WJEC

Level 2 Certificate in Latin Literature

Unit 9541
Latin Literature Themes

Theme A
Books and Writers

Student Study Book (with notes)
Contents

hortatio 4
Introduction 5
Catullus, Carmina 1, A poet dedicates his book to a friend 6
Catullus, Carmina 22, Suffenus 18
Cicero, ad Fam. 9.1, Escapism 32
Horace, Odes 3.30, Monument 40
Ovid, Amores 1.1, Accidental poem 52
Martial Three Epigrams Introduction 72
Martial, Epigrams 1.38, To Fidentinus 74
Martial, Epigrams 6.60, Public response 76
Martial, Epigrams 7.3, To Pontilianus 78
Pliny, Letters 1.13, recitationes 80
Pliny, Letters 3.21, Pliny’s view of Martial 90
Tacitus, Annals 4.34-5, Censorship 98
Suetonius, Claudius 41 106
Books and Writers

hortatio*

You may now be about to have your first encounter with a sizeable chunk of Latin written by Roman authors. It will at first seem noticeably more difficult than what you have read previously. There is a simple explanation for this. What you’ve read so far is mostly written by modern hacks (i.e. British schoolteachers), composing pieces of Latin whose difficulty slowly but steadily increases to match your increasing grasp of the language. Roman authors, of course, did not do anything like this; they did not automatically begin a work with the easiest bits and put the hardest bits at the end. So you are likely to feel that the level of difficulty begins by rising sharply but then settles down; your increasing experience of the language should help to make you feel steadily more comfortable.

*hortatio: speech of encouragement, e.g. delivered by general to his troops on eve of battle.
Introduction

The notes and questions in this study guide are composed particularly for students who have only a limited amount of time with a teacher. Follow your teacher’s guidance over which notes to use and which questions to answer. The more time you have with your teacher, the more questions can be ignored.

Most of the texts have been divided into a number of sections, usually about four lines long. The notes on each group of lines nearly always begin by taking you through three steps:

- read the section (aloud if possible);
- study the vocabulary for the section;
- read the section again.

You do not have to stick rigidly to these steps. You may find you make better progress by repeating a particular step, or missing one out; you may want to vary your approach from one section to the next. Experiment with different approaches to find the one that suits you; the aim is to prepare yourself as fully as you can for the detailed questions that follow. You will usually find it best to finish work on each section by checking that you can translate it, as recommended in the notes.

Some questions are comprehension questions; others ask you to analyse the grammar of a particular word or phrase. Your teacher will tell you whether or not to use these questions. If you have access to the online version of the text, you can click to check that your analysis is correct. Aim to develop your ability to do the analysis yourself (e.g. in an exam!) by getting into the habit of asking yourself, “What case is this noun?” or “What tense is this verb?” etc. The exam will not contain grammar questions, but they are included here to help you towards an accurate translation and a fuller understanding of the text. The Cambridge Latin Grammar can help you to investigate the grammar in more detail.

Some questions, such as “Why do you think character so-and-so did such-and-such an action?” or “Do these lines seem serious or light-hearted?”, have more than one possible answer. They are generally marked with a dagger (†). When you answer these questions, study the text carefully and come to your own conclusion. There is no “official right answer” to such questions; an examiner will always give credit for any sensible answer, particularly when you support your answer by quoting from the Latin text.

An asterisk (*) next to a question indicates that the question may be suitable for group discussion. It is often a good plan for you to work on such questions on your own first and then compare your answers with those of the rest of the group. Groups (or pairs) can also be used to discuss how a passage should be translated, but beware of taking over someone else’s translation without understanding how that translation was arrived at.

References to Cambridge Latin Grammar are by page, Section and paragraph number, e.g.:

CLG p.57, 16.3 = Cambridge Latin Grammar, page 57, Section 16, paragraph 3.

References to (A) Latin Grammar by James Morwood are by page and headings and/or numbered paragraph as appropriate, e.g:

LG p.97, Purpose clauses, 5 = (A) Latin Grammar, page 97, Purpose clauses, note 5.

Before starting work on “Books and Writers”, you may find it helpful to search your memory for anything you already know about this topic, e.g. the appearance of a Roman book, or the way in which an author brought his work to public attention. You could do this either on your own or in a group. Do not panic if your memory goes completely blank – you will find that the Latin passages themselves are full of information. If you have access to the Oxford Classical Dictionary (second edition), the article Books, Greek and Latin, especially the second and third paragraphs, is very helpful.

One useful preliminary is to find out (or remind yourself of) the way in which a Roman book was made. Strips from the inner part of the papyrus plant were placed side by side to form a layer; another set of strips was laid on top to form a second layer at right angles to the first one; the two layers were then fastened together by water and pressure (and sometimes a little glue) to make a sheet (carta). Several cartae were joined to each other (the join being surprisingly strong and sometimes undetectable) to form a roll (or scroll); this was known as a volumen or liber and was often as long as 30-35 feet. The inner layer of papyrus (i.e. the layer which was written on) was the one whose strips lay parallel to the horizontal edges of the opened scroll.

There are many ways in which reading a book in Roman times differed from your experience with present-day books, to say nothing of e-books. For instance, going back to check something mentioned much earlier in the scroll could be a long and tedious job; you might also imagine a conscientious reader, on reaching the end of the volumen, re-rolling it back to the beginning for the benefit of the next reader.
### Catullus, *Carmina 1*, a poet dedicates his book to a friend, lines 1-3

<table>
<thead>
<tr>
<th>Line</th>
<th>Latin Words</th>
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</table>
| 1    | cui dono lepidum novum libellum | modo - *just now, recently*  
|      | arida modo pumice expolitum?  |
| 2    | tu, tui - *you (singular)*  |
| 3    | Corneli, Corneli - *Cornelius*  
|      | novus, nova, novum - *new*  |
|      | pumex, pumicis - *pumice*  
|      | expolio, expolire, expolii, expolitus - *polish*  

**Translation:**
Cui dono lepidum novum libellum  
arida modo pumice expolitum?  
Corneli, tibi:

1 Qui, quae, quod - *who, which*  
Dono, donare, donavi, donatus - *give, present*  
Lepidus, lepida, lepidum - *agreeable, charming, delightful, amusing, witty*  
Novus, nova, novum - *new*  
Libellus, libelli - *book, little book*  

2 Aridus, arida, aridum - *dry*

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**Notes:**
- *qui,* *quae,* *quod* = *who, which*
- *dono,* *donare,* *donavi,* *donatus* = *give, present*
- *lepidus,* *lepida,* *lepidum* = *agreeable, charming, delightful, amusing, witty*
- *novus,* *nova,* *novum* = *new*
- *libellus,* *libelli* = *book, little book*
- *modo* = *just now, recently*
- *pumex,* *pumicis* = *pumice*
- *expolio,* *expolire,* *expolii,* *expolitus* = *polish*
- *Corneli,* *Corneli* = *Cornelius*
- *tu,* *tui* = *you (singular)*

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**Translation:**
Cui dono lepidum novum libellum  
arida modo pumice expolitum?  
Corneli, tibi:
1. Many things can be dedicated: plots of land, Oscars, days in the calendar, churches, and books. An author, if s/he decides to dedicate hrs work at all, might do so quite simply:

   to my husband Fred

or, more fully:

   dedicated to the memory of those who made this possible

or:

   to my flatmate Joanna

   in gratitude for advice, encouragement and countless cups of coffee

or indeed in Latin, carefully putting the words into the dative case:

   PARENTIBUS MEIS CARISSIMIS

Catullus is dedicating his book of poems to a friend, and the dedication is the first poem in the book.

2. One approach to Catullus' poem is to imagine that something you had written was going to be published. To whom, if anybody, would you wish to dedicate it, and why?

3. Read lines 1-2 and the first two words of line 3 (aloud if possible).

4. Study the vocabulary for these lines. Notice in particular:

   (i) cui...? dative of quis...? (see CLG p.23, 5.0 or LG p.28, Pronouns)

   (ii) dono here means both I give and I dedicate. Either word would be a suitable translation. Catullus dedicates the libellus to his friend, no doubt giving him a special presentation copy.

   (iii) libellus is a diminutive noun. Book and little book are both possible translations, depending on whether the size of the book is particularly significant (or whether the author is speaking modestly ["my little book"]).

5. Read lines 1-3 (…tibi) again.

6. How is the little book described in line 1? (There are two adjectives.)

7. Catullus might summarise his action in this way: ego amico meo hunc libellum dono. Translate his summary.

8. What question does Catullus ask in line 1?

9. What has just now (modo) happened to the book (line 2)?

10. What has been used to do this (ablative adjective+noun)?

11. Some of the smoothing and polishing might be applied to the outer surface of the carta, also perhaps the inner surface (before it was written on!). But more important was the vigorous rubbing of the two horizontal edges of the libellus (when rolled up). Why?

12. Catullus has asked a question in lines 1-2 and the first two words in line 3 give the answer. Translate it.

13. Translate lines 1-3 (…tibi).

14* Which of these words and phrases seems to you the closest modern equivalent to modo pumice expolitum (line 2)?

   (a) brand new
   (b) hot from the press
   (c) appearing in print
   (d) newly minted

15* Is this poem

   (a) a label saying “this little book is dedicated to Cornelius by Catullus” (just as a present today might be labelled: “To Angela with love from Mike: Happy Birthday") ?
   (b) part of the package?
   (c) both (a) and (b)?

16. Cornelius (vocative Corneli) is a man called Cornelius Nepos, who was about a dozen years older than Catullus. Only a fraction of his numerous writings survives, mostly from his Lives of famous foreign (i.e., non-Roman) leaders (de excellentibus ducibus exterarum gentium). He is usually referred to as Nepos, which is how he is mentioned in these notes.

17* Instead of saying “Dedicated to Nepos”, Catullus says “Who is it dedicated to? You, Nepos.” Which of those two dedications is livelier and puts more emphasis on the name? If unsure, compare “The winner of the neatness prize is Margaret” with “Margaret is the winner of the neatness prize.”

18* Instead of “to whom am I giving…?”, cui dono could indicate that Catullus is deliberating: “to whom am I to give?” (using dono instead of the more usual subjunctive). Which meaning do you prefer? (†)
19* Is Catullus using the words *lepidus*, *novus* and *expolitus* to refer to the physical book or to the poems inside it (or both)? You could consider the three words either separately or together. (†)

Answers

7. I am giving/dedicating this (little) book to my friend.
11. These were the most vulnerable parts of the *carta* and the most liable to tear. The smoother the edge, the less the risk of damage.
14. (b) – conveys newness, while also referring to the method of creating the book.
Notes
Catullus, a poet dedicates his book to a friend, lines 3-7

namque tu solebas
tu, tui - you (singular)
soleo, solere, solitus sum - be accustomed

meas esse aliquid putare nugas
meus, mea, meum - my
sum, esse, fui - be
aliquis, aliquld - someone, something
puto, putare, putavi - think, consider
nugae, nugarum - trifles, nonsense, frivolities

iam - now
iam - now
tum - then, at the very time
cum - when
audeo, audere, ausus sum - dare
unus, una, unum - one, a single, alone
Itali, Italorum - the Italians

omnis, omnis, omne - all, every
aevum, aevi - age, period
tres, tria - three
tres, tria - three
explico, explicare, explicavi, explicatus -
unroll, reveal, describe
carta, cartae - leaf of papyrus, paper; book,
volume
doctus, docta, doctum - learned, educated,
skilful, clever
luppiter, lovis - Jupiter
et - and, also, even
laboriosus, laboriosa, laboriosum - laborious,
painstaking
20. Read from the second part of line 3 to the end of line 7 (namque...laboriosis).

21. Study the vocabulary for lines 3-7. The vocabulary of these lines is more demanding than the grammar. Careful study of the following words in particular will save a lot of effort later:

(i) **aliquid** (line 3) is not a vague word here but gives encouragement, as in "I think you're on to something there" or "We're getting somewhere". Of some value is a possible translation.

(ii) **nugae** (slang) rubbish, junk. Catullus contrasts it with **aliquid** (see (i) above).

(iii) **ausus es** (line 5) is a **semi-deponent verb**, with ordinary endings in some tenses but passive endings in the perfect tense (and in tenses formed from the perfect). So **ausus sum** is *I* (have) dared and **ausus est** is *he* (has) dared. What does **ausus es** mean?

(iv) **unus** followed by a genitive plural (e.g. **Britannorum**) can mean *alone of...* (i.e. *the only one of...*), for example **unus Britannorum** *alone of the Britons, the only one of the Britons*.

(v) **aevum** (line 6) a period of time, often meaning *a long period in the past so omne aevum* can mean the whole of history or the whole of time.

(vi) **charta** refers here not to a single sheet of papyrus but to several sheets joined to make a roll (**volumen**) as described near the end of the Introduction. The roll then formed one part (or volume) of a work of literature.

(vii) **explicare** unroll or describe: 

- poeta volumen explicavit. The poet unrolled his scroll.
- Iulius Caesar bellum omne explicavit. Julius Caesar described all the war/ the whole war.

22. Read lines 3-7 (namque...laboriosis) again.

23. Translate the last three words of line 3, in which Catullus begins his reason for dedicating his book to Nepos.

24. Find and translate the infinitive in line 4 which tells the reader what Nepos was accustomed to do.

25. How does Catullus describe his poetry?

26. What did Nepos think of Catullus's poems? (See 21 (i) above for one possible translation – there are others.)

27. Compare these two sentences:

(i) "Sextus est mendax."  "Sextus is a liar."

(ii) Publius credebat Sextum esse mendacem. 

- Literally: Publius believed Sextus to be a liar.
- More naturally: Publius believed that Sextus was a liar.

In (ii), what is the case of **Sextum** and what part of the verb is **esse**?

28* In what two ways does line 5 show that Nepos took on an exceptionally difficult task? See 21(iii) and (iv) if necessary.

29* What did Nepos dare to do, and in how many volumes (line 6)?

30. What did Nepos dare to do, and in how many volumes (line 6)?

31. Catullus is probably referring to **Chronica** (very roughly **Dates and Events**), which was the Greek name of Nepos' great work. It has not survived, but it sounds like an enormous time-chart or list of historical events in chronological order, complete with dates and long or short descriptions of the events. A **Short History of the World** may sound impossible, but one was written in 1922 (by H G Wells).

32. How does Catullus describe the volumes of Nepos' work and what word does he use to emphasise his two adjectives (line 7)?

33. Translate lines 4 (namque...)-7.

34. Had Catullus' **nugae** and Nepos' **Universal History** been started recently or a long time previously (the beginning of line 5 is helpful here)?
35* Why is Catullus especially grateful for Nepos’ encouragement?
   (a) because he had praised Catullus’ first efforts, at a time when a writer most needs encouragement?
   (b) because Nepos was wildly enthusiastic about Catullus’ work?
   (c) because Nepos was a good judge of poetry?

36. Does Catullus say that nobody at all had previously done what Nepos did?

37. Which word in line 6 makes a contrast with omne?

38* Does tribus…chartis suggest that Nepos wrote a large amount, or is Catullus praising him for squeezing a History of Everything into three volumes? (†)

39* How are the two meanings of explicare in 21(vii) connected? Which meaning(s) does explicare have in line 6? What gets unrolled? Nepos’ libellus? Human history? Both? Is Time itself being pictured as a scroll that steadily unrolls? (†)

Answers

27. (iii) literally: Nobody believed Sextus to be honest.
         naturally Nobody believed that Sextus was honest.
   (iv) “Your poems are excellent, my friend!”
   (v) You were accustomed to think my rubbish to be something (i.e. of some value).

28. (c) literal; (b) clearer than (a); your own translation better than any of them?

29. ausus es shows that Nepos was brave in his choice of work; unus italorum shows that no other Italian attempted it.

35. (a)

36. No. He says he was the only Italian. In fact some Greeks had attempted the same thing.
Notes
Catullus, *a poet dedicates his book to a friend*, lines 8-10

quare habe tibi quidquid hoc libelli
qualemunque; quod, o patrona virgo,
plus uno maneat perenne saeclo.

8 quare - *therefore, for this reason*
habeo, habere, habui, habitus - *have*
tu, tui - *you (singular)*
quisquis, quidquid - *whoever, whatever*
hic, haec, hoc - *this*
libellus, libelli - *book, little book*
9 qualscumque, qualemunque - *of whatever*
quality, however good it is
qui, quae, quod - *who, which*
o - *O*
patrona, patronae - *protectress, patroness*
virgo, virginis - *virgin*

10 plus - *more*
unus, una, unum - *one, a single*
maneo, manere, mansi - *remain, stay, endure*
perennis, perennis, perenne - *through the years, constant, continuing, enduring*
saeclum, saeci - *generation, life-time*
40. Read lines 8-9 (...qualecumque), aloud if possible.

41. Study the vocabulary for these lines. Most of line 8, together with the first half of line 9, consists of idioms. An idiom is a phrase (sometimes a word) whose meaning can’t be worked out from the meanings of its individual words (or word-pairs). For instance:

- “fit as a fiddle” (why a fiddle?)
- “kick the bucket” (how explain to a baffled foreigner, if he has learnt “kick” and “bucket”?)
- “How’s things?” “So-so.”

You may have met French idioms such as “ça va?” “pas grand-chose”, in which you had to learn what the whole phrase meant, rather than than the individual words. So the best way to deal with the idioms in lines 8-9 is to study the job each phrase is doing:

(i) the words habe tibi (line 8) mark the moment of handover. Accept for yourself... I hereby give you are two possible translations; the important thing is to look at the situation, not the separate words.

(ii) quidquid hoc libelli the literal translation makes very little sense: this whatever of a little book. The indefinite quidquid (whatever[ it is]) shows that Catullus is not claiming any great achievement, so you might represent the whole phrase by this attempt at a little book or even use quotation marks: this little “book”. Catullus is describing to Nepos (and the world) what he is giving him.

(iii) qualecumque (line 9) is strictly an idiomatic word rather than an idiom. It is another modest expression: whatever the quality. quae is connected with qualitas quality and -cumque makes the word indefinite, whatever. Catullus is not claiming that his book’s qualitas is high: he is using qualecumque to say [accept it] whatever the quality, or [take it] such as it is, [take it] for what it’s worth/ i.e. not very much.

42. Check that you can translate lines 8-9 as far as qualecumque, and (more important) check that you understand what each phrase is doing: the hand-over, the modest description of the gift and the extra comment.

43. Read lines 9 (quod, o...)-10, aloud if possible.

44. Study the vocabulary for these lines.

45. Catullus’s libellus of poems receives not only a dedicatee (as revealed in line 3) but also a (non-human) protectress. How does Catullus address her in line 9?

46. The non-human person addressed in line 9 is not named but is one of a group of nine, whose job was (among other things) to inspire poets. Who is she?

47. Compare the left-hand examples with the right-hand examples:

- rex vivit. The king lives.  vivat rex! May the king live!
- dei nobis victoriam dant. dei nobis victoriam dent!  The gods are giving us victory. May the gods give us victory!

The left-hand examples are statements, and the present indicative (vivit, dant) is used. The right-hand examples are wishes, and the present subjunctive (vivat, dent) is used. See CLG p.49, 13.3 or LG p.34 for further examples.

In line 10 Catullus utters a wish or prayer to the Muse, and uses the subjunctive maneant (May it...). What does he ask her to ensure (maneant)? For how long? (As often with comparatives, plus [more than...] is used with an ablative uno saeclo.)

48. There is a problem over combining the relative pronoun quod (which) with the wish expressed by the subjunctive maneant (may it last). Which may it last is not English, and which may last gives the wrong meaning altogether. One solution is to begin with and, because quod is a linking-word; then translate o patrona virgo and follow it with the wish may... 

49. maneant and perenne overlap in meaning. You might retain the adjective/adverb+verb pair (last enduring[ly]) or replace it with two verbs (last and endure).

50. Translate lines 8 (quod...)-10.

51* Consider again the tone in which Catullus speaks to Nepos. How affectionate or otherwise does he seem to be? You might consider:

- to what extent, if any, he makes fun of Nepos
- how long he has known him
- whether he would have dedicated his volume of poems to somebody he disliked (†) 

52. We don’t know which of Catullus’ poems were included in the libellus. Some scholars have doubted whether it contained all the Catullus poems that have survived. The Oxford Classical Dictionary article on Books reckons that one book of Thucydides’ (Greek) History could have fitted comfortably into a medium-sized volumen – and a randomly-selected book of Thucydides turned out to have almost the same number of lines as Catullus’s surviving poems. So Catullus could have included all his surviving poetry in a single roll; whether he did he do not know.
To ask: “How many lines did a libellus contain?” is like asking “How long is a piece of string?” because so many things could vary – such as height of roll, size of margins, size of letters and width of gaps between columns. Even Catullus’ use of libellus rather than liber to describe his book may not be much of a clue: it may indicate his affectionate attitude towards it rather than its size.

53* Of the poems in the libellus, do you think this poem was one of the first, or one of the last, to be written? Why?

54* Does the poem look forward or backwards in time? Or both?

55* Do you think Catullus really believed his poems were nugae? If he thought they were brilliant, should he have said so? (†)

56* Is the wish in line 10 arrogant or modest? Is there a contradiction between plus uno saeclo and maneat perenne? (†)

57. The comic novelist P G Wodehouse was very fond of his [step-] daughter and dedicated one of his books: “To my daughter Leonora, Queen of her species”. But in another dedication he gently teases her:

To my daughter Leonora
without whose advice, encouragement and assistance
this book would have been finished in half the time

APPENDIX

In 27 above, you met two related sentences, of which the second could be translated either literally or naturally:

(i) “Sextus est mendax.” “Sextus is a liar.”

(ii) Publius credebat Sextum esse mendacem.

Literally: Publius believed Sextus to be a liar.
More naturally: Publius believed that Sextus was a liar.

In (ii), Sextum was in the accusative case and the verb esse was an infinitive.

You may find it useful to note that the accusative and infinitive can be used in this way not only with credo but with many other verbs beside, for which a literal translation won’t do. For instance:

Publius dixit Sextum esse mendacem.

Literal translation: Publius said Sextus to be a liar. (not English!)
Natural translation: Publius said that Sextus was a liar.

This use of the accusative and infinitive is very common and is known as indirect statement, corresponding in this example to the direct statement “Sextus est mendax”.

A verb can have up to six infinitives, covering active and passive in three tenses: present, future and perfect, and an indirect statement will generally include one or other of them.

For example, if Poppaea said:

(iii) canis cibum devoravit!
meaning: The dog has eaten the food!

this could be reported in an indirect statement using the prefect active infinitive devoravisse:

(iv) Poppaea credebat canem cibum devoravisse.

Literally: Poppaea believed the dog to have eaten the food.
Or, in more natural English: Poppaea believed that the dog had eaten the food.

Answers

46. She is one of the nine Muses (Greek goddesses of poetry, literature, music and dancing).
Catullus, *Carmina 22, Suffenus*, lines 1-3

Suffenus iste, Vare, quem probe nosti, 
homo est venustus et dicax et urbanus, 
idemque longe plurimos facit versus.

1 Suffenus, Suffeni - *Suffenus*  
iste, ista, istud - *he, she; that*  
Varus, Vari - *Varus*  
qui, quae, quod - *who, which*  
probe - *well*  
nosco, noscere, novi, notus - *know, be acquainted with*

2 homo, hominis - *man*  
sum, esse, fui - *be*  
venustus, venusta, venustum - *charming*  
et - *and, also, even*  
dicax, dicacis - *witty, smart*  
et - *and, also, even*  
urbanus, urbana, urbanum - *with city manners, elegant, refined*

3 idem, eadem, idem - *the same*  
longe - *far, a long way*  
plurimus, plurima, plurimum - *most, very much/many, too many*  
facio, facere, feci, factus - *make, do, compose*  
versus, versus - *verse*
1* For the Books part of the Books and Writers topic, this text (especially lines 5-8) is the most important in the collection. Before studying it, you may find it helpful to visualise some further details of Roman books. A scroll might have a roller at both ends, or only at one. A sheet (charta) might be up to 9 inches broad; its height could be 8 or 9 inches, but was sometimes much less. The join between sheets was generally so smooth that lines of writing could easily cross it. The Oxford Classical Dictionary entry under Books, Greek and Latin has more information about dimensions. The end of the introduction to a DEDICATION suggested one difference between ancient and modern experiences with books; you might now imagine further differences. For instance, you might consider what it is like to browse in a book shop, sampling several books in search of “a good read”, then imagine attempting the same thing in Rome.

2. Read lines 1-3 (aloud if possible).

3. Before looking at the vocabulary for these lines, test your ability to deduce the meanings of unfamiliar words from familiar ones. The three adjectives in line 2, venustus, dicax and urbanus, mean (though not in this order) witty (in conversation), smart and sophisticated, and charming and lovable. All three are derived from other Latin words you have already met (one of them is a name). Use your existing knowledge to match each word to the correct meaning and (for bonus points) state the Latin word from which it is derived.

These three adjectives are typical of the words used by the group of lively young Romans to which Catullus belonged.

4. Study the remaining words in the vocabulary for these lines. Notice in particular:
   (i) nosco I get to know; perfect tense novi I have got to know and so I know.
   (ii) idem is a keyword in this poem; the literal translation is “the same” (i.e. “the same man”) but sometimes a more natural translation is “he also”, as in this example:

   Gaius pictor optimus est, idemque cantare scit.
   (literally) Gaius is an excellent painter, and the same (man) knows how to sing.
   i.e. Gaius is an excellent painter and he also knows how to sing.

   You may prefer the natural translation when translating line 3.

5. Read lines 1-3 again.

6. (i) Who is the friend addressed by Catullus in line 1?
   (ii) Judging from line 1, who is the poem about?
   (iii) Is (i) acquainted with (ii)?

7. What is the meaning of quem probe nosti (short for novisti)?
   (a) Who knows you well
   (b) Whom you know well

   How can you tell? If puzzled by the tense, see 4(i) above.

8. How complimentary is the description of Suffenus in line 2?

9. What does Suffenus write? (line 3)
   (a) speeches
   (b) poetry
   (c) history

10. What else does Catullus say about Suffenus in line 3? (His comment consists of verb+adjective+noun [though not in that order], and the noun is accusative plural; if you can’t spot an accusative plural, see CLG p.11, 1.4 or LG p.17, 4th-declension).

11. What is the most suitable translation of plurimos versus?
    (a) more verses than anybody else
    (b) most verses
    (c) very many verses

   Bear in mind that your translation has to be combined with your translation of longe.

12. Translate lines 1-3. See note 4 above for a suggestion about line 3.

13. You are very familiar with urbs, and in line 2 you have seen how urbanus can indicate not just where somebody lives but that s/he possesses particular qualities which the speaker approves of. In the same way, rusticus means living in the countryside (rus), but somebody who used urbanus as a term of praise might well use rusticus and related words as insults. You will meet some colourful abuse of country people later in the poem.

Answers

3. venustus charming and lovable (from Venus); dicax witty in conversation (from dicere); urbanus smart and sophisticated (from urbs)
Catullus, *Suffenus*, lines 4-8

puto esse ego illi milia aut decem aut plura
perscripta, nec sic ut fit in palimpseston
relata: cartae regiae, novi libri,
novi umbilici, lora rubra membranae,
derecta plumo et pumice omnia aequata.
14. Read lines 4-6 (…relata), aloud if possible.

15. Study the vocabulary for these lines. Notice in particular:
   (i) in the phrase sic ut fit (line 5) the verb fit (is done) takes on an extra meaning (is usually done). So:
       sic (in such a way) + ut (as) + fit (is usually done)
       = in such a way as is usually done, i.e. in the usual way.
   (ii) palimpsestos, Roman recycling! palimpsestos is a Greek word referring to the practice of wiping away the original ink writing on a scroll (with a sponge), then using the scroll for fresh writing. A palimpsest would not normally be used for the final “publication” of a literary work, because of the condition of a re-used papyrus, but paper in the ancient world was not cheap and a palimpsest would be handy for writing brief notes such as shopping lists – and for a writer to jot down ideas or rough drafts of his work (if he believed in rough drafts).

   palimpseston is the accusative singular of palimpsestos; the endings –os and –on (in line 4) correspond to the endings –us and –um in the 2nd declension of Latin. The Romans sometimes took over Greek words without giving them Latin endings, rather as English takes over French words like cliché complete with French pronunciation and accent.

   Archaeologists have occasionally found papyri where both sides have been used, but this seems to have been a much less common method of re-use than the one described above. It can’t have been very good for a scroll to be rolled first one way and then another; and rolls were sometimes semi transparent.

16. Read lines 4-6 (…relata) again.

17. How many lines does Catullus reckon have been written out by Suffenus? Treat line 4 as if the words were in the order aut decem milia aut plura.

18. Who must illi refer to?

   Optional note: illi is dative, used instead of ab illo. The dative can be used with parts of sum to indicate possession (CLG p.52, 14.5e and LG p.10, 5 Dative). For example:
   sunt illi multa milia perscripta  He has (got) many thousands written out…
   which, by a short step, can come to mean: He has written out many thousands…

19. Compare the verb perscribere (perfect participle perscripta, line 5) with referre (perfect participle relata, line 6). Which of the two verbs would a Roman prefer when translating each of the italicised phrases into Latin?

   (a) She wrote out each name in her best italic handwriting.
   (b) “I’ve put down sausages, potatoes, peas and bread on the list – is there anything else?”

   If unsure: which of the two verbs perscribere and referre has got many other meanings with nothing to do with writing?

20. Translate lines 4-6…relata. You might prefer to translate lines 4-5 with an active verb (he has written out…) rather than a passive (have been written out by…): see 18 above.

21. (i) The basic number of syllables in the metre used here by Catullus is 12. But how many syllables are there in line 4?

   The explanation is that if one word ends in a vowel (or vowel+m) and the next word begins with a vowel, the vowel at the end of the first word was almost completely “swallowed up” by the vowel at the start of the next; the syllable swallowed up is said to be elided and the process is known as elision. For example, there is an elision in line 2: the –o of homo is elided by the –e of est. So far as we can tell, the elided vowel wasn’t totally swallowed but it was not emphasised enough to affect the metre.

22. (ii) So how many elisions are there in line 4?

23. (iii)* Is it just coincidence that the line describing Suffenus’s busy verse-factory has far more syllables than any other?

   (iv)* Optional extra: English uses a kind of reverse elision known as prodelision: for example, he is often pronounced and written as he’s. How does English prodelision differ from Latin elision?

24. Read lines 6 (cartae…) -8, aloud if possible.
25* Using the glossary, work your way through the list of items in lines 6-7, translating each item and visualising it wherever you can. **plumbum** refers to the circular piece of lead which was slid, against the straight edge of a ruler, from top to bottom of the *charta* in order to produce a line that would guide the hand of the scribe and ensure straight margins. Horizontal lines could be added, to do the job of present-day lined paper.

26. What two operations have been carried out on the complete work (omnia, line 8)? Each operation is described by a noun in the ablative case and a perfect participle: if unsure whether the second operation refers to edges or surfaces, refer back to note 11 of 1 A DEDICATION.

27. Read lines 6 (cartae…) -8 again.

28* As an aide-mémoire, it can be helpful to draw a pair of sketches of a rolled and unrolled *libellus*, with labels showing (e.g.) the following details, listed here mostly in Catullus’s order (if an item is visible on both sketches, you might prefer to label it only on one):

   (i) on the unrolled *carta*, columns of writing (two or three would be typical - a few wiggly lines can represent the writing in each column);

   (ii) the **umbilicus**, which often (especially in the plural **umbilici**) referred not to the whole cylinder or roller but to the bosses (or knobs) at each end. This is not surprising, since the bosses were the most prominent part of the roller and were always visible, unlike the roller itself. You may find it easier to label the bosses than the roller(s). They were often decorated or painted; you will have no difficulty in guessing whether this would be true of Sufenus’ **umbilici**. **umbilicus** originally meant the navel; the word was then applied to objects thought to resemble it in shape or appearance. Test this idea by imagining looking at a tightly-rolled scroll, complete with boss, end-on.

   (iii) the wrapper (**membrana**), usually parchment, made from animal skin, in which the rolled *charta* was contained (parchment was also sometimes used as a writing surface instead of papyrus, but was expensive);

   (iv) the ribbons or ties (**lora**) with which the **membrana** containing the scroll was tied up, coloured appropriately if you wish – see line 7 (ribbons for the parchment would be a suitable translation, though strictly speaking **membranae** is genitive);

   (v) If you are neat and ingenious, a faint pencil line down the side(s) of the column(s) can indicate **recta plumbo** (lines 6-8; horizontal lines under the wiggles, as mentioned at the end of 25 above, might turn out too messy to be clear).

   (vi) An arrow to the relevant area (see note 11 in Catullus, A Dedication (page 7) if unsure) is enough to illustrate **pumice aequata**, unless you have the skill to show a hand applying the pumice to the ends of the rolled *carta*.

You might do all this either after reaching line 8 or when you have read the whole poem. There’s no better or easier way of grasping the meanings of Catullus’s words and fixing them in your mind. Aim not at a superb work of art but at a thorough understanding of the text.

29* What repeated adjective in lines 6-7 emphasises that Sufenus doesn’t use a *palimpsestos*? Why does he use *regiae cartae*, etc. instead?

   (a) He is so rich that he uses expensive materials even for his rough drafts

   (b) He doesn’t make rough drafts

30* Which two of these three topics has Catullus mentioned so far:

   (a) the quality of Sufenus’ poetry?

   (b) the quality of Sufenus’ conversation?

   (c) the physical quality of the books in which Sufenus’ poems were written?

You may already have guessed what Catullus will say about the topic not yet mentioned.

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**Answers**

21. (i) 17

(ii) 5. No other line in the poem has more than two; most have one or none.

(iv) Latin elides the last vowel of the first word; English removes the first vowel of the second word. So *puto illi* in line 2 becomes put(o) illi but *he is* becomes *he’s*. 

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22 WJEC Latin Literature Unit 9541 A Books and Writers
Notes
Catullus, *Suffenus*, lines 9-11

haec cum legas tu, bellus ille et urbanus  
Suffenus unus caprimulgus aut fossor  
rursus videtur: tantum abhorret ac mutat.

9 hic, haec, hoc - *this*  
cum - *when*  
lego, legere, legi, lectus - *read*  
tu, tui - you (singular)  
bellus, bella, bellum - *agreeable, nice, fine, charming*  
ille, illa, illud - *that, he, she, the following*  
et - *and, also, even*  
urbanus, urbana, urbanum - *with city manners, elegant, refined*  

10 Suffenus, Suffeni - *Suffenus*  
unus, una, unum - *one, a single*  
caprimulgus, caprimulgi - *goat-herd, farm-labourer*  
aut - *or*  
fossor, fossoris - *ditch-digger, labourer*  

11 rursus - *again, on the contrary*  
video, videre, vidi, visus - *see; (in passive) seem, appear*  
tantum - *so much, to such an extent*  
abhorreo, abhorrere, abhorri - *be different*  
ac - *and*  
muto, mutare, mutavi, mutatus - *change, exchange*
31. Read lines 9-11 (aloud if possible).

32. Study the vocabulary for these lines. Notice in particular:

(i) **ille** (line 9) can sometimes be translated by the definite article (the), e.g. *stultus ille Publius*, *the stupid Publius.*

Later, the two halves of **ille** (*il* and *le*) each turned into a word for *the* in French and Italian. (Which half became French and which became Italian?)

By coincidence, the above note on the *definite* article (“the”) is followed by a note on a word which in some languages turned into “a”, the *indefinite* article:

(ii) **unus** (line 10) can be used to suggest that somebody is unimportant; e.g., *unus servus* (in some situations) *a mere slave, an ordinary slave*, like English *(just) one of the crowd.*

(iii) **rursus** follows on from something which a speaker has just mentioned. It usually indicates *repetition* and is translated by *again* but sometimes (e.g., in line 11) it indicates change and is translated as *on the contrary.*

(iv) The passive of **video** often means *seem*. Catullus uses it in this way in line 11 and again in line 13.

33. Read lines 9-11 again.

34. What does **haec** (line 9, translation *this or these things*) refer to?

(a) Catullus’s words in lines 1-8

(b) the contents of the books described in lines 6-8

Translate the phrase *haec cum legas tu.* (Begin with *cum*, then look for a nominative.)

35. (i) What impression of himself has Suffenus given to those who hear him talk (lines 2 and 9)?

(ii) What impression of himself does Suffenus give to those who read his writings (line 10)?

36. In this example, **tantum** leads on to a result clause:

(i) **pedes senis tantum dolebant ut dormire non posset.**

_The old man’s feet hurt so much that he could not sleep._

But sometimes a result is placed first:

(ii) **cenam e fenestra eiecit – tantum irascebatur.**

_He threw his dinner out of the window - he was so angry._

(Spoken English would sometimes prefer *he was that angry* for the second part.)

(iii) Using (ii) as a guide, and translating **tantum** as *so or so much*, translate the last four words of line 11.

(iv) A convenient translation of **abhorret ac mutat** is *changes and alters* but scholars have disagreed over the change and alteration being referred to. These notes take the view that the “change” is the one referred to in note 35, but for exam purposes other explanations are equally acceptable.

37. Translate lines 9-11.

38* Study the insults in line 10. What is Catullus saying about Suffenus’ poems? What sort of poetry might he expect a **caprimulgus** or **fossor** to write? If “bad”, bad in what way? You might find it helpful to look at the three adjectives describing Suffenus’ conversation in line 2, and think of their opposites. (†)

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**WJEC Latin Literature Unit 9541 A Books and Writers 25**
Catullus, *Suffenus*, lines 12-15

hoc quid putemus esse? qui modo scurra
aut si quid hac re scitius videbatur,
idem infaceto est infacetior rure,
simul poemata attigit,

12 hic, haec, hoc - this
quid - why?
puto, putare, putavi - think, consider
sum, esse, fui - be
qui, quae, quod - who, which
modo - only, just now, recently
scurra, scurrae - fashionable man about
town, a wit

13 aut - or
si - if
quis, quid - anyone, anything
hic, haec, hoc - this
res, rei - thing, matter

14 scitus, scita, scitum - clever, knowing, smart
video, videre, vidi, visus - see; (in passive)
seem, appear
idem, eadem, idem - the same
infacetus, infaceta, infacetum - coarse, boorish
sum, esse, fui - be
infacetus, infaceta, infacetum - coarse, boorish
rus, ruris - countryside, farm

15 simul - as soon as
poema, poematis - poem
attingo, attingere, attigi, attactus - touch, lay
hands on
39. Read lines 12-15 (…attigit), aloud if possible.  
(The break comes half-way through the sentence, but the sentence is a long one, and a pause in the middle may be helpful.)

40. Study the vocabulary for these lines. Notice in particular:
   (i) *is qui* can often be translated as "he who..." or "the man who...":
   *is qui cantat molestus est.*  
   The man who is singing is a pest.
   *is* is said to be the antecedent of the relative pronoun *qui* (see CLG p.67, 23.1 and LG p.69). *is* in (i) above is in brackets, because it is often missed out, as in the following motto:
   *qui audet, vincit:* (He) who dares, wins. (see CLG p.86, 28.1c)
   
   (ii) *scurra* is someone who is always ready with witty comments and repartee. The English word *scurrilous* is derived from *scurra* but refers particularly to rude or offensive comments, which might not have been true of Suffenus’ remarks.

41. Read lines 12-15 (…attigit) again.

42. The following steps lead to the translation of Catullus’s question “hoc quid putemus esse?” in line 12:
   (i) What does “hoc est absurdum” mean?
   (ii) What are the literal and natural translations of “hoc absurdum esse putamus”?
   (iii) What is the literal translation of “hoc quid putemus esse?”? (Translate in the order “quid putemus hoc esse?” and note that *putamus* means *we think*… but *putemus* [subjunctive] means *we are to think…*)
   (iv) Translate Catullus’s question into normal English. One possible translation is *What are we to make of this?* but you may prefer a different version. Aim at natural English rather than a one-to-one correspondence with the Latin words.

43. What did Suffenus seem to be, and when did he give this impression (line 12)?

44. (i) Translate these two examples, which both have the same translation:
   *Sextus videbatur (seemed) altior quam Marcus = Sextus videbatur altior Marco.*
   (ii) What is the meaning of *nemo scitior videbatur Suffeno?* (See vocabulary for *scitus.*)
   (iii) What is the meaning of *nihil scitius videbatur Suffeno*?
   (The neuter form *scitus* is used because it describes the neuter noun *nihil*. If puzzled by the ending –ius, see CLG foot of p.16, 4.1, endings of *latior*, or LG top of p.22, *longior.*)

45. How did Catullus rate Suffenus for apparent smartness?
   (a) as smart as a *scurra* or whatever is smarter than that
   (b) nearly as smart as a *scurra*
   (c) a *scurra* - but no smarter than that
   (d) a *scurra* – or if there is anything smarter than that
   
   There are two correct answers, though they look rather different. If you are unsure why they are both right, look back at 40 (iii).

46. (i) Translate this abusive comment into natural English (*caudex* means *blockhead*; if necessary, see 40 (iii) for *si quid* and 44(i) for the case of *caudice*):
   *tu es caudex! aut si quid videtur stultius caudice.*
   (ii) Translate the same comment with one change (*hac re* is the ablative of *haec res*; literally it means *than this thing* but it can be translated simply as *than that*):
   *tu es caudex! aut si quid stultius videtur hac re.*

47. Is Catullus still talking about Suffenus in line 14? Which word tells you this? What is he compared to (noun+adjective phrase)? According to Catullus, which is more *infacetus*, the man or the countryside?

48. How quickly (line 15) does Suffenus give the impression that he is *infacetus*? You may find it helpful to translate *attigit* (perfect tense) by using “has…” as in *As soon as he has played half a dozen bars, you know he’s a rotten pianist.*
49* Which is the more suitable translation of the plural *poemata* in line 15, *poems* or *poetry*? (†)

50. Before translating lines 12-15 (qui...attigit), study the way the sentence is put together:

   *The person who (qui...) seemed ..., the same person (idem) is duller...*

   If you follow the Latin order and do not translate *idem* until you have translated as far as *videbatur*, the result is not strictly grammatical. To make it grammatical, you have to move your translation of *idem* from line 14 to line 12, in front of *qui*:

   *The same person who seemed... is duller than the dull countryside.*

   (Or even say:
   *The person who seemed...is the same person as the one who is duller...*)

   Or you could put up with the irregular grammar and translate *idem* exactly where Catullus has put it, acting as the link between two things: Suffenus' sparkling talk (lines 12-13) and his "poetry" (14-15). Be guided by your teacher's advice.

51. Translate lines 12-15 (*hoc...attigit*). The second sentence is of course incomplete at this point.

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**Answers**

42. (ii) Literal translation: "We think this to be absurd."
   
   Natural translation: "We think (that) this is absurd."
   
   (iii) *What are we to think this to be?* or slightly less literal "What are we to think this is?"

44. (i) *Sextus seemed taller than Marcus.*

   *Sextus videbatur altior Marco* literally means "Sextus seemed taller from [i.e. measuring from] Marcus;" Marcus is regarded as the standard or baseline from which Sextus is measured, and the ablative is being used as an alternative to *quam* to compare the two boys.

   (ii) Nobody seemed smarter than Suffenus.

46. (i) *You are a blockhead! Or whatever seems stupider than a blockhead.*
neque idem umquam
aeque est beatus ac poema cum scribit:
tam gaudet in se tamque se ipse miratur.

neque - and not, nor
idem, eadem, idem - the same
umquam - ever

16
aeque - equally
sum, esse, fui - be
beatus, beata, beatum - happy
ac - as
poema, poetam - poem
cum - when
scribo, scribere, scripsi, scriptus - write

17
tam - so
gaudeo, gaudere, gavisus sum - be pleased, rejoice, be delighted
in - in, on
se - himself, herself, themselves
tam - so
se - himself, herself, themselves
ipse, ipsa, ipsum - himself, herself, itself
miror, mirari, miratus sum - admire
52. Read lines 15 (neque idem...) -17, aloud if possible.

53. Study the vocabulary for these lines. Notice in particular:
   (i) Latin and English often put the negative in different places:
       English might prefer “…and I never saw him again” to “…nor did I ever see him again”.
       But Latin would normally avoid “…et eum numquam iterum vidi” and would say: “…neque eum
       numquam iterum vidi”.
       So in line 15 neque…umquam corresponds to English and…never; you might find that and yet
       never produces a clearer sentence.
   (ii) idem continues to refer to Suffenus.

54. Read lines 15 (neque idem...) -17 again.

55. When is Suffenus happy (second part of line 16)? Is he ever equally happy (line 15 and the beginning of 16)?

56. Who is Suffenus pleased with? (line 17)? What other feeling does he have about this person?

57. ipse and se both have the same translation: you only need translate one of them. Catullus uses these pronouns
    to make clear whether the admirer is also the person admired (is he?) but the duplication sounds peculiar in
    English.

58. Translate lines 15 (neque idem...) -17. You may find it convenient to translate in as with (line 17), depending on
    your translation of gaudet.

59* Catullus’ repetition of idem (which first appeared in line 3 and is repeated in lines 14 and 15) has been criticised
    as clumsy by one scholar: do you agree, or is idem a very appropriate word in view of the poem’s subject-matter
    (”The same man is both a sparkling talker and a boring writer”)? (†)
    You may yourself, when writing a longish e-mail or letter or piece of schoolwork, have found yourself writing
    some word that you don’t often use (an ordinary word, not a specialist word about a particular subject) and then
    finding the same word comes back into your mind a few minutes later. The repetitions here might indicate that
    Catullus composed the whole poem (or at least his first effort) in a single “session”, so that after he first used
    idem, the word continued to run in his mind for a little while afterwards. But this can only be guesswork.

60* If you were in Catullus’ position, would you be more irritated by the awfulness of Suffenus’ verses (10-11, 14) or
    by Suffenus’ self-satisfaction in writing them (lines16-17)? Or do you have the impression that Catullus is more
    amused than irritated? Consider how the poem might be read aloud: angrily, drily, light-heartedly or none of
    these? Experiment for yourself with different ways of reading (parts of) the poem. (†)

61. Catullus’ poem ends on a kind note, with three lines not included here, in which he says we’re all a bit like
    Suffenus: we notice other people’s faults more than our own. He then refers to a fable of Aesop about each man
    having a double wallet slung around his neck, his own faults being in the back wallet and everybody else’s in the
    front one.

62* Do you find it surprising that a witty and sparkling talker like Suffenus should be clumsy and boring when he
    writes (just as one might be surprised if an outstanding tennis player were useless at all other ball games)? Or
    is Suffenus’ mixture of good talk and rotten writing no more remarkable than (for example) a tuneful singer who
    can’t do maths? (†)

63* Does line 10 suggest that Catullus looked down on caprimulgi and fossores, or does he just mean that you
    wouldn’t expect them to write good poems? (†)

64* Although Rome was very much Catullus’s home during the years when he was writing his poetry, he was not
    born in Italia (smaller than modern Italy) but in part of Gaul south of the Alps. There he owned a villa at Sirmio
    on Lake Garda, in addition to a farm in the hills near Rome, and he speaks appreciatively of both places. Is this
    consistent with the way he uses urbanus as a word of approval and his use of infacetum to describe rus? (†)
    One possible approach to this question: did Catullus value the city and the countryside for different reasons, and
    if so, what might those reasons have been?
Cicero, *ad Fam. 9.1, Escapism, lines 1-2* (... nostris)

postquam in urbem veni, mihi placebat redire in gratiam cum veteribus amicis - id est, cum libris nostris.

1 postquam - *after, when*
   in - *into, to*
   urbs, urbis - *city, the City, Rome*
   venio, venire, veni - *come*
   ego, mei - *I, me, myself*
   placeo, placere, placui - *please, suit, be pleasing*
   redeo, redire, redii - *return, revert*
   in - *into, to*
   gratia, gratiae - *favour, friendship*

2 cum - *with*
   vetus, veteris - *old*
   amicus, amici - *friend*
   is, ea, id - *he, she, it; that*
   sum, esse, fui - *be*
   cum - *with*
   liber, libri - *book*
   noster, nostra, nostrum - *our; sometimes = my*
1. In 63 BC, Marcus Tullius Cicero, none of whose family had ever been elected to any official post in Rome, had made a name for himself as Rome's leading orator in politics and the law-courts and been elected as consul at the earliest legally permitted age.

Sixteen years later, when he wrote this letter, his glittering career lay in ruins. In Rome's latest civil war, he had chosen Pompey's side against Julius Caesar's. But by now Pompey's main army had been defeated and Pompey himself was dead, though other anti-Caesar forces continued their resistance for some time in various countries around the Mediterranean. Caesar's position as perpetual dictator meant that Cicero's previous important role in politics and the law-courts was over. Caesar liked and admired Cicero, and at times made friendly approaches to him, but Cicero could never be on comfortable terms with the destroyer of the Roman Republic. In addition to his gloom over politics, he was struggling with worries over money, especially in connection with his recent divorce.

However, in this letter, written in late 47 or early 46 BC, he describes his way of escaping from this miserable state. He is writing to the learned and scholarly Marcus Terentius Varro, who was a polymath (student of many subjects) in an age when it might seem possible to be an expert on virtually all branches of knowledge. If any man in 46 BC filled that description, it was Varro, who poured what he knew into books on a prodigious range of topics. Of his vast output only two works survive – on farming, and on the Latin language. If Varro were alive today, he would be working for Wikipedia.

2. In dealing with this letter, you may find it useful to study or revisit the information on indirect statement in CLG p.79, 25.4 or LG pp.82ff.

3. Read lines 1-2 (…nostris), aloud if possible.

4. Study the vocabulary for these lines. Notice in particular:
   (i) placet can be used to refer to a decision:
       nobis placebat Romae manere It pleased us to stay in Rome, i.e. we decided to stay in Rome.
   (ii) redire in gratiam cum amico is literally to return into favour with a friend, i.e. to re-establish good relations after a quarrel or separation: possible translations include to make it up with one's friend.
   (iii) noster is used in line 2 with the same meaning as meus. It doesn't mean Cicero is talking on behalf of more than one person or being self-important.

5. Read lines 1-2 (…nostris) again.
6. Where is Cicero (line 1)? You can probably make a good guess at the name.
7. What has he decided to do (mihi…amicis, lines 1-2)?
8. Who (as Cicero explains in line 2) are his veteres amici? These would have included poetry, history, oratory and philosophy.


10* Is Cicero following the advice which some people find helpful, that "a good book can take your mind off your troubles", or is he talking about a total change of life-style? If unsure, come back to this question when you have read the rest of the letter.
Cicero, *Escapism*, lines 2-5 (... *paruisse*)

non idcirco eos
neglexeram, quod eis suscenserem, sed quod eorum me pudebat.
videor enim mihi in his temporibus turbulentissimis praeceptis
illorum non satis *paruisse*.
11. Read lines 2-5 (non idcirco...paruisse), aloud if possible.

12. Study the vocabulary for these lines. Notice in particular:

   (i) **idcirco** often points forward to **quod**, for example:

   servum idcirco verberavi quod ignavus erat.
   I beat the slave for the reason that he was lazy.
   Or, more naturally: The reason I beat the slave was that he was lazy.
   Or simply: I beat the slave because he was lazy (i.e. English "because" can represent both **idcirco** and **quod**).

   (iia) **pudet** (like **placebat** in line 1) is an **impersonal** verb. Literally, the subject is a vague "it", like the "it" in "it is raining" or "They're absolute scoundrels – it makes you sick".

   The accusative shows the person who feels the shame, and the genitive shows the cause:

   puerum stultitiae pudebat. The boy was ashamed of his stupidity.
   (literally, it made the boy ashamed of the stupidity)

   (iib) But sometimes (as in line 3) the genitive can show the person(s) who (might) make one feel ashamed. For instance:

   "nonne te ceterorum militum pudebat?"
   "Didn't [the thought of] the other soldiers make you [feel] ashamed?"

   Optional note: The Latin Grammar of Gildersleeve & Lodge (3rd edition 1895, paragraph 377) has some lively labels for this use of the accusative and genitive (words in square brackets added by CSCP):

   "[pudet is used with] the Accusative of the Person Who Feels [i.e., puerum in (iia), te in (iib)] and the Genitive of the Exciting Cause [stultitiae in (iia)] or the Genitive of the Person whose Presence excites the shame [ceterorum militum in (iib) – you may feel that "Presence" is not always an appropriate label]."

   (iii) If you need a reminder of the meaning of **videor**, look back at note 32 (iv) of 2 SUFFENUS. It can be used with a present infinitive:

   mihi videor aegrotare I seem to myself to be ill, or it seems to me that I am ill.

   It can also be used with a perfect active infinitive:

   mihi videor longe erravisse. I seem to myself to have made a big mistake,
   or in more natural English: It seems to me that I have made a big mistake.

   For more examples of this infinitive, see CLG p.34, 7f.8 or LG pp.37, 39, etc. under *Other forms*. As you can see, it starts with the 1st person singular of the perfect tense (portavi, traxi, etc. - the third of the forms listed in the vocabulary - and adds three letters. There are examples of this infinitive in lines 5 and 7.

13. Read lines 2-5 (non...paruisse) again.

14. Ignoring the negative **non** for the moment, what does Cicero say he had done to his books (**eos neglexeram**, lines 2-3, i.e. **libros neglexeram**)?

15. What does he say was **not** the reason for neglecting them (**quod eis suscenserem**, line 3)?

16. What does he say was **the** reason (see 12(iib) if puzzled)?

17. Why did he have this feeling (lines 4-5)? If unsure about **videor** and **paruisse**, see 12(iii) above. **pareo** literally means not to obey but to be obedient and so is used with the dative. Find the dative (plural) in line 4 to discover what Cicero had failed to obey.

18. How does Cicero describe the times he is living in (line 4)? He may be referring not only to civil wars but also to Caesar’s dictatorship; nobody knew how this extraordinary man would use the exceptional power he now possessed.

19. What does the genitive plural illorum (line 5) refer to?

   (a) the books
   (b) the times Cicero was living in
   (c) Cicero’s fellow-Romans

20. Translate lines 2-5 (**non idcirco...paruisse**).

21* What do you think was the advice (**praeceptis**, line 4) in Cicero’s books, which he had failed to follow sufficiently (**non satis paruisse**, line 5) in a time of civil war (**in his temporibus turbulentissimis**, line 4)?

   (a) support the side that is likely to win
   (b) support the side that deserves to win
   (c) be a scholar, not a soldier

22. **why is quod followed by the subjunctive suspenserem** in the first part of line 3 but by the indicative pudebat in the second part?

**Answers**

22. **pudebat** states a reason, but **suspenserem** is being used to say that something was **not** a reason (see 15 and 16).
Cicero, *Escapism*, lines 5-7 (... fuisse)

ignoscunt mihi, revocant me in consuetudinem pristinam teque, quod in ea permanseris, dicunt sapientiorem quam me fuisse.

ignosc-o, ignosc-e, igno, igno-tus - *forgive*

e-go, me-i - I, me, myself

re-voco, re-vocare, re-vocavi, re-vocatus - *call back, recall, summon back*

e-go, me-i - I, me, myself

in - *into, to*

consuetudo, consuetudinis - *custom, habit*

pristinus, pristina, pristinum - *former, old*

tu - *you (singular)*

quod - *because*

in - *in, on*

is, ea, id - *he, she, it; that*

permaneo, permanere, permansi - *remain, stay, endure, persist*

dico, dicere, dixi, dictus - *say, speak*

sapiens, sapientis - *wise, understanding*

quam - *than*

e-go, me-i - I, me, myself

sum, esse, fui - *be*
23. Read lines 5-7 (*ignoscunt…fuisse*), aloud if possible.

24. Study the vocabulary for these lines. Notice in particular:
   - permanseris (line 6), from permanere – *to persist in a course of action with determination* (stronger than just manere)

25. Read lines 5-7 (*ignoscunt…fuisse*) again.

26. Cicero continues to talk as if his books were people. What two things does he say they do (*ignoscunt mihi, revocant…pristinam*, lines 5-6)?

27. What is the *consuetudo pristina* referred to by Cicero in line 6? (Your answer to question 21 may be helpful here.)

28. What do Cicero’s *libri* “say” to him about Varro (*te…dicunt sapientiorem quam me fuisse*, lines 6-7)? For *fuisse*, see *CLG* p.42, 9.3 or *LG* foot of p.58.

29. What reason do the *libri* give for their comment about Varro (*quod in ea permanseris*, line 6, i.e. *in consuetudine pristina permanseris*)?

30. Translate lines 5-7 (*ignoscunt…fuisse*).

31* Cicero’s comment is extraordinary. Varro had *not* persisted in a life of scholarly study, but had (like Cicero) joined the forces of Pompey; he had governed southern Spain on Pompey’s behalf and been defeated by Caesar. He had then gone to join Pompey’s forces in Greece and on Pompey’s death he had (judging from this letter) been pardoned for a second time, since he was evidently able to move freely in Rome and Italy. Which of the following explanations of Cicero’s comment in line 6 seems likeliest?
   - (a) he is unaware of Varro’s part in the civil war
   - (b) he is tactfully ignoring Varro’s part in the civil war
   - (c) he is pretending not to know about Varro’s part in the civil war
   - (d) other (†)

Caesar later put Varro in charge of Rome’s new public library on the Palatine hill; it is hard to imagine anybody who fitted the job description more exactly.
Cicero, Escapism, lines 7-9 *(quam ... esse)*

quam ob rem, quoniam placatos eos
inveni, sperare coepi et ea mala quae premant et ea quae
impendeant me facile transiturum esse.

7 qui, quae, quod - who, which
ob - because of
res, rei - property, thing, fact, reality
quoniam - since
placatus, placata, placatum - kindly
disposed, peaceful, calm
is, ea, id - he, she, it; that

8 invenio, invenire, inveni, inventus - find
spero, sperare, speravi, speratus - hope,
have hope
coepio, coepere, coepi - begin
et - and, also, even
is, ea, id - he, she, it; that
malum, mali - disaster, evil thing

9 impendeo, impendere - hang over, impend,
threaten
ego, mei - I, me, myself
facile - easily
transeo, transire, transii, transitus - pass
through, get through
32. Read lines 7-9 (quam ob rem...esse), aloud if possible.
33. Study the vocabulary for these lines. Notice in particular:
   (i) quam ob rem literally because of which thing, i.e. and so
   (ii) placatos in a good humour
   (iii) et...et... both...and...
   (iv) mala troubles (literally bad things)
34. Read lines 7-9 (quam ob rem...esse) again.
35. In what “mood” does Cicero say he has found his books (lines 7-8)?
36. Cicero now drops his description of “making friends again” with his books, but treats his fresh enjoyment of reading as a good sign for the future.
37. What has Cicero begun to do (line 8)?
38. What Cicero hopes is put in the form of an indirect statement: find the accusative and infinitive, which are held back until line 9. The infinitive consists of two words, and the tense is what you might expect after a verb meaning hope. If stuck, see CLG p.35, 7.1.10 or LG top of p.59 (transeo = trans+eo, to go through, to get through).
39. What does Cicero hope to do (me facile transiturum esse, line 9)?
40. What two troubles does he hope to get through (ea...impendeant, lines 8-9)?
41. Translate lines 7-9 (quam ob rem...esse).
42* Look again at the phrases ea mala quae premant (line 8) and ea quae impendeant (lines 8-9). What could Cicero be referring to in these two phrases? You might find some possible clues in note 1: in particular, you might consider how (or by whom) Rome was being governed when Cicero wrote this letter. What mala was Cicero personally suffering, and what might he fear in the future, for both Rome and himself? (†)
43. If you left question 10 unanswered earlier, you might revisit it now. (†)
44* In general, Cicero seems to have treated Varro in a friendly but cautiously respectful way; Varro had the reputation of being quicker to criticise than to praise. But does this letter seem to you shy, or confident? Is Cicero’s chatter about “my friends the books” nervous or relaxed? Might Cicero have found Varro less intimidating when he was writing to him simply as one book-lover to another? (†)
45. If you find Cicero’s notion of books having conversations with their owners odd, consider another example: “I’ve got a row of text-books in front of me telling me I should be revising” – or, if you prefer, replace “row of text-books” with “pile of exercise-books”, and replace “revising” with “marking”.
46. Cicero’s move from politics to reading and writing had far-reaching results. The books he wrote in these years were the channel by which Greek ideas passed into the thoughts and minds of western Europeans during many centuries. His book “On Duties” (de Officiis, known to generations of pre-20th century learners, rather quaintly, as “Tully’s Offices” and helpfully sub-titled by one scholar as “A Practical Code of Behaviour”) is noteworthy for the way he considers Greek philosophical ideas of right and wrong by using practical examples. For instance, in de Officiis Book III, 58-60 he wishes to illustrate the way sellers of goods ought not to behave; to do this, he relates an elaborate but outrageous hoax played by the unscrupulous banker Pythius on an unfortunate eques called Canius.
47. On the Ides (15th) of March, BC 44, the assassination of Julius Caesar changed everything. The consul Mark Antony joined forces with Caesar’s adopted heir (an eighteen-year-old called Octavian, Caesar’s great-nephew) in a successful war against Caesar’s chief assassins and their armies. It was then agreed that various enemies of Antony and Octavian should be “proscribed”, i.e. named as outlaws, to be hunted down and killed. One victim, at Antony’s insistence, was Cicero, who had bravely but misguidedy come out of his political retirement and attacked Antony in a string of hard-hitting speeches. Varro, too, was proscribed, but managed to escape.
§In a final round of civil war, the young Octavian (or rather his admiral) defeated Antony and the Egyptian queen Cleopatra in a sea battle. Octavian then became Rome’s first Emperor, under the name “Augustus”.

WJEC Latin Literature Unit 9541 A Books and Writers 39
Horace, *Odes 3.30, Monument*, lines 1-5

exegi monumentum aere perennius
regalique situ pyramidum altius,
quod non imber edax, non Aquilo impotens
possit diruere aut innumerabilis
annorum series et fuga temporum.
1. Quintus Horatius Flaccus ("Horace") was the son of an ex-slave (libertus). His father owned a small farm in Apulia, in Southern Italy, over 200 miles from Rome. Rather than have Horace educated at the local school, his father took him to Rome for elementary schooling and the study of literature; he then went to Athens to study under a rhetor.

After fighting on the losing side in the civil wars that followed Julius Caesar’s death, Horace worked as a scriba in a government department and began to write poetry. His life took a new turn when he became friendly with two other poets, Virgil and Varius, who introduced him to Augustus’ trusted adviser, the millionaire Maecenas.

Maecenas’ extravagant life-style was famous (silk clothes, precious jewels, womanising, unusual and costly food). All the same, Augustus regarded him as reliable and capable enough to be twice put in charge of Rome and Italy for long periods when Augustus was out of the country. He wrote poetry (and some prose) and gave generous support and encouragement to other writers.

Horace’s introduction to Maecenas (and then to Augustus himself) gave him security and comfort for the rest of his life. During the period 30-23BC, he composed nearly a hundred Odes, which he organised in three rolls or books. This poem is the last Ode in the last roll.

2. Read lines 1-5, aloud if possible.

3. Study the vocabulary for these lines. Notice in particular:
   (i) aes bronze, which can be inscribed and/or used as material for a statue
   (ii) quod which (relative pronoun referring back to monumentum)
   (iii) non…non…, introducing the first two items in a list, conveniently translated as neither…nor…

4. Read lines 1-5 again.

5. What does Horace say he has completed and what does he compare it to? In what way is it better (line 1)? If unsure about the reason for the case of aere, see note 44 (i) in Catullus, Suffenus (page 27); if puzzled by the ending –ius, see CLG foot of p.16, 4.1, endings of latior, or LG top of p.22, longior.

6. Find and translate another comparative adjective, in line 2, describing the monument.

7. In the phrase regali situ pyramidum, what are being compared (in height) to the “monument” completed by Horace? Who are said to have carried out (or, more probably, ordered slaves to carry out) the building? (What was their title?)

8. Scholars have put forward various explanations for the puzzling word situs. The explanation followed in these notes is that situs is originally from the verb sino (I lay something down and so I construct something), so that the phrase means the constructing of pyramids by kings (pharaohs) and so the pyramids constructed by pharaohs. But other explanations are possible; follow your teacher’s guidance.

9. According to Horace, which is taller, the monument or the pyramids?

10. What two possible causes of damage to the monument does Horace mention in line 3 (each consisting of a noun+adjective)?

11. To what extent will these dangers succeed in destroying the monument (lines 3-4)?
   (a) completely?
   (b) partly?
   (c) not at all?

12. Compare these two sentences:
   (a) non sum qui terreor. I'm not the one who is frightened (e.g. suggesting You're the one who is scared…). The indicative terreor is used.
   (b) non sum qui terrear. I'm not the sort of man who is frightened. The subjunctive terrear is used, because qui terrear is a type of result clause (I'm not a man of such a sort as to be frightened).

Look again at possit in line 4: is it indicative or subjunctive? If unsure, see CLG p.41, 9.2 or LG middle of p.58. Horace uses this form because he has built a monument of a kind that the various threats cannot destroy. One way of translating this is to repeat monument after the translation of line 2, saying such a monument as neither… nor... can destroy.

13. What two further causes of destruction does Horace refer to (lines 4-5)?

14. Translate lines 1-5.

15. How suitable are the two adjectives in line 3? Would they be just as appropriate if they were exchanged, so that edax described Aquilo and impotens described imber?

16. Has Horace said (or given a strong indication) whose monument it is?

17. You may by now be suspecting (correctly) that Horace is not talking about the usual sort of monument, like those set up in stone or bronze; perhaps you can go further and say what this monument does consist of. If unsure, look at the end of note 1.

18* Which is the most emphatic word in line 1, and how is it emphasised? You might consider any or all of the following: position in sentence, position in line, pronunciation and meaning.
Horace, *Monument*, lines 6-9

non omnis moriar multaque pars mei
vitabit Libitinam; usque ego postera
crescam laude recens, dum Capitolium
scandet cum tacita virgine pontifex.

6

non - not
omnis, omnis, omne - all
mori, mori, mortuus sum - die
multus, multa, multum - much, large, great
pars, partis - part
ego, mei - I, me, myself

7

vito, vitare, vitavi, vitatus - avoid
Libitina, Libitinae - goddess of funerals
usque - continuously
go, mei - I, me, myself
posterus, postera, posterum - later, future, of
posterity

8

creci, crescere, crevi, cretus - grow
laus, laudis - praise, glory
recens, recentis - fresh, vigorous
dum - while
Capitolium, Capitolii - the Capitoline hill at Rome

9

scando, scandere - climb, mount, ascend
cum - with
tactus, tacita, tacitum - silent
virgo, virginis - virgin, (here) a Vestal Virgin
pontifex, pontificis - high priest
19. Read lines 6-9, aloud if possible.

20. Study the vocabulary for these lines. Notice in particular:
   (i) **Libitina** goddess of funerals (the death registers were kept in her temples)
   (ii) **posterus** future or of future generations
   (iii) **recens** fresh or afresh, referring to something being regularly renewed
   (iv) **dum** while…, i.e. as long as…
   (v) **virgo** here means one of the Vestal Virgins that tended the sacred fire of Rome
   (vi) **pontifex** i.e. **pontifex maximus** the chief priest

21. Read lines 6-9 again.

22. What prediction does Horace make in the first half of line 6? If unsure of the ending of **moriar**, see **CLG** p.36, 8a.1, mixed conjugation, or **LG**, p.54, future.

23. What further prediction does Horace make (lines 6-7)? Translate **multa** as if it were **magna**. If unsure about **mei**, note that it is a pronoun: see **CLG** p.18, 5.1 or **LG** top of p.26.

24* Can you invent a modern version of the phrase **Libitinam vitare**, complete with an appropriate name or title?
One rather quaint version that has been suggested is to give Old Nick the slip; another might be to keep clear of the Grim Reaper.

25* What does Horace predict will happen after his physical death (**ego crescam**, lines 7-8)?

26. What does he mean by this (**laude** in line 8 may help you if stuck)?

27* Horace says this will happen because he (i.e. his fame) will be **usque recens** (lines 7-8). Translate the phrase literally, then consider some alternative translations, e.g., continuously revived, afresh continuously, freshly renewed, repeatedly given a new lease of life. Which translation expresses Horace's meaning most clearly? (†)

28* Why will Horace's fame continually (**usque**) grow (**crescam**) afresh (**recens**)?
   (a) each future generation will bring him new readers
   (b) news of Horace's poetic skill will spread continually around the Roman empire
   (c) people will keep on finding more things to admire in Horace's work

29* Does **usque** refer to **crescam** (grow continually) or to **recens** (continually renewed), or to both? Different scholars have made different choices. English word order often makes it necessary to choose between two alternatives; Latin word order is more flexible. From an exam point of view, all three explanations are acceptable. (†)

30* According to Horace's prediction, for how long will he be praised (lines 8-9)? **dum** can be translated here as "for as long as…". Begin by spotting the nominative noun. The verb **scandet** is in the future tense, but natural English prefers the present.

31* Whose temple stood on the summit of Rome's Capitoline Hill? The **pontifex maximus** regularly offered prayers there, often attended by one or more of the **Virgines Vestales**. Except for the prayers, silence was the rule during the ceremony (so the Vestal Virgin is described as **tacita**, line 9); to break the silence, even by accident, was unlucky. This ceremony became a symbol for the continued survival of Rome ("Rome will last for as long as the **pontifex maximus** says the required prayers") and Horace links this to his own fame.

32. Translate lines 6-9.

33* Compare the two predictions in lines 6-7 (...Libitinam). Does one seem more solemn than the other, either in its sound or in the picture (if any) it conjures up? Try reading each prediction aloud. (†)

34* What is Horace's **monumentum**?

35* Is Horace's claim in lines 6-9 boastful? Has it in fact turned out to be a modest understatement? One scholar has pointed out that Horace's poems continue to be read nowadays but you seldom see a chief priest and a silent virgin making their way together up the Capitol (modern name Campidoglio).

36* Do you know any other predictions, similar to the one linking the prayers on the Capitol to the survival of Rome (and of Horace's fame)! For example, one tradition says that if there are ever fewer than six ravens "guarding" the Tower of London, "the Monarchy will fall, and the Kingdom with it". And a patriotic song, composed to boost morale in the anxious days of 1939, began **There'll always be an England/While there's a country lane…**. You may be able to invent a preferred version of your own, witty or (much harder) serious.

**Answers**
25. He predicts "I will grow".
26. He will grow in fame, i.e. his fame will grow.
Horace, *Monument*, lines 10-14

dicar, qua violens obstrepit Aufidus
et qua pauper aquae Daunus agrestium
regnavit populum, ex humili potens
princeps Aeolium carmen ad Italos
deduxisse modos.

10  dico, dicere, dixi, dictus - say, speak
    qua - where
    violens, violentis - wild, violent
    obstrepo, obstrepere, obstrepui, obstrepitus
    - roar
    Aufidus, Aufidi - *Aufidus*, a river in Apulia
11  et - and, also, even
    qua - where
    pauper, pauperis - poor, badly off for (+
genitive)
    aqua, aquae - water
    Daunus, Dauni - *Daunus*, legendary king of
    Apulia
12  agrestis, agrestis, agreste - rustic, rural,
    unsophisticated
13  regno, regnare, regnavi - reign, (+ genitive)
    rule over

populus, populi - people
ex - from, out of
humilis, humili, humile - of insignificant
    status, humble
ex humili - from a humble background
potens, potentis - capable, powerful
princeps, principis - first
Aeolius, Aeolia, Aeolium - *Aeolian* (here
    refers to Greek lyric poetry)
carmen, carminis - song, poem, poetry
ad - to
Italus, Itala, Italum - *Italian*
deduco, deducere, deduxi, deductus - bring
down, introduce, conduct
modus, modi - measure, metre, rhythm
37. Read lines 10-14 (…*modos*), aloud if possible.

38. Study the vocabulary for these lines. In particular:
   (i) *qua where* (originally *qua via*, *in/by what way*), is a key-word here, introducing two-and-a-half lines that describe a place very different from the Capitoline hill
   (ii) *carmen* (*song*) here means *poetry*, referring to *lyric poetry*, originally sung to the accompaniment of the lyre.
   (iii) *Aeolium Aeolian*, i.e. *Greek*, *Aeolis* referred to the north-west area of Asia Minor and the nearby islands. Horace uses *Aeolium* rather than *Graecum* because Greek lyric poetry was particularly associated with Aeolis and the Aeolic dialect, in which the two greatest lyric poets (*Alcaeus* and the poetess *Sappho*) composed.
   (iv) You may find it helpful to translate *deducere* (perfect infinitive *deduxisse*, line 14) initially as *transfer*, perhaps replacing it with a different translation when you have studied the whole sentence.

39. Read lines 10-14 (…*modos*) again.

40. Who is (or will be) spoken about (first word in line 10)? If unsure of the word-ending, see CLG p.30, 7c.1, middle column, or LG p.50, singular column.

41. (i) Look again at an example you met previously:
   
   *mihi videor aegrotare* *I seem to myself to be ill,*
   or more naturally *it seems to me that I am ill.*

   (ii) Using (i) as a guide, translate *dicor aegrotare* in two ways, beginning *I am said…* and *It is said (of me).*

   (iii) Using your answers to (ii) and 40, what does *dicor aegrotare* mean?

   Adding a phrase like *of me*, as in (ii) and (iii) above, can often make the translation of longish sentences (such as lines 10-14) clearer.

42. Horace does not immediately reveal what will be said about him, but puts together the sentence *dicor…modos* on the following plan:
   (i) *dicor* (line 10), conveniently translated as *It will be said of me,…* as in note 40;
   (ii) *qua violens…populorum* (lines 10-11) identifying a region where (*qua*) the people will talk about Horace;
   (iii) (at this point, English puts in the word that, to introduce what people will say);
   (iv) the phrase *ex humili potens* (line 12) which is part of what will be said about Horace;
   (v) the longer and perhaps more important thing that will be said about him, from the key-word *princeps* in line 13 to the infinitive *deduxisse* (linked with *modos*) in line 14.

43. It is natural to wonder how the Romans could cope with such a challenging sentence. It could be said in reply that Latin was their native language, that Horace was writing for those who had been educated by *magister,* *grammaticus* and *rhetor,* that the numerous noun- and verb-endings enabled Latin to use word-endings where English uses word-order, and finally that a long sentence is not automatically impossible to follow, as can perhaps be seen from the sentence you are reading at this moment but may be more obvious in the final sentence of Abraham Lincoln’s *Gettysburg address* (“It is rather…shall not perish from the earth”).

44. (i) Before predicting what people will say about him, Horace tells us where they will do the talking (*qua violens…regnavit populorum*, lines 10-12). What geographical feature does he mention (name+adjective) and what does he say it does?

   (ii) Who does Horace mention in line 11 (nominative noun), and how does he describe the people over whom he ruled (*agrestium…populorum*, lines 11-12)?

   (iii) (iii) How does Horace describe the king in line 11, using a phrase that could apply to the kingdom rather than the king?

45. *dicor* was translated earlier as *It will be said of me…*; then in lines 10-12 Horace has described the places where people will talk about him; lines 12-14 predict what the people will say. Use the word *that* to introduce what they will say about Horace, then translate the phrase *ex humili potens,* line 12, which describes what Horace became and what he was originally. You may find it helpful to add *becoming* in front of your translation of *potens*.

46. After the interruptions in lines 10-12, *dicor* introduces a perfect infinitive (literally *I shall be said to have…* and so *It will be said of me that I….*) Find the perfect infinitive in line 13 (refreshing your memory if necessary by referring to CLG p.34, 7f.8, middle column, or LG, near foot of p.41).

47. What will Horace be said to have done, i.e. what will people say that he has done? See 38(iv) for a suggestion about *deducere.* An accusative singular adjective+noun phrase in line 13 tells you what Horace has transferred, and an accusative plural phrase in lines 13 and 14 tells you what he has transferred it into (*ad* = *into*).

48. Will people say that somebody had done this before Horace, or will it be said that he was the first? Which Latin word emphasises this?

49. Translate lines 10-14 (…*modos*).
50. In what way might part of line 10 seem at first sight to contradict line 11?

51. Can you suggest an explanation for the (apparent) contradiction between lines 10 and 11? (†)

52. Daunus was a king of Apulia. Might Horace have had a personal reason for mentioning his kingdom here? (Look back to the beginning of note 1 if necessary.)

53. When reading lines 12-14, it may be helpful to recall just how humble Horace’s social position had been and how important he became.
   (i) What had his father’s status been?
   (ii) Who was the most powerful of Horace’s amici, even more powerful than Maecenas?

54* Horace composed his Odes in the metres of Greek lyric poetry. Why does he describe this as “putting Greek lyric into Italian (i.e. Latin) metres?”

55. Strictly speaking, Horace’s claim in lines 10ff., with the key-word princeps, is incorrect: Catullus had translated a poem by Sappho (who was mentioned in 38 above, under Aeolium), using a metre named after her, and he had later used the same metre in a poem of his own. But nobody had used Greek metres for Latin poetry on anything like the same scale as Horace (the first three books of Odes contain 88 poems in more than a dozen different metres). Horace’s claim is so definite that if anyone had contradicted it we would almost certainly have heard about the argument.

56* There are two different ways of interpreting lines 10-14. One is the interpretation above, i.e. that the Apulians will take pride in the fact that their fellow-Apulian Horace had become famous for his poetry. But others have objected: “Why should Horace care what those backwoodsmen thought? He’d left Apulia for good and come to Rome, where the Emperor had his court: Augustus and Maecenas and others in Rome mattered more than Horace’s fellow-Apulians at the back of beyond.” On this view, the translation of dicar should be followed by the translation of ex humili potens and then the two relative clauses introduced by qua in lines 10-12 (It will be said of me that becoming powerful in spite of being humbly born where the Aufidus…, I was the first to…etc.)
   In favour of the first interpretation, it can be argued that it is more natural to link qua violens…with dicar (which is where Horace put it) than to link it with ex humili…deduxisse modos, which doesn’t appear till lines 12-14. And why should Horace not be allowed to enjoy thinking of the local pride with which “the folks back home” would regard him? You may feel that the picture of Horace’s fellow-Apulians taking pleasure in his achievement (“Fancy our Horace being a friend of the Emperor!”) is an attractive one.
   Both of these explanations are fine for exam purposes, but it is advisable to have a clear idea in your mind beforehand of the reason for your choice.

57* We do not know why Horace used the verb deducere to refer to his transfer of Greek lyric poetry into Latin, but we know he picked his words with care and deducere is no exception. The many different ways in which deducere is used include spinning raw wool into thread, sending out a colony from a mother-city, leading one’s victorious army in a triumphal procession and drawing off water from one channel into another. What did Horace’s way of using Greek poetry have in common with any of these activities? (†)
Notes

Answers

40. "I", i.e. Horace (dicar 1st person singular future)

41. (ii) I am said to be ill and It is said (of me) that I am ill.
   (iii) It will be said (of me) that I am ill or (less naturally) I shall be said to be ill.

44. (i) The violent river Aufidus roars.
   (ii) Daunus; rustic people
   (iii) badly-off for water

45. …that, becoming powerful from humble beginnings,…

46. deduxisse

47. Horace will be said to have transferred Greek lyric poetry into Latin metres.
   or It will be said of Horace that he transferred Greek lyric poetry into Latin metres.

48. He was the first - princeps

50. How can a district with a violently-roaring river (line 10) be short of water (line 11)?

51. the Aufidus is only one small river and Apulia is large or an Italian river can be in full spate in early spring but dry to a trickle in summer (other answers possible).

54* The words of the poems were Latin, so the metres of the poems are said to have changed their nationality from Greek to Italian/Latin.
Horace, *Monument*, lines 14-16

sume superbiam
quaesitam meritis et mihi Delphica
lauro cinge volens, Melpomene, comam.
58. Read lines 14 (sume…)-16, aloud if possible.

59. Study the vocabulary for lines 14-16. Notice in particular:

(i) superbia pride
(ii) quaesitam from quaero, which here means (unusually) win or obtain
(iii) meritis: merita actions or qualities which earn gratitude or reward, e.g. merits or services
(iv) Delphicus from Delphi (in Greece, where Apollo had a famous temple and oracle)
(v) laurus laurel, sacred to Apollo (god of many things, here the god of music and lyric poetry, often represented with a lyre) and used to crown victors in war or games; the entertaining myth of Apollo and the maiden Daphne offers an explanation of his association with the laurel.
(vi) Melpomene is the name of the Muse or goddess who inspires Horace

60. Read lines 14 (sume…)-16 again.

61. (i) What part of the verb is sume (line 14)?

62. What instruction does Horace give to the person addressed in line 14 (sume superbiam)?

Bear in mind that although you know because of note 59(vi) who Horace is talking to, her identity is not definitely revealed in the poem until the last word but one.

When Augustus and Maecenas heard Horace recite the poem for the first time, they did not know until line 14 that the poet was addressing a particular individual; they might then have been quick-witted enough to guess that it was one of the Muses, but they are unlikely to have identified the correct one, for a reason which will appear later.

63. Translate the participle in 15 which describes superbiam.

64. What is the case of meritis?

65. Does Horace say at this point whose merits or achievements he is referring to?

66. Has Horace acted deliberately, or carelessly, in not identifying the achiever of the merita in line 15? If he omitted the person’s identity deliberately, your translation should do likewise, e.g. by translating meritis as on merit.

67. What case is the adjective+noun phrase Delphica lauro (lines 15-16)?

68. What does Horace ask the Muse to do (mihi Delphica lauro cinge…comam)? (mihi literally for me, here conveniently translated as my)

69* volens shows that Horace knows he is asking a favour from somebody, whose identity is revealed in the next word of line 16. Compare volens with phrases used in prayers, petitions and requests (“please”, “kindly”, “graciously” “if it be thy will”, “be gracious to me and…”, etc. – you may be able to suggest others.) Which of these seems to you to be the closest equivalent to Horace’s volens? One approach is to consider how the last two-and-half lines of the Ode should be read aloud – chattily, solemnly, timidly or none of these?

70. Translate lines 14 (sume…)-16.

71* It may seem odd at first sight that Horace prays to Melpomene: she became the Muse of tragedy, not lyric poetry. But he was writing long before the sharing out of different territories between different Muses. One scholar has suggested that Horace chose Melpomene simply for the sound of her name. Try saying line 16 aloud with two of the supposedly “correct” names:

(i) lauro cinge volens, Musa, precor, comam. (meaning Muse, I beg)
(ii) lauro cinge volens, Mnemosyne, comam. (meaning Memory: the letter e, occurring twice in the goddess’s name, is long, pronounced as in French fiancée)

and now the line as Horace wrote it:

(iii) lauro cinge volens, Melpomene, comam. (final e of Muse’s name is long; see (ii))

How does the sound of (iii) compare with (i) and (ii)?

72* Does Horace address the imperative sume to himself, or to someone else? How late in the poem do we learn this?

73* Does line 16 refer to a real wreath? If not, what does it mean? (†)

74* Who is being invited to feel proud? Who is to be honoured by a (real or imaginary) wreath?

75* Does it make sense to say that one person is to feel pride but a different person is to receive glory in the form of a laurel wreath? How can it be decided who is to be proud and who is to be crowned? (Does the situation resemble a public response to victory in war, in which the people give thanks to a God but praise the soldiers for winning it?) (†)
76. Is this an arrogant poem? Would the Romans in Horace's time have thought it arrogant? See 35 above, and consider anything you know about Roman triumphal processions. (Or you might compare Horace's words in lines 1 and 16 with the behaviour of a Premier League footballer who has scored a goal.) (†)

77. Although many readers over the centuries have admired and enjoyed the Odes, Horace's contemporaries showed little interest in them, and he turned – perhaps in disappointment – to epistulæ (letters) in verse. But some years later, at Augustus' request, he composed a hymn to be sung by a chorus of boys and girls during a great festival in 17 BC. When Augustus went further and asked him to write odes in praise of the victories won by the Emperor's stepsons, Horace did so; to these he added a further thirteen, making up Book IV of the Odes. The scholar and poet A E Housman described the ninth ode in Book IV as “the most perfect poem in the Latin language”.

Answers

61. (i) imperative singular
   (ii) no

62. Take pride

64. ablative

65. no
Ovid, *Amores 1.1, Accidental poem*, lines 1-4

arma gravi numero violentaque bella parabam
edere, materia conveniente modis.
par erat inferior versus; risisse Cupido
dicitur atque unum surripuisse pedem.

1 arma, armorum - arms, weapons, war
gravis, gravis, grave - serious, weighty
numerus, numeri - metre, verse
violentus, violenta, violentum - violent
bellum, belli - war
paro, parare, paravi, paratus - prepare, make ready

2 edo, edere, edidi, editus - bring forth,
publish, produce, compose
materia, materiae - subject-matter, theme,
material
convenio, convenire, conveni - match, fit,
agree, be appropriate
modus, modi - metre, rhythm

3 par, paris - equal, matched
sum, esse, fui - be
inferior, inferior, inferius - the following, next,
second
versus, versus - verse
rideo, ridere, risi - laugh, smile, mock
Cupido, Cupidinis - Cupid, Venus’ son, god of love

4 dico, dicere, dixi, dictus - say, speak
atque - and
unus, una, unum - one, a single
surripio, surripere, surripui, surreptus - steal,
remove
pes, pedis - foot, metrical foot

Ovid, *Amores 1.1, Accidental poem*, lines 1-4
1. Publius Ovidius Naso ("Ovid") was born in 43 BC, in Sulmo, about 90 miles east of Rome. His father was an **eques** (member of the equestrian order, i.e. possessing 400,000 sesterces), and intended that Ovid should become a barrister and compete in due course for the quaestorship, thus becoming a **senator**. Ovid was sent to Rome, to follow the standard education of **magister**, **grammaticus** and **rhetor**. He held one or two official posts but rather than continuing a political career he devoted himself to the writing of poetry, especially love poetry, often concerning a girl whom he calls Corinna. This is the first poem in the first scroll of his early work, the **Amores**.

2. Read lines 1-4, aloud if possible.

3. Study the vocabulary for these lines. Notice in particular:
   (i) **facta vestra orationi non conveniunt!** Your deeds don’t match your speech!
   (ii) **inferior** second (of a pair of lines), literally lower (i.e., lower on the page than the first one)
   (iii) **Cupido** Cupid, mischievous son of Venus. In classical myths, what was the effect of being shot by one of his arrows?
   (iv) **pes**, exactly like English foot, can refer either to part of the body or to part of a line of verse ("Virgil’s lines consist of six feet").

4* Would anyone be likely to use a limerick (or series of limericks) to relate the battle of the Somme, or Captain Scott’s last Polar expedition? Why? Can you suggest a more suitable form of verse for such subjects? (†)

5. Read lines 1-4 again.

6. Find and translate the verb in line 1. Add the translation of the infinitive in line 2.

7. What was Ovid going to write about (**arma gravi numero**)?
   (a) heavy arms, in metre
   (b) arms, in solemn metre

   (for help with the case of **gravi**, see CLG p.14, 2.2 **fortis** or LG p.20, 3rd declension, **omnis**)

8. In Ovid’s epic, what two things were going to match?

9. A Roman poet’s choice of metre for his poem often depended on the kind of poem he was going to write. (The same is sometimes true in English verse; note 4 gave an exaggerated example of a mis-match.) The normal metre for an epic poem was the hexameter – every line was to consist of six “feet”. This was the metre of Virgil’s epic (the **Aeneid**) and of Homer’s **Iliad** and **Odyssey**. Since there were different sorts of feet, monotony was avoided – at least by good poets. In love poetry, on the other hand, “long” lines of six feet (hexameters) alternated with “short lines” of five feet (pentameters). One glance at the layout of Ovid’s poem will tell you whether he succeeded in composing a poem of hexameters

10. At first everything went well: what does Ovid say in line 3 about the original line 2 (**par erat inferior versus**)? (What was it “equal” to?)

11. And then, after Ovid had written the first two hexameters, disaster struck. A notoriously mischievous character is accused of sabotaging Ovid’s poem.

12. In line 4, Ovid uses the passive form of **dico** (**dicitur, is said**). You may find it helpful to remind yourself of a rather similar way of using **dico** which you met in passage 4 MONUMENT. Horace wrote **dicar…deduxisse**, using the passive of **dico** with a perfect infinitive. Can you recall (without referring to previous notes) a literal way and a natural way of translating these two words?

13. Using the Horace quotation as an example, translate the comment reported in lines 3 and 4: **risisse Cupido dicitur** (present tense); experts should produce both a literal and a natural translation.

14. What is Cupid then said to have done to Ovid’s poem (**unum surripuisse pedem**, line 4)?

15. Translate lines 1-4.

16* It is not hard to decide whether Ovid’s story of Cupid’s theft is fact or fiction. Is he being truthful, however, when he says he originally meant to compose an epic? (†)

   Two points on opposite sides of the question:
   (i) Ovid mentions his intended epic again in another poem and goes further by describing its subject-matter: it was to be about the wars between gods and giants.
   (ii) Several poets, including Horace and Virgil, claim that they had intended to write epic poems but were warned by Apollo to write short poems instead. When Ovid claims to have been stopped by a god from writing epic, he could be simply following the custom of previous poets (but he differs from everybody else by blaming Cupid, not Apollo).

A custom of the kind mentioned in (ii) above is sometimes described as a convention. Another example of a convention is the traditional beginning and ending of small children’s stories ("Once upon a time…happily ever after").
Whether or not he ever intended an epic, Ovid wrote this poem (and all his other love poems) in couplets: hexameters for odd lines, pentameters for even ones. Couplets of this sort were used for various types of poem (but not epic); composers of love elegies used them so often that they were known as elegiac couplets.

You would expect from line 1 that a pentameter was a hexameter with the last foot chopped. It is better described (fairly accurately) as “the front half of a hexameter, twice.” There is always a break after the first two-and-a-half feet, followed by two further feet whose metre was fixed, and a further syllable at the end. But “pentameter” (five-foot line) is a convenient way of referring to it.

**Answers**

12. I shall be said to have introduced….; It will be said (of me) that I introduced….

13. (literal) Cupid is said to have laughed.
   (natural) It is said that Cupid laughed.
   (slightly longwinded in this particular sentence?) It is said of Cupid that he laughed.
Ovid, *Accidental poem*, lines 5-8

'quis tibi, saeve puer, dedit hoc in carmina iuris?

Pieridum vates, non tua turba sumus.

quid, si praeripiat flavae Venus arma Minervae,
ventilet accensas flava Minerva faces?

5 quis, quid - who? what?
tu, tui - you (singular)
saevus, saeva, saevum - savage, cruel
puer, pueri - boy
do, dare, dedi, datus - give
hic, haec, hoc - this
in - in, over
carmen, carminis - song, poem, poetry
ius, iuris - legal power, jurisdiction
6 Pierides, Pieridum - the Pierides, the Muses
vates, vatis - prophet, bard
non - not
tuus, tua, tuum - your (singular), yours
turba, turbae - crowd, gang, band
sum, esse, fui - be

7 quis, quid - who? what?
si - if
praeripio, praeripere, praeripui, praereptus - snatch
flavus, flava, flavum - golden, honey-gold, fair-haired
Venus, Veneris - Venus, goddess of love
arma, armorum - implements, tools, equipment, arms, weapons, war
Minerva, Minervae - Minerva, a Roman goddess
8 ventilo, ventilare, ventilavi, ventilatus - fan, brandish, wave
accendo, accendere, accendi, accensus - set on fire, inflame, burn
flavus, flava, flavum - golden, honey-gold, fair-haired
Minerva, Minervae - Minerva, a Roman goddess
fax, facis - torch
17. Read lines 5-8, aloud if possible.
18. Study the vocabulary for these lines. Notice in particular:

(i) **ius** is a noun meaning **right**, as in *He has the right to occupy this land*. In line 5 it is used in the genitive case, with **hoc**: *hoc iuris* (this (amount) of right), i.e. *this right*. This use of the genitive is known as the partitive use. You have met the partitive genitive previously in such phrases as **plus pecuniae** (more of money, i.e. more money) and **aliquid novi** (something of new, i.e. something new). If you are learning French, you have certainly met it, though perhaps under a different name: *beaucoup d’argent, plus de vin, assez de nourriture*.

(ii) The nine Muses (described here as **Pierides**) were the goddesses with responsibility for poetry, drama and other arts and sciences. They were born in Pieria near the foot of Mount Olympus and their parents were Jupiter and Mnemosyne (Memory).

(iii) **vates** (bard) a more dignified word than **poeta**.

(iv) **turba** is used in line 6 to refer to the *band or flock* of humans who “belonged” to the Muses.

(v) **Minerva** is often referred to particularly as the goddess of wisdom, but she was also a warrior goddess.

19. Read lines 5-8 again.
20. How does Ovid address Cupid (two words in the vocative case, line 5)?
21. What question does Ovid put to Cupid (*quis tibi dedit hoc iuris*? - see 18(i) for *hoc iuris*)?
22. Over what area is this god claiming to have rights (line 5)?
23. Ovid’s remark to Cupid in line 6 could have been expressed in rather longwinded prose: *nos vates sumus turba Pieridum, non turba tua sumus.* How does Ovid first describe himself and his fellow-poets (first two words)? Who does he say they belong to (next three words)? What does he finally tell Cupid? Translate the whole sentence. For the reason behind Ovid’s claim, look back to the first sentence of 18(ii).
24. Ovid’s original readers did not need to hop backwards and forwards from one word to another, as note 23 might suggest, and of course hopping was impossible for his listeners. They did not take in words one at a time, but understood *groups* of words, exactly as you are doing with this note.
25. Ovid then uses a type of grumble or reprimand common in Latin and English, using the words **quid si…?** (*What if…? or Suppose…?*) as in “*What if everybody shouted out the answer like you?*” (or similar social crime) or “Just suppose grandma hadn’t realised you’d left the bathroom tap running?” What Ovid imagines is the trouble caused if pairs of gods or goddesses took over each other’s territory or functions.
26. Of the two goddesses named in line 7, which one is a blonde? (Study the case-endings.)
(a) Minerva
(b) Venus
In what way does Ovid imagine one of them robbing the other?
27. Obviously, jobs continue to be swapped in line 8. What job is supposedly taken over by whom? (If you are unsure about the job, the next few notes may help.)
28. What is Minerva imagined as doing in line 8 (*ventilet faces*)?
29. Are the torches lit? How do you know?
30. Translate lines 5-8. In line 8, you have a choice: you could assume that it was Minerva who kindled the torches before waving them (*if Minerva were to kindle and wave…*) or you could just say *If Minerva were to wave the kindled torches*, not saying who did the kindling. The grammar of the sentence allows both translations; the second translation leaves open the possibility that Venus lit the torches but Minerva grabbed and waved them.
31* Why is Cupid described as **saevus** in line 5?
   (a) because of his alleged behaviour in lines 3-4
   (b) because his usual behaviour can cause suffering instead of pleasure? (†)
32* Is *quis…iuris* a genuine question, i.e. is Ovid really trying to get information out of Cupid? Or is it what is known as a “rhetorical” question, i.e. a strong statement disguised as a question as in “Who said you could turn up late?” What in fact is the answer to Ovid’s question? Was Ovid genuinely unaware of this?
33* How easily can you visualise the different situations in lines 7-8? (†)
34. If unsure how “waving” is involved, note that **ventilare** is connected with **ventus** and think what you would do if a fire you have lit is slow to get going. Then imagine what you might do if the slow fire were a torch held in your hand.
35. What are the torches, normally handled by Venus but waved about by Minerva in the topsy-turvy situation of lines 7-8? If unsure, remind yourself what Venus was goddess of.
36. Something like the situation imagined in line 7 does in fact occur in Book V of Homer’s *Iliad*, when Aphrodite, i.e. Venus (who has gone into the fight to rescue her son Aeneas), receives a wound in the wrist, shedding some *ichor* (the gods' equivalent of blood) and uttering a shrill squeal. With the help of the chariot of Ares, i.e. Mars the war-god, she escapes in great distress to Olympus, where she is comforted and quickly cured by her mother Dione.

37. Translation of 4 lines between lines 8 and 9 (not part of the examination requirement):

> "Who would think it right for Ceres (goddess of agriculture) to reign in the wooded hills, and the fields be cultivated under the direction of the virgin with her quiver (of arrows)?"

> (the virgin is Diana)

> Who would hand a sharp spear to Phoebus Apollo, magnificent with his flowing hair-style, while Mars played Apollo’s Aonian lyre?"

> (Aonia = Boeotia in Greece, containing Mount Helicon, the home of the Muses)

The above four lines, excluding explanations in brackets, use 47 words; Ovid uses 23. Latin is more economical with words than English (e.g. no definite or indefinite article, case-endings instead of words like *of*); even so, the difference is striking.

38* Ovid clearly enjoyed thinking of a lively (easily-visualised?) series of job-swaps. He was sometimes criticised for not knowing when to stop, but you may feel it would be a pity to lose any of his ideas. You might be able to think of further picturesque exchanges between figures from myths (Who would be a good swap for Mercury?) or English history (Henry VIII taking over from Florence Nightingale?).

**Answers**

22. poetry (*carmina*)

35. feelings of love

English doesn’t use the metaphor of torches in this way but does use phrases like *spark of love, flames of passion* and various phrases involving *hot*. You will meet an example later in the poem where Latin and English use the metaphor of fire in very similar ways.
Ovid, *Accidental poem*, lines 9-10

sunt tibi magna, puer, nimiumque potentia regna:
cur opus affectas, ambitiose, novum?

9 sum, esse, fui - be
tu, tui - you (singular)
magnus, magna, magnum - great, mighty
puer, pueri - boy
nimium - too much, excessively
potens, potentis - powerful
regnum, regni - kingdom, realm

10 cur - why?
opus, operis - work, job
affecto, affectare, affectavi, affectatus - aim
at, desire, aspire to, lay claim to
ambitiosus, ambitiosa, ambitiosum - ambitious, greedy
novus, nova, novum - new
39. Read lines 9-10, aloud if possible.
40. Study the vocabulary for these lines. Notice in particular:

   opus occurs three times in this extract, looking at work from slightly different points of view. In line 10 (its first occurrence) it looks ahead to future pieces of work: task or undertaking or (optimistically) achievement.

41. Read lines 9-10 again.
42. You have often met parts of esse (to be) used with the dative to indicate possession:

   sunt mihi multae villae. There are many villas for me, i.e. I have many villas.

What does Cupid possess (referred to late in line 9) and how does Ovid describe them (two adjectives, one accompanied by an adverb)?

43. What adjective describes opus in line 10? Why are their endings different? (If puzzled, notice the gender of opus and see CLG p.9, 1.3, tempus or LG p.16, 3rd declension, litus.)

44. How does Ovid address Cupid in line 10? He uses an adjective without a noun; English would be more likely to include one. (You might re-use boy from the previous line [met also in line 5] or use child.) You may feel this was a high-risk way of talking to a powerful god, but Ovid presents himself as being very annoyed.

45. What does Ovid accuse Cupid of aiming at (neuter noun+adjective)?

46. Translate lines 9-10.

47* Why are Cupid’s kingdoms described as magna in line 9? (If uncertain, ask yourself how many people experience the emotion of which Cupid was the god.) Why are his realms described as nimium potentia? (Is the experience ever an unhappy one?) (†)

48* What is the novum opus (line 10) at which Cupid was aiming, according to Ovid?

   (a) to make Ovid fall in love?
   (b) to make Ovid write love poetry?

If necessary, look back at the second part of line 5.

49. Translation of 4 lines between lines 10 and 11 (not part of the examination requirement):

   “…Do you think that everything everywhere belongs to you? Have you taken over the vales of Mount Helicon? (See 37 if you have forgotten who lived on or near Mount Helicon.) Is even Apollo’s own lyre barely safe [i.e. from your thefts]?

   Every time my new page has got off to a good start with its first line, That second line knocks the stuffing out of me.”(literally “weakens my [poetic] muscles”)
Ovid, *Accidental poem*, lines 11-12

non mihi materia est numeris levioribus apta,
aut puer aut longas compta puella comas.'

11  non - not
ego, mei - I, me, myself
materia, materiae - subject-matter, theme, material
sum, esse, fui - be
numerus, numeri - metre, verse
levis, levis, leve - light, slight; trivial
aptus, apta, aptum - suitable, adapted, fitting

12  aut - either, or
puer, pueri - boy
aut - either, or
longus, longa, longum - long
comptus, compta, comptum - elegant, adorned
puella, puellae - girl
coma, comae - hair, tress
50. Read lines 11-12, aloud if possible.

51. Study the vocabulary for these lines. Notice in particular:
   - *numerus* metre; *numeri leviiores* lighter metres, “less serious metres”, e.g. elegiac couplets
   - What would *numeri graviiores* mean? What metre would it refer to? (See line 1 if stuck.)

52. Read lines 11-12 again.

53. Translate *non mihi materia est* (line 11). If stuck, see note 42 and line 9.

54. What sort of theme does Ovid not possess (adjective describing *materia*, leading to a dative phrase made up of noun+comparative adjective)?

55. Of hexameters and elegiacs, which does Ovid regard as more suitable for epic, and which does he regard as more suitable for love poetry? (Refer back to note 9 if necessary.)

56. Find the two nominative nouns in line 12 indicating people with whom Ovid might fall in love. He includes boys, but his only other mention of love of boys is in his *Ars Amatoria* (*The Art of Love*), where he says in passing that boys are less desirable than women. The only beloved person “named” in the *Amores* is the girl Corinna (not her real name).

57. Find and translate the adjective which describes the girl.

58. Find and translate the adjective+noun phrase which adds to the description of the girl.

59. *como* means *I make beautiful*, so its perfect passive participle, describing the girl, means *having been made elegant or beautiful*, or more simply just *elegant or beautiful*. But *como* can also refer to the work of the hair-stylist, *I comb or arrange* and Ovid goes on to treat the participle as if it were active (*having combed*...), thus leading on to an accusative phrase *longas comas*. If you use *with* to translate *longas comas*, the girl can be described as *elegant with (her) long tresses*. (Follow your teacher’s guidance.)

Translating in this way is not cheating: it is a way of handling a sentence which cannot be translated literally into natural English. Ovid’s use of *compta* here is sometimes described by saying that *compta* is a “middle” participle, i.e. a mixture of active and passive. Wishing to picture an attractive girl in four words, he opts for her hair-style. Is his mini-description successful? (†)

60. Translate lines 11-12.

61* One scholar comments on lines 11-12 that Ovid is asking for trouble. Why?

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**Answers**

57. *compta* *elegant*

58. *longas comas* *long tresses*
Ovid, *Accidental poem*, lines 13-16

questus eram, pharetra cum protinus ille soluta
legit in exitium spicula facta meum,
lunavitque genu sinuosum fortiter arcum,
‘quod’ que ‘canas, vates, accipe’ dixit ‘opus!’

13 queror, queri, questus sum - *lament, complain, moan*
pharetra, pharetrae - *quiver*
cum - *when*
protinus - *immediately*
ille, illa, illud - *that, he, she*
solvo, solvere, solvi, solutus - *loosen, undo, open*

14 lego, legere, legi, lectus - *pick, choose*
in - *in, for*
extitum, exitii - *destruction, death*
spiculum, spiculi - *arrow, shaft*
facio, facere, feci, factus - *make*
meus, mea, meum - *my*

15 luno, lunare, lunavi, lunatus - *bend, curve*
genu, genus - *knee*
sinuosus, sinuosa, sinuosum - *curvy, bendy*
fortiter - *strongly, powerfully*
arcus, arcus - *bow*

16 qui, quae, quod - *who, which, that*
que - *and*
cano, canere, cecini - *sing*
vates, vatis - *prophet, bard*
accipio, accipere, accepi, acceptus - *accept, take in, receive*
dico, dicere, dixi, dictus - *say, speak*
opus, operis - *work, task, job*
62. Read lines 13–16, aloud if possible.

63. Study the vocabulary for these lines. Notice in particular:

- **questus eram** from the deponent verb *queror* I complain
  
  In line 13, *ille* is a pronoun: he.

- **lunare** to bend (the first four letters might give you a clue to the shape involved)

- **canere** is conveniently translated as sing, as usual; but note that Ovid is not speaking literally but referring to the writing of poetry.

- **opus** in line 16 refers to the *theme or subject* of a piece of poetical work.

64. Read lines 13–16 again; how does the rhythm change between 23 and 24?

65. What tense is **questus eram** (line 13)? If stuck, see CLG p.37. Translate it.

66. Who is *ille*?

   (a) Ovid himself
   
   (b) Cupid
   
   (c) the *puer* mentioned in line 12

67. How quickly did the other person take action? Quote the relevant word from line 13.

68. What was the first thing that he did (*pharetra soluta*)?

69. What did he do next (*legit spicula*, line 14)? *spicula* is plural, but can refer to a single arrow: arrows and arrow are both acceptable translations. Visualise Cupid’s action as you read lines 14–16, then choose the translation which seems to you to fit the situation better.

   If the plural *spicula* refers to a single arrow, then the word is what is called a poetic plural. The poetic plural sometimes turns up in English, though not as often as in Latin. For example, “he crossed the seas to meet her again” might refer to a single sea, and “they set out under menacing skies” doesn’t mean there was more than one sky.

70. How does Ovid describe the weapon(s) (*in exitium … facta meum*)? You may find it helpful to translate *in* as for, as in *boots made for ski-ing*.

71. What did he then do (*lunavit sinuosum arcum*, line 15)?

72. What action, essential in preparing to fire an arrow, has Ovid left unmentioned?

Ovid likes to keep his story moving, and one way to do this is to leave some details for the reader’s imagination to supply.

73. Which word in line 15 indicates that Cupid, though only a boy, has plenty of strength?

74. With what did Cupid brace his bow against when drawing it back? Have a look at this image of *Eros* for a clue.

75. How did Cupid address Ovid in line 16?

76. What did he tell Ovid to do (*accipe opus*)? (Did Ovid have much choice in the matter?) Cupid’s words are rather similar to such sentences as “Take that!”, accompanying a punch.

77. What is the correct translation of *quod canas* (line 16)?

   (a) “…which you will sing about” (future tense)

   (b) “…which you are (already) singing about” (present tense, indicating prompt action)

   (c) “…to sing about” (subjunctive indicating purpose or result)

   If unsure of the ending of *canas*, study the endings of 3rd-conjugation verbs (CLG p.28, 7b.1 and p.32, 7d.1, or LG, pp.40-41).

78. Translate lines 13–16.

79. What word might be added to your translation of *questus eram* (*I had finished my complaint*), to emphasise the quickness of Cupid’s response? (Consider another example: “I…got there before the bell went.”)

80* What does Ovid mean by saying that Cupid’s arrow or arrows were created for Ovid’s destruction (*exitium… meum*, line 14)?

   (a) They were to make him fall in love.

   (b) They were to kill him.

   (c) They were to injure him seriously but not fatally

81* Does line 15 present a still picture or a moving one? (Do the words *lunavit* and *sinuosum* suggest any change in the appearance of the bow?) Would “into a curve” as a translation of *sinuosum*, make the action clearer than “curved”? (†)

82. How did Cupid keep the bow steady while drawing the string back? Quote the relevant Latin word, looking back to 73 if necessary.

83* Which word indicates that Cupid, although a child, is also a god?
84* Is there a contrast in rhythm between lines 13-15 and 16? (This is obviously easier if you have done some work on metre, but even if you have not, the punctuation may give you a clue.) Which goes more smoothly, the drawing back of the bow or the calling out of words in line 16?

85* At what point do you imagine Cupid releases the arrow?
   (a) before speaking the words quoted in line 16?
   (b) while speaking the words?
   (c) after speaking the words? (†)

86* Why does Cupid address Ovid as *vates* rather than *poeta*?
   (a) it fits the metre
   (b) it’s the word Ovid had used in line 6 to describe himself and his fellow-poets
   (c) Cupid is teasing Ovid
   (d) Cupid uses the word as a mark of respect.
   You may feel that more than one of these reasons is relevant. (†)

**Answers**

72. fitting the arrow to the bow-string
79. just
Ovid, *Accidental poem*, lines 17-20

me miserum! certas habuit puer ille sagittas.
uror, et in vacuo pectore regnat Amor.
sex mihi surgat opus numeris, in quinque residat:
ferrea cum vestris bella valete modis!

<table>
<thead>
<tr>
<th>Line</th>
<th>Translation</th>
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<tbody>
<tr>
<td>17</td>
<td>ego, mei - I, me, myself</td>
</tr>
<tr>
<td></td>
<td>miser, misera, miserum - miserable, wretched</td>
</tr>
<tr>
<td></td>
<td>certus, certa, certum - accurate, certain, unwavering</td>
</tr>
<tr>
<td></td>
<td>habeo, habere, habui, habitus - have, hold</td>
</tr>
<tr>
<td></td>
<td>puer, pueri - boy</td>
</tr>
<tr>
<td></td>
<td>ille, illa, illud - that, he, she</td>
</tr>
<tr>
<td></td>
<td>sagitta, sagittae - arrow</td>
</tr>
<tr>
<td>18</td>
<td>uro, urere, ussi, ustus - burn, inflame with desire</td>
</tr>
<tr>
<td></td>
<td>et - and, also, even</td>
</tr>
<tr>
<td></td>
<td>in - in, on</td>
</tr>
<tr>
<td></td>
<td>vacuus, vacua, vacuum - empty</td>
</tr>
<tr>
<td></td>
<td>pectus, pectoris - chest, breast, heart</td>
</tr>
<tr>
<td></td>
<td>regno, regnare, regnavi - reign, hold sway</td>
</tr>
<tr>
<td></td>
<td>amor, amoris - love</td>
</tr>
<tr>
<td>19</td>
<td>sex - six</td>
</tr>
<tr>
<td></td>
<td>ego, mei - I, me, myself</td>
</tr>
<tr>
<td></td>
<td>surgo, surgere, surrexi - get up, rise</td>
</tr>
<tr>
<td></td>
<td>opus, operis - work, poetic opus</td>
</tr>
<tr>
<td></td>
<td>numeros, numeri - metre, verse</td>
</tr>
<tr>
<td></td>
<td>in - in, on</td>
</tr>
<tr>
<td></td>
<td>quinque - five</td>
</tr>
<tr>
<td></td>
<td>residus, residere, resedi - subside, sink back</td>
</tr>
<tr>
<td>20</td>
<td>ferreus, ferrea, ferreum - of iron, hard, cruel</td>
</tr>
<tr>
<td></td>
<td>cum - with</td>
</tr>
<tr>
<td></td>
<td>vester, vestra, vestrum - your (plural)</td>
</tr>
<tr>
<td></td>
<td>bellum, belli - war</td>
</tr>
<tr>
<td></td>
<td>valeo, valere, valui - goodbye, farewell</td>
</tr>
<tr>
<td></td>
<td>modus, modi - measure, metre, verse form</td>
</tr>
</tbody>
</table>
87. Read lines 17-20, aloud if possible.

88. Study the vocabulary for these lines. In particular:

(i) If neither “woe is me!” nor “o wretched me!” appeals to you as a translation of o me miserum, use an alternative of your own choice; but bear in mind that if it is too obviously present-day slang it will misrepresent the tone of Ovid’s words.

The accusative is regularly used for exclamations such as o me miserum. The same is true in English for the few words (generally pronouns) which possess an accusative. When being scornful of somebody, do we say “Oh, he!” or “Oh, him!”?

(ii) sagittas, like spicula earlier, can be used in poetry to refer to a single arrow. See 69 above, on “poetic plurals”.

(iii) pectus is usefully translated here as heart.

(iv) opus, work, appearing for the third time in the poem, is used here as in English “work of art”, or “Shakespeare’s greatest work is King Lear”. The word is often used in this sense to refer to musical compositions: Beethoven’s 5th Symphony is his Opus number 67.

(v) numeri here refers to a particular aspect of metre, i.e. the feet in each line.

89. Read lines 17-20 again.

90. Who does Ovid mean by puer ille (line 17)? Is he pointing him out, or expressing his feelings about him? How does Ovid refer to the boy’s weapons (adjective+noun phrase)?

91. What is the tense of habuit? Is Ovid referring to the repeated past success of Cupid’s weapons or to a particular occasion? (If baffled, look at the start of the line.)

92. What does Ovid say about himself at the start of line 18? What name does he use to refer to Cupid? Which word makes it clear that Love (i.e. Cupid) has completely defeated him? (If unsure, look for a verb.)

93. Why is Ovid’s heart described in line 18 as vacuo?

(a) Ovid does not really love anybody
(b) There is no room in Ovid’s heart for any other beloved person
(c) His heart was empty (i.e. he loved no-one) until Cupid shot him

94. According to line 1, what were Ovid’s original intentions in (a) the subject-matter and (b) the metre of his poetry? Judging from lines 19 and 20, how successful has Ovid been in carrying out (a) and/or (b)?

95. You are familiar with the use of the imperative to give an order:

cenam celeriter parate, servi! Get the dinner ready quickly, slaves!

But an order can also be given using the subjunctive:

servi cenam celeriter parent. The slaves are to prepare the dinner quickly.

This form of words could be used whether the slaves are present or not. It is a way of saying what is to be done, or what somebody (referred to in the 3rd person of the verb) has got to do. Other examples:

gaudeat populus! Let the people rejoice! or The people are to rejoice!

huc fur ducatur! Let the thief be brought here or The thief is to be brought here.

This is known as the “jussive” use of the subjunctive (see CLG p.48, 12.3 or LG pp.34, 89.).

In line 19, Ovid uses the jussive subjunctive to show that Cupid has defeated him over the metre of his verse. What two things does he say his work (opus) is to do in each couplet? In what order? Look for two jussive subjunctives.

96. In how many feet is each couplet to “rise” (i.e. in its first line) and in how many is it to “fall” (in the second)? To remind yourself of the details, see note 16.

The elegiac poets in general, Ovid in particular, tended to compose couplets that were grammatically complete by the end of each even-numbered line.

The usual pause at the end of a couplet in Ovid is sometimes indicated in modern editions by a comma but more usually by stronger punctuation, as in the present (shortened) version of the first poem in Amores I. Ancient punctuation was a different matter; there was very little of it. This mattered rather less than would be the case nowadays, since Romans often listened to poetry rather than reading it. Even when reading on their own, they may often have chosen to read aloud.

97. Cupid had, of course, upset Ovid’s plans for the subject-matter of his poem, as well as the metre. What sort of poetry had he intended to write, on what topics (see line 1 if necessary)? To what two groups does Ovid say good-bye in line 20? Each consists of a plural adjective+noun phrase; one phrase is in the vocative case and the other in the ablative (because of cum).

98. Translate lines 17-20.
99. What has supposedly happened to Ovid between line 16 and lines 17-18
   (i) literally
   (ii) in Ovid’s feelings and emotions?
100. Explain Ovid’s choice of adjective to describe the wars which he was going to write about, until a god intervened.
101. Who are the “you” referred to in vestris (your)? Why are the metres (modis) described as vestris? If necessary, look back at note 9.
102. Translation of lines following line 20 (not part of the examination requirement):
   Crown your golden forehead, Muse, with a garland of myrtle from the sea-shore
   (a suitable accompaniment to love-poetry, since Venus was born from the ocean waves);
   From now on, you have got to be measured in lengths of eleven feet.
   (If puzzled by the mention of eleven, remember that Ovid is working in couplets. For details of the couplets, see the end of note 16.)
103. On the question “Did Ovid genuinely intend to write an epic?” see note 16. He never did write one, though his great collection of myths and legends, the Metamorphoses (“Changes of Shape”), was written in hexameters, the metre of epic.
104. It is always easier to remember different ways of translating a word if you have thought about the connections between them. The notes on opus (40, 63 and 88(iii)) suggested possible translations (task or undertaking, theme or subject [of poetic work] and work [as in “work of art”]); some of the links between them are shown here in square brackets.
105. Ovid often presented his listeners with a noun+adjective phrase in which noun and adjective were separated by one word or more. One frequent aid to understanding was Ovid’s use of internal rhyme, in which the adjective rhymes with the noun, one coming in the middle of the line, the other at the end. How many examples of this can you find in lines 12-20? (In one example the adjective is a perfect participle and in another it is a possessive.)
   It’s important to bear in mind that native Romans listening to poetry would normally link noun and adjective automatically. They were so used to the different endings that they did not need to think about them consciously.
   (In reading or listening to English rhymed couplets, you are not normally conscious of expecting a rhyme in the couplet’s second line; but you would notice at once if wasn’t there.)
   The question “Did the Romans get their endings wrong?” sometimes crosses the mind of Latin students. It may be useful to compare it with the similar question “Do people ever make mistakes in English grammar?”
106. The poetry of Austin Dobson (1840-1921) includes a triolet (eight-line poem, with a complicated pattern of rhyme and repeated lines) on the same subject as Ovid, i.e. starting to write one kind of poem but ending up with a different one. If you can track Dobson’s poem down, compare it with Ovid’s.
   What part is played by a pretty girl in each poem?
   Do you think Dobson had read Ovid’s poem? He had certainly studied Latin; indeed his triolet’s title is a quotation from Horace’s Art of Poetry: urceus exit, it comes out as a jug. (Horace’s sentence is about a potter who sets out to make a large amphora but ends up with a small jug.)
   You may know better than the elderly writer of these notes why the two-man band Urceus Exit chose Horace’s phrase as their name.

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Answers

105.  
   20 longas...comas
   21 pharetra...soluta
   22 exitium...meum
   25 certas...sagittas
   28 vestris...modis
Notes
Three Epigrams: Martial, Epigrams 1.38, 6.60 and 7.3

Introduction

Marcus Valerius Martialis (Martial) came from Spain and lived from about 40 AD to about 104 AD. He spent most of his life in Rome, supported by wealthy patrons and composing epigrams. He was a keen observer of everything around him, and his picture of Rome, its inhabitants, its sights, its sounds and its smells, is sometimes remarkably vivid, coloured at times by lively exaggeration.

An epigram is a sentence or short poem normally making a single point in a witty or unexpected way, and often carrying a sting in its tail. Some examples:

- Swans sing before they die; 'twere no bad thing
  Should certain persons die before they sing. (Samuel Taylor Coleridge)

- He could never make a fool of himself. Nature beat him to it. (Anon.)

- Your teeth are like stars – they come out at night. (Anon.)

- Treason doth never prosper: what's the reason?
  Why, if it prosper, none dare call it treason. (Sir John Harrington – various versions)

*Can you find or quote other examples of epigrams? (Beware of getting too tangled in arguments over whether a particular example qualifies as an epigram or not.)

Each of Martial’s epigrams here is referred to by book number and epigram number: e.g., the first poem is from Book 1 and is the 38th epigram in that Book. All three epigrams are written in elegiac couplets, i.e. hexameter followed by pentameter (like Ovid in the “Accidental Poem” which you may have read earlier.)

Follow your teacher’s guidance over which comprehension questions to answer: you may find some of them are unnecessary or that you can proceed directly to translation.
Martial, *Epigrams 1.38, To Fidentinus*

quem recitas meus est, o Fidentine, libellus;
sed male cum recitas, incipit esse tuus.

1 qui, quae, quod - who, which
recito, recitare, recitavi, recitatus - read aloud
meus, mea, meum - my, mine
sum, esse, fui - be
o - O
Fidentinus, Fidentini - Fidentinus
libellus, libelli - book, little book

2 sed - but
male - badly
cum - when, since
recito, recitare, recitavi, recitatus - read aloud
incipio, incipere, incepi, inceptus - begin
sum, esse, fui - be
tuus, tua, tuum - your (singular), yours
1. Read the epigram, aloud if possible.
2. How is Fidentinus publicising “his” poetry (verb in line 1)?
3. Whose is the *libellus*? Which word tells you this?
4*. Of what, exactly, is Fidentinus being accused?
   (a) plagiarism (passing Martial’s work off as his own)
   (b) theft (stealing a scroll owned by Martial)
5. When does the *libellus* start to “belong” to Fidentinus (adverb and verb in line 2)?
6. Translate the epigram.
7* Which is the most emphatic word in this couplet and where has Martial placed it? To what word in the first line does it correspond?
8* Does line 2 give you the impression that this was a frequent quality of Fidentinus’s recitation?
9. *o* (line 1) is one of the four shortest words in Latin but deserves a note to itself:
   (i) The normal Latin for “Hello, Sextus!” is *salve, Sexte*!
   (ii) *salve, o Sexte!* indicates that Sextus is being addressed in an emphatic way. The words surrounding *o* normally indicate whether the emphasis is angry, scornful, respectful, flattering or some other adjective. What should be the emphasis in these two lines? (You might consider whether there is a change of tone in line 2.)
10* Read the epigram aloud, bearing in mind your answer to 9 (ii); it is better not to emphasise too many words, as this weakens the emphasis rather than strengthening it.
11* How well does the following adaptation by F.A.Pott convey the quality of the original?
   The verse is mine; but friend, when you declaim it,
   It seems like yours, so grievously you maim it.
   Bear in mind that you are looking not for an exact literal translation, but for one that gives a listener some idea of Martial’s qualities as a poet. (†)
12* For how many things is Fidentinus being criticised? Are they faults of different kinds? – i.e., would each be described as “wrong-doing”? 
Martial, *Epigrams 6.60, Public response*

laudat, amat, cantat nostros mea Roma libellos,  
meque sinus omnes, me manus omnis habet.  
ecce rubet quidam, palle, stupet, oscit, odi.  
hoc volo: nunc nobis carmina nostra placent.

1 laudo, laudare, laudavi, laudatus - praise  
amo, amare, amavi, amatus - love  
canto, cantare, cantavi, cantatus - sing, chant  
noster, nostra, nostrum - our, sometimes my  
meus, mea, meum - my  
Roma, Romae - Rome  
libellus, libelli - book, little book

2 ego, mei - I, me, myself  
sinus, sinus - bosom, breast  
omnis, omnis, omne - all, every  
egeo, mei - I, me, myself  
manus, manus - hand  
omnis, omnis, omne - all, every  
habeo, habere, habui, habitus - have, hold

3 ecce - look! see! behold! here!  
rubeo, rubere - be red, become red, blush  
quidam, quaedam, quoddam - one, a certain  
palleo, pallere, pallui - grow pale, look pale  
stupeo, stupere, stupui - be astonished  
oscito, oscitare, oscitavi - be open-mouthed, gape, yawn  
odi, odisse - hate

4 hic, haec, hoc - this  
volo, velle, volui - want, wish, intend  
nunc - now, as things are  
nos - we, us  
carmen, carminis - song, poem, poetry  
noster, nostra, nostrum - our, (here) my  
placeo, placere, placui - please, suit, be pleasing
1. Read the epigram, aloud if possible.

2. Study the vocabulary for these lines. Notice in particular:
   (i) *liber* book; *libellus* little book, hence (perhaps unexpectedly) English *libel* piece of writing containing offensive and/or untrue remarks about someone.
   (ii) *sinus* can mean a fold in the toga, in which items such as money or a scroll can be kept; roughly equivalent to “pocket”.
   (iii) *quidam* picks out a particular individual among Martial’s readers or listeners.
   (iv) *oscitare* is to drop one’s jaw – either yawning or in amazement, depending on the situation.
   (v) In this epigram and the next, Martial sometimes refers to himself in the singular (*ego*, *me*, adjective *meus*) and sometimes in the plural (*nos*, *nobis*, adjective *noster*). English seldom uses the plural in this way except for the “royal” plural, as in Queen Victoria’s reprimand “We are not amused”, referring to herself as “we”. It is probably easiest to translate the words literally first, then when you’ve read the rest of the epigram decide whether you want to translate the plurals as plurals or as singulars.

3. Read the epigram again.

4. How does Martial refer to Rome (line 1, two-word phrase)?

5. What three things does Martial say Rome is doing? To what are they doing this? Martial used *mea* to describe *Roma* but does not mind using *nostros* (immediately before *mea*) to describe *libellos*; for a suggestion about translation, see the last sentence of 2 (v).

6. What two groups of things (nom.sing. noun+adjective, nom. plur. noun+adjective) are holding or containing something (line 2)? Translate them.

7. Who or what is meant by *me* in line 2?
   (a) Martial
   (b) Martial’s name
   (c) Martial’s poems

8. Which word in line 3 indicates (or pretends to indicate) that somebody has suddenly caught Martial’s attention?

9. What is the person in line 3 doing? See 2 (iv) if necessary for *oscitat*, choosing appropriately for the situation in line 3.

10. Is this what Martial wants (line 4)? What does *hoc* refer to?

11. How does Martial now feel about his own work?

12. Translate the epigram. *mea Roma* needs some thought: you may feel *my city of Rome* or *my well-loved Rome* or some other translation is clearer than *my Rome*. If unsure whether to translate *hoc volo* as *I want this* or as *This is what I want*, or with a different answer altogether, consider your answer to question 10.

13* Does Martial gain anything by beginning his epigram with three “rhyming” words? Would it be just as effective to have *plaudit cantat amat*? (The fact that *plaudit* is used with the dative hardly matters, since *laudat* and *amat* would come between *plaudit* and *libellos*.) Experiment by saying *laudat cantat amat* and *plaudit cantat amat* a few times aloud.
   (Partly comparable, when spoken, is the newspaper editor’s habit of referring to “Births Marriages and Deaths” as “Hatch Match and Dispatch”; the editor’s three words are punchier than Martial’s, since he has two suitable monosyllables in his three verbs.)

14* What causes *quidam* (line 3) to behave in this way?

15* Do *hoc* and *nunc* refer to lines 1-3 or just to line 3? Give a reason. (†)

16* What situation is Martial describing in this epigram: private reading by a solitary individual, or public recitation? If it is a public reading, we do not know and can only guess whether Martial pretended to spot someone in the crowd going red in the face, and aimed line 3 in his supposed direction.

17* Consider this adaptation by Stuart Pigott:
   
   Rome’s quoting, praising, singing out my verses,
   In every hand and pocket there’s my book:
   A chap there blushes, blenches, coughs and curses –
   That’s how I want my rhymes to make ‘em look!

   How good an idea of Martial’s poem does this adaptation give? As before, don’t look for close word-for-word correspondence, but for an adaptation which conveys the *spirit* of the original.
Martial, *Epigrams 7.3, To Pontilianus*

cur non mitto meos tibi, Pontiliane, libellos?
ne mihi tu mittas, Pontiliane, tuos.

1 cur - why?
non - not
mitto, mittere, misi, missus - send
meus, mea, meum - my
tu, tui - you (singular)
Pontilianus, Pontiliani - Pontilianus
libellus, libelli - book, little book

2 ne - lest, so that...not
ego, mei - I, me, myself
tu, tui - you (singular)
mitto, mittere, misi, missus - send
Pontilianus, Pontiliani - Pontilianus
tuus, tua, tuum - your (singular), yours
1. Read the epigram, aloud if possible.
2. What question has Pontilianus supposedly put to Martial?
3. What is Martial's answer? (You may have grasped it already, while reading it in question 1.)
4. What does this indicate about Martial's opinion of Pontilianus's poetry?
5. Translate the epigram, introducing line 2 with the words “It is…” if you find this helpful.
6* How many examples of (a) contrast and (b) repetition can you find in these two lines? Where have the two most important contrasted words been placed?
7* Compare the poem with another of F.A.Pott's adaptations (you should know by now what to look for): Why don't I send my book to you Although you often urge me to? You'd send me yours -- which God forbid! (†)
8* Is this epigram courteous? Is it pseudo-courteous? Demonstrate how it should be read aloud -- in particular should Pontilianus's name be pronounced quickly, slowly or ultra-slowly? (†)
9* Why does Martial repeat Pontilianus's name? (†) If you know Gilbert and Sullivan's comic opera Iolanthe, you might recall the Lord Chancellor's rebuke to the queen of the fairies: Go away, madam; I should say, madam, You display, madam, Shocking taste. It is rude, madam, To intrude, madam, With your brood, madam, Brazen-faced! (and so on) Does the repetition of madam make the Lord Chancellor's words more aggressive? Similarly, in Martial's epigram, does the repetition of Pontiliane have an aggressive effect? (The two occurrences of the word take up 10 of the poem's 29 syllables.) (†)
10* Would the epigram be better without the question-and-answer format, i.e. would Martial have done better if he had said: I do not send...because... or The reason I do not send...is...? Give a reason for your view. (†)
11* Can you quote another Latin poem in which the poet begins by asking a question, then answers it himself?
12* Each of the three translations in this Section has more words than the original Latin: for instance, Martial's epigram to Pontilianus has 13 words, compared with 28 in the translation above, counting don't, reason's and you'd each as one. The reasons for Latin's comparative brevity include its lack of words corresponding to a and the, its use of cases where English has of, to, for, by, with and from, and a general tendency to be briefer; but you may feel that Martial's brevity is striking, even compared to other Latin writers you may have met. Does it make his epigrams more effective (“the killer punch”) or do they seem too short to be worth taking seriously? Read them aloud, or hear them read aloud, once more before making up your mind. (†)
13. Compose short titles (ideally of one word each) for these three epigrams.
Pliny, *Letters 1.13, recitationes*, lines 1-4 (*coitur*)

*a splendid crop*

magnum proventum poetarum annus hic attulit: toto mense Aprili
nullus fere dies, quo non recitaret aliquis. iuvat me quod vigent
studia, proferunt se ingenia hominum et ostentant, tametsi ad
audiendum pigre coitur.

1 magnus, magna, magnum - big, great
proventus, proventus - growth, yield, crop
poeta, poetae - poet
annus, anni - year
hic, haec, hoc - this
adfero, adferre, attuli, adlatus - bring, produce
totus, tota, totum - whole
mensis, mensis - month
Aprilis, Aprilis - April
2 nullus, nulla, nullum - not any, not one
dies, diei - day
qui, quae, quod - who, which
non - not
recito, recitare, recitavi, recitatus - read aloud, give a recitation
aliquis, aliquid - someone, something
iuvat me - it pleases me

3 quod - because
vigio, vigere, vigui - be vigorous, thrive, flourish
profero, proferre, protuli, prolatus - display, publish, put forward
se - himself, herself, themselves
ingenium, ingenii - ability, talent, skill
homo, hominis - man
et - and, also, even
ostento, ostentare, ostentavi, ostentatus - show, exhibit
tametsi - even though
ad - to, at
4 audio, audire, audivi, auditus - hear, listen
pigre - slowly, sluggishly, reluctantly
coeo, coire, coii - come together, meet, assemble; (here used impersonally) people assemble
1. Gaius Plinius Luci filius Caecilius Secundus (a large number of names because he was adopted in his uncle’s will) was born at Comum in north Italy in late 61 or early 62 AD. (He is nothing to do with Caecilius the Pompeian banker.) He was a successful barrister who rose through the normal stages of a political career to become consul, and was sent as a special representative of the emperor Trajan to govern Bithynia, a province in northern Asia Minor. He was a patron of Martial.

Pliny published nine books of letters to friends on a variety of subjects. (A tenth book contains his official correspondence with the emperor while in Bithynia.) He describes life in the law-courts, writes obituaries of famous men, makes some humane but rather preachy comments about treating slaves kindly, and in two famous letters gives an eye-witness account of the eruption of Vesuvius, in which his uncle perished.

This particular letter is to Sosius Senecio, a friend of the emperor Trajan and of Pliny. It was written in April 97.

2* Think of as many ways as possible for a present-day author to let the public know that his latest book is now available. Which of these ways, if any, were possible for a 1st-century Roman author? In particular, consider what it is like to browse in a modern book-shop, dipping into half a dozen before choosing one; then imagine trying to do the same with ancient libri. This letter by Pliny describes one way in which a Roman author could publicise his work. The first man to do so was the historian Pollio in the 30s BC.

3. Read lines 1-4, aloud if possible.

4. Study the vocabulary for these lines. Notice in particular:
   (i) proventus crop literally refers to corn but is also used as a metaphor, as in English “You’ve produced a tremendous crop of mistakes in this homework”.
   (ii) recitare, as in 6.1 (a Martial epigram), refers to a writer reciting his work publicly.
   (iii) iuvat me It pleases me, i.e., I am delighted.
   (iv) coire (three syllables) come together and so assemble

5. Read lines 1-4 again.

6. Find and translate the two words in the nominative case in line 1, referring to a period of time. What has this period of time produced, according to Pliny?

7. What shorter period of time is also mentioned during line 1?

8. Pick out (i) the literal and (ii) the most natural translation of nullus fere dies (line 2):
   (a) almost every day
   (b) almost no day
   (c) hardly every day
   (d) hardly a single day

9. Which of these is the literal translation of quo non recitaret aliquis? Which one is clearer?
   (a) without somebody reciting
   (b) on which someone was not reciting

Pliny is not (greatly) exaggerating: there were ludi on 18 days in April, allowing people to watch the racing in the Circus - or to give or attend recitationes. Unlike the racing, recitationes were private; audiences attended by invitation.

10. What does Pliny feel about the state of affairs described in line 2? What causes this feeling (vigent studia, lines 2-3)?

11. What qualities does Pliny refer to (ingenia hominum, line 3) and what are they doing, causing Pliny pleasure (proferunt se…et ostentant, line 3)?

12. Sometimes a Latin verb is used impersonally in the passive, indicating an action without saying who performs the action:

   curritur “it” is being run, i.e a race is being run, running is taking place
   diu pugnabatur “it” was being fought for a long time, i.e., the battle went on for a long time.

As you can see from these examples, there is more than one way of dealing with impersonal passives: the golden rule is to aim at natural English, not literal.

(i) Translate in mea villa semper laboratur
(ii) If pigre means reluctantly and coeo means come together, assemble, what is a natural translation of pigre coitur? Use your answer to (i) as a guide.
(iii) Translate cives tabernam ad bibendum intraverunt and use your translation as a guide to translate poeta recitabat: cives in theatro ad audiendum conveniebant.

If unsure of the form of bibendum and audiendum, see CLG p.35, 7f.12 and p.82, 26.1 or LG p.43 and pp.109-110 (both CLG and LG helpfully use audiendum and audiendi as examples: audiendi will reappear in the next slice of Pliny.)

(iv) Use your answers to (ii) and (iii) to translate ad audiendum pigre coitur.
13* There is no verb in the group of words *nullus fere dies* (line 2); translate the group, adding a verb either in English or (experts only) in Latin. If you opt for Latin, it is best to stick to a common form of a common verb. BUT one option is to do without a verb in the English, just as there is none in the Latin (cf. the lack of verbs in "Typical summer weather; no sun, lots of rain.")

14* Translate lines 1-4. Would the opening word *magnum* be appropriately translated by *bumper*? Is it a good idea to keep the word order of line 1 by slightly altering the form of the verb (*...has been produced*)? Sometimes the Latin word order is more important than exact grammatical correspondence. (†)

15* When Pliny describes the number of poets as a *proventus* (*crop*), in what way(s) is his comparison (in) appropriate? (†)

16* Which word in line 1 continues the metaphor in *proventus*?

17* Which of the following best describes Pliny’s attitude to other writers?

(a) generous
(b) critical
(c) amused
(d) other (state your preferred adjective) (†)

Quote from lines 1-4 to support your answer.

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**Check**

13. English *was*; Latin *erat*

**Answers**

12. (i) Work is always going on in my villa or

   There’s always somebody at work in my villa (*other translations possible*)

13. English *was*; Latin *erat*
plerieque in stationibus sedent tempusque
audiendi fabulis conterunt, ac subinde sibi nuntiari iubent, an iam
recitator intraverit, an dixerit praefationem, an e magna parte
evolverit librum; tum demum ac tunc quoque lente cunctanterque
veniunt; nec tamen permanent, sed ante finem recedunt, alii
dissimulanter et furtim, alii simpliciter et libere.

4  plerusque, pleraque, plerumque - most, very
    many; (as noun) the majority
    in - in
    statio, stationis - porch, portico
    sedeo, sedere, sedi - sit
    tempus, temporis - time
5  audio, audire, auditus - hear, listen
    fabula, fabulae - conversation, talking, gossip
    contero, conterere, contrivi, contritus - spend, consume, pass
    ac - and
    subinde - constantly, repeatedly
    se - himself, herself, themselves
7  evolvo, evolvere, evolvi, evolutus - unfold,
    unroll
    liber, libri - book
    tum - then
    demum - at last, finally
    ac - and
    tunc - then
    quoque - also
    lente - slowly
    cunctanter - hesitantly, reluctantly
    in - in
    statio, stationis - porch, portico
    sedeo, sedere, sedi - sit
    tempus, temporis - time
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    tunc - then
    quoque - also
    lente - slowly
    cunctanter - hesitantly, reluctantly
    in - in
    statio, stationis - porch, portico
    sedeo, sedere, sedi - sit
    tempus, temporis - time
5  audio, audire, auditus - hear, listen
    fabula, fabulae - conversation, talking, gossip
    contero, conterere, contrivi, contritus - spend, consume, pass
    ac - and
    subinde - constantly, repeatedly
    se - himself, herself, themselves
7  evolvo, evolvere, evolvi, evolutus - unfold,
    unroll
    liber, libri - book
    tum - then
    demum - at last, finally
    ac - and
    tunc - then
    quoque - also
    lente - slowly
    cunctanter - hesitantly, reluctantly

18. Read lines 4-9, aloud if possible.
19. Study the vocabulary for these lines. Notice in particular:
   (i) You have probably met fabula previously with the meaning story, but it can apply to any sort of talk: here it is clear from the surrounding words that it refers to chatter or gossip.
   (ii) subinde at regular intervals, from time to time
   (iii) alii…alii introduces a contrast between two groups of people: some…others…
20. Read lines 4-9 again. If reading aloud, make it clear that audiendi belongs with tempus, but fabulis belongs with conterunt.
21. According to Pliny, what do the majority of people do, when they are supposed to be at a recitatio (line 4)?
22. What else do they do (tempus audiendi conterunt, lines 4-5)? You met the gerund audiendum in Section (i); see note 12 (iii) and (iv). Here it is in the genitive case; you might wish to translate with a word such as for rather than the usual of.
23. How do the people in lines 4-5 spend the time when they are supposed to be listening to the recitatio? Visualise the scene.
24. The absentees want to keep in touch with what is happening at the recitatio. Find and translate the 3rd person plural verb in line 5 which introduces their method.
25* Which of these is the literal translation of sibi nuntiari and which of the others do you prefer?
   (a) that they be kept informed
   (b) to be announced to them(selves)
   (c) to announce to them
   (d) that they announce themselves
   For the form of nuntiari, see CLG p.34, 7f.7 or LG p.47, “Other forms, Infinitives”.
26. Which word in line 5 makes it clear that the absentees require regular updates on the recitatio that they are supposed to be attending? You may be able to guess their reason for doing this: Pliny reveals it in lines 7-8.
27. What is the first thing that the absentees are to be told (an…intraverit, lines 5-6)?
28. …and the second thing (line 6)? (The recitator stood to do this, then sat to recite. If sitting seems inappropriate for a public performance, consider the smallness of the audience – and perhaps the size and weight of the scroll.)
29. …and (several updates later) the third (an e magna parte…librum, lines 6-7)?
30. What happens (verb in line 8) at long last (tum demum)?
31. Even then (tunc quoque) how does Pliny describe the manner in which the absentees arrive (line 7)?
32. What is the next way in which the late-comers arouse Pliny’s disapproval (line 8)? In doing this, how do two different groups of late-comers behave (lines 8-9)?
33. Translate lines 4-9.
34* If you had been at the recitationes described by Pliny, would you have been one of the conscientious people who attended the whole recitatio, or would you have been one of the conscientious people who attended the whole recitatio, or would you have left early? If you did not stay to the end, would you have walked out brazenly and shamelessly, or slunk out sheepishly and furtively?
35* Why did those who arrived late and left early attend the recitatio at all? (†)
36. It is tempting to smile at Pliny’s solemn indignation, but spare a thought for the unfortunate author who needed to publicise his work.

**Answers**
24. iubent they order or they give instructions
Pliny, recitationes, lines 10-15
an emperor drops in

at Hercule memoria parentum Claudium Caesarem ferunt, cum
in Palatio spatiatur audivissetque clamorem, causam requisisse,
cumque ei dictum esset recitare Nonianum, subitum recitanti
inopinatumque venisse. nunc otiosissimus quisque multo ante
rogatus et identidem admonitus aut non venit aut, si venit, queritur
se diem, quia non perdidit, perdisisse.

at - but, yet
hercule - by Hercules!, by heavens!
memoria, memoriae - memory
parens, parentis - parent
Claudius, Claudii - Claudius, the Roman
emperor who invaded Britain in AD 43
Caesar, Caesaris - Caesar
fero, ferre, tuli, latus - bring, carry; say, relate
cum - when

in - in, on
Palatium, Palatii - the Palatine Hill
spatior, spatiai, spatarius - walk about, stroll
audio, audire, audivi, auditus - hear, listen
clamor, clamoris - shout, uproar
causa, causae - reason, cause
requiro, requirere, requisii, requisitus - seek, ask about

cum - when
is, ea, id - he, she, it; that
dico, dicere, dixi, dictus - say, speak, tell
recito, recitare, recitavi, recitatus - read aloud, give a recitation
Nonianus, Noniani - Nonianus
subitus, subita, subitum - sudden, impulsive, on the spur of the moment
recito, recitare, recitavi, recitatus - read aloud, give a recitation

inopinatus, inopinata, inopinatum - unexpected
venio, venire, veni - come
nunc - now, as things are
otiosus, otosa, otosum - idle, unoccupied
quisque, quaeque, quodque/quicque/quidque - each, every (with superlative adjective)
multo - much
ante - in front, before, in advance
rogo, rogare, rogavi, rogatus - ask
et - and, also, even
identidem - continually, repeatedly, again and again
admoneo, admonere, admonui, admonitus - advise, remind
aut - either, or
non - not
venio, venire, veni - come
aut - either, or
si - if
queror, queri, questus sum - moan, complain
dies, diei - day
quia - because
non - not
perdo, perdere, perdidi, perditus - waste, lose
37. Read lines 10-15, aloud if possible.

38. Study the vocabulary for these lines. Notice in particular:
   (i) Which word in line 10 suggests that Pliny feels very strongly?
   (ii) Claudius Caesar had been emperor from 41 to 54. Pliny is writing in 97.
   (iii*) ferunt a vague expression: they say or people say. (How does its “normal” meaning they bring come to mean they say?)
   (iv) Palatium the Palatine hill, where the emperor’s house (later palace) stood.
   (v) quisque with a superlative adjective means “all the most…”, e.g. optimus quisque all the best people (literally each very good person).

39. Read lines 10-15 again.

40. Expletives can be an enjoyable part of language study. You might translate hercule fairly literally as in the name of Hercules or more vaguely as for heaven’s sake. (Note that it is not an obscenity.) The next Section will show whether the reason for Pliny’s (mild) swearing is that he is alarmed, indignant or expressing some other emotion.

41* The ablative case of memoria can be usefully translated here not just as in but as within. If memoria avorum means within the memory of our grandfathers, what does memoria parentum in line 10 mean?

42* Your history teacher, when dealing with late 20th-century events, may have said to you “If you ask your parents, they’ll be able to tell you about the time when… [some vivid event] … happened.” You may be able to quote examples of this. The writer of these notes had a relative born in 1913 whose earliest memory was being carried to a bedroom window to watch a Zeppelin in the skies above Tyneside.

43. Before dealing with Pliny’s anecdote, you may find it helpful to refer to CLG p.34, 7f.8 & 9, or LG odd-numbered pp. 37-55, for the forms of the perfect active and perfect passive infinitives; also CLG p.79, 25.4a or LG p.82 for examples of these infinitives used in indirect statement.

44. Who is the anecdote about and what was he doing (cum…spatiaretur, lines 10-11)?

45. What happened to him, and what did he then do (audivisset…requississe, line 11)?

46. What was he told (recitare Nonianum)? If puzzled by the tense of recitare, the present infinitive is used because the original answer was in the present tense: (“Nonius recitat”). The clamor heard by the Emperor would involve cries such as eugel and pulchrel, which might be accompanied by clapping.

47. The emperor’s next action might be described as follows:

   Claudius intravit, eo (i.e. Noniano) recitante.

   Translate.

   The literal translation of Pliny’s original is Claudius came (venisse infinitive because it’s part of an indirect statement) to him (i.e. to join him) reciting

48. What does Pliny say about the way in which Claudius arrived (subitum inopinatumque, lines 12-13: you may wish to translate as adverbs rather than adjectives, by adding –ly at the end.)

49. Which word in line 13 is a contrast to the phrase memoria parentum?

50. See 38 (v) for the way quisque is used. Who does Pliny mean by otiosissimus quisque? otiosissimus is singular, but, as you have seen, when it’s used with quisque the natural translation is “all the…” This has the peculiar result that your translation will be plural even though the original Latin verbs and participles are singular, e.g., venit (line 14) translated as they come.

51. Have these people been invited, i.e. to attend the recitatio? If so, when (muto ante rogatus, lines 13-14)? An invitation might come from the author in person, or in a short note (libellus).

52. What further steps have been taken to get the lazy people to attend (identidem admonitus, line 14)?

53. What do these people do (or not do) in response (aut non…queritur)? Pliny mentions two alternative responses: give both of them.

54. What is their complaint? (Ignore quia non perdidit for the moment and go straight on from se diem to perdisisse.)

55. Translate quia non perdidit, remembering to translate perdidit as “they…”.

56. Read through the sentence from queritur to the end. Is quia non perdidit quoting what the lazy people say, or is it a comment by Pliny?
   Those who are good at indirect statement might answer by pointing out whether perdidit is subjunctive: cf. CLG p.81, 25.7 or LG pp.83-84, Note 5.

57* Translate lines 15-19. Is it acceptable to translate quia non perdidit as “precisely because he hasn’t”, or “which is exactly what he hasn’t done”? Is it possible to translate the three words literally and still produce a sentence that can be understood? (†)
58* Does the phrase memoria parentum mean that in Pliny’s opinion attendance at recitationes has gone down quickly (“Why, only a generation ago…”) or slowly (“It took a whole generation for this to happen”)?

59* Which two-word phrase in line 13 is contrasted with the Emperor Claudius, who had been mentioned in line 10?

60* Summarise as briefly as possible the comparison which Pliny makes in lines 10-15. (†)

61* Why does Pliny use Claudius as a contrast to otiosissimus quisque?
   (a) he was an important man
   (b) he had a heavy work-load as Emperor
   (c) he was eccentric and peculiar

62* The letter is a good example of Pliny’s usefulness to historians of Roman society. Which makes the stronger impression on you, the action of the Emperor or the behaviour of the lazy ones?

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Answers

38. (iii) When people say something, they are “bringing” something, e.g., information or a message, so Latin uses ferunt. Other explanations also possible. (†)

47. Claudius came in while he (i.e., Nonianus) was reciting.

50. all the idlest people, all the laziest people

56. Does it make sense to say “I’ve wasted my time because I haven’t wasted it”?
Pliny, Letters 3.21, Pliny’s view of Martial, lines 1-5 (... composuit)

audio Valerium Martialem decessisse et moleste fero. erat homo ingeniosus acutus acer, qui in scribendo plurimum et salis et fellis haberet, nec candoris minus. eum in Hispaniam secedentem adiuveram viatico; dederam hoc propter amicitiam, dederam etiam pro versiculis quos de me composuit.

1 audio, audire, audivi, auditus - hear, be told
Valerius, Valerii - Valerius
Martialis, Martialis - Martial (the poet)
decedo, decedere, decessi - die
et - and, also, even
moleste - with trouble, with difficulty
fero, ferre, tuli, latus - bear, endure
sum, esse, fui - be
homo, hominis - man

2 ingeniosus, ingeniosa, ingeniosum - clever, ingenious, gifted
acutus, acuta, acutum - sharp-witted, acute
acer, acris, acre - penetrating, shrewd
qui, quae, quod - who, which
in - in
scribo, scribere, scripsi, scriptus - write
plurimus, plurima, plurimum - most, very
et - and, also, even
sal, salis - wit, sarcasm
et - and, also, even
fel, fellis - bile, bitterness, venom

3 habeo, habere, habui, habitus - have
nec - and not, nor
candor, candoris - sincerity, openness, candour
minor, minor, minus - less
is, ea, id - he, she, it; that
in - into, to
Hispania, Hispaniae - Spain
secedo, secedere, secessi - retire, leave
adiuvo, adiuvare, adiiui, adiutus - help
viaticum, viatici - travelling allowance, travelling expenses
do, dare, dedit, dedit - give
hic, haec, hoc - this
propter - because of, on account of
amicitia, amicitiae - friendship
do, dare, dedit, dedit - give
etiam - also

4 pro - because of, in return for
versiculus, versiculi - short verse, little poem
qui, quae, quod - who, which
de - about
go, mei - I, me, myself
compono, componere, composui,
compositus - write, compose
1. For information about Martial and Pliny, or to refresh your memory, refer to the first notes in Three Epigrams (page 72) and recitationes (page 80).
Martial had come from Bilbilis in Spain to Rome in 64 AD, aged about 24, returning some time after 101.
This letter was written to Cornelius Priscus a few years later, round about the time when Priscus was consul.
2. Read lines 1-5 (…composuit), aloud if possible.
3* Study the vocabulary for these lines. Notice in particular:
   (i) molestae fero literally I bear something [e.g. news] painfully, i.e., I am upset/distressed about it.
   (ii) et...et... (line 2) both...and...
   (iii) sal and fel – literally salt and gall; why did these words come to mean wit and sharpness when describing poems?
   (iv) candor – literally brightness (you have met candidus bright, shining white); how does candor come to mean sincerity or frankness?
   (v) in+ accusative of name of country = to. Why not ad?
   (vi) Pick out the part of the word viaticum which tells you it involves travel.
4. Read lines 1-5 (…composuit) again.
5. What news has Pliny received and how does he feel about this news (line 1)?
6. How does Pliny describe Martial (lines 1-2)?
7. What comment does Pliny make about Martial’s poetry (lines 2-3)?
8. In what way had Pliny helped Martial (line 4), and what was Martial doing at the time (line 3)?
9. Why had Pliny done this (line 4)?
10. What further reason did he have (lines 4-5)?
11. Translate lines 1-5.
12* Do the epigrams by Martial in Section 6 fit Pliny’s description in lines 2-3? (†)
13* In what way(s), if any, would you expect Martial’s poem about Pliny to differ from those in Section 6? After reaching your conclusion, see Answers below for an adapted translation of Martial’s poem, and find out if you were right. (†)

Answers
3. (v) If you go to a country you go into it. ad could mean that you only went towards it.
13. Martial X.20 shortened and paraphrased:
   Go, my inspiring Muse, and present eloquent Pliny with my little book; it’s not as learned as it should be, nor very serious, but it’s not totally lacking in refinement. [Martial then tells the Muse how to get to Pliny’s house.] But take care not to hammer drunkenly on learned Pliny’s door at an unsuitable moment. He devotes entire days to stern Minerva [goddess of the arts, including oratory], preparing speeches for the ears of the centumviri court - speeches which present and future ages may compare even with the eloquent pages of Cicero. You will have a better chance of success if you call on him when the evening lamps are lit. That is the best hour for you, when the wine flows freely, when garlands of roses are worn and the hair is soaked in perfumes. [The last item may surprise: but scented hair, like the garland of roses, played a regular part in Roman upper-class dining-out.] It is a time when even strict people such as Cato may read my poems.
Pliny, *Pliny’s view of Martial, lines 5-8 (olim ... putamus)*

5 olim ei qui vel singulorum
vel urbium laudes scripserant aut honoribus aut pecunia honorari
solebant. nostris vero temporibus hic mos perii: nam postquam
desiimus facere laudanda, laudari quoque ineptum putamus.

6 olim - once, some time ago
is, ea, id - he, she, it; that
qui, quae, quod - who, which, that
vel - either, or
singuli, singulae, singula - individual

7 soleo, solere, solitus sum - be accustomed
noster, nostra, nostrum - our, sometimes my
vero - but, however
tempus, temporis - time
hic, haec, hoc - this
mos, moris - custom, practice
pereo, perire, perii - vanish, disappear, die out
nam - for
postquam - after, when

8 desino, desinere, desii - leave off, stop, cease
facio, facere, feci, factus - make, do
laudo, laudare, laudavi, laudatus - praise
laudo, laudare, laudavi, laudatus - praise
quoque - also
ineptus, inepta, ineptum - silly, foolish,
senseless, absurd
puto, putare, putavi - think, believe, consider
14. Read lines 5-8 (…putamus) aloud if possible.

15. Study the vocabulary for these lines. Notice in particular:
   
   (i) **ei qui those who** (line 5)
   
   (ii) The usual difference between **vel…vel** and **aut…aut** can be illustrated by examples:
   
   - **vel bos vel equus** *either an ox or a horse*
   - **aut bos aut equus** *either an ox or a horse*
   
16. Read lines 5-8 (…putamus) again.

17. What kind of work (**laudes**, line 6) had been written by the writers referred to in lines 5-6?

18. Who or what had they praised (lines 5-6)?

19. In what ways had they regularly been rewarded (lines 6-7)?

20. Quote and translate the phrase in line 7 (two words separated by another word) which contrasts with **olim** two lines earlier.

21. What does Pliny say has happened in that period? What is the **mos** he refers to? (Look back over lines 5-6 if necessary.)

22. If unsure about the gerundive **laudanda**, look at some other neuter plural gerundives:
   
   - **memoranda** – **things that have to be remembered**, **things that need to be remembered**
   - **corrigenda** – **things that have to be corrected**, **things to be put right**

   Can you work out the literal meaning of **laudanda** (**things that deserve…**) and also translate it into natural English, using a single adjective to describe the “things”?

23. (i) In what way, according to the first part of line 8, have “we” got worse (line 8)?
   
   (ii) Who does Pliny mean by “we”?
   
   - (a) the Romans
   - (b) Pliny and Priscus

24. Translate the infinitive **laudari** literally, referring if necessary to note 25 in Section 7.

25. According to Pliny, what opinion do people now have about being praised?

26. Translate lines 5-8.

27. You will not like this, but it *could* be that Pliny prefers **vel singulorum vel urbium** to **aut singulorum aut urbium** in lines 5-6 not so much for the reason given in 15(ii) as for another simpler reason. Can you spot it? If stuck, look at the rest of the sentence.

28. Notice a pattern formed by the order of some key words in line 8:

   1st person plural verb : part of laudare :: part of laudare : 1st person plural verb

   The second half of the line corresponds to the first half; each consists of a 1st person plural verb and a part of **laudare** (gerundive **laudanda** in the first half, present passive infinitive **laudari** in the second). Does the word order of the second half **repeat** the order of the first, or **reverse** it?

   In the following examples, the pattern is the same as in line 4 of the inscription, but this time two key words in the sentence are each used twice, the second time in reverse order.

   (a) Fair is foul, and foul is fair. (Shakespeare)
   
   (b) Many that are first shall be last; and the last shall be first. (Bible)
   
   (c) **tous pour un, un pour tous**.
   
   (‘All for one and one for all’ – Alexandre Dumas, the musketeers’ motto in The Three Musketeers)
   
   (d) I strove with none; for none was worth my strife.
   
   (W S Landor; “strife” corresponds to “strove”, just as the second “none” corresponds to the first)
   
   (e) Ask not what your country can do for you - ask what you can do for your country.
   
   (President John F Kennedy)
   
   (f) Nice to see you; to see you, nice. (Bruce Forsyth)

   Sometimes this word order can reflect the meaning of the words. In (b) above, the word order reflects the reversed situation that it describes. In (c) above, the repetition emphasises the musketeers’ ‘team spirit’. But in many examples, any link between meaning and word order is very much a matter of opinion. Often, a writer might use this word order simply because the reader or listener enjoys recognising the pattern – just as s/he might enjoy recognising the pattern of notes in a tune.
Optional note for experts: This word order is known as **chiasmus**. You can see how it got its name by writing out the four keywords, those in the first half of the line above those in the other:

- desiius  laudanda
- laudari  putamus

Draw one line joining the two 1st person plural verbs and another line joining the two parts of *laudare*. Your two lines will form the Greek letter “chi”, from which *chiasmus* got its name.

The **ch** in the name is pronounced like the **ch** in *chaos*, but with a bit more breath behind it (practise by saying some cases of *pulcher*). The **i** in the name is pronounced like the **y** in *sky*.

29* Sometimes the custom of patronage might work in a way satisfactory to both patron and client: you have met the work of at least one poet who praised his patron in his poetry and was well rewarded. But is there a danger in the idea of rewarding those who praise individuals or communities? (†)

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**Answers**

22. things that deserve to be praised *and so* praiseworthy things

27. **aut**...**aut** are already in the same sentence, and to have another pair of **auts** could be confusing.
Pliny, *Pliny’s view of Martial*, lines 9-13

merito eum nunc ut amicissimum mortuum esse doleo. dedit
enim mihi quantum maximum potuit: plus etiam dedisset si vixisset.

sed quid homini potest dari maius quam gloria et laus et aeternitas?
fortasse non erunt aeterna quae scripsit, ille tamen scripsit tamquam
essent futura.

9 merito - deservedly, justly
is, ea, id - he, she, it; that
nunc - now, as things are
ut - as
amicus, amica, amicum - friendly, dear
morior, mori, mortuus sum - die
doleo, dolere, dolui - grieve, be sad, feel pain
do, dare, dedi, datus - give

10 enim - for
ego, mei - I, me, myself
quantum, quanti - amount, quantity
maximus, maxima, maximum - very big, very
great, greatest
possum, posse, potui - can, be able
plus, pluris - more
etiam - even, also
do, dare, dedi, datus - give
si - if
vivo, vivere, vixi - live, stay alive

11 sed - but
quis, quid - who? what?
homo, hominis - man
possum, posse, potui - can, be able
do, dare, dedi, datus - give
maior, maior, maius - greater, more important
quam - than
gloria, gloriae - glory
et - and, also, even
laus, laudis - praise, glory
et - and, also, even
aeternitas, aeternitatis - eternity, immortality

12 fortasse - perhaps
non - not
sum, esse, fui - be
aeternus, aeterna, aeternum - lasting forever, eternal
qui, quae, quod - who, which
scribo, scribere, scripsi, scriptus - write
ille, illa, illud - that, he, she
tamen - however
scribo, scribere, scripsi, scriptus - write
tamquam - as, as if

13 sum, esse, fui - be
30. Read lines 9-13, aloud if possible.

31. Study the vocabulary for these lines. Notice in particular:
   (i) **aeternus** eternal and **aeternitas** eternity, eternal fame are examples of the way in which Latin ae developed into e in modern languages.
   (ii) **futura** is a participle of sum; you are unlikely to have problems in identifying the tense or deciding between being, going to be and having been as your translation.

32. Read lines 9-13 again.

33. Who is referred to by **eum** in line 9? What event is causing Pliny pain, and how does Pliny describe the dead person (How might the superlative word be translated? You might consider translating it with a noun attached to it, i.e., a very….)

34. What does Pliny say Martial gave him (**quantum maximum potuit**, line 10)? In dealing with this phrase, you may find it helpful to remind yourself of the meaning of **quam celerrime**.

35. Use the second half of line 10 to work out what prevented Martial from giving more to Pliny.

36. How does Pliny correct his previous remark (line 11, correcting line 10; you might translate **quid maius** as what greater gift…?) If insecure over **dari**, (re-)visit note 25 in **recitationes** (page 85).

37* According to Pliny, what are the three great gifts Martial has given him? In what way could Martial be said to have given Pliny immortality?

38. What doubts, however, does Pliny feel about Martial’s writings (line 12)? How does he answer his own doubts (lines 12-13)?


40. Pliny might have been disagreeably surprised to discover that his own literary fame and influence would be smaller than Martial’s. On the other hand, Pliny is (like Martial) extremely useful to historians, especially those who study Roman social life in the late 1st/early 2nd century AD. **recitationes** is a good example: a helpful description of **recitationes**, followed by disapproving comments about audience behaviour. And Pliny’s correspondence with the emperor Trajan gives us a rare glimpse of Roman government in action abroad.

41* Where in this letter, if anywhere, do you feel Pliny is trying to give a good impression of himself? (†)
   Compare his comments with a remark he makes in his letter about **recitationes**: he says (in part of the letter omitted from the shortened version in Section 7) **equidem nemini defui**, I for my part have let nobody down, [i.e., by failing to attend their **recitationes**]. This self-advertisement, if that is a fair way to describe Pliny’s remarks in this letter and the previous one, is a regular feature of Pliny’s letters: he is anxious (too anxious?) to make a good impression on his listeners. It is better to be amused than irritated by Pliny’s presentation of himself – and to bear in mind that the classical world admired modesty less than we do. (Compare Horace.)

42* Does any word or phrase in the Martial epigrams in Section 6 strike you as a good example of any of the qualities referred to in lines 2-3? (†)

43* We do not know how many poems were in the scroll of Martial’s work delivered to Pliny, but perhaps we can make a reasonable (though not 100% certain) guess which one was placed first.
Tacitus, *Annals 4.34-5, Censorship*, lines 1-5 (*... editi*)

Cremutius Cordus accusatus est quod in suis annalibus M. Brutum laudaverat et C. Cassium Romanorum ultimum esse dixerat. egressus senatu vitam abstinentia finivit. libros in foro cremandos esse censuerunt senatores: sed manserunt, primo celati deinde editi.

| 1 | Cremutius, Cremutii - Cremutius |
| 2 | M - = Marcus |
| 3 | dico, dicere, dixi, dictus - say, declare |
| 4 | cremo, cremare, cremavi, crematus - burn, cremate |
| 5 | deinde - then |
| 6 |  |  |  |  |  |  |  |

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Cremutius, Cremutii - Cremutius
Cordus, Cordi - Cordus
accuso, accusare, accusavi, accusatus - accuse
quod - because
in - in
suus, sua, suum - his, her, their own
annales, annalium - annals, chronicle, history

M - = Marcus
Brutus, Bruti - Brutus
laudo, laudare, laudavi, laudatus - praise
et - and, also, even
C - = Gaius
Cassius, Cassii - Cassius
Romani, Romanorum - the Romans
ultimus, ultima, ultimum - last
sum, esse, fui - be

degredior, egredi, egressus sum - go out
senatus, senatus - senate
vita, vitae - life
abstinentia, abstinentiae - starvation
finio, finire, finivi, finitus - end, finish
liber, libri - book
in - in
forum, fori - forum, market-place

cremo, cremare, cremavi, crematus - burn, cremate
sum, esse, fui - be
censeo, censere, censui, census - decide, decree
senator, senatoris - member of the senate, senator
sed - but
maneo, manere, mansi - remain, survive, endure
primo - at first
celo, celare, celavi, celatus - hide
1. Cornelius Tacitus, son-in-law of Agricola (whose Life he wrote), consul in 97AD and later governor of Asia (not what we call Asia, but part of Asia Minor) is widely regarded as the greatest of Roman historians. This Section is taken from his last work, the Annals (see 3(i) below for explanation of the title), which consisted of either sixteen or eighteen books (large chunks are missing), covering the period from the death of Augustus (14 AD) to the death of Nero (68 AD). Here he describes an incident in 25AD, during the reign of Augustus’ successor Tiberius, and adds a comment about rulers who try to suppress people’s opinions or to manipulate history.

2. Read lines 1-5 (…editi), aloud if possible.

3. Study the vocabulary for these lines. In addition:
   (i) **annales** histories, annals (derived from **annus**, year), refers to histories like those of Tacitus, which organise their narrative year by year, as their name suggests, so that (in theory) the historian would group all the events that happened in year x together, breaking off the narrative of an event in the middle if necessary and putting the remainder among the events of year x+1.
   (ii) Cremutius Cordus died in 25 AD, in circumstances which Tacitus is about to describe. He wrote a history of the civil wars and the reign of Augustus, whom he deliberately refused to glorify. For example, Cremutius described one occasion when senators were forbidden to enter Augustus’ room except on their own and after being frisked. Augustus, who read the history, seems not to have taken offence, but as you will see, trouble caught up with Cremutius under the next Emperor, Augustus’ adopted heir Tiberius.
   (iii) You perhaps know already (and if you do not know, it is not very difficult to find out) why Marcus Brutus and Gaius Cassius were famous. You may also have noticed the peculiar fact that when the name Gaius is reduced to an initial the chosen letter is not G but C! - a relic of the days (pre-3rd century BC) when C and G were the same letter.

4. Read lines 1-5 (…editi)1-4 again.

5. (i) What happened to Cremutius (line 1)?
  (ii) In what literary work had he given offence?

6. What had Cremutius done and said about Marcus Brutus and Gaius Cassius (lines 2-3)? (If stuck: what he said about Cassius, according to line 2, was “C. Cassius erat ultimus Romanorum.”)

7. Cremutius was publicly accused at a meeting of the Senate. Tacitus puts in Cremutius’ mouth a long and eloquent reply (omitted here) in defence of free speech. Line 3 (egressus…finivit) tells you what Cremutius did next.

8. What did the Senate decree about Cremutius’ history (lines 3-4)? (The Senate’s decree could be summarised as **libri cremandi in foro sunt**: if necessary, see CLG p.83, 26.2b or LG p.111.)

9. How successful was the attempt to destroy Cremutius’ work (line 4 – quote the key verb)?

10. What happened to the volumes of Cremutius’ history (i) at first (line 4) and (ii) later (line 5)?

11. Translate lines 1-5 (…editi).

12* Explain Cremutius’ remark about Cassius in line 2. Why might it have annoyed Tiberius? (†)

13. Cremutius’ accuser was Aelius Sejanus, the commander of the praetorian guard, who became immensely powerful during the reign of Tiberius. He was particularly enthusiastic for treason trials, a convenient way for unscrupulous people such as Sejanus to get rid of personal or political enemies. Sejanus himself finally became a good illustration of the maxim “Those that live by the sword perish by the sword”.

14* Cremutius was facing a very serious charge. Why did nobody try to stop him when he walked out?
   (a) they were stunned by his speech
   (b) they knew where to get hold of him when they wanted
   (c) they secretly supported him
   (d) they guessed what he was going to do
   (e) the senate house was a privileged place in which no-one could be arrested
   (f) other (if so, state what it was!)
   This involves guesswork rather than knowledge, but which reason(s) seem likeliest to you? You may feel that more than one factor explains what happened. (†)

15* Why was the burning of Cremutius’ books intended to take place in the **forum**? (†)
   In Tacitus’ original version, of which this is an adaptation, he does not specifically mention the forum; he only says that the burning was to be supervised by the **aediles** (junior officials of the Roman state, ranking below consuls and praetors), but the **forum Romanum** would certainly be a highly suitable place for the **aediles** (or their slaves) to attend to the burning – and for a sizeable crowd to witness it.
16* You may be able to quote later examples of public burning of books, e.g., the burning of the Bible in English or German during disputes in the 16th-17th centuries, or books pronounced to be “decadent” by the Nazis under Hitler. Google, under “list of book-burning incidents”, gives a startlingly long catalogue. Sometimes the result was rather as Tacitus describes at the end of line 4 and the beginning of line 5.

17* The volumes of Cremutius’ history were heroically hidden away (celati, line 4) by his daughter Marcia throughout the reign of Tiberius, then made public (editi, line 5) in the reign of Tiberius’ successor Caligula, who was glad of any chance of contrasting himself favourably with Tiberius. Tacitus does not say whether Marcia simply told the searchers that her father’s history had been destroyed already – or whether she obediently handed over a copy to the searchers but kept another copy back. (You may feel that either way she was taking an enormous risk: she is one of several heroines in Tacitus’s narratives. Of course Cremutius’ lengthy suicide gave him ample opportunity to give instructions to his daughter.) Do you feel that any one of these explanations is more likely than the others? – or prefer a different explanation altogether? You might find it helpful to visualise the task of unrolling, scrutinising and re-rolling scrolls, compared with the experience of dipping into the pages of a modern book. (†)

18* There are occasional examples in modern times of individuals who, like Cremutius, “fast unto death”, e.g., for religious reasons. But what was Cremutius’ purpose? (†)
Tacitus, *Censorship*, lines 5-9 (igitur ... gloriam)

igitur illos irridere licet qui credunt sua potentia
extingui posse etiam sequentis aevi memoriam. nam contra punitis
ingenii crescit eorum auctoritas, neque aliiu effecerunt externi
reges aut qui simili saevitiae usi sunt nisi dedecus sibi atque illis
gloriam.

5 iigitur - therefore, and so
ille, illa, illud - that, he, she
irrideo, irridere, irrisi, irrisus - laugh at, mock
licet, licere, licuit - it is permitted, one may
qui, quae, quod - who, which
credo, credere, credidi - trust, believe, have faith
suus, sua, suum - his, her, their own

6 potentia, potentiae - power, authority
extingo, extinguere, extinxi, extinctus - extinguish, erase, destroy
possum, posse, potui - can, be able
etiam - even, also
sequens, sequentis - following, future
aevum, aevi - age, generation
memoria, memoriae - memory
nam - certainly, for
contra - on the contrary
punio, punire, punivi, punitus - punish

7 ingenium, ingenii - ability, talent
cresco, crescere, crevi, cretus - grow, grow greater
is, ea, id - he, she, it; that
auctoritas, auctoritatis - authority, influence
neque - and not, nor
alius, alia, aliud - other, another, else
efficio, efficere, effeci, effectus - achieve, make
externus, externa, externum - foreign

8 rex, regis - king
aut - or
qui, quae, quod - who, which
similis, similis, simile - similar, like
saevitiae, saevitiae - violence, savagery
utor, uti, usus sum - use, employ
nisi - except, unless
dedecus, dedecoris - disgrace
se - himself, herself, themselves
atque - and
ille, illa, illud - that, he, she

9 gloria, gloriae - glory
19. Read lines 5-9 (igitur...gloriam), aloud if possible. The a at the end of sua and potentia in line 5 is long, like the a of “father” – does this mean it is nominative singular, or ablative singular?

20. Study the vocabulary for these lines. In particular:

(i) *ille* (literally *that person*) often paves the way for qui; thus *ille qui* can often be conveniently translated as *the person who*. Suggest a suitable translation for the plural *illi* (or *illos qui*).

(ii) *sequeps* present participle meaning “following” and so “next”.

(iii) *aevum* originally a *period of time*, then the people who lived during that period of time, a *generation* and so *sequeps aevum* the following (or the next) *generation*

(iv) *ingenium* talent or great ability, can be used to refer to an individual, and be translated as a *talented* or *gifted person* (in plural *talented or gifted people*.)

(v) *utor* is a deponent verb (passive forms but active meanings, as you can see from its endings in the glossary). It is used with the ablative case, meaning literally *I serve myself [with…] and so I employ… or I indulge in…* (as in *rex odio solito usus est*, the king indulged in his usual hatred).

(vi) Look now at the start of the sentence (!). What is it permissible (*licet*) to do to rulers who think they can fool the next generation? (If stuck, look for an infinitive in line 5.)

21. Read lines 5-9 (igitur...gloriam) again.

22. Tacitus follows his remarks in lines 4-5 (about the unsuccessful attempts to censor the work of Cremutius) with ridicule (in lines 5-9) of foolish rulers who think they can write the next generation’s history by controlling what future historians will say about them.

23* (i) A brutal and foolish ruler might say to himself:

“ego sequentis aevi memoriam exstinguere possum.”

Is the foolish ruler talking about

(a) remembering the next generation?

(b) being remembered by the next generation?

This is not a trick question – one answer is sense, the other is nonsense. But it may help to set you up for the next question.

(ii) Which translation of *sequentis aevi memoriam* makes the meaning clearer?

(a) the next generation’s memory

(b) the memory of the next generation

(iii) Translate the foolish ruler’s words as quoted in 23(i).

(iv) According to Tacitus, what do foolish rulers in general believe can be done, and by what means (*credunt sua potentia* [ablative] *sequentis aevi memoriam exstingui* [passive infinitive] *posse*, lines 5-6)?

(v) Where in the translation of (iv) should the translation of *etiam* (even) be placed? If baffled, ask yourself which generation will be more difficult to fool, the next generation (some of whom will remember what the ruler was like) or the generation living in a hundred years’ time?

(vi) Look now at the start of the sentence (!). What is it permissible (*licet*) to do to rulers who think they can fool the next generation? (If stuck, look for an infinitive in line 5.)

(vii) Translate from *igitur* to *memoriam* (lines 5-6).

24. Tacitus, after referring to bad rulers who are criticised when they are dead, goes on to say that on the other hand, the authority or fame of another group *increases* after their death. Pick out the word in line 6 which means *on the contrary or on the other hand*, and the verb in line 7 which means *increases*.

25. When (or why) does the fame of a particular group increase (ablative absolute, straddling lines 6-7)?

26. Who are the two groups of people mentioned in lines 7-8 who have tried to suppress any opposition? The first group is described in a two-word phrase bridging lines 7-8, and the second by a relative clause introduced by *qui* (short for *ei qui*, those who…). If baffled, ask yourself which group is described in a two-word phrase bridging lines 7-8, and the second by a relative clause introduced by *qui* (short for *ei qui*, those who…)

27. What are the two things achieved by brutal rulers (lines 8-9), and who are the two groups directly affected (line 8)? Both groups are referred to by pronouns. Which pronoun refers to the rulers and which refers to the victims?

28. Study this sentence:

pauperes incendium spectaverunt neque aliud fecerunt!

Literal translation: *The poor people watched the blaze nor did they do anything else!*

Natural English: *The poor people watched the blaze and didn’t do anything else!*

The literal translation may look odd, and it may seem odder that the Latin version doesn’t include *et*. The explanation is that the Romans did not normally follow *et* with a negative, but instead used *neque*; for example “…and no food” would be “…neque ullus cibus” rather than “et nullus cibus”). So in line 7 Tacitus doesn’t write *et nihil aliud*, he writes *neque aliud*.
29. Translate lines 5-9. Notice in particular:

(i) You could choose to change your previous translation of memoriam in line 6 to a plural (memories), since Tacitus is talking about a whole generation (aevum) of people.

(ii) For neque aliud..., see 28. You might keep the word order by using a passive translation of aliud effecerunt ("Nor was anything else achieved by...”).

(iii) One scholar translated Tacitus’ epigram punitis...auctoritas (lines 6-7) with very Tacitean terseness as “the punishment of genius heightens its influence” and another scholar translated it, equally effectively, as “repressions of genius increase its prestige” - but you are advised against helping yourself to either of these translations unless you have fully understood it!

30. A good example of a violent ruler who brought nothing except disgrace upon himself (dedecus sibi, line 8) is provided by the emperor Domitian, who suffered damnatio memoriae after his assassination in December 96 AD: statues of him were removed or disfigured, his name was erased from inscriptions and so on. Wikipedia (under damnatio memoriae) has an excellent selection of photos showing erasures on inscriptions and the defacing (literally!) of statues. It is possible that this damnatio occurred in the later months of 97 AD: who was one of the consuls at that time, appointed to fill the vacancy when one consul had died in office? (Guesswork, for once, is permitted, even encouraged.)

31* Can you quote examples of rulers whose brutal attempts to wipe out resistance only had the effect of driving it underground? Does a famous event in 1944 illustrate Tacitus’ comment on dedecus and gloria? (†)

32* Using your knowledge of any historical period that you have studied, would you agree with any of the comments which Tacitus makes in lines 5-9? For instance, is it always futile for a dictator to try to suppress the truth? Does the fame of those who resist bad rulers always increase? Is Tacitus perhaps generalising from his own personal experience?

Be guided by your teacher’s advice over which parts of this question to attempt. (†)

33* Comment on the order of the last five words. What pairs of contrasting words are emphasised by this word order? If you wish, display your powers of memory by stating the word order’s technical name.

34* Does externi in line 7 convey a certain amount of Roman pride? (When was the last of the kings expelled from Rome?) (†)

Answers

23. (i) (b) being remembered by the next generation
   (ii) both are possible, but (a) makes it clearer that the next generation will be doing the remembering
   (iii) “I can erase the next generation’s memory.”
   (iv) They believe that by their power the next generation’s memory can be erased.

30. Tacitus
Notes
Suetonius, *Claudius 41*, lines 1-6

historiam in adulescentia hortante T. Livio scribere coepit. cum primum frequenti auditorio commisisset, aegre perlegit saepe refrigeratus a se ipso. nam initio recitationis, compluribus subsellis obesitate cuiusdam fractis, risus exortus est; ne sedato quidem tumultu desistere potuit huius facti subinde reminisci cachinnosque revocare.
1. C. Suetonius Tranquillus (born about 69, of equestrian rank, a friend of Pliny), worked briefly as a lawyer, and held various jobs as secretary to the emperors until he was sacked by Hadrian for indiscreet behaviour with the emperor’s wife and devoted himself to writing. Most of his work is lost, surviving only in fragments, e.g. when he is quoted by later writers, but his Lives of the Twelve Caesars (from Julius Caesar to Domitian) have come down to us almost complete.

2. The Emperor Claudius is a colourful and controversial character. In addition to absent-mindedness and eccentricity, he suffered from various physical handicaps, including a limp and a stammer, and was regarded by his family as an embarrassment, to be kept out of the public gaze as much as possible. But after the praetorian guards murdered Caligula, they found Claudius hiding in the palace and since they felt he was amiable and harmless, they decided to make him emperor.

3. Read lines 1-6 (…revocare), aloud if possible.

4. Study the vocabulary for these lines. In particular:
   (i) cuiusdam (line 4) genitive of quidam, a certain person, one particular individual
   (ii) you may find break out is a useful translation of exorior.
   (iii) the deponent verb reminiscor (line 5) remember, is used with the genitive case: literally have a recollection [of…].

5. Read lines 1-6 (…revocare) again.

6. What period of Claudius’ life is mentioned in line 1? What did he begin to do during that period (historiam… scribere)? Who encouraged him?

7. What action is he described as doing for the first time? In whose presence? (cum… commisisset, lines 1-2)?

8. How successful was he (aegre perlegit, line 2)?
   (a) he failed to complete the reading
   (b) he completed the reading easily
   (c) he had difficulty in completing the reading

9. By whom was he frequently interrupted (lines 2-3)?
   (a) himself
   (b) the audience

10. When did the incident occur which made it hard for Claudius to continue (line 3)

11. What happened to the furniture and what was the cause (lines 3-4)?

12. What broke out among the audience when the incident occurred?

13. What process is described by sedato tumultu (lines 4-5)? How quickly do you suppose it succeeded?
   (a) immediately
   (b) after some time had elapsed
   (c) it didn’t

14. Even after the situation described in lines 4-5 was reached, what was Claudius repeatedly unable to do (desistere…reminisci)?

15. What else did he continue to do (lines 5-6)? If you feel remember merely repeats your translation of reminisci, you might prefer another possible meaning and translate it as resume.

16. Translate lines 1-6 (…revocare). One way of dealing with ne…quidem (not…even…) is to postpone the negative, i.e., put even… (rather than not even…) at the start of the sentence; then, when you reach potuit, treat it as if it were non potuit (…could not…).

17* (i) How easily can you visualise the incident in lines 1-6 and its effect on Claudius?
   (ii) Have you ever been in a situation where you knew you mustn’t laugh but felt an (almost?) uncontrollable need to do so? (†)
Suetonius, *Claudius*, lines 7-11

in principatu quoque et scripsit plurimum et saepe recitavit per lectorem. initium autem sumpsit historiae post caedem Caesaris dictatoris, sed transeit ad inferiorea tempora coepitque a pace civili, cum sentiret neque libere neque vere de superioribus dicere, 10 permissum esse, saepe correptus et a matre et ab avia.

7 in - in
principatus, principatum - reign, position as emperor
quoque - also
et - and, also, even
scribo, scribere, scripsi, scriptus - write
plurimum - very much, a lot, a great deal
et - and, also, even
saepe - often
recito, recitare, recitavi, recitatus - read aloud, give a recitation
per - through, by means of

8 lector, lectoris - reader
initium, initii - beginning
autem - but, however
sumo, sumere, sumpsi, sumptus - take
historia, historiae - history
post - after
ciaedes, caedis - murder, slaughter, killing
Caesar, Caesaris - Caesar

dictor, dictoris - dictator
sed - but
transeo, transire, transii, transitus - pass over, cross over
ad - to
inferior, inferior, inferius - later
tempus, temporis - time
coepio, coepere, coepi - begin
a - from
pax, pacis - peace
civilis, civilis, civile - civil

10 cum - when, since
sentio, sentire, sensi, sensus - feel, perceive, realise
neque - and not, neither, nor
libere - freely, frankly, openly
neque - and not, neither, nor
vere - truly, truthfully, accurately
de - about, concerning
superior, superior, superius - preceding, earlier
dico, dicere, dixi, dictus - say, speak
permitto, permittere, permisi, permissus - allow, permit
saepe - often
corripio, corripere, corripui, correptus - scold, tell off
et - and, also, even
a - from, by
mater, matris - mother
et - and, also, even
ab - from, by
avia, aviae - grandmother
18. Read lines 7-11, aloud if possible.
19. Study the vocabulary for these lines. In particular:
   (i) et...et... (both... and ...) occurs in line 7, then again in line 11. In line 7 it links two of Claudius’
       actions; in line 11 it links two members of his family. Without marking your texts in any way (unless
       otherwise instructed by your teacher), pick out the two actions and the two family members.
   (ii) Note the noun in the genitive case in line 9, describing Caesaris.
   (iii) inferiora tempora (line 9) means later times; so what is the meaning of superiora (short for
       superiora tempora, and used in line 10 in the ablative case superioribus)?
   (iv) civilis is an adjective connected with civis, and so means involving citizens or fellow-citizens; so
toga civilis is the toga worn by citizens and bellum civile is war between citizens or civil war.
pax civilis in line 10 is rather harder to translate, since civil peace is rather cryptic; one way out is to
say peace after the civil wars.
   (v) The avia of Claudius mentioned here is Augustus’ formidable wife Livia; Livia’s son by a previous
marriage was adopted by Augustus and later became the emperor Tiberius. Tiberius’s elder brother
Drusus married a lady called Antonia, and in due course they became the parents of Claudius.
You may find it helpful to construct a simplified family tree, (showing only the people mentioned in
this note, otherwise things get impossibly complicated); the father of Tiberius was Tiberius Claudius
Nero, which can be so confusing that you may wish to abbreviate him to TCN. One of several ways
of showing adoption is to join the people involved (i.e., Augustus and Tiberius) with a wiggly line,
and you may find it helpful to underline the emperors. Leave plenty of room for those descended
from Livia’s marriage to TCN, since there are no descendants from her marriage to Augustus.

20. Read lines 7-11 again.
21. What phrase in line 7 corresponds to in adolescentia in line 1? Suetonius’ way of organising his Lives often
includes what are almost sub-headings as he moves from topic to topic. Lines 1-6 related an anecdote about
Claudius’ youth; what period of his life do lines 7ff. refer to?
22. What are the two activities of Claudius which Suetonius relates (et scripsit... lectorem)?
23. At what point in Rome’s history did Claudius originally begin his narrative (lines 8-9)?
24. But what change did he make to his plan (transiti...tempora) and what was his new starting point (line 9)? (The
   colloquial translation of transiti would be “he jumped”.)
25. Translate cum sentiret (line 10), which introduces Claudius’ reason for changing his plan.
26. What were the two things which Claudius realised were not permitted (two adverbs in line 10, both describing
dicere: see 19(iii) for superioribus [temporibus])?
27. How did Claudius know that he was not allowed to do this (line 11)? If you have set out a family tree (note
   19(iv)), you should be able to put names to the two ladies involved.
28. Translate lines 7-11.
29* (i) Why does Suetonius use the word recitavit (line 7), referring to Claudius, even though the actual reading was
   done by the lector (line 8)? (†)
   (ii) Why did Claudius use someone else to read his work, and not read himself? Does note 2 above provide an
   explanation? Or the incident described in lines 2-6? Or could there have been other reasons? (†)
30* What was the date of the event originally selected by Claudius as the starting-point of his history? (The day and
   month are quite well-known, either in their Latin or their modern form: rather fewer people know the year.)
31. Did Claudius then move to an earlier starting-point or a later one?
32. Octavian’s defeat of Antony and Cleopatra following the sea-battle of Actium (BC31) would have been one
   possible starting-point for Claudius; probably more likely is BC28, the year in which Octavian (now re-naming
   himself Augustus) proclaimed that “the Republic has been restored.”
33* Why do you think Claudius’ mother and grandmother discouraged Claudius’ original plan? How significant is the
   word vere in line 10? Were Claudius’ relatives anxious to let sleeping dogs lie? Had Augustus really restored the
   republic? (†)
34. Why do the words for higher and lower also mean earlier and later? If stuck, visualise a family tree set out in the
   usual way.
35. You might enjoy Robert Graves’ novel I, Claudius, the “memoirs” of Claudius up to the time that he became
   Emperor. Graves wrote it to make money after coming off worse in a big land deal in Majorca and it has been a
   best-seller, especially when it became the basis of a much-praised television serial. The incident related here in
lines 1-6 appears in Chapter 13 of I, Claudius, but some of the details are different - Graves has used another
version or invented a version of his own. Recommended by former students. I, Claudius is so convincing that
you have to keep reminding yourself that it is a novel, not a genuine autobiography.
36* Which of the ten passages in the Books and Writers selection has been the most
(i) informative
(ii) interesting
(iii) surprising?
You do not have to consider all three categories. (†)
37. You are invited to a dinner party (modern style if you wish – reclining optional), at which your fellow-guests are
Catullus
Cicero
Horace
Ovid
Martial
Pliny
Tacitus
Suetonius
Assume that you know enough Latin to talk to them (or that they have learnt English). Who would you hope to be next to (pick the guests on both sides of you, or only one, as you wish)? Give a reason for your choice of fellow-diner(s). What question (about his/their life or work) would you wish to ask him/them? Whom would you hope to avoid? Take your teacher’s advice over which of these sub-questions to answer, and whether to work on your own, in pairs or in groups. One option would be to work on your own initially, then compare your answers with those of others.