *perdendi Gabios*: the gerund with a direct object, which the Romans preferred for attraction when the genitive plural would be involved, e.g. *perdendorum Gabios*; apparently did not like the *-orum... -orum* construction.
- quod sibi monstret iter*: an indirect object construction*, but very awkward to express as 'to show him a way'.
- 703** *odorati*: adjective in apposition to *hortus*; ablative of description.
- 704** *sectus*: adjective in apposition to *hortus*; accusative of respect, literally, 'cut as to the ground'; cf. lines 298 and 309.
- lene sonantis*: adverbial accusative; the neuter accusative singular was used as a participle where in English we would use an adverb; translate it as 'gently'.

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706 *virga*: instrumental ablative.

707 *ut* means 'when', here; cf. line 333.

709 *nec mora*: understand *erat*.

Context and style notes

Activity 43

Identify the verbs in the lines in the present tense. This adds immediacy and drama to the scene. Livy also uses the historic present for this part of his account, which is reflected in the following:

697 *spectant iuvenem, gladiosque recondunt*: a good use of chiasmus to help the reader visualise the scene. *iuvenem*: the men of Gabii begin to have sympathy as they see he is just.

698 *tergaque*: the marks on the back from the whipping from Tarquinius. The emphatic position of *terga* shows its importance in convincing the reader.

700 *callidus ignaris*: notice the juxtaposition showing two sides of the event – the reader is not realising.

703–704 These lines are deliberately made to sound attractive. The *Fasti* would be more likely to use the sibilance effectively represents the stream: *hortus odoratis suberat cunctis* *sonantis* ...; in addition, internal rhyme is used: *odoratis* ... *herbis*. The reader is aware that Tarquinius sends is striking.

705 *latentia*: the meaning is hidden from the messenger. Only Tarquinius knows the truth.

709 *nec mora*: Ovid is often criticised for being too interested in the gory details but is a master of the dramatic.

Activity 44

principibus caesis: how does Ovid build up to the slaying of the leaders of the city? Consider the context of the scene; what is said; the imagery and literary devices used such as chiasmus, alliteration, onomatopoeia, position, sound and choice of vocabulary.

The events at Gabii are now rather quickly concluded, so that Ovid can get on with the main story. This is important to the story as he now needs to introduce a new character.

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Lines 711–726: Brutus interprets the oracle

ecce, nefas visu, mediis altaribus anguis

exit et extinctis ignibus exta rapit.

consulitur Phoebus. sors est ita reddita: 'matri

qui dederit princeps oscula, victor erit.'

oscula quisque suae matri properat, et leuiter,

non intellecto credula turba leuiter.

Brutus erat stultissimus, ens imitator, ut esset

tutus a sidiis, dire Superbe, tuis.

ille cadens pronus matri dedit oscula Terrae,

creditus offenso procubuisse pede.

cingitur interea Romanis Ardea signis,

et patitur longas obsidione moras.

dum vacat et metuunt hostes committere pugnam,

luditur in castris, otia miles agit.

Tarquinius iuuenis socios dapibusque meroque

accipit; ex illis rege creatus ait:

Translation

Behold, dreadful to see, a snake came from the middle of the altar and its fires which had gone out. A snake was consulted. The oracular response was that the first person to kiss his mother a kiss will be the conqueror.' Each one of his own mother kissing crowd not having understood (the meaning of) the impersonation of a fool, that he might be safe from your treachery, cruel Superbe to Mother Earth, having been supposed to have fallen because his foot stumbled surrounded by the Roman standards and was suffering long delays because there was nothing going on and the enemy were afraid to join battle, they played soldiers had leisure time. The young Tarquinius welcomed his companions among them, he who was sprung from the king said:

Grammar and translation notes

711 *visu*: ablative of the supine; literally 'in the seeing', so 'to see'.

mediis altaribus: ablative of place whence without a preposition, as in the following line; here, it is governed by *exit* 'went out' from the middle of the word with a singular meaning, like *castro*.

713 Take *matri* inside the relative clause.

714 *dederit* is future perfect, as he will not be the victor until he has kissed his mother. English, however, we tend to use the present tense in such cases.

princeps is used as an adjective, here, 'first', and means being the first of his mother first before doing anything else.

715 *quisque suae*: these words are often combined for emphasis; cf. line 297.

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- 715 *properata* agrees with *oscula*, 'hurried kisses', but is really a transferred epithet, hurried to be the first to kiss.
- 716 *intellecto credula turba deo*: *credula turba* is nominative, understanding of the verb is in an ablative absolute* with a causal sense, 'since the god was not understood'.
- 717 *stulti* is objective genitive, as it is the object of the verbal idea in *imitatio* cf. line 305.
- ut esset*: purpose clause*.
- 720 *offenso... pede*: another ablative absolute* with a causal sense, 'since his foot was offended'.
- 722 *obsidio* is ablative, 'because of the siege'.
- 723 *vacat* is used impersonally, here, as is *luditur* in the next line; literally, 'he is at leisure', but an alternative is necessary, as *otia miles agit* means the same, *miles* as the subject, but the two intervening verbs, with a different subject, make this unlikely.
- 724 *miles* is a collective noun; translate it as 'the soldiers'.
- 725 *rege*: ablative of origin with *creatus*, 'sprung from the king', i.e. Sextus.

Context and style notes

Brutus was an important character in bringing about the end of the rule of the Tarquins at the beginning of the republic. The historian Livy makes much of the Latin word 'dullard' when Brutus was far from it, as is seen in the passage from Ovid. In the delegation to Delphi, where Apollo had an oracle, in order to seek an interpretation of the response is brought back to Rome, where only Brutus interprets it.

L. Iunius Brutus, born of the king's sister, Tarquinia, was added to them as a far different in character from the one, the pretence of which he had assumed. The Tarquin leaders of the revolt, including his brother, had been killed by his uncle, he was of a different temperance, for the king to fear or in his fortune (for the king) to covet, and when there was insufficient protection in the law. Therefore, deliberately concealing his stupidity, when he allowed himself and his property to be a source of plunder, he denied the nickname of 'Dullard', also, so that under the cover of that nickname the Roman people might wait in hiding for its opportunity.

Livy 1.56.7–8 Trans: A P Bartlett

- 711 *ecce, nefas visu* introduce the dramatic and sudden opening lines of the story. These are very common in legend around the world. There is a clear difference between a prodigy and a portent.

Prodigy: was a sign sent by the gods to show that the bond between the gods and men was broken. This was a matter of state.

Portent: affects an individual household.

Tarquin treats the appearance of the snake as being for his family, but the matter signifies in a dramatic way, the end of the monarchy.

- 712 *exit et Phoebo* *ignibus exta rapit*: the assonance of *ex* represents the high drama of the event.

- 713 *consultitur Phoebus*: Delphi was a Greek sanctuary located on the south of Mount Parnassos. The mountain is 8150 ft / 2484 m high and above a ravine.

Around 2000 BC, known as the Mycenaean Age of Greece, the Earth Mother was worshipped in a cave. She used to utter prophecies guarded by her snakes.

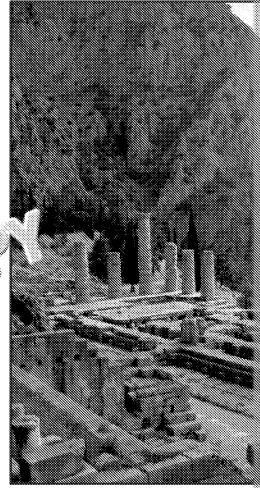
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As people from the north of Greece (Dorians) became more influential throughout Greece, they brought their own shepherd god Apollo, *Phoebus*. It was believed that he wrestled with Python, killed it and then left Delphi to purify himself. He returned to take over the site and took over the giving of prophecies.

sors: meaning 'oracle' here, has three meanings:

1. The place where prophecies were given: Delphi
2. The person who gave the prophecies: the priestess of Apollo
3. The actual prophecy given: '*matri qui dederit princeps oscula, victor erit.*'



Looking down on the ruins of the Temple of Apollo at Delphi

People are often surprised at the accuracy of some of the prophecies. Herodotus recounts how important the site was in inter-city relations. Important rulers and politicians coming to the site, it is thought that they would deal about world affairs and could give sound advice.

715 The opening two dactyls (rare – see the section on metre) and the dactyls emphasise the haste with which the young men hurried back to Rome.

716 *intellecto credula turba deo*: the chiasmus points out the misinterpretation of the prophecy.

717 *Brutus erat stulti sapiens imitator*: the juxtaposition of *stulti sapiens* together at each end of the clause shows that Brutus is not a fool, but just pretends to be.

718 *tutus ab insidiis, dire Superbus*: Brutus breaks off his account with another prophecy. Ovid is building up more evidence against the Tarquins. Notice the emphasis on *tutus*, the first word in the line, and the emphasis on *Superbus*, giving safety from Superbus.

719 Brutus realises that this is a prodigy, and that the *matri* is the Roman people.

720 *creditus offenso procubuisse pede*: this line reinforces the fact that Brutus is clever.

Ovid moves on quickly to the main part of the Lucretia story.

721 *cingitur interea (Romanis Ardea signis)*: very clever enclosing order indicating the siege of Ardea.

Ardea: Tarquinius is besieging Ardea. He besieges it for money as it was a prosperous settlement. In fact, the Greek historian Dionysius tells us that Ardea was harbouring a large number of political fugitives from Rome.

722 *et patitur longas obsidione moras*: internal rhyme with -s uses sound to indicate the long siege.

725 *Tarquinii socios dapibusque meroque accipit*: this is designed to emphasise the wickedness of the Tarquins.

Activity 45

How does Ovid make lines 711–726 a dramatic piece of narrative? Consider Ovid's literary skills.

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Lines 727–740: The husbands decide to go to Rome to see what

‘dum nos sollicitos pigro tenet Ardea bello,
nec sinit ad patrios arma referre deos,
ecquid in officio torus est socialis? et ecquid
coniugibus nostris mutua cura sumus?’
quisque suam laudat: studiis certamine crescent,
et fervet multo lingua quoque color mero.
surgit cui dederat nomen Collatia nomen:
‘non est verbis, credite rebus’ ait.
‘nox superest: tollamur equis Urbemque petamus’;
dicta placent, frenis impediuntur equi.
pertulerant dominos. regalia protinus illi
tectā petunt: custos in fore nullus erat.
ecce nurum regis fuis per colla coronis
inveniunt posito pervigilare mero.

Translation

‘While Ardea keeps us anxious with its sluggish war and does not allow us to return to our native gods, is the marriage couch in use at all? And do we in any way have mutual care for our wives?’ Each man praised his own wife: in their mutual rivalries increased and became heated with the copious wine. To whom Collatia had given its name. ‘There is no need of words, but in deeds. There is (some) night left: let us go to Rome!’ They were all saying pleasing, the horses were bridled. They had brought their own things. Immediately they made for the royal palace: there was no guard in the courtyard. They found the king’s daughter-in-law with garlands scattered round her neck, which had been set up.

Grammar and translation notes

- 729 *ecquid* means ‘at all / in any way’, an adverbial accusative.
- 730 *coniugibus nostris*: dative of the person interested (or not, as the case may be). *mutua cura* is the predicate, ‘Are we a mutual source of anxiety at all?’
- 731 *quisque suam*: see the note on line 715.
studiis: causal ablative, ‘because of / in their zeal’. The plural is used here but the plural is difficult to express in English other than ‘passions’.
- 733 *cui dederat... Collatia nomen*: *cui* (a) Collatinus Collatinus, who became the name Tarquinius. Because the Roman king had the name Tarquinius, Collatinus was forced to change his name. He was the husband of Lucretia and only a very distant relative of the king.
- 734 *verbis*: dative after *opus est*; verbs of needing, filling and emptying take the dative, cf. *egeō* (in the DVL).
rebus is dative after *credite**, a verb which takes an object in the dative.
- 735 *tollamur equis*: literally, ‘let us be raised on our horses’, in other words, ‘let us go on horseback’. The verb is a jussive subjunctive.

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- 735 *Urbemque*, i.e. Rome, as in line 280; why it is capitalised here, but not in
- 736 *frenis impediuntur equi*: literally, 'the horses are shackled with reins', i.e.
- 737 *pertulerant dominos*: literally, 'they had carried their owners through to the end', so this is an involved way of saying that they completed their journey.
- 740 *pervigilare*: see the previous note on the significance of *per-*. Its use here is unusual. *pervigilare* normally means 'to keep awake', but there was no one on guard duty; the only 'guarding' being done was over the wine, which is why we have an inverted comma.

Context & style notes

- 727 *dum nos sollicitos pigro tenet Ardea bello*: Ovid cannot resist another end rhyme to emphasise the siege.
- 728 *ad patrios arma referre deos*: another enclosing order as Sextus wishes for his family to return to their gods. The complaint is that the war is protracted and they are not allowed to take their arms back and lodge them in the temples. The arms after a campaign were stored in the temple of Mars near the Porta Capena. The men also suggest that as the war is so long, their wives may be unfaithful.
- 729 *ecquid ... ecquid*: anaphora. The image is perhaps of Sextus stabbing the ground with his spear.
- 730 *coniugibus nostris mutua cura sumus?*: the line literally separates the men from their wives; it does not have a huge build-up but moves the narrative along.
- 731 *quisque suam laudat: studiis certamina crescent*: the image of a race is frequently used in Ovid. Ovid may be implying a drunken race.
- 732 *et fervet multo lingua*: *lingua* is used in a different way from the previous line. Ovid does not write with the same style as the historian's account. The loose morals of Sextus are contrasted with the fall of the monarchy. The idea is supported with internal rhyme, which is appropriate, here, as the wine takes control over their speech.
- 733 *dederat clarum Collatia nomen*: Collatinus Tarquinius was the son of Arruns, a cousin of Sextus. Collatinus married Lucretia, daughter of Spurius Lucretius. He goes on to take part in the expulsion of Tarquinius Superbus and becomes a hero of the republic but withdraws from politics because he had the hated name of a king. Collatinus is popular in literature to explain the origin of places and practices, some of which are correct. In this case, the Collatinus family took their name from the town of Collatia.

Activity 45

734–735: Collatinus's speech is 'full of energy'. Explain how this is conveyed.

- 737 *pertulerant dominos*: Ovid is often accused of over-explanation. This is not the case here. It has been obvious that the horses have brought them to wherever they are.
- 738–740 The wives in Rome are the role models expected of women:
1. They are wearing protective guards;
 2. They are wearing garlands of flowers;
 3. They are drinking. (Not regarded as acceptable for a respectable woman.)

However, these attributes really reflect Ovid's own time and Augustus's time, not that of the kings, and as such are anachronistic.

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Lines 741–760: Lucretia at home

inde cito passu petitur Lucretia, cuius
ante torum calathi lanaque mollis erat.
lumen ad exiguum famulae data pensa trahebant;
inter quas tenui sic ait illa sono:
‘mittenda est domino (nunc, nunc noster te paellae) 741
quam primum* nostra fracta iussu manu.
quid tamen amplius iam plura audire potestis)?
qua 742
postmodo victa cades: melioribus, Ardea, restas,
improba, quae nostros cogis abesse viros. 751
sint tantum reduces. sed enim temerarius ille
est meus, et stricto qualibet ense ruit.
mens abit et morior, quotiens pugnantis imago
me subit, et gelidum pectora frigus habet.’
desinit in lacrimas inceptaque fila remisit, 751
in gremio vultum deposuitque suum.
hoc ipsum decuit: lacrimae decuere pudicam,
et facies animo dignaque parque fuit.
‘pone metum, veni’ coniunx ait; iussu exiit,
deque viri collo dulce iussu onus. 761
*qua 762

*qua 762
qua is normally two words.

Translation

Then at a swift pace, Lucretia was sought, in front of whose couch there was wool. By a slender light, the maids were spinning their given amounts of wool. She said with slender sound: ‘We must send as quickly as possible a cloak made of wool (now, now hurry up, girls). But what do you hear (for you are able to hear)?’ She said to be left of the war? After a short while you will fall, defeated: you rest at Ardea, who compels our husbands to be away. Only may they return. For I am here and rushes all over the place with drawn sword. My reason departs and I am left. My fighting (husband) occurs to me, and an icy chill holds my heart.’ She let go the threads she had begun and put her face down in her lap. This was suited the modest woman, and her appearance was worthy of, and equal to. ‘Put aside your fear, I have come,’ her husband said; she revived and hung round the neck of her husband.

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Grammar and translation notes

- 741 *cito passu*: ablative of description, 'at a swift pace'; cf. *stricto... ense*, line 742.
- 741–742 *cuius*: take this with *ante torum*, 'in front of whose couch'.
- 742 *erat*: when two or more subjects are mentioned, the verb is often made to agree with the nearer subject, as here, *lana*.
- 743 *ad*, here, means 'by (the light)'.
- 745 *mittenda* is a gerundive of obligation*, 'must be sent'; *domino* is dative of the master'.
- 746 *quam* + superlative is normally two separate words; *quam* + superlative means 'as quickly as possible'.
- nostra... manu*: scan the line to see which words agree.
- 748 *esse super*: tmesis (Greek for 'cut'), the separation of two words which would normally be *superesse*, which means 'to be left'.
- 749 *victa* agrees with *Ardea* understood.
- restas* means 'resist', here, an alternative form of the more normal *resisto*, which is preferred; the object is expressed in the dative, as with *resisto*.
- 751 *sint*: jussive subjunctive, expressing a wish for the future*, 'may they be'.
- 751–752 *ille... meus*: understand *vir*, 'that husband of mine'.
- 753 *pugnantis*: understand *viri*, 'of my fighting men'; the use of a participle instead of a noun is a common feature of poetry; see line 749 and cf. *melioribus* in line 749.
- 755 *desinit in lacrimas*: a condensed phrase, which means that she stopped crying.
- 756 Translate *deperit* first; this inversion of the normal word order is common in poetry.
- 757 *decuerunt*: understand *eam* as the object understood. *decuere* = *decuerunt*.
- 758 *animo*: ablative after *digna*, which governs the ablative.
- 759 | *pōnē mēt* | *ūm, vēm* | *ī*: scansion is again useful here, as the long *e* shows that this is not the imperative, which has a short *e*.

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Context and style notes

- 741 *Lucretia*: Livy is keen to emphasise that Lucretia is an admirable Roman woman; her virtues are emphasised, but not her looks.
- 742–743 *calathi lanaque*: a Roman wife was helped in the weaving of wool, *lana*. The loom and baskets, *calathi*, would be set up in the atrium of the house. In the beginning of the process, which was taking large chunks of sheep's wool ready for weaving using a distaff, *stipes*. The image on the right is from a Greek red-figure vase by the Amasis Painter. It shows the wool-working process: the woman on the far left is spinning the wool into threads.
- However, what is unusual, but more dramatic for Ovid, is the fact that the women are working by lamplight, *lumen ad exiguum*. Romans made the most of daylight as oil lamps gave off very little light. One oil lamp gave only one watt of light. A modern bedside light usually gives out about 40 watts.
- 744 *tenui... sono*: the minimal noise adds to the drama.
- 745 (*nunc, nunc properate, puellae*): the balanced alliteration, *n,n,p,p*, is used to show that Lucretia, who would have been quite young, has control of her household.
- 746 *nostra facta lacerna manu*: the chiasmus draws attention to the fact that the ladies are making the cloak by hand, and it is literally homespun. It was common to provide a new cloak for a soldier on campaign.
- 747–748 *quid... quantum*: the questions are rhetorical but show that Lucretia's husband while he is away.
- 749 *postremo... melioribus, Ardea, restas*: the apostrophe heightens the drama.
- 750 *improbae nostras cogis abesse viros: improba*, at the beginning of the sentence and at the end. It is an excellent example of enjambment, as the sentence continues from the previous line, but Ovid/Lucretia adds a further derogatory remark at the end. The alliteration and internal rhyme indicate Lucretia's fears and hatred; she is keeping away. See in 755, *desinit in lacrimas*. There may also be an emphasis on *nostra* keeping away.
- 752 *et stricto qualibet ense ruit*: dramatic irony and showing the contrast between Collatinus, we understand, draws his sword for good.
- 754 *me subit, et gelidum pectora frigus habet*: again Lucretia is fearful, and the enclosing order.
- 755 see note to 750 above.
- 757 *hoc ipsum decuit: lacrimae decuerunt*: in a way this line sums up Lucretia's act. *decuit*: *decuit*, translated above as: 'This very act was suitable for a modest woman'. The idea conveyed is 'proper', 'decent', 'becoming'.
- 759–760 *conius... iuri*: *variatio*.

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Activity 45

How is Lucretia portrayed as the ideal Roman wife? Make a list of what she does.

Lines 761–778: Sextus Tarquinius is fired with desire

interea iuvenis furiales regius ignes
concipit, et caeco raptus amore furit.
forma placet niveusque color flavique capilli
quique aderat nulla factus ab arte decor:
verba placent et vox et quod corruptum non est;
quoque minor spes est, hoc magis ille cupit.
iam dederat ante oculos praenuntius ales,
cum venit iuvenes in sua castra pedem.
carpitur attonitos absentis imagine sensus
ille; recordanti plura magisque placent.
sic sedit, sic culta fuit, sic stamina nevit,
neglectae collo sic iacuere comae,
hos habuit voltus, haec illi verba fuerunt,
hic color, haec facies, hic decor oris erat.
ut solet a magno fluctus languescere flatu,
sed tamen a vento, qui fuit, unda tumet,
sic, quamvis aberat placitae praesentia formae,
quem dederat praesens forma, manebat amor.

Translation

Meanwhile, from the hearth conceived fires of madness and, seized by blind love, he was rapt. Her beauty pleased him and her snow-white complexion, her golden hair present, not created by any (artificial) device. Her words and voice pleased him, not possible to corrupt (her). And the less his hope was, the greater was his desire. The forerunner of dawn had already produced his songs when the young man came. He was weakened with regard to his astonished feelings by the image of the beauty. The way she sat, the way she pleased him more as he remembered more things. The way she sat, the way she spun the threads, the way her uncombed hair lay on her neck. These were her words, this the colour, this her appearance, this the charm of her face. As accustomed to drop after a great wind, but the wave still swells from the wind. In the presence of the beauty which pleased him was not there, the love which he felt for her while it was present remained.

Grammar and translation notes

- 762** *concipit*: we have used 'conceive' to bring out the meaning more clearly. It is frequently used of a woman conceiving a child.
- 764** Take the adjectives in this order: *-que decor qui aderat factus ab nulla arte*.
- 765** *non est*, here, means 'it is impossible'.
- 766** *quoque* is a combination of *-que*, 'and', with *quo*, 'the more', not *quodque*, 'because'. *quo... hoc*: ablatives of the measure of difference, used mainly with comparatives. Translate it as, 'the less... the more'.

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769 *carpitur attonitos... sensus*: accusative of respect after a passive verb; see how we have translated it literally, to show how the construction works, but a more idiomatic translation would be 'His astonished senses weakened him'.

absentis: understand *mulieris* or *Lucretiae*.

770 *recordanti*: dative after *placent*, a verb which takes an object in the dative.

771–772 *sic* means 'thus / in this way', but we have translated it more idiomatically.

772 *collo*: ablative of place, 'on the floor'.

iacuere = *iacuerunt*.

775–776 *a... a*: the first *a* means 'after', the second 'from'.

Context and style notes

The scene is dramatic, but according to the historian Dionysius, Sextus Tarquinius was a commoner, his cousin. No aristocrat would lodge in an inn (they had a pool house). It is common to stay with a relation, however distant, or a friend of a friend. Collatinus would be at the house, and it is clear from Dionysius of Halicarnassus that the scene is dramatic. However, Ovid needs to make the scene dramatic.

761–762 *interea iuvenis furiales regius ignes/ concipit... furit*: as a poet Ovid was aware of when read out aloud. In this case he uses balance. Notice the emphasis on polyptoton: *furiales ... furit*.

Ovid easily slips back to echoes of Virgil that he has used before. In Book 2, *concepit furias* and in 501–502 *furores concipit*. Ovid imitates Virgil's *ignes concipit* and in line 779, *ardet*.

Virgil used the concept of *furia* as doing something contrary to *pietas*, the duty to the gods and one's family. In *Aeneid* 4, he uses the root *fur* 15 times to describe the actions of the gods, which is contrary to the will of the gods, as here. Ovid continues to show the Tarquins in a bad way.

763–765 *forma*: Ovid now shows Lucretia from Sextus's point of view. He is coming to see her.

Activity 46

Make a list of all the 'qualities' Sextus finds attractive in Lucretia.

767 *iam dederat cantus lucis praenuntius ales*: Ovid uses an epic tone to describe the scene, as Virgil did.

769–770 *carpitur... absentis imagine... ille*: more Virgilian echoes: Ovid uses Virgil's *carpitur* in line 762, *caeco raptus amore* and *carpitur* in line 770, where Sextus is fantasising about Lucretia, just as he does in IV.83, *illum absens absens*.

770 *ille; recordanti plura...* *placent*: the enjambment of *ille* places focus on the alliteration of *pl*. *placent* has him going over in his mind Lucretia's qualities.

Activity

771–774: make a list of all the further 'qualities' Sextus finds attractive in Lucretia.

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775–778 Ovid again echoes Virgil by the use of the simile *ut solet ... fluctus*. How does Ovid enhance his simile? Consider: alliteration, onomatopoeia, balance, chiasmus, parallelism and *variatio*. Answers below.

<i>fluctus</i>	The love he feels
<i>a vento</i>	The beauty of Lucretia

Activity 48

How does Ovid use literary devices to enhance his simile? Consider: alliteration, onomatopoeia, balance, chiasmus, parallelism and *variatio*. Answers below.

Activity

The passage is one of strong emotions. What range of emotions is shown?

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62, 770, 775, 777): assonance (774); balance (761, 763, 764); enclosing order (772, 773–774, 777–778); quadricolon (771–772); *variatio* (770); polyptoton (761–762, 773–774, 777–778); quadricolon (771–772); *variatio*

Lines 779–794: Sextus goes to the house of Collatinus

ardet, et iniusti stimulis agitatus amoris
 comparat indigno vimque dolumque toro. 780
 'exitus in dubio est: audebimus ultima' dixit:
 'viderit! audentes forsque deusque iuvat.
 cepimus audendo Gabios quoque' tibi famulus
 ense latus cinxit tergum, pressumque
 accipit aurata porta in Collatia porta, 783
 comitem in voltus sole parante suos.
 hostis ut hospes init penetralia Collatini:
 comiter excipitur; sanguine iunctus erat.
 quantum animis erroris inest! parat inscia rerum
 infelix epulas hostibus illa suis. 790
 functus erat dapibus: poscunt sua tempora somnum;
 nox erat, et tota lumina nulla domo.
 surgit et aurata vagina liberat ensem
 et venit in thalamos, nupta pudica, tuos;

Translation

He burned (with love), and, driven on by the goads of an improper love, he
 deceit against the undeserving couple. 'The outcome is in doubt,' he said, 'let
 her look to it! Chance will help those who dare. We captured Gabii as
 spoken suitors, and he girded his side with a sword and pressed upon the
 received the sword with its bronze gate, as the sun was now preparing to be
 enemy entered the inmost rooms of Collatinus: he was warmly welcomed;
 much of a mistake there is in feelings! That unfortunate (woman), unaware
 prepared a feast for her enemy. He had completed the feast: the proper hour
 night, and there were no lights in the whole house. He rose, freed the sword
 came into your bedroom, virtuous bride;

Grammar and translation notes

- 779 *iniusti*: 'improper', rather than 'unjust'.
 780 *toro*: dative after a compound verb, *comparat*, rather than a preposition.
 frequent use in verse, particularly in Virgil.
 782 *viderit*: a jussive use of the perfect subjunctive, 'let her see to it'.
 783 *audendo*: ablative of *audere* and*, used as an ablative of means.
 784 *ense latus cinxit*: literally, 'he surrounded his side with a sword', but
 sword to his side'.
 785 Although *porta* could be ablative or nominative, scansion shows that
 | *aērāt* | *ā* is definitely ablative, so that must agree with *porta*, which
 786 *sole parante*: ablative absolute*.

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- 789 *animis*: compounds of *sum* take an object in the dative.
erroris: partitive genitive*; see the note on line 331.
inscia rerum: ‘unaware of events’, i.e. she did not know what was going on (‘state of play’, but this is hardly ‘play’.)
- 791 *dapibus: fungor* takes an object in the ablative case.
poscunt... somnum: ‘their own times (deranged sleep’, an awkward word. We have translated it as ‘proper (time)’, which is probably as close to the original as we can get. Ovid does have a metaphor for calling a spade ‘an implement for digging’.
- 792 *tōt | ... mīn | ... allā dōm | ō*: scansion again shows which word is not in the ablative.
tota... domo: ablative of place*; *domus* is one of the few words which do express place, though it sometimes takes a preposition if it means ‘home’.
- 793 *aurata vagina*: ablative of place whence without a preposition. In prose this would normally be included.

Context and style notes

Activity 50

Write down the words in this passage which are plural, although they refer to a person or thing. Answers at the end of these notes.

- 779 *ardet*: another favourite word of Ovid. He uses the *ard-* root eight times in Book 4. However, Cybele uses this in anticipation of an assault which is shocking. Notice its position at the beginning of the line for emphasis.
- 779–780 *inīus... igno*: the repeated use of *in-* underlines the fact that Sextus should not do. Note that both words have three long syllables and are in the line, the second foot and the beginning of the third.
- 781 *audebimus ultima*: the implication here is that Sextus has no regrets about his plan.
- 782 *audentes forsque deusque iuvat*: the idea of fortune favouring the brave and was used for noble efforts. The contrast with Sextus’s plan is stark. *audebimus... audentes... audendo*, used here in a negative way.
- 784–787 *ense latus cinxit tergaque pressit equi*: Ovid adopts an epic tone but again to emphasise the bad character of Sextus. The epic tone continues through the next line.
- 785 *aerata... porta*: enclosing order, as the gate opens to welcome the youth.
- 787 *hostis ut hospes*: the assonance and play on words emphasise the difference between what Sextus should have been – a grateful guest – and his real status – an enemy.
Collatini: a rare example of a pondaic fifth foot slowing the line down to emphasise the consequence of welcoming Sextus into the house.
- 788 *comitatus... pitur*: the contrast between the welcome and the abuse of Sextus.
sanguine iunctus erat: Ovid cannot resist adding extra details.
- 789–790 *inscia... infelix*: two further uses of *in-*, meaning ‘not’. This time both anticipate what will happen to her because she is unaware of the reasons.

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792 The chiasmus of *tota limina nulla domo* and position of *tota* emphasise the house.

794 Ovid uses apostrophe at the beginning of the catastrophe.

Activity 51

How does Ovid make lines 791–794 especially interesting? Consider what atmosphere created and the literary devices used.

Activity



How is Sextus portrayed in this passage? Consider what he says, what he describes Sextus.



capulas), hostibus, dapibus, tempora, thalamos.

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Lines 795–812: The rape of Lucretia

Warning: Contains details of sexual assault

utque torum pressit, 'ferrum, Lucretia, mecum est' 795
 natus ait regis, 'Tarquiniusque loquor.'
 illa nihil, neque enim vocem viresque loquendi
 aut aliquid toto pectore mentis habuit
 sed tremit, ut quondam fabulis deprensa relictis 800
 parva cubili in cubili facit agna lupo.
 quid pugnet? vincetur femina pugnant.
 clamet? at in dextra, qui vetet, ensis erat.
 effugiat? positus urgentur pectora palmis,
 tum primum externa pectora tacta manu.
 instat amans hostis precibus pretioque minisque: 805
 nec prece nec pretio nec movet ille minis.
 'nil agis: eripiam' dixit 'per crimina vitam:
 falsus adulterii testis adulter ero:
 interimam famulum, cum quo deprensa fereris.'
 succubuit famae victa puella metu. 810
 quid, victor, gaudes? haec te victoria perdet
 heu quanto regnis nox stetit una tuis.

Translation

And when she pressed upon the couch, the king's son said, 'Lucretia, I have Tarquinius, am speaking (to you).' She (said) nothing, for she did not have speak, or any power of thought in her whole breast; but she trembled, as a time or other, has left the sheep pen, been caught and lies beneath a hostile Fight? A woman, if she fights, will be overcome. Should she shout? But the hand to forbid this. Should she (try to) escape? Her breasts are being weighed upon them, breasts which were touched then for the first time, by a strange pesters her with entreaties, bribery and threats: but he does not move her with or threats. 'You are wasting your time:' he said, 'I will take away your life: adulterer, shall be the false witness of adultery: I shall kill a slave, with whom you were caught.' The young woman, overcome by fear of infamy, succumb rejoice? This victory will destroy you. Alas, how much one night has cost

Grammar and translation notes

- 795 *utque... pressit*: 'and when', here; cf. line 707.
- 797 *illa n...* understand *respondet*.
viresque loquendi: *loquendi* is the genitive of the gerund; literally, it means 'strength to speak'.
- 798 *toto pectore*: ablative of place where; normally a preposition is required; preposition is normally omitted, even in prose.

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- 798 *mentis*: partitive genitive; see the note on line 331.
- 799 *ut* means 'as, like' and introduces a simile.
- 801–803 *faciat... pugnet... clamet... effugiat*: these are all deliberative subjunctive debates with herself what she is to do, i.e. what should she do? Be careful of subjunctives from the future, *vincetur*. Whoever invented the subjunctive used a vowel not normally used in that context, *o*; thus, in the first subjunctive of which is *a*, he used *e* to denote the subjunctive, and *a* in the 2nd subjunctive, the predominant vowels of which were *e* and *i*.
- 801 *pugnans* probably introduced for a conditional clause, 'if she struggles', rather than a purpose clause*, introduced by the relative pronoun *qui*.
- 802 *quis ensis*, 'sword to forbid it'. See the note on line 330. 'prevent' is more appropriate. *prohibeat* would be difficult to fit into the metre, unless it was followed by *ut*.
- 803 *positis... palmis*: probably ablative of instrument or means*, as is *manibus*, an ablative absolute.
- 805 *precibus... minisque*: ablative of means*. Note the various stages from the first two fail, which is repeated in the following line.
- 807 *nil agis*: literally, 'You are doing nothing', which we have translated from *per crimina*: *per* is used here to mean 'by means of'. *crimina* means 'crimes', the associated idea of the accusation of adultery which would follow. We have translated this freely to bring out the meaning.
- 809 *fereris* is the future passive; *fero* means 'report'. Latin uses the perfect passive 'It will be reported' whereas the natural English is 'It will be reported that...'
- 810 *famae* is an objective genitive as 'repute' is what she fears.
- 812 *quanto* is ablative of price with *stetit* meaning 'cost', so 'How much did it cost?'

Context and style notes

Activity 53

Ovid is heavily influenced by Livy's account. Read through the account below and underline the similarities with Ovid's version.

Having been warmly received there by those unaware of his plan, when he came after dinner to the guest bedroom, blazing with passion, (and) when everything was safe enough and all were asleep, he came with a drawn sword to the sleeping woman, having pressed down upon her breast with his left hand, he said, 'Keep quiet, Sextus Tarquinius; a sword is in my hand; you will die if you utter a sound.' She, terrified (at being roused) from sleep, saw no help, and that death was threatened by his hand, then Tarquinius confessed his love, pleaded, mixed prayers with threats, and sought to win the woman's mind in every direction. When she saw that she was unyielding and by the fear of death, he could do nothing to her fear: he said that he would replace him naked along with her dead (body), so that she might be said to have committed adultery (the midsummer night's dream).

Livy

- 795 Sextus's speech is dramatically brief.
- 796 *Tarquiniusque loquor*: although she has probably seen him before, we have no lights, so Tarquinius identifies himself.

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- 797 *illa nihil*: Lucretia's reaction again is dramatically brief. *neque enim voc* pleonasm in this line adds to the drama that Lucretia is unable to say
- 799–800 *ut quondam stabulis deprensa relictis / parva sub infesto cum iacet agna lupo* superb skill as a poet. The pathos of Lucretia's comparison with a *par* is powerful. Notice the enclosing order as the wolf pins the sheep down emphasised by the juxtaposition of *agna lupo*
- 801–803 The rhetorical questions reflect Lucretia's fear and panic.

Activity 54

Write out and identify from lines 803–806 the alliteration which reflects Lucretia's heart and panic.

- 804 The first half of the line is spondaic, which is rare, and, combined with outrage. The enclosing order of *externa... manu*, juxtaposition of *exter* increase the sense of outrage.
- 805–806 Note the balance of the tricolon and anaphora, *nec... nec... nec* in the *precibus... prece* (dictated by the metre, probably).
- 809 *famulum*: according to Dionysius of Halicarnassus, Tarquinius offers Lucretia setting each out in long speeches. Either he must have his way and give her a slave or he will kill a slave. Tarquinius's second option would have been most unusual if Augustus had been in power for some 40 years by now and his moral standards severe, particularly for women found with a slave. This is another case of *variatio*.
- 810 *puella*: *variatio* on *femina* in line 809. The choice of *puella* is interesting in the metre, as Ovid could have written *femina victa metu*. Therefore, Ovid uses *puella* to stress the youth of Lucretia, again increasing the sense of outrage.
- 811–812 *victoria*: the irony here, underlined by polyptoton and the apostrophe at the end of the previous section, is that the victory over Lucretia will bring down the Tarquin dynasty.
- 812 *heu quanto regnis nox stetit una tuis!*: the whole Lucretia episode has been the assault on Lucretia was the main reason for the expulsion of the king. *regnis... tuis* and the position of *tuis* emphasise the **personal** involvement of the king, as adjectives and adverbs were rarely placed at the end of the line as here. This is also true of the beginning of the line, as the only two adjectives are 800, *parva* and 808, *falsus*, both of which are emphatic. (You can work out the percentage of adverbs and adjectives placed at the beginning and end of the line.)

Activity 55

How does Ovid create a sense of irony in this passage? You should consider

1. His choice of words
2. The contrast between Tarquinius and Lucretia
3. The irony of Tarquinius's offer
4. The rejection of Lucretia

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Activity 56

Read this passage aloud. How is sound used to create a dramatic narrative rhyme, alliteration, questions, and direct speech.

The image below shows the menace in Sextus's eyes



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Lines 813–834: The death of Lucretia

Warning: contains details leading to suicide

iamque erat orta dies: passis sedet illa capillis,
 ut solet ad nati mater itura rogam,
 grandaevumque patrem fido cum coniuge casta
 evocat: et posita venit uterque morantem
 utque vident habitum, quale lucus causa, requirunt,
 cui pariter ex oculis quoque sit icta malo.
 illa dant lacrimas, et pudibundaque celat amictu
 ora: fluunt lacrimae more perennis aquae.
 hinc pater, hinc coniunx lacrimas solantur et orant
 indicet et caeco flentque paventque metu.
 ter conata loqui ter destitit, ausaque quarto
 non oculos ideo sustulit illa suos.
 'hoc quoque Tarquinio debebimus? eloquar' inquit,
 'eloquar infelix dedecus ipsa meum?'
 quaeque potest, narrat; restabant ultima: flevit,
 et matronales erubuere genae.
 dant veniam facto genitor coniunxque coramque:
 'quam' dixit 'veniam vos datis iis? sed ego.
 nec mora, celato fixi, et coram ferro,
 et cecidi pedes sanguinolenta pedes.
 tum quae iam moriens ne non procumbat honeste
 respicit: haec etiam cura cadentis erat.

Translation

And now the day had risen: she sat with dishevelled hair, like a mother is to go to her son's funeral pyre, and she summoned her aged father with her camp: and both came, putting aside any delay. When they saw the state (she what the cause of her grief was, for whom was she preparing funeral rites, she had been struck. For a long time, she was silent and hid her ashamed face with her hands like ever flowing water. On the one side, her father, on the other, her husband begged her to inform them and both weep and she said with uncomprehending eyes. 'Shall we owe this also to Tarquinus?' she said, 'Am I to speak, unforgotten speak of my disgrace?' and then what she could, the last parts remaining her womanhood crushed. The father and her husband pardoned her for she was compelled. 'The pardon you give, I myself refuse.' Without delay, and with a concealed weapon, fell, pouring forth blood, at her father's feet. Even dying, she took care that she did not fall in an unseemly fashion: even this was a woman's concern.

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Grammar and translation notes

- 813 *passis capillis*: 'with dishevelled hair'; ablative of description.
- 814 *itura*: future participle, 'about to go / on the point of going'.
- 815 *castris*: 'from the camp'; ablative of place whence*.
- 816 *posita... mora*: ablative absolute*; *posita* = 'placed'; in poetry, the simple instead of the compound.
- 817 *utque vident*: *ut* means 'when'; see the note on line 333.
quae... *scilicet*... *et* question, understanding *esset*.
- 818 *cui...* further indirect questions.
quoque: as in 766, *quoque* is a combination of *-que*, 'and', with *quo*, which is a pronoun 'what'.
- 820 *ora* is a poetic plural.
more is used as a preposition, here, 'like'.
- 822 *indictet*: indirect command, understanding *ut*; *indico* can mean 'declare', 'inform against', and there is probably a hint of the latter, here. The fact that there is something wrong and ask her to tell them what the matter is. When they are ashamed, they suspect the worst and ask her to inform against the assassin. Then, as she is now dying, she takes care not to fall in an unseemly fashion, which is a falling woman's concern.
- 825 *eloquar*: deliberative question; see the note on lines 801–803.
- 827 *restabant*: a good example of the use of the imperfect tense to denote an action that not tell them anything. The story remained incomplete.
- 829 *coacta*... *veniam dant*, 'they pardoned (her), having been forced to do so after she had been raped.'
- 831 *ferro*: *ferrum* means anything made of iron and usually means 'sword' or 'weapon', in view of the dagger mentioned in line 839.
- 833–834 *ne... respicit*: *ne... procumbat* is a purpose clause*, 'that she does not fall honourably', i.e. 'in an unseemly fashion'.
- 834 *cadentis*: understand *Lucretiae*.

Context and style notes

- 813 The sibilance reflects the dishevelled image of Lucretia.
- 814 Ovid again uses a powerful simile to evoke pity. To the Romans the death of a child was more than that a mother should have to see to the funeral of her child. The correct order of life, child, was to see to the funerals of their parents. The *mater* emphasises the closeness of the two. At all funerals women let their hair down and wear *stola* and *palla*, 813.

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- 815–816 The alliteration of the harder sound *c* supports the description of life father and husband are.

evocat: in Dionysius of Halicarnassus, Lucretia sets off for Rome to her father. Ovid follows Livy here and from a narrative point of view provides a scene where her father and husband come to her. They are to be witnesses to Lucretia's death. Historically, there was a crowd including Brutus. It is convenient that they are the only two present, *utere*.

Spurius Lucretius	Lucretia's father
Lucius Tarquinius Collatinus	Husband of Lucretia

Activity



817–824: Write down all the words associated with the emotion of distress or pathos of the scene.

- 819 It is odd that Ovid uses five dactyls, rather than spondees, to describe her and her shame.
- 821 *hinc... hinc*: anaphora, probably emphasising the way Lucretia's father and husband are on either side of her.
- 822 *flentque paventque*: homoioteleuton emphasises their combined sorrow.
- 825–826 *eloquar*: an example of anaphora. This is the first time Lucretia has spoken. She was eager to complete her wool-working. She has come from a confident and dishevelled wreck.
- dedecus*: Lucretia does not believe any more that she is 'chaste'. *pudicitia* was promoted in women by Augustus. The story was important for Livy, for example, to illustrate the moral qualities needed for Augustus's new drive for moral reforms and his principal reason to include the story was to mark the February calendar.
- 829–830 *veniam*: the repetition is poignant. Despite Lucretia being violated, she must accept forgiveness from her father, her husband or herself.
- 831 *celato fixit sua pectora ferro*: this surprise is very dramatic. Notice the emphasis on the fact that the knife is hidden.

Activity 57

Look at the following lines. How does Ovid add to the drama of the passage through his use of language?

- 816
- 819
- 819–820
- 823
- 825–826
- 828
- 831



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Lines 835–852: Brutus vows vengeance

ecce super corpus, communia damna gementes, 835
 obliti decoris virque paterque iacent.
 Brutus adest, tandemque animo sua nomina fallit,
 fixaque semanimi corpore tela rapit,
 stillantemque tenens generoso sanguine vuln'rum
 edidit impavidos ore mirantibus oculos: 840
 'per tibi ego haec iuro, si forte castumque cruorem,
 per meas Manes, qui mihi numen erunt,
 Tarquinius profuga poenas cum stirpe daturum.
 iam satis est virtus dissimulata diu.'
 illa iacens ad verba oculos sine lumine movit, 845
 visaque concussa dicta probare coma.
 fertur in exsequias animi matrona virilis
 et secum lacrimas invidiamque trahit.
 volnus inane patet: Brutus clamore Quirites
 concitat et regis facta nefanda refert. 850
 Tarquinius cum prole fugit: capit annua consul
 iura: dies regnis illa suprema fuit.

Translation

Behold, as they gazed at their shared losses, both husband and father lay of
 decorum. was there, and by his spirit finally gave the lie to his name
 fixed in the semi-conscious body, and, holding the dagger dripping with th
 fearless cries from his threatening lips: 'I swear to you, by this brave and pure
 which will be my guiding deity, Tarquinius will pay the penalty along with
 has been concealed long enough now.

As she lay (there), she moved her sightless eyes at his words, and seemed to
 shaking her hair. The woman (possessed) of manly spirit was carried out fo
 along with her tears and outrage. The pointless wound lay open to view: w
 the citizens and related the unspeakable deeds of the prince. Tarquinius fle
 took on the yearly powers: that was the last day for kingships.

Grammar and translation notes

- 835 Start with *ecce virque paterque iacent*; *super corpus*; the rest follows natura
 836 *decoris*: verbs of remembering and forgetting take an object in the gen
 837 *animo* ... *tandem* or means, 'by his spirit'.
sua nomina fallit: poetic plural, as it is only the name Brutus to which
 is an adjective meaning 'stupid', a pretence which Brutus had adopted
 Tarquinius Superbus; see lines 717 foll. What Ovid means, in his usage
 Brutus stopped acting as a fool, and revealed his true nature as a cour

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- 838 *fixaque... rapit*: the lack of a preposition with *corpore* and the insertion of *in* at the start of this line. Does it mean 'He snatched the weapon fixed in the semiconscious body', or 'From the half-dead body he snatched the weapon fixed in the body', or 'He would have to be accepted by an examiner. Cromarty's version, 'He is difficult to accept as *fixa* is passive.

semanimi is a contracted form of *semianimi*, which would not fit the metre because of consecutive short syllables.

- 840 *ore minante*: either ablative of *minantem* (description), or, more likely, ablative of *minantem*.

- 841 *per tibi... cruore*: *per* was regularly used in oaths meaning 'by'; here, *tibi* is the dative of the person interested in the action, or, simply, 'to me'.

- 842 *mihi* is dative of possession with *erunt*, a regular usage, even in prose.

- 843 Understand *esse* with *daturum* to complete the indirect statement*.

- 844 *virtus* is often a difficult word to translate; 'virtue' and 'courage' are common translations, but it means more than that, as it refers to the qualities that produce moral fibre or manly spirit. Here, it means the latter.

- 845 *ad* means 'at (his words)', here.

lumine here means the light of the eye, so 'sight'.

- 846 *visa*: understand *est*, 'she seemed'; *concussa coma* is an ablative absolute, 'by shaking her hair', but more idiomatically, 'by shaking her hair'. *dicta* is the object of *est*.

- 847 *animi... virilis*: genitive of description. As a rule, the genitive was used for internal features, the ablative for external features.

- 848 *invidiam* usually means 'envy', but here, it means 'hatred of the Tarquins'. Ovid translated it 'outrage'.

- 849 *inanis* is sufficient, as its basic meaning is 'empty'; then it came to mean 'unconcealed', rather than 'unconcealed' (Cromarty). It is the utter word that is referring. It was pointless because Tarquinius could not get what he wanted, so he could not achieve his aim.

clamore is ablative of means.

- 850 *nefanda*, a gerundive of obligation, is a compound of *ne*, 'not', and *fari*, 'to speak', so Ovid is using it in two senses: 'unspeakable', but they are also so terrible that they can't be mentioned; we have 'unspeakable', which covers both ideas.

Context and style notes

- 835 *ecce super corpus, communia damna gementes*: an alliteration of *m* and *n*.

- 836 *obliti decoris*: this excess of emotion was regarded as unmanly by the Romans.

- 837 *Brutus adest*: there is a lack of consistency, here. We are told only Lucretia is called 'Brutus' at line 816, but Brutus is vital to the story, as seen on page 81. He appears in the scene! *tandemque animo sua nomina fallit*: referring to the Tarquins, who are stupid. Brutus is active, while the others understandably are passive.

- 838 Again, perhaps Ovid has not thought this through entirely. Brutus dies while Lucretia is *semanimi*.

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- 839 *stillantemque tenens generoso sanguine cultrum*: notice the chiasmus and emphasise the knife, as does the juxtaposition of *sanguine cultrum*.
- 840 *edidit impavidos ore minante sonos*: Ovid follows with another example of rhyme. These literary devices contribute to a highly emotional passage. The additional sibilance in 839 and 840 sets the scene for Brutus's speech.
- 841 *per tib(i) eg(o) hunc*: the rare successive elisions are probably deliberate to imitate Brutus's anger and sorrow combined, which causes him to splutter at the beginning of his speech.
- iuro*: Brutus's dramatic gesture is captured in this Statue of Brutus, swearing revenge at Lucretia's corpse, by Ignaz Platzer at Great Parterre, Schönbrunn.



Statue of Brutus

Activity 58

In lines 841–844 how does Ovid create a stirring speech by Brutus?



- 842 *perque tuos Manes, qui mihi numen erunt*: the mourning continues with the alliteration of *m* and *n* again.
- 843 *Tarquinium profuga poenas cum stirpe daturum*: Brutus becomes more threatening, which is reflected in the alliteration of *p*.
- 846 *concussa... coma*: some scholars believe this undermines the pathos of the scene.
- 847 *animus... matrona virilis*: the juxtaposition of *matrona virilis* emphasises the bravery of Brutus; how much more so in a man; how much more so in a woman.

Activity 59

847–850: How is spectacle created for the people on the way to and at Rome?

- 849 *volnus inane patet*: the wound has achieved nothing for the Tarquinian cause; it is that it has conversely achieved the foundation of the Roman republic and the end of the monarchy.
- 850 *conciat et regis facta nefanda refert*: the alliteration of *f* emphasises the wicked deed of Sextus.
- 851–852 *Tarquinius cum prole*: throughout this account there has been a blending of Tarquins – both father and son. Here they are counted as one for spectacle.
- iura: dies regnis illa superata fuit*: The last two lines form an abrupt end to the Tarquinian era. The last line is a summary of the end of the kings' rule.
- consul*: an anachronism. Consuls, as they were called from the time of the Tarquins (a council of 10 men sharing office or power and who reformed and created the Roman Republic in 450 BC), were originally designated 'praetors'.

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English Prescription

February 27: The Equirria and February

[853] Am I mistaken? or has the swallow come, the herald of spring, and does he turn and come again? Yet often, *Procne*, will you complain that you have made your husband *Tereus* will be glad at the cold you feel.

[856] And now two nights of the *sestilis* month are left, and Mars urges on the chariot. The day has kept its appropriate name of Equirria derived from the *equi* beholds in his own name. You, *Gradivus*, in your own right you come. Your season song, and the month marked by the name is at hand.

[863] We have come to port, for the book ends with the month. From this point to other waters.

Classical references

Procne and *Tereus*: Tereus, king of Thrace, married Procne, daughter of Pandion. Pretending that Procne was dead, Tereus went on to seduce his sister-in-law into a sham marriage. Some versions of the myth claim she was assaulted, and others have had in mind given the previous story.

The *Equirria* were two Roman festivals of chariot racing, or perhaps horseback riding, in honour of the god Mars, one on 27 February and the other on 14 March. The Equirria were held at the *Martius* outside Rome.

Gradivus: Mars *Gradivus* was one of the names by which a general or soldier was known, successful in battle. Mars also gave his name to the next month, March.

bark: bark, *trireme*, *trique*, is a sailing ship of three or more masts.

Discussion

After the hard-hitting and emotional lines of the Lucretia episode, the final lines are very briefly. As Ovid points out *and the month marked by the name is at hand*, the year is up next.

Activity 60

How far do you feel that these final lines of *Fasti* 2 (853-end) are a disappointment?

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Examination-style Questions

NB In the A Level examination, Section A will contain one question on each of the Group 3 texts, and Section B will contain one question on each of the Group 4 texts, Section C will contain one question on each of the Group 4 texts, including the sections to be read in English. See the Introduction for a detailed breakdown of the marks for Section A and Section B questions.

However, because learners will have studied different Group 3 texts, there will be questions on the Group 4 sections in the examination.

Questions marked with an asterisk will be assessed for quality of extended response.

Section B (Answer questions 1 and 2)

1. Read through the following passages and answer the questions.

antra subit tofis laqueata et pumice vivo;
garrulus in primo limine rivus erat.
dumque parant epulas potandaque vina ministri,
cultibus Alciden instruit illa suis:
dat tenues tunicas Gaetulo murice tinctas,
dat teretem zonam, qua modo cincta fuit.
ventre minor zona est; tunicarum vincla relaxat,
ut posset magnas exseruisse manus.
fregerat armillas non illa pedibus factas,
scindebant magnos pedes parva pedes.
ipsa lavamque gravem spoliūque leonis
conditaque in pharetra tela minora sua.
sic epulis functi sic dant sua corpora somno,
et positis iuxta secubare toris:

Ovid, *Fasti* 2.315–328

- (a) *antra... erat* (lines 1–2): state **three** features of the cave.
- (b) Name *illa* (line 4).
- (c) *ventre... pedes*: state **three** ways in which her clothes were unsuitable.
- (d) Translate *ipsa capit... in s...* (lines 11–14).

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intrat et huc illuc temerarius errat adulter,
 et praefert cautas subsequiturque manus.
 venerat ad strati captata cubilia lecti,
 et felix prima sorte futurus erat;
 ut tetigit fulvi saetis hirsuta leonis
 vellera, pertimuit sustinuitque manum,
 attonitusque metu rediit, ut auctor
 turbatum visum non agnoscat pedem.
 inde cunctis tactus erat velamina tangit
 molles, mendaci decipiturque nota.
 ascendit spondaque sibi propiore recumbit,
 et tumidum cornu durius inguen erat.
 interea tunicas ora subducit ab ima:
 horrebant densis aspera crura pilis.
 cetera temptantem subito Tirynthius heros
 reppulit: e summo decedit ille toro.

Ovid, *Fasti* 2. 335–350

(e)* How does Ovid make this scene vivid and humorous?

You should refer **both** to the content and to the language of the poem.

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2. Read through the following passages and answer the questions.

nox erat, et tota lumina nulla domo.
 surgit et aurata vagina liberat ensem
 et venit in thalamos, nupta pudica, tuos;
 utque torum pressit, 'ferrum, Lucretia, mecum
 natus ait regis, 'Tarquiniusque l...'
 illa nihil, neque enim... resque loquendi
 aut... fore mentis habet;
 sed... quondam stabulis deprensa relictis
 parva sub infesto cum iacet agna lupo.
 quid faciat? pugnet? vincetur femina pugnans.
 clamet? at in dextra, qui vetet, ensis erat.
 effugiat? positus urgentur pectora palmis,
 tum primum externa pectora tacta manu.
 instat amans hostis precibus pretioque minisque:
 nec prece nec pretio nec movet ille minis.
 'nil agis: eripiam' dixit 'per crimina vitam:
 falsus adulterii testis adulter ero.'

Ovid, *Fasti*, 2.791–808

- (a) Translate *illa nihil...* (lines 6–9).
- (b)* *... quondam... lupo* (lines 8–9): comment on the appropriateness of the metaphor. Make **three** points, which should include reference to the **Latin** verb *deprender*.
- (c) Excluding lines 8–9, how does Ovid make the rest of the passage interesting? You should refer **both** to the content **and** to the language of the passage.
- (d) How does Tarquinius, after the end of this passage, persuade Lucretia to accept his demands?
- (e) (i) Who swore to avenge Tarquinius's crime?
 (ii) Why was this surprising?
- (f) What was the political result of this crime?

Section C

*How does Ovid make his account of the Roman dates interesting?

You must use material from parts of the text that you have studied in English as well as parts you have read in Latin.

Another suitable passage for a style question would be lines 761–778 (see page 82).

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Mark Scheme

Refer to the OCR grids for the 5-, 15- and 20-mark questions.

1. (a) The roof was panelled (1) with tofa and living rock (1). A babbling b
(b) Omphale.
(c) The girdle would not fit round his waist / his stomach was too large
His arms were too fat for the bracelets / broke the bracelets (1).
His large feet broke the small straps of the sandals (1).
(d) Refer to the OCR 5-mark grid.
The lion
She/Omphale herself took/takes both the heavy club, the lion's spo
kept in their own quiver. (Dressed) in this way they completed the fo
bodies to sleep, and having placed the couches near each other, they
(e)* Refer to the OCR 15-mark grid. Accept other valid points.

Content	
Faunus wanders around in the dark	Historic present <i>errat</i>
Following his hands carefully	Position of <i>cautas</i> ; use
Comes across bed covering	Internal rhyme; alliter
'First time lucky'!	Position of <i>felix</i> ; use of
Feels bristly lion skin (not what he was expecting!)	Enclosing order of <i>ful</i> lion skin encloses the
Feels afraid and ... hand	Emphatic position of 'very'; dactyls emphasi
Shrinks back in fear	<i>attonitusque metu, varia</i>
Compared to a traveller disturbing a snake	Position of <i>turbatum</i> a <i>pedem</i> , forming a chias backward movement
Feels soft covering of the bed	Enjambment of <i>molli</i> to historic present
Deceives him into thinking it is Omphale's bed	Position of <i>mendaci</i> an emphasise error
He climbs into the bed	Position of <i>ascendit</i>
Effect of closeness to supposed target	Position of <i>tumidum</i> , 's
Lifts up dress from lowest edge	Position of <i>ima</i> , rare to
Discovers thick bristles (again)	Position of <i>horrebant</i> , l alliteration of <i>r</i> empha
Rolls off the bed	<i>Tirynthus heros, doctrin</i> height of bed empha rhyme

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2. (a) Refer to the OCR 5-mark grid.

Translation:

She (said) nothing, for she did not have the voice or the strength to speak in her whole breast; but she trembled, like a little ewe lamb, who, at the sheep pen and lies caught beneath a hostile wolf.

- (b) Both the lamb and Lucretia are undernourished (1); the wolf is hostile (*infesto... hostis*) (1); both the lamb and Lucretia are oppressed (*parva... vincetur femina*) (1); the simile is not entirely appropriate because whereas the lamb is in the sheepfold (1).

- (c)* Refer to the OCR 15-mark grid. Accept other valid points.

Content	
Dark night, no lights	Emphasised by adjectives
Unsheathes sword	
T. enters bedroom	<i>nupta pudica</i> emphasises chastity
T. emphasises sword	<i>ferrum</i> , <i>variatio</i> on <i>ensem</i>
L. can't speak or think	Omission of verb in <i>illa</i> and insertion of <i>toto</i> , 'the whole'
She wonders what to do	Deliberative questions with <i>quid</i> and <i>pugnans</i>
T. presses on her breasts	Alliteration of <i>p</i> emphasises round breasts; position of <i>in</i> in line 13 emphasise awkwardness
And makes appeals, bribe and threats	Balance of lines 14–15 with <i>et</i> in line 14 and <i>et</i> in line 15
T. makes further threats	Polyptoton of <i>adulterii... adulterii</i>
She emphasises her weakness	Juxtaposition of <i>femina</i> and <i>parva</i>

- (d) He says he will kill a slave (1) who allegedly was caught committing a crime (*in flagrante delicto*) (1).

- (e) (i) Brutus.
(ii) He had previously pretended to be a friend.

- (f) Rome was no longer a republic (1); consuls were elected to replace the king.

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Section C

Refer to the OCR 20-mark grid. Plenty of examples needed. References in the *Fasti*.

Use of language: metaphor – you sail with fuller canvas spread (3); simile (34)

Detail of religious rites: *februa* (19–28); *Luperci* (31–34, 267 foll.); Kalends (57 marriage rites (560); Caristia (617)

Greek myths: Peleus, Medea, etc. (37 foll.); Ariadne (83 foll.), Callisto (156 foll. foll.); various gods (627 foll.). Tereus (639 foll.)

Latin myths: Pomona (133), Remus (133–134, 365 foll.), Faunus (193 foll. and Lara (599)

Reference to buildings and geographical features with which readers would temple (68 foll. and 670 foll.); stars? (153 foll., 243); forums and Circus Maximus tree (412)

Roman history: Fabii (203 foll.), Sextus Tarquinius and Gabii (691 foll.), Luc

Traditions: Carmenta Gate (201), Quirinus (475 foll.), She-goat's Marsh (491 Ovens (527)

Life in early times: Arcadians (289–302); 515 foll.

Rhetorical devices: (passim – see the notes)

Use of direct speech: (passim)

Humour: Faunus and Hercules

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Appendix

Glossary of Grammatical and Stylistic Terms with

NB References to grammatical terms are to be found under the heading 'Grammatical notes', stylistic terms under the heading 'Style and context notes'. Where a reference has an asterisk, it means that the reference also contains a stylistic point has more relevance to that section. There are many examples of a term listed, followed by 'etc.'. Stylistic notes from the Group 3 Virgil prescriptions as Section A of the examination paper will include a passage from that selection.

Grammatical Terms

NB Simple uses of the cases, e.g. direct and indirect object, possessive genitive are excluded.

Cases		
The Accusative Case	accusative of respect	the accusative limits the action of a verb or a noun (298, 309, 704, 769)
	adverbial accusative	the neuter accusative of an adjective or a pronoun, e.g. <i>alia</i> , 'in other ways' (704, 729)
The Genitive Case	genitive after adjectives or verbs	adjectives and verbs of remembering and forgetting take an object in the genitive case (836)
	genitive of description	the genitive is used to describe an internal characteristic (e.g. <i>tristis</i> , 'sad')
	objective genitive	used to express the object of the verbal idea (e.g. <i>odium</i> , 'my hatred of work' (305, 717, 811))
	partitive genitive	used to denote the whole of which something is a part (e.g. <i>alii</i> , 'some of the soldiers' (331, 334, 789, 798))
The Dative Case	dative after verbs	a. compound verbs: the dative is sometimes used to complete its meaning. This is found in prose (780). b. simple verbs: compounds of <i>sum</i> and <i>esse</i> take the dative case, e.g. <i>credo</i> and <i>persuadeo</i> (734)
	dative of possession	the dative is used to express the person to whom something belongs, usually found with the verb 'to be', expressed or implied (e.g. <i>est</i> , 'is')
	dative of the agent	used instead of <i>a</i> + ablative to denote the person who does the action (e.g. <i>scribitur</i> , 'is written'); it is regularly found after the gerundive and usually after the perfect passive (281, 688)
	dative of the person interested	the dative is used to draw attention to the person to whom something is done (730, 745, 841)
The Ablative Case	ablative absolute	the use of a participle and noun instead of a clause (e.g. <i>Caesaris</i> , 'of Caesar' (701, 709, 716, 722, etc.))
	ablative after verbs and adjectives	verbs of seeing, filling and emptying take the ablative (e.g. <i>plenus</i> , 'full' (734, 758, 791))
	ablative of cause	the ablative expresses the reason for an action (e.g. <i>odio</i> , 'because of hatred of Nero' (310, 722, 731))
	ablative of comparison	the ablative is used to compare one thing with another (e.g. <i>fortior leone</i> , 'stronger than a lion' (290, 346))
	ablative of description	the ablative is used to describe an external characteristic (e.g. <i>viridis</i> , 'green' (274, 310, 703, 741, 752, 818, 839))
	ablative of means	this expresses the means by which something is done (e.g. <i>gladio</i> , 'with a sword' (294, 690, 803, 805, 837))

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Cases		
The Ablative Case (continued)	ablative of origin	the ablative is used to express the origin of a goddess' (725)
	ablative of place	the ablative is used to express the place where usually with a preposition in prose, apart from names of small islands and towns; in poetry, often omitted (345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000)
	ablative of price	the ablative is used to express the price paid
	ablative of the measure of difference	the ablative is used to express the difference between two things by how much one thing is different from the other, e.g. 'much later' (766)
	ablative of time	the ablative is used to express the time when something happens
	instrumental ablative	this expresses the instrument by which something is done, e.g. 'with a sword' (344, 357, 695, 706, 803, 804)

Verbs		
Gerund + Gerundive	ablative of the gerund	usually translated as 'by' (783)
	genitive of the gerund	this is often used with a direct object (701, 799)
	gerundive	an adjective equivalent to English adjectives, sometimes used to express obligation (310, 311)
Impersonal Verbs		verbs which are used without a subject in the passive, e.g. <i>pugnatum est</i> , literally, 'it was fought' (723, 724)
Participles		participles were often used as nouns (296, 741)
Supine		a verbal noun which is only found in the accusative case

Tenses		
Indicative	historic present	the present indicative is often used instead of a preterite to make the narrative more vivid (315*, 321*, 332, 692)
	consecutive infinitive with the indicative	means 'when' (333, 707, 795, 817) or 'as' (341, 799)
Infinitive	indirect statement (<i>oratio obliqua</i>)	a statement which becomes indirect as it is dependent on a verb of saying, thinking, knowing (that), etc. (334, 843)
Subjunctive	deliberative subjunctive	the subjunctive is used, particularly in questions, to express what course of action to take (801–803, 825–826)
	indirect command	a command or petition which becomes indirect as it is dependent on a previous verb of ordering, asking (to), etc. (303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000)
	indirect question	a question which becomes indirect as it is dependent on a verb of asking (why), knowing (whether), etc. (269, 283, 284)
	jussive subjunctive	the use of the subjunctive to express a command
	purpose clause	a clause which expresses the purpose behind an action (827, 834)

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Stylistic terms

alliteration	the repetition of the same letter or consonantal sound in two or more words or closely connected words (319, 322, 325–326, 745, 770, 805, 812, 819, 825–826)
anaphora	the repetition of the same word at the beginning of successive sentences (277, 295–297, 306, 729, 805–806, 825–826)
anastrophe	inversion of the normal word order (756)
apostrophe	the use of the name of a person in appeals, etc. (718, 794, 805, 812, 819, 825–826)
assonance	the repetition of the same vowel sound in nearby or connected words (288, 712, 718, 787)
asyndeton	two or more clauses or phrases used without any connectives or subordinators (277, 295–297)
balance	two or more phrases placed in the same order, e.g. noun + verb, verb + noun – the opposite of chiasmus (293, 294, 761)
caesura	a natural break in a line, usually in the third foot (Introduction, 715, 716)
chiasmus	inversion in the second of two parallel phrases of the order noun + verb, verb + noun – the opposite of balance (310, 311, 314, 319, 332, 721, etc.)
dactyl	a foot composed of one long and two short syllables (Introduction, 715, 716)
doctrina	learned references to people or places (305, 318, 358*)
enclosing order	where two words which enclose each other, e.g. not beginning and end of a longer phrase or sentence, but words enclosing order often consists of four words, arranged in a certain way (274, 295, 306, 314, 319, 332, 721, etc.).
enjambement	where a sentence, often complete in itself, has an extra beginning of the next line (272, 349–350, 351–352, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000)
homoioteleuton	the use of two words with the same ending (293)
internal rhyme	where the last syllable of a word before the caesura rhymes with the last syllable of a word after the caesura in the line (319, 348, 718, 722, 732, 750, 812, etc.)
juxtaposition	two words placed next to each other for emphasis, often without a connective (287, 297*, 303, 306, 344, 717, 800, etc.)
polyptoton	the repetition of a word with the same root, but in a different form of speech (269, 272, 280, 295–297, 321, 324, 757, etc.)
sibilance	use of the letter s, making a hissing sound expressing love, softness, etc. (288, 333, 725, 731, 750, 812, 819, 825–826)
simile	comparing an object or a person with another, e.g. 'The world is a stage.' (341–342, 775–776, 814)
spondee	containing two long syllables (297, 322–324, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000)
tricolon	three successive phrases, the last of which is usually the crescendo (295–297, 805–806)
variatio	variation in the way two or more parallel ideas are expressed (759–760, 805–806, 810)

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