

AP LATIN LYRIC POETRY

2008-2009

I. Classroom rules:

- A. Please come promptly to class. Bring all necessary books and supplies to class every day. These include **Catullus Text, Horace Text, Dictionary, and Notebook.**
- B. In all instances, you are expected to conduct yourself in a manner consistent with those standards set forth in the student handbook. Specifically, please refrain from talking without permission or otherwise disturbing others around you; refrain from putting your feet on the furniture or sitting on desk tops; do **not** wear caps in the building or in class. Treat others as you would like to be treated yourself; do **not** put anyone down or make fun of others in my class. Poor behavior will result in demerits.
- C. Do NOT write in your textbook unless instructed to do so by me.
- D. Be attentive in class.

II. Homework:

- A. All written work is to be prepared neatly, ready to hand in. On some occasions, written homework will be checked in class, but it is expected that homework will always be ready to be handed in. Honor Code
- B. All written homework is to be PLEDGED. Pledging of homework does not preclude aid received from the textbook or any Latin teacher; **it does, however, expressly preclude aid from any other student without the teacher's permission. It is also expressly forbidden to use an English translation in any printed or electronic form except when specifically instructed to do so by me.** It is my expectation that your work will always be your own.
- C. Sloppy or incomplete homework is unacceptable; such work is equivalent to failure to have homework.
- D. Failure to have homework results in a homework zero, but work must be handed in before the day is over; additional daily zeroes will be given otherwise until the work is completed.
- E. Homework is to be headed BEFORE class (on the outside and with your name in the upper right corner of the first page) so that we do not lose time in class waiting for work to be turned in.
- F. Homework assignments and absences: It is your responsibility to obtain homework assignments when you are absent. Except in cases of very serious illness, homework is due the day you return. If you are so ill that you cannot do homework, bring a note from home to that effect. You will have one day for each homework assignment missed in which to turn it in. When you know that you will be absent, you should do everything possible to turn work in ahead of time; if this is not possible, bring your work to me before class on the day of your return.

III. Quizzes and tests:

- A. There will be occasional daily quizzes and regular major tests after each unit. In this class, it will be a honor violation to discuss **anything** about a quiz or test with **anyone** until all students have taken the quiz or test. If asked by someone in the class, just remind the asker that you cannot discuss it. Honor Code
- B. Quizzes/tests and absences: As a rule, except in the most dire situations, a missed quiz or test should be made up the day you return. After the first day of return, test/quiz grades will be lowered 10 points per day unless permission has been given to make up the test/quiz later; in all cases, tests and quizzes not made up within five class days will revert to a grade of zero. It is your responsibility to see me to schedule the time for a make-up quiz or test.

IV. **Help Sessions and Getting Help:** I will be in B34 Monday-Thursday, 7:30-7:50 a.m., and I teach 1st, 2nd, 5th, and 8th periods. I will be glad to schedule help sessions with you at any time. Please do not seek outside help (i.e., a tutor) unless you and I have agreed that it is necessary.

LIST OF REQUIRED POEMS
2008-2009

CATULLUS	No. of Lines	HORACE	No. of Lines
1	10	BOOK I 1	36
2	10	5	16
3	18	9	24
4	27	11	8
5	13	13	20
7	12	22	24
8	19	23	12
10	34	24	20
11	24	25	20
12	17	37	32
13	14	38	8
14a	23		
22	21	BOOK II: 3	28
30	12	7	28
31	14	10	24
35	18	14	28
36	20		
40	8		
43	8	BOOK III: 1	48
44	21	9	24
45	26	13	16
46	11	30	16
49	7		
50	21		
51	16	BOOK IV: 7	28
60	5		
64.50-253.	204		
65	24	SERMONES: I.9	78
68.1-40.	40		
69	10		
70	4		
72	8		
76	26		
77	6		
84	12		
85	2		
86	6		
87	4		
96	6		
101	10		
109	6		
116	8		

Total for Horace: 538

Total for Catullus: 805

Total Lines for both Poets: 1,343

THEMATIC UNITS AND ORDER OF READING

Poem numbers in square brackets are poems read but not on the required AP list.

The course is divided into five units.

- A. **THE POET AND HIS CRAFT** (covers approximately 6 weeks): poems in which Catullus and Horace discuss or allude to their poetic aims and goals, or contrast the works of others; Catullus 64 is read as an example of the epyllion. **Cat. 1, 50, 22, 35, [27], 36, [95], [95b], 14a, [14b], [64.1-49], 64.50-253, [64.254-408], 65, 116; Hor. I.1, [I.6], [II.1], III.30** are read in the context of the poetic tradition which preceded both poets. Through outside readings and lectures, students are introduced to the aspects of Catullus' and Horace's poetry which struck contemporaries and later generations as novel and worthy of imitation and preservation; the Greek background is explored.
- B. **LOVE AND FRIENDSHIP** (covers approximately 12 weeks): amatory verse by each poet is read, first with particular emphasis on the Lesbia-cycle in the poems of Catullus (**51, 2, [2b], 3, 5, 7, 86, 43, [92], [83], 70, [68.41-160], 8, 87, 109, [73], 77, 72, [75], 85, [107], [37], 40, 60, [58], [79], 76, 11**, along with selections from Cicero's Pro Caelio), then moving from the particular to the general with other Catullan poems on love and friendship (**[9], 12, 13, 30, 31, 46**) and similar poems by Horace (**[I.3], I.5, I.13, [I.20], I.22, I.23, I.25, II.7**).
- C. **REFLECTIVE AND RELIGIOUS LYRIC** (covers approximately 7 weeks): this unit deals with poems in which the poets reveal their attitudes toward life, death, proper living (**Cat. 68.1-40, 96, 101; Hor. [I.4], I.9, I.11, [I.34], II.3, II.10, II.14, [II.16], IV.7**) and involve themselves in traditional hymn form (**Cat. 2** again, **[34], 35.11-17** again; **Hor. [I.10], [I.21], I.24, III.13**).
- D. **NATIONAL AND POLITICAL LYRIC** (covers approximately 3 weeks): this unit deals with poems in which Horace writes on national and political themes (**I.37, III.1[-6]**).
- E. **HUMOROUS AND EXPERIMENTAL LYRIC** (covers approximately 3 weeks): this unit is concerned with poems of mockery and humor, including and poems in which non-traditional verse forms are presented (**Cat. 4, 10, 44, 45, 49, [53], 69; 84; Hor. I.38, III.9, Sermones I.9**).

Dactylic Hexameter:

Catullus 64
Horace Sermones I.9

Elegiac Couplet:

Catullus 65
Catullus 68
Catullus 69
Catullus 70
Catullus 72
Catullus 76
Catullus 77
Catullus 84
Catullus 85
Catullus 86
Catullus 87
Catullus 96
Catullus 101
Catullus 109
Catullus 116

Hendecasyllabic:

Catullus 1
Catullus 2
Catullus 3
Catullus 5
Catullus 7
Catullus 10
Catullus 12
Catullus 13
Catullus 14a
Catullus 35
Catullus 36
Catullus 40
Catullus 43
Catullus 45
Catullus 46
Catullus 49
Catullus 50
Catullus 53

Sapphic Strophe:

Catullus 11
Catullus 51
Horace I.22
Horace I.25
Horace I.38
Horace II.10

Alcaic Stanza:

Horace I.9
Horace I.37
Horace II.3
Horace II.7
Horace II.14
Horace III.1

The following meters are not required for the AP examination, but should be known for this class:

Asclepiadeans:

First:

Horace I.1
Horace III.30

Second:

Horace I.13
Horace III.9

Third:

Horace I.24

Fourth:

Horace I.5
Horace I.23
Horace III.13

Fifth: (Greater Asclepiadean)

Catullus 30
Horace I.11

First Archilochean:

Horace IV.7

Iambic Senarius:

Catullus 4

Choliambic (Limping Iambics, Seazons):

Catullus 8
Catullus 22
Catullus 31
Catullus 44
Catullus 60

Glyconics + Pherecratean:

Catullus 34

LATIN LYRIC METERS

Metrical Feet:

– ∪	trochee	– ∪ ∪	dactyl
∪ –	iamb	– ∪ ∪ –	choriamb (= trochee + iamb)
– –	spondee		

Quantity: Latin meter is QUANTITATIVE, that is, the metrical rhythm is determined by the pattern of long and short syllables in the line of poetry.

Rules for determining length:

1. A syllable is long if it contains a long vowel or a diphthong. Such a syllable is said to be long by NATURE.
2. A syllable is long if its vowel is followed by two or more consonants. Such a syllable is said to be long by POSITION.

SPECIAL NOTES:

1. x (= cs) and z (= ds) count as double consonants.
2. qu is counted as one consonant.
3. h is not counted as a consonant.
4. When a naturally short vowel is followed IN THE SAME WORD by two consonants the first of which is a mute (b, p, d, t, g, c) and the second a liquid or nasal (l, m, n, r), its syllable may be treated as either long or short metrically, as needed for the scansion.

Elision: When a word ending in a vowel, diphthong, or the letter m is followed by a word beginning with a vowel, diphthong, or the letter h, the final syllable of the first word is lost, i.e. ELIDED:

– – – – – – – ∪ ∪ – –
 monstr(um) hor | rend(um), in | form(e), in | gens, cui | lumin a | demptum

When the second word is es or est, the elision is reversed and the e of these forms is elided: dictum (e)st = dictumst (not dictest). This is called PRODELISION or APHAERESIS.

METERS:

1. Dactylic hexameter: – ∪ ∪ | – ∪ ∪ | – ∪ ∪ | – ∪ ∪ | – ∪ ∪ | – –

The dactylic hexameter is not commonly found among the lyric poets, but a familiarity with it will facilitate the learning of Latin lyric meters.

– ∪ ∪ – ∪ ∪ – – – – – ∪ ∪ – –
 Arma vi | rumque ca | no, Tro | iae qui | primus ab | oris

Ītāĩĩ | ām fā | tō profū | gūs Lā | vīniāquē | vēnīt (N.B. the second 'i' in Lavinia is semivowel)

Ītōrā, | mult(um) ĩl | l(e) et ter | rīs iac | tātus et | alto

vi superum, saevae memorem Iunonis ob iram

multa quoque et bello passus, dum conderet urbem

inferretque deos Latio; genus unde Latinum

Albanique patres atque altae moenia Romae.

(Vergil, Aeneid I.1-7)]

2. Elegiac distich: $\bar{\text{---}} \cup \cup | \bar{\text{---}} \cup \cup | \bar{\text{---}} \cup \cup | \bar{\text{---}} \cup \cup | \bar{\text{---}} \cup \cup | \bar{\text{---}}$
 $\bar{\text{---}} \cup \cup | \bar{\text{---}} \cup \cup | - || \bar{\text{---}} \cup \cup | \bar{\text{---}} \cup \cup | -$

The elegiac distich is composed of two lines, the first of which is a dactylic hexameter and the second a dactylic “pentameter” (= two HEMIEPES). No substitution is allowed in the dactylic feet of the second half of the “pentameter”.

$\bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \cup \cup \bar{\text{---}} \cup \cup \bar{\text{---}}$
 Multas | per gen | tes et | multa per | aequora | vectus

$\bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \cup \cup \bar{\text{---}} \cup \cup \bar{\text{---}}$
 ādvēnī | (o) hās mīse | ras, || frāter, ād | infērī | ās,

$\bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \cup \cup \bar{\text{---}} \cup \cup \bar{\text{---}}$
 ūt tē | pōstre | mō dō | nārēm | mūnērē | mōrtīs

$\bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \cup \cup \bar{\text{---}} \cup \cup \bar{\text{---}}$
 ēt mū | tām nē | quī || qu(am) ālloque | rēr cīnē | rēm.

quandoquidem fortuna mihi tete abstulit ipsum,

5

heu miser indigne frater adempte mihi,

nunc tamen interea haec, prisco quae more parentum

tradita sunt tristi munere ad inferias,

accipe fraterno multum manantia fletu,

atque in perpetuum, frater, ave atque vale.

(Catullus 101)

3. Hendecasyllabic (= Phalaeceans): $\bar{\text{---}} \cup \cup | \bar{\text{---}} \cup \cup | \bar{\text{---}} \cup \cup | \bar{\text{---}} \cup \cup | \bar{\text{---}}$

The hendecasyllabic (“eleven-syllables”) meter is basically a trochaic meter, even though a dactyl occurs in the second foot. Substitutions are allowed only the first and last feet.

$\bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \cup \cup \bar{\text{---}} \cup \cup \bar{\text{---}}$
 Luge | t(e), o Vene | res Cu | pidi | nesque,

$\bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \cup \cup \bar{\text{---}} \cup \cup \bar{\text{---}}$
 ēt quān | tum (e)st hōmī | num vē | nūstī | orūm:

$\bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \cup \cup \bar{\text{---}} \cup \cup \bar{\text{---}}$
 pāsēr | mōrtuūs | ēst mē | aē pū | ellāe,

$\bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \bar{\text{---}} \cup \cup \bar{\text{---}} \cup \cup \bar{\text{---}}$
 quem plus | ill(a) ocu | lis su | is a | mabat—

5

nam mellitus erat suamque norat

Another four–line stanza, named for Alcaeus, a Greek lyric poet contemporary with Sappho. Very rarely, as in the first line below, a short is substituted for the opening long syllable.

Vi|des ut | alta | stet nive | candi|dum

Sō|ractē, | nec iam | sustinē|at ō|nūs

sīl|vae lā|borān|tes, gē|luquē

flūmīnā | constīte|rīnt ā|cutō.

Dissolve frigus ligna super foco 5

large reponens atque benignius

deprome quadrimum Sabina,

O Thaliarche, merum diota.

(Horace, Odes I.9, lines 1–8)

6. The Fourth Asclepiadean stanza: -- | - - - - | - - - - | - - (2 times)

(PHERECRATIC) -- | - - - - | -

(GLYCONIC) - - | - - - - | - -

This stanza (and related others) takes its name from the Alexandrian epigrammatist Asclepiades of Samos (fl. 290 B.C.), although not because he invented it, but because he revived its use (Sappho and Alcaeus had used it in the 7th century B.C.). All the so–called Asclepiadean stanzas are based on choriambic lines (“Greater” or “Lesser” Asclepiads), often combining other metrical elements toward the end of a stanza. The Fourth Asclepiadean stanza consists of 2 lesser Asclepiads + a pherecratic line + a glyconic line.

Quis mul|ta gracilis | te puer in | rosa

perfu|sus liquidis | urget ōdo|ribus

grātō, | Pyrrhā, sūb ān|trō?

cūi flā|vām religās | cōmām,

simplex munditiis? heu quotiens fidem 5

mutatosque deos flebit et aspera

nigra aequora ventis

emirabitur insolens,

.....

(Horace, Odes I.5, lines 1–8)

FIGURES OF SPEECH

(Augmented from Teacher's Guide to Advanced Placement Courses in Latin, CEEB 2000, 99-102)

Allegory: A narrative in which abstract ideas figure as circumstances or persons, usually to enforce a moral truth (Fama in Aeneid 4.173-97; the Ship of State in Horace Odes 1.14).

Alliteration: Repetition of the same sound, usually initial, in two or more words. This term applies to consonants and accented initial vowels (magno cum murmure montis, Aeneid 1.55; Cui dono lepidum novum libellum, Catullus 1.1; ut postremo donarem munere mortis / et mutam nequiquam alloquerer cinerem, Catullus 101.3-4).

Anaphora: Repetition of a word, usually at the beginning of successive clauses or phrases, for emphasis or for pathetic effect. This figure is often accompanied by ASYNDETON and ELLIPSIS (hic illius arma, hic currus fuit; hoc regnum..., Aeneid 1.16-17; saevus ubi Aeacidae telo iacet Hector, ubi ingens Sarpedon, ubi tot Simois correpta sub undis..., Aeneid 1.99-100; cedes coemptis saltibus et domo / villaque flavus quam Tiberis lavit; / cedes, et exstructis in altum / divitiis potietur heres, Horace Odes 2.3, lines 17-20).

Aposiopesis: An abrupt failure to complete a sentence, for rhetorical effect (Quos ego -- !, Aeneid 1.135).

Apostrophe: Address of an absent person or an abstraction, usually for pathetic effect (o terque quaterque beati, Aeneid 1.94; O navis, referent in mare te novi fluctus!, Horace Odes 1.14).

Assonance: The close recurrence of similar sounds, usually used of vowel sounds (amissos longo socios sermone requirunt, Aeneid 1.217; flamma demanat, sonitu suopte, Catullus 51).

Asyndeton: Omission of conjunctions in a closely related series (cf. examples given above for ANAPHORA; Aequam memento rebus in arduis servare mentem, non secus in bonis..., Horace Odes 2.3, lines 1-2).

Chiasmus (adj. chiasmatic): Arrangement of pairs of words in opposite order, for example, noun A, adjective A, adjective B, noun B. This figure often emphasizes a contrast (navem in conspectu nullam, tres litore cervos prospicit, Aeneid 1.184-185 [this example also contains an example of ASYNDETON]; pinus ingens albaque populus, Horace Odes 2.3, line 9).

Ecphrasis: An apparent digression describing a place (est locus...), connected at the end of the description to the main narrative by hic or huc (Est in secessu longo locus..., Aeneid 1.159). This device is used in epic for a transition to a new scene.

Ellipsis: Omission of one or more words necessary to the sense (Haec secum [dixit], Aeneid 1.37).

Enjambment: The running over of a sentence from one verse or couplet into another so that closely related words fall in different lines (ac veluti magno in populo cum saepe coorta est / seditio, Aeneid 1.148-49; daret ut catenis fatale monstrum, Horace Odes 1.37.20-21, where the words fatale monstrum, the object of daret, spill over into the next stanza).

Hendiadys: Use of two nouns connected by a conjunction with the meaning of one modified noun (molem et montes, Aeneid 1.61; Philippos et celerem fugam, Horace Odes 2.7, line 9).

Hyperbaton: the violent dislocation of words (nunc et latentis proditor intimo / gratus puellae risus ab angulo / pignusque dereptum lacertis / aut digito male pertinaci, Horace Odes I.9)

Hyperbole: Exaggeration for effect (terram inter fluctus aperit, Aeneid 1.107; contracta pisces aequora sentiunt, Horace Odes 3.1, line 33).

Hysteron Proteron: Reversal of chronological order in order to put the more important idea first (moriatur et in media arma ruamus, Aeneid 2.353).

Interlocked Order (= Synchysis; var. Sychesis): Arrangement of pairs of words so that one word of each pair is between the words of the other (A, B, A, B). This arrangement normally emphasizes the close association of the pairs (saevae memorem Iunonis ob iram, Aeneid 1.4 [this example also contains an illustration of TRANSFERRED EPITHET]).

Irony: The use, clearly intentional or apparently unintentional (dramatic irony), of words with a meaning contrary to the situation (Iunone secunda, Aeneid 4.45, unintentional; scilicet is superis labor est, Aeneid 4.379, intentional; disertissime Romuli nepotum, / quot sunt quotque fuere, Marce Tulli, / quotque post aliis erunt in annis Cat. 49.1-3, intentional).

Litotes: An understatement for emphasis, usually an assertion of something by denying the opposite (neque enim ignari sumus, Aeneid 1.198; non lenis precibus fata recludere, Horace Odes 1.24, line 17; relicta non bene parmula, Horace Odes 2.7, line 10; Salve, nec minino puella naso . . . nec sane nimis elegante lingua, Cat. 43.1-4).

Metaphor: An implied comparison, that is, the use of a word or words suggesting a likeness between what is actually being described and something else (remigio alarum, Aeneid 1.301).

Metonymy: Use of one noun (often proper) in place of another closely related noun to avoid common or prosaic words (Cererem corruptam undis, Aeneid 1.177; sub Iove frigido, Horace Odes 1.1, line 25).

Onomatopoeia (adj. onomatopoeic or onomatopoetic): Use of words whose sound suggests the sense (magno cum murmure montis, Aeneid 1.55 [also an example of ALLITERATION]; tintinant aures, Catullus 51, line 11).

Oxymoron (= Paradox): The use of apparently contradictory words in the same phrase. This figure is particularly Horatian (insaniens sapientia, Odes 1.34, line 2; cf. via invidia, Aeneid 3.383).

Personification: Treatment of inanimate objects as human (suadentque cadentia sidera somnos, Aeneid 2.9; sed Timor et Minae scandunt..., Horace Odes 3.1, lines 37-38; Phaselus ille, quem videtis, hospites, ait fuisse navium celerrimus, Cat. 4.1-2 and passim).

Pleonasm (adj. pleonastic): Use of unnecessary words (mortales visus...reliquit et procul in tenuem ex oculis evanuit auram, Aeneid 4.277-78).

Polysyndeton: Use of unnecessary conjunctions (Eurusque Notusque ruunt creberque...Africus, Aeneid 1.85-86).

Praeteritio: The deliberate mention of an apparent passing over or omission of a fact in order to heighten or emphasize that which is being passed over or omitted (cf. Pro Caelio).

Prolepsis (adj. proleptic): Use of a word before it is appropriate in the context. A proleptic adjective does not apply to its noun until after the action of the verb and often is best translated with a clause or phrase, to bring out the emphasis on the adjective (submersasque obrue puppes, "so that they sink," Aeneid 1.68).

Prosopopoeia: The introduction of a character or characters, real or fictitious, into an argument to play a role in an argument (cf. Pro Caelio).

Simile: An expressed comparison, introduced by a word such as *similis*, *qualis*, or *velut(i)* (*velut agmine facto*, Aeneid 1.82). Epic similes tend to be long, to relate to nature, and to digress from the point(s) of comparison (compare Aeneid 1.430-436, an epic simile; cf. also Catullus 11, lines 22-24, quasi-epic simile).

Synchysis: see Interlocked Order above.

Synecdoche: Use of the part for the whole to avoid common words or to focus attention on a particular part (*puppis* for *naves*, Aeneid 1.68).

Tmesis: Separation of the parts of a compound word, usually for metrical convenience (*circum dea fudit*, Aeneid 1.412; *quem Fors dierum cumque*, Horace Odes 1.9, line 14).

Transferred Epithet (= Hypallage): A device of emphasis in which the poet attributes some characteristic of a thing to another thing closely associated with it (*templumque vetustum desertae Cereris*, Aeneid 2.713-14; *oraclum Iovis...aestuosi*, Catullus 7, line 5).

Tricolon Crescens: The use of three examples, each of which is more elaborate or longer than the preceding, in order to emphasize a point (esp. frequent in Horace and Cicero).

Zeugma: Use of a verb or adjective with two words, to only one of which it literally applies (*crudeles aras traiectaque pectora ferro nudavit*, Aeneid 1.355-56; *amoenae / quos et aquae subeunt et aerae*, Horace Odes 3.4, lines 7-8; *et me recuravi otioque et urtica*, Cat. 44.15).

CATULLUS AND HORACE IN HISTORICAL AND LITERARY PERSPECTIVE

-B.C.-

106	Birth of Cicero.
100	Birth of Julius Caesar.
91	Tribunate and murder of Marcus Livius Drusus the Younger.
91-87	Social War.
90	Julian Law conferring rights upon Italians.
88	Sulla marches on Rome.
88-84	First Mithridatic War.
84 or 82?	BIRTH OF CATULLUS.
81	Second Mithridatic War and Dictatorship of Sulla.
81-72	Revolt of Sertorius in Spain.
76	Birth of Asinius Pollio.
74-63	Third Mithridatic War.
73?	Birth of Maecenas.
73-71	Slave revolt of Spartacus.
70	Consulships of Pompey and Crassus.
67	Gabinian Law gives Pompey pirate command.
66-63	Manilian Law gives Pompey Mithridatic command. Eastern settlement.
65	Birth of HORACE .
64	Birth of Messalla.
63	Consulship of Cicero. Conspiracy of Catiline; Cicero delivers First Catilinarian. Birth of Augustus.
62	Birth of Agrippa.
61-60?	CATULLUS' WRITING CAREER BEGINS.
60	"First Triumvirate" of Pompey, Crassus and Caesar.
59	First consulship of Caesar. Birth of Livy. Death of Metellus Celer.
58-51	Caesar's Gallic Wars.
58	Clodius secures exile of Cicero (58-57).
57-56	CATULLUS SERVES IN BITHYNIA IN THE COHORS OF MEMMIUS.
56	Conference at Luca (Caesar, Pompey, and Crassus renew terms).
54	Death of Lucretius. DEATH OF CATULLUS?; LAST DATABLE REFERENCES IN POEMS ARE TO THIS YEAR or possibly to 53 BC.
53	Crassus defeated and killed by Parthians at Carrhae.
52	Clodius killed by Milo. DEATH OF CATULLUS?
49-45	Caesar crosses the Rubicon (49), resulting in Civil War. Caesar's victories at Pharsalus (48; followed by death of Pompey), Thapsus (46), Munda (45).
46	HORACE BEGINS HIS STUDIES IN ATHENS.
44	Perpetual dictatorship and assassination of Caesar. Birth of Ovid. HORACE JOINS SIDES WITH BRUTUS AND CASSIUS.
43	Second Triumvirate of Antony, Octavian, and Lepidus. Death of Cicero.
42	Battle of Philippi. Deaths of Brutus and Cassius. HORACE ESCAPES FROM THE BATTLE OF PHILIPPI.
41	Octavian declares an amnesty; HORACE RETURNS TO ROME.
39	HORACE JOINS CIRCLE OF MAECENAS. Asinius Pollio establishes first public library at Rome.
38/37	HORACE JOURNEYS TO BRUNDISIUM WITH MAECENAS AND VERGIL. Vergil publishes Eclogues.
36	Octavian eliminates Sextus Pompeius and Lepidus.
35	HORACE PUBLISHES <u>SATIRES I</u>.
31	Octavian and Agrippa defeat Antony and Cleopatra at Actium. Messalla consul.

- 30 Deaths of Antony and Cleopatra. Egypt annexed. **HORACE PUBLISHES SATIRES II AND EPODES.**
- 29 Vergil publishes Georgics.
- 27 Octavian becomes Augustus. Livy begins his Ab Urbe Condita, which is published in installments from ca. 25 B.C. to after A.D. 14.
- 26 Propertius (b. between 54 and 47) publishes Elegies I. Messalla prefect at Rome. Tibullus (b. between 55 and 48) publishes Elegies.
- 25 Annexation of Galatia. **HORACE OFFERED POST AS PERSONAL SECRETARY TO AUGUSTUS, WHICH HE DECLINES.**
- 23 **HORACE PUBLISHES ODES I-III.** Death of Marcellus. Augustus becomes princeps.
- 22 Conspiracy of Murena; Maecenas loses favor with Augustus.
- 20 Birth of Gaius Caesar. **HORACE PUBLISHES EPISTLES I.**
- 19 **HORACE PUBLISHES ARS POETICA.** Vergil dies; Aeneid published posthumously by Varius and Tucca at request of Augustus. Tibullus dies.
- 17 Birth of Lucius Caesar; both brothers adopted by Augustus. Ludi Saeculares; **HORACE'S CARMEN SAECULARE.**
- 16 Ovid publishes Amores. Propertius dies.
- 14 **HORACE PUBLISHES EPISTLES II.**
- 13 **HORACE PUBLISHES ODES IV.** Senate decrees building of the Ara Pacis in honor of Augustus' victorious return from Spain and Gaul.
- 12 Death of Agrippa. Augustus becomes pontifex maximus.
- 9 Dedication of the Ara Pacis.
- 8 Death of Maecenas (30 Sept.). **DEATH OF HORACE (27 NOVEMBER).**
- 2 Augustus named pater patriae.

-A.D.-

- 2 Death of Lucius Caesar.
- 4 Death of Gaius Caesar. Tiberius becomes heir apparent.
- 6-9 Revolts in Pannonia and Illyricum.
- 14 Death of Augustus.

Latin Poets/Authors to the End of the 1st Century BC

Livius Andronicus (ca. 284-204 BC) – native of Tarentum in Southern Italy (native language Greek)

- Works:
- translation of *Odyssey* in Saturnians
 - comedies: *Gladiolus*, *Lydius*, *Ludius*, *Verpus*, *Virgo*; possibly also *Centauri*, *Numularia*, *Molaria*. All these are *fabulae palliatae*.
 - tragedies: *Achilles*, *Aegistus*, *Ajax Mastigophoros*, *Andromeda*, *Danaë*, *Equos Troianus*, *Hermiona*, *Tereus*, *Ino*; possibly also *Teucer*, *Adonis*, *Antiopa*, *Helena*, *Laodamia*, *Teuthras*
 - remains: not quite 100 lines of fragments

Gnaeus Naevius (ca. 270-190 BC)

- Works:
- tragedies: *Hariolus*, *Leo*, *Aesiona (Hesione)*, *Andromache*, *Danaë*, *Equos Troianus*, *Hector Proficiscens*, *Iphigenia*, *Lycurgus*
 - comedies: 34 titles including *Tarentilla*, *Apella*, *Testicularia*, *Triphallus*, *Colax*. These are *fabulae palliatae*.
 - invented the historical *fabula praetexta* of which these titles are known: *Clastidium*, *Romulus* or *Alimonium Remi et Romuli*
 - Bellum Punicum* – mainly a narrative in Saturnians of events of the 1st Punic War, but also drew upon legend
 - remains: about 130 lines of *fabulae palliatae*; less than 80 lines of the *Bellum Punicum*

T. Maccius Plautus (ca. 254-184 BC) – from Sarsina in Umbria

- Works:
- fabulae palliatae* – “Varronian corpus” = 20 complete plays and 1 fragmentary play; in antiquity some 130 comedies claimed to be Plautine; representative titles include *Aulularia*, *Menaechmi*, *Rudens*, *Mostellaria*, *Pseudolus*.
 - contribution: although influenced by Naevius’s comedies, Plautus forges new ground in adapting Greek New Comedy to a Latin audience. Lively conversational language abounds.

Q. Ennius (239-169 BC) – born at Rudiae in Calabria; educated in Tarentum

- Works:
- fragments of 20 tragedies, including *Andromeda*, *Hecuba*, *Iphigenia*, *Medea Exsul*, *Melanippa*, *Telephus*, *Alexander*, *Andromacha Aechmalotis*, *Thyestes*
 - fragments of 2 comedies: *Cupuncula*, *Pancratiastes*
 - fragments of one *fabulae praetexta*
 - Saturae*: *Epicharmus*, *Euhemerus* or *Sacra Historia*, *Protrepticus*, *Hedyphagetica*, *Sota*, *Scipio* (?)
 - Annales* – 18 books in hexameters recounting the history of Rome from its beginnings to Ennius’ own time.

Caecilius Statius (ca. 219-166 BC) – from Insubrian Gaul

- Works:
- Fabulae Palliatae* – some 40 titles, of which about 300 line survive.
 - contribution: the identify of 16 of titles with plays by Menander, his preference for Greek titles in contrast to the habit of Naevius and Plautus, and signs of closer artistic pains mark him as representative of the transition to the more Hellenic comedy of Terence.

P. Terentius Afer (ca. 195?-159 BC) – from Africa (Suetonius says he was from Carthage)

- Works:
- Andria* (166 BC), after Menander’s Ἀνδρία and Περινηθία.
 - Hecyra* (165/160), after Apollodorus of Carytus’ Ἑκυρά.
 - Heauton Timorumenos* (163), after Menander’s Ἐαυτὸν Τιμωρούμενος.
 - Eunuchus* (161?), after Menander’s Εὐνούχος and Κόλαξ.
 - Phormio* (16), after Apollodorus of Carytus’ Ἐπιδικαλόμενος.
 - Adelphi* (160), after Menander’s Ἀδελφοί and such parts of Diphilus’ Συναποθνήσκοντες as Plautus did not use in his *Commorientes*.

Minor Early Dramatists:

- Sextus Turpilius (d. 103 BC) - *fabulae palliatae*

2. Titinius - first composer of *fabulae togatae*
3. T. Quintius Atta (d. 77 BC) - *fabulae togatae*
4. L. Afranius (b. ca. 150 BC) - *fabulae togatae*
5. Pomponius of Bononia (fl. ca. 89 BC) - *fabulae Atellanae*
6. Novus - *fabulae Atellanae*
7. Laberius (contemporary of Caesar) - mime
8. Publilius Syrus (contemporary of Caesar) - mime

M. Pacuvius (ca. 220-130 BC) – born at Brundisium

- Works:
- A. titles of 12 tragedies, including *Antiopa*, *Armorum Iudicium*, *Atalanta*, *Chryses*, *Dulorestes*, *Hermiona*, *Pentheus*, *Niptra*
 - B. title of 1 *fabula praetexta*
 - C. *Saturae* (lost)
 - D. remains - about 400 lines of the plays

L. Accius (170-ca. 86 BC) – born at Pisaurum, on the Celtic side of Umbria

- Works:
- A. titles of 45 plays, including *Andromeda*, *Armorum Iudicium*, *Atreus*, *Eriphyla*, *Medea/Argonauticae*, *Meleager*, *Philoctetes*; 2 *fabulae praetextae* – *Decius* (about Decius Mus) or *Aeneadae*, *Brutus* (about the overthrow of the ancient kings)
 - B. *Didiascalia* – a sketch of Greek and Roman poetry
 - C. *Pragmatica* – verse treatise on literature
 - D. *Praxidica* – verse treatise on agriculture
 - E. *Annales* – history in the style of Ennius
 - F. remains: about 700 lines

C. Lucilius (ca. 180-103 BC) – born at Suessa Aurunca in Campania

- Works:
- A. 30 books of *Saturae*
 - B. remains: 1300 lines of fragments

M. Porcius Cato (234-149 BC)

- Works:
- A. *Origines* – verse history in 7 books
 - B. 150 speeches known to Cicero
 - C. *De Agri Cultura / De Re Rustica*

T. Lucretius Carus (ca. 99-55 BC) – born at Rome

- Works:
- A. *De Rerum Natura* - 6 books
 - B. contribution: Lucretius develops the hexameter in Latin (after Ennius) and elevates the stylistic artistry of Latin – very influential for all later Latin poetry

C. Valerius Catullus (ca. 84-ca. 54 BC) – born at Verona

- Works: 116 (113) poems which fall into three groups:
- A. polymetric poems (1-60; 1-51 formed a book called *Passer*)
 - B. longer poems
 - C. elegiac poems

M. Terentius Varro (116-27 BC) – born at Reate

- Works:
- A. *De Lingua Latina Libri XXV* - 5-10 are extant in whole (5 & 6) or in part
 - B. *Rerum Rusticarum Libri III* (37 BC)
 - C. *Saturarum Menippearum Libri CL* (prob. between 81 and 67 BC)
 - D. *Antiquitatum Rerum Humanarum et Divinarum Libri XLI* (47 BC)
 - E. *Logistoricon Libri LXXXVI* (44 BC - ?)

- F. *Hebdomades vel De Imaginibus* (25 bks, 39 BC)
- G. *Disciplinarum Libri IX* (encyclopedia of *artes liberales*)
- H. *De Vita Populi Romani* (a social history)
- I. *De Gente Populi Romani* (primitive Rome and chronology)
- J. *De Iure Civili Libri XV*
- K. *De Scaenicis Originibus Libri III*
- L. *De Comoediis Plautinis*

M. Tullius Cicero (106-43 BC) – born at Arpinum

- Works:
- A. Orations (58)
 - B. Rhetorical Works (*De Inventione*, *De Oratore*, *Brutus*, *Orator*, et al.)
 - C. Philosophical Works (*Somnium Scipionis*, et al.)
 - D. Letters
 - E. Poems (*De Consulatu Meo*, *De Reditu Suo*, et al.)

C. Iulius Caesar (100-44 BC) – born at Rome

- Works:
- A. *De Bello Gallico* (7 bks)
 - B. *De Bello Civili* (3 bks)
 - C. *De Analogia* (lost)
 - D. *Anticato*
 - E. verse epigram on Terence

Cornelius Nepos (ca. 99-ca. 24 BC) – Insubrian Gaul

- Works:
- A. *De Viris Illustribus* - at least 16 books
 - B. *Chronica* - universal history in 3 books
 - C. *Exempla* - anecdotes in at least 5 books
 - D. fuller lives of *Cato* and *Cicero*
 - E. work on geography cited by Mela and Pliny
 - F. light verse (probably never published)

P. Vergilius Maro (70-19 BC) – born at Andes, near Mantua

- Works:
- A. *Eclogues* - between 43 and 37 BC
 - B. *Georgics* - between 37 and 30 BC
 - C. *Aeneid* - between 30 and 19 BC
 - D. minor works - doubtfully attributed (assembled as *Appendix Vergiliana*)
 - 1. *Catalepton*
 - 2. *Priapea*
 - 3. *Epigrammata*
 - 4. *Dirae*
 - 5. *Ciris*
 - 6. *Culex*
 - 7. *Aetna*
 - 8. *Copa*
 - 9. *Moretum*
 - 10. *Elegiae in Maecenatem*

Q. Horatius Flaccus (65-8 BC) – born at Venusia in Apulia

- Works:
- A. *Epodes* - 17 poems; between 40 and 31 BC; published ca. 30 BC
 - B. *Sermones* - 18 poems in 2 books
 - C. *Odes/Carmina* - 3 books published in 23 BC; Book IV published in 13 BC
 - D. *Epistulae* - 2 books; the *Epistula ad Pisones* is also called the *Ars Poetica*

C. Cornelius Gallus (70-26 BC) – born at Forum Iulii

- Works:
- A. 4 books of elegies
 - B. *Epyllia*

Albius Tibullus (b. between 55 and 48 BC; died 19 BC)

- Works: A. 3 books of elegiac poetry, of which the first 2 are certainly Tibullus'
B. book 3 (divided into two books in the 15th century) is a collection of poems from circle of Messalla

Sextus Propertius (b. between 54 and 47 BC; died ca. 16 BC) – born at Assisi

Works: 4 books of love elegies

P. Ovidius Naso (43 BC - AD 17) – born at Sulmo

- Works: A. *Amores* - 3 books
B. *Heroides*
C. *Medicamina Faciei Feminae*
D. *Ars Amatoria* - 3 books
E. *Remedia Amoris*
F. *Metamorphoses* - 15 books
G. *Fasti* - 12 books
H. *Tristia* - 5 books
I. *Epistulae ex Ponto* - 4 books
J. *Ibis*
K. Lost works: *Medea* - a tragedy praised by Quintilian and Tacitus; three probably spurious works: *Gigantomachia*, *Halieutica*, *Nux*

Verrius Flaccus (Augustan period)

- Works: A. *Libri Rerum Memoria Dignarum* (lost)
B. *De Obscuris Catonis* (lost)
C. *Libri rerum Etruscarum* (lost)
D. *De Orthographia* (lost)
E. *Libri de Significatu Verborum* (lost)

Vitruvius Pollio (fl. 2nd triumvirate and early reign of Augustus)

Work: *De Architectura*

Titus Livius (59 BC-AD 17 or 64 BC-AD 12) – born at Patavium

Work: *Ab Urbe Condita Libri* - 142 books; only 35 books (1-10; 21-45) are extant

L. Annaeus Seneca (Rhetor) (ca. 55 BC - between AD 37 and 41) – born at Corduba

- Works: A. a lost history of his own times
B. *Oratorum Sententiae Divisiones Colores*

Catullus

Although the text of Catullus as we have it today is one manuscript, there is evidence that Catullus may have published his poems in at least three books:

<i>Passer</i>	Poems 1-51	Some extend this book to Poem 60, but 52-60 seem to have been experimental or unfinished pieces that were added to the group of other polymetric poems. Note also that poems previously numbered 18-20 are no longer counted among Catullus' corpus. The manuscript tradition clearly shows that some other poems have been mistakenly appended to others (2b, 14b, and 58b).
<i>Epithalamia</i>	Poems 61-64	Not all of these poems are technically <i>epithalamia</i> (wedding songs).
<i>Epigrammata</i>	Poems 65-116	Poem 68 is pretty clearly two poems, hence lines 41 ff. are referred to as 68b. Poem 95 is split by many editors into two poems (95 and 95b), although there is good reason to assume that it was one poem.

Horace:

One may speak of Horace's works falling into three distinct decades of writing activity:

ca. 40-30 BC

<i>Sermones</i>	2 books	These are the <i>Satires</i> .
<i>Epodes</i>	2 books	Poems of invective in the tradition of Archilochus, but lacking the personal involvement seen in Archilochus or Catullus.

ca. 29-23 BC

<i>Carmina I-III</i>	3 books	These are the <i>Odes</i> , Horace's crowning achievement.
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ca. 23-13 BC

<i>Epistulae</i>	2 books	Verse essays.
<i>Carmen Saeculare</i>	single poem	A poem commissioned for the celebration of the <i>Ludi Saeculares</i> 19 BC; Rome's "national anthem".
<i>Carmina IV</i>	1 book	A fourth book of <i>Odes</i> .

A. Early Greek Lyric Poetry:

1. Monody
 - a. melic poetry (Sappho, Alcaeus)
 - b. iambic poetry (Archilochus, Semonides of Amorgos, Hipponax)
 - c. elegiac poetry (Callinus, Tyrtaeus, Solon, Mimnermus, Theognis)
 - d. epigram
2. Choral Poetry
 - a. Alcman
 - b. Stesichorus
 - c. Anacreon
 - d. Ibycus
 - e. Simonides
 - f. Pindar
 - g. Bacchylides
 - h. Timotheus

B. Hellenistic Lyric Poetry:

1. "The first generation" (3rd century B.C.)
 - a. Philetas
 - b. Callimachus (*Aitia, Hecale, Iambic Poems, Pinakes, Hymns*)
 - c. Theocritus (*Idylls*)
 - d. Moschus (*Europa*) and Bion (*Lament for Adonis*)
 - e. Apollonius of Rhodes (*Argonautica*)
 - f. Herodas (*Mimes*)
 - g. Aratus (*Phaenomena*)
2. Later poets
 - a. Eratosthenes
 - b. Euphorion
 - c. Nicander (*Theriaca* and *Alexipharmaca*)
 - d. Parthenius
 - e. Epigrammatists represented in the 'Palatine Anthology'
 - (1) Meleager (*Garland*)
 - (2) Leonidas
 - (3) Anyte

Greek literature, ancient¹

The earliest European literature was produced by Greek-speaking Indo-European peoples who began to settle in the eastern Mediterranean in the second millennium BC. Virtually all Western literary forms, both prose and verse, were established and brought to a high degree of perfection by the ancient Greeks, and the first systematic Western historiography, philosophy, literary criticism, and scientific speculation were undertaken by Greek thinkers. Greek literature, along with Roman literature, survived the catastrophes of late antiquity and the Middle Ages and made possible the rebirth of learning in the Renaissance by furnishing indispensable models for rebuilding the European tradition.

THE ARCHAIC PERIOD (8th-6th CENTURY BC)

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Greeks had used writing since c.1400 BC, but it was not until the late 8th century BC that their literature was first written down. Greek literature began in Ionia with the brilliant epics of HOMER, the ILIAD and the ODYSSEY. These mature products of a long tradition of oral poetry brought together a vast body of divine and heroic myths and sagas that served as a foundation for much subsequent Greek literature. The epic view of humankind had a lasting influence on Greek thought; indeed, it has been said that later Greek literature is but a series of footnotes to Homer. But the Archaic Period, a great age of Greek colonization and expansion, was also productive in other areas. Ionia was the cradle not only of the first philosophy and science (ANAXIMANDER, EMPEDOCLES, HERACLITUS, PARMENIDES, THALES, XENOPHANES) but also of historiography (Hecataeus).

Lyric poetry became an independent art form with the choral songs of ALCMAN of Sparta, IBYCUS, SIMONIDES, and STESICHORUS in western Greece, and BACCHYLIDES in Ionia. Personal monodic lyrics were perfected by ALCAEUS and SAPPHO of Lesbos and later by the Ionian ANACREON. The Ionians ARCHILOCHUS and Hipponax wrote personal iambic and elegiac poetry, as did THEOGNIS of Megara. The epic poetry of the Boeotian HESIOD explored the poet's role as social and religious teacher.

The city of Athens, which was to become the literary colossus of the Greek world, was relatively quiet during this period. But the great literary movements of the Greek world were beginning to converge there; in the early 6th century Solon wrote his great personal and political poems, and in the late 6th century the earliest forms of European drama, both tragedy and comedy, were developing on Attic soil. Of the great figures of the classical period, only the lyric poet PINDAR, from Thebes, was non-Athenian.

THE CLASSICAL PERIOD (5th-4th CENTURY BC)

Catapulted from relative obscurity into a leading position among the Greek states by its part in the Persian Wars, Athens entered a golden age of empire and expansion during the 5th century BC. Until its defeat in the ruinous war with Sparta (431-04), Athens enjoyed a period of unprecedented artistic creativity. Every variety of literary composition was performed at the Athenian festivals, but the highlight was tragic DRAMA. In these plays poets used the archetypal figures of heroic myth to illuminate human life and its position in the universe. The three greatest tragedians were AESCHYLUS, EURIPIDES, and SOPHOCLES, and through their works the spiritual progress of the Athenians can be followed through this great century. A different light is shed on Athens by the topical comedies of ARISTOPHANES, but they too reflect the heroic spirit and larger-than-life forces of a society caught in a period of dizzying change.

Because the extreme democracy of Athens encouraged public speaking, the 5th century was a great age of orators and rhetoricians, such as GORGIAS, LYSIAS, ANDOCIDES, and ANTIPHON. Old beliefs were questioned by the philosophers PROTAGORAS and Prodicus, and the resulting climate of intense ethical and moral debate set the stage for SOCRATES, one of the most influential thinkers in Western history. Thus the scientific and philosophical speculation begun in Ionia, like so much earlier Greek art and thought, was to converge and be carried forward in Athens: the Ionian physician HIPPOCRATES, like the Ionian historian HERODOTUS, lived and wrote in the great city. Herodotus's history of the Persian Wars chronicles Athens' days of triumph. THUCYDIDES' account of the war with Sparta, on the other hand, records the decline from the golden age of Pericles. By the end of the century, Athens' political supremacy had come to an end, and its enormous creativity had been sapped of its vital forces.

Much great Athenian literature, however, was still to be written. Although in the 4th century many of the traditional poetic forms, such as choral lyric, ceased to be produced or, like tragedy, were no longer of sufficiently high quality to ensure their survival, the art of prose reached its greatest height. Two friends of Socrates went on to become prominent writers of very different kinds: XENOPHON turned to history, popular philosophy, and other areas of interest to educated Athenian gentlemen. But PLATO turned his back on civic life and created a school (the Academy) and an immortal philosophical literature based on the personality and teachings of Socrates. Later, Plato's pupil ARISTOTLE founded his own school (the Lyceum) and further extended the compass of philosophy.

Both Plato and Aristotle exerted an enormous influence on later European religion, science, philosophy, and literature, and their formulations continue to serve as a basis for modern philosophical speculation. The 4th

century also witnessed the perfection of oratorical prose in the works of AESCHINES, DEMOSTHENES and ISOCRATES. Demosthenes' fiery speeches hardened Athenian opposition to Philip of Macedon, opposition that was finally crushed at the battle of Chaeronea in 338 BC. Although Philip was killed before he could conquer all of the eastern Mediterranean and eastern Asia, his son Alexander the Great lived to realize that dream.

THE HELLENISTIC PERIOD (3d AND 2d CENTURY BC)

The death of Alexander in 323 ushered in a new literary age. Mainland Greece was overshadowed in importance by the vast Greek empires in Asia, Macedonia, and Egypt. This was an age not of the individual but of increasing cosmopolitanism, as many of the barriers that had long separated the Greek cities fell away. Feeling that people could no longer confidently control their lives or those of others, writers turned from the great panoramic style of earlier days and focused more and more on the personal. The goal of philosophy became the attainment of individual happiness: Epicureans, Cynics, and Stoics all offered programs for right living, and Attic New Comedy, which has survived in the plays of MENANDER, showed a social and ethical concern with the dilemmas of everyday people.

Literature finally began to withdraw from the center of community life. Scholars and artists from all over Greece were attracted to the famous library at Alexandria, where poets such as APOLLONIUS OF RHODES and CALLIMACHUS created the first Greek literature written especially for the educated, rather than for the public at large. The bucolic poetry of THEOCRITUS, the mimes of Herodas, and the witty epigrams of the Greek Anthology were also directed toward a learned audience. The stage was now set for the absorption of the Greek world into the sphere of the Roman colossus to the west. Greek writers continued to flourish during the Roman period: POLYBIUS, the historian of Rome's rise to great power status; PLUTARCH, the biographer of matching pairs of Greek and Roman lives; LUCIAN, the author of satiric dialogues; LONGUS, the inventor of the prose pastoral romance; and PLOTINUS, the exemplar in philosophy of Neoplatonism. Through them, as well as through Roman adaptations of Greek models, ancient Greek literature was to have a new birth and a far wider impact than Homer ever dreamed of.

Jeffrey Henderson

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Selected Poets

Alcaeus of Lesbos, Greek poet, b. c.620 BC, is, along with SAPPHO, the principal writer of archaic Aeolic lyrics. Of more than ten books that he wrote, only fragments survive. War, wine, travel, and the turbulent politics of Lesbos were his main subjects. He once allegorized the shifting fortunes of Lesbos as a ship at sea. Intensely personal, energetic, rich in passion and detail, but sometimes reflective, his poems depict the life-style and the social and political prejudices of a Levantine nobleman in the 7th century BC. He also wrote drinking songs, hymns, and mythological poems. A colloquial stylist, he experimented with various meters; one, the Alcaic stanza, bears his name. (Charles Segal)

Alcman was a Greek lyric poet active during the middle of the 7th century BC. Although Sardis is mentioned as his birthplace, his life and work are connected exclusively with SPARTA. His choral poetry included parthenia ("songs for female choirs"). Alcman's lyrics reveal a rare side of Spartan nature in their graceful descriptions of local ceremonies and entertainments.

Anacreon, c.570-478 BC, was a notable Greek lyric poet. He composed imaginative verses for solo voice about love, friendship, and wine. Although a number of serious epigrams and hymns are also attributed to him, he gained fame for the graceful style of his verse. The *Anacreontea*, a collection of poems written in imitation of Anacreon's style and metrics, influenced writers for centuries.

Apollonius of Rhodes. A Greek poet-scholar of the 3rd century BC, Apollonius wrote the epic poem *Argonautica*, the story of Jason, Medea, and the quest for the Golden Fleece. The epics of HOMER were his models, but the poem shows an Alexandrian penchant for pedantry, allusiveness, and self-conscious contrivance. VERGIL's epic poem *AENEID* reflects the influence of Apollonius. (Charles Rowan Beye)

Archilochus, a Greek poet who flourished between 680 and 640 BC, is best remembered for the sensual strength of his satiric verse and for his metrical innovations. He was born on the island of Paros, traveled extensively around the Aegean, and fought and died as a mercenary. Considered the first to have used iambic meter, he experimented with many metrical combinations as well as with the use of colloquial language. A sharp observer of nature, society, love, and war, Archilochus emerged as the first Western writer to express a strong sense of individuality in his poetry. Some of his invective was so sharp that its targets reputedly committed suicide.

Bacchylides. A Greek lyric poet, Bacchylides, fl. 5th century BC, was the nephew of SIMONIDES. He wrote choral poetry and epigrams. He was best at mythical narration full of color and exuberant detail. A rival of PINDAR, he nevertheless won several coveted commissions from Hieron of Syracuse, whose court he visited (c.476-70). Substantial portions of his poetry survive because of a papyrus found in Egypt in 1896 containing 15 victory odes and 6 dithyrambs. (Charles Segal)

Callimachus, c.305-c.240 BC, was a Greek poet of the Hellenistic age known for his versatility, productivity, and erudition. As many as 800 volumes have been attributed to him; what survives includes fragments of a long narrative elegy (the *Aetia*), satires, lyrics, hymns, epigrams, and many scholarly prose works, including literary criticism. An original and experimental stylist, Callimachus was much admired in ancient times for his short, polished poems, in defense of which he became embroiled in a famous dispute with APOLLONIUS OF RHODES. His position at the Alexandrian library placed him at the center of contemporary intellectual developments. (Bibliography: Callimachus, *Aetia*, Iambi, Lyric Poems, *Hecale*, Minor Epic and Elegiac Poems, ed. and trans. by C. A. Trypanis (1958).)

Greek music - The musical culture of ancient Greece is known more through literary references than through preserved musical documents. About 20 fragments of music are extant written in a relatively late Greek notational system, but references to music performed at various rites and social occasions abound in the works of ancient Greek authors. Consequently, most modern discussions of Greek music either speculate about the sound of the music itself, or deal with the role and nature of music in that society.

Dance, poetry, rite, and music seem inseparably associated in the early history of music in ancient Greece. Homer's *Iliad* and *Odyssey* report vintners' songs, dirges, and hymns of praise to Apollo (paean). Music was described as an art exerting great power (*ethos*) over human beings, and certain musical styles came to be associated with particular peoples and deities. The KITHARA, a plucked string instrument, came to be linked with Apollo, the god of the Sun and reason, while the *aulos*, a loud double-reed instrument, came to be identified with Dionysus, the god of wine and ecstatic revelry. The most important of mythic musicians in ancient Greek culture was ORPHEUS, whose music had the power to cause inanimate objects to move and even influence the forces of Hades.

Among the earliest Greek musicians whose existence and accomplishments seem to be rooted in reality as well as legend are Terpander of Lesbos (7th century BC), the founder of lyric kithara performance, PINDAR of Thebes (6th-5th century BC), whose odes represent the rise of Greek choral music, and Timotheus of Miletus (5th-4th century BC), a virtuoso performer on the kithara whose inventions contributed to his infamy as well as his fame. The musical and lyrical tradition represented by these personalities reached its apex in the Athenian

drama of the 5th and 4th centuries BC, a dramatic tradition in which solo and choral singing, instrumental music, and dance all played essential roles.

Although many names of musicians are recorded in ancient sources, none played a more important role in the development of Greek musical thought than the mathematician and philosopher PYTHAGORAS OF SAMOS (6th-5th century BC). According to legend, Pythagoras, by divine guidance, discovered the mathematical rationale of musical consonance from the weights of hammers used by smiths. He is thus given credit for discovering that the interval of an octave is rooted in the ratio 2:1, that of the fifth in 3:2, that of the fourth in 4:3, and that of the whole tone in 9:8. Followers of Pythagoras applied these ratios to lengths of a string on an instrument called a canon, or monochord, and thereby were able to determine mathematically the intonation of an entire musical system. The Pythagoreans saw these ratios as governing forces in the cosmos as well as in sounds, and Plato's *Timaeus* describes the soul of the world as structured according to these same musical ratios. For the Pythagoreans, as well as for Plato, music consequently became a branch of mathematics as well as an art; this tradition of musical thought flourished throughout antiquity in such theorists as Nicomachus of Gerasa (2d century AD) and PTOLEMY (2d century AD) and was transmitted into the Middle Ages by BOETHIUS (6th century AD). The mathematics and intonation of the Pythagorean tradition consequently became a crucial influence in the development of music in medieval Europe. Followers of the peripatetic tradition, especially Aristoxenus (4th century BC), found the Pythagorean ratios too archaic and restrictive and began a more empirical tradition of ancient musical thought.

Although little of ancient Greek music survives, Greek musical thought has profoundly affected the manner in which Western culture has expressed itself in this art. (Calvin Bower / Bibliography: Burkhalter, A. Louis, *Ancient and Oriental Music* (1968); Henderson, M. Isobel, "Ancient Greek Music," *Ancient and Oriental Music*, ed. by Egon Wellesz (1957); Hipkins, Alfred J., *Greek Music* (1930; repr. 1977); Lippman, Edward A., *Musical Thought in Ancient Greece* (1964; repr. 1975); Michaelides, Solon, *The Music of Ancient Greece: An Encyclopedia* (1978); Sachs, Curt, *The Rise of Music in the Ancient World* (1943); Williams, Charles F., *Music in Ancient Greek Drama* (1921; repr. 1977).

Ibycus. A Greek lyric poet of the 6th century BC, Ibycus was noted for his erotic love poems and vivid mythological choral songs. Born in Rhegium, Italy, he later moved to Samos, where he composed narrative verse in the style of Stesichorus. According to legend, Ibycus, while being murdered by robbers, called on a flock of cranes to avenge his death. Thereafter, the phrase "the cranes of Ibycus" became synonymous with the triumph of divine justice. (Bibliography: Bowra, C. M., *Greek Lyric Poetry from Alcman to Simonides* (1936; repr. 1961).)

Meleager,² (fl. 100 B.C.), poet and philosopher, came from Gadara in Syria, lived in Tyre, and retired to Cos in old age. His poems on himself (*Anth. Pal.* 7, 417-19) show that he was trilingual, speaking Greek, Syrian, and Phoenician. His Menippean satires, Cynic discourses in prose mingled with verse, are lost. He was also a master of the epigram. He compiled the first large critical selection of poetic epigrams, calling it his *Garland* and likening each poet to a flower (*Anth. Pal.* 4.1). The Greek Anthology contains about a hundred of his poems, nearly all about love. Many are adaptations of the work of earlier epigrammatists (especially Asclepiades). They infuse erotic feeling into the traditional forms of epitaph and dedication, combining remarkable technical adroitness with apparently genuine emotion. Meleager's language is sometimes flamboyant in the manner of 'Asian' rhetoric, but his meter is controlled by fastidiously precise rules. (Gilbert Highet)

Mimnermus, an Ionian Greek poet and musician of the late 7th century BC, was celebrated for his verses on the pleasures and eroticism of youth. He also composed lyrics on historical and mythological themes. An important collection of his elegies, or laments, was called *Nanno* for a flute player whom Mimnermus was reputed to have loved. (Bibliography: Bowra, C. M., *Early Greek Elegists* (1938).)

²Taken from *The Oxford Classical Dictionary*, p. 667.

Pindar. A Boeotian nobleman and the major lyric poet of ancient Greece, Pindar (c.518-c.438 BC) composed poetic songs for a variety of occasions such as weddings, funerals, religious festivals, and athletic contests. He was a prolific poet whose works have survived in larger quantity than those of almost any other poet of ancient times. What survives are the Epinicea, which are triumphal ODES written to celebrate athletic victories. In these poems, which Pindar was commissioned to write, he often praised the victorious athlete's sponsor rather than the contestant. Pindar also associated the occasion with a myth and used it as a basis for religious and moral statements.

Structurally, Pindar's poems, composed for a chorus, were written in stanzas called strophes. Sometimes the strophes repeated the same metrical pattern; sometimes they were in threes (a triad), consisting of strophe, antistrophe, and epode. Pindar was much imitated by ancient poets, and in later times by Abraham Cowley, John Milton, John Dryden, Thomas Gray, and Gerard Manley Hopkins.

Pindar derived much of his vocabulary and his interest in heroic values from Homer. From Hesiod, he adopted a strong moral and religious tone, the use of proverbs and aphorisms, and a didactic manner. His contemporaries Aeschylus and Bacchylides wrote choruses in a similar fashion. Pindar differs from them, however, in his density, his determined obscurity, and his willingness to allow sound and individual images to take precedence over rhetorical continuity.

Pindar was a political conservative who celebrated the values of an aristocratic, traditional society. He took the commonplace Homeric celebration of competition and raised it to a primary moral commitment, the pursuit of excellence. Each poem contains topical references to the event at hand; his praise is intimate and specific. At the same time he is not above introducing advertisements for himself, since he saw the work of poet as essentially sacred and heroic.

In an age that had begun to rationalize myths and gods, Pindar was a religious conservative, and took the Olympian gods seriously. He presented the myths in a manner that restored their sanctity and beauty, and showed the gods as awesome, morally good forces. (Charles Rowan Beye / Bibliography: Bowra, C. Maurice, Pindar (1964); Burton, Reginald W. B., Pindar's Pythian Odes (1962); Finley, John H., Pindar and Aeschylus (1955); Grant, M. A., Folktale and Herotale Motifs in the Odes of Pindar (1967); Nisetich, F. J., Pindar's Victory Songs (1980); Norwood, Gilbert, Pindar (1974); Pindar, The Odes of Pindar, 2d ed., trans. by Richmond Lattimore (1976); Race, William H., Pindar (1986); Ruck, C. A. P., and Matheson, W. H., Pindar: Selected Odes (1968); Segal, Charles, Pindar's Mythmaking: The Fourth Pythian Ode (1986).)

Sappho. The most famous woman poet of all time, known for her lyrics, Sappho was born c.630 BC at Eressos on the Greek island of Lesbos. About her life there is much anecdote, little fact. She was married and had a daughter and sometime between 604 and 595 suffered exile in Sicily. Of her nine books of poems only fragments remain, some recently discovered on Egyptian papyri. Celebrated for her marriage songs (epithalamia), she also wrote hymns, mythological poems, and personal poems of love. Of the last, most are addressed to women, possibly members of a literary circle with strong emotional attachments. Several poems invoking Aphrodite suggest that they may have shared some cult or ceremonial practices. Famous in ancient times for her depiction of passion, Sappho delights in sensuous images of flowers, the moon, the sea, and the night. Her style is straightforward, delicate, melodious, graceful, and witty. The Roman poet Catullus imitated her, and Ovid depicted her legendary love for Phaon in his Heroides. (Charles Segal / Bibliography: Barnstone, Willis, Sappho (1965) and, as trans., Greek Lyric Poetry (1988); Bowra, C. M., Greek Lyric Poetry, 2d ed. (1961) and The Poetic Dialect of Sappho and Alcaeus, rev. ed. (1981); Burnett, Anne P., Three Archaic Poets (1983); Campbell, D. A., ed., Greek Lyric, vol. 1 (1982); DeJean, J., Fictions of Sappho (1989); Frankel, Hermann, Early Greek Poetry and Philosophy, trans. by Moses Hadas and J. Willis (1973); Kirkwood, G. M., Early Greek Monody: The History of a Poetic Type (1973); Lattimore, Richmond, Greek Lyrics, 2d ed. (1960).)

Simonides of Cos. The Greek lyric poet Simonides, c.556-c.468 BC, was born on the island of Ceos, lived in Athens, and spent much of his time with members of the aristocracy, for whom he wrote commemorative poetry of various kinds. Praised for his solemn style and rich imagery, he gained fame for his victory odes (epinicia), dirges, elegies, and epigrams (especially those honoring the Greeks who died at the battles of Marathon and Thermopylae). Little of his poetry survives. According to Plutarch, it was Simonides who said "Painting is silent

poetry, and poetry painting that speaks.” (Charles Segal / Bibliography: Campbell, D. A., ed., *Greek Lyric*, vol. 3 (1991).)

Solon, c.639-c.559 BC, an Athenian statesman, archon in 594 BC, was granted absolute authority to remedy grave ills afflicting Athens. A serious economic crisis had forced many Athenians into debt; many had been sold as slaves into foreign lands. The monopoly of the aristocracy excluded many well-to-do people from participating in government. To stave off revolution or tyranny, Solon canceled all debts and forbade debt-slavery. He made wealth, not birth, the criterion for public office by establishing four income classes and according political rights to members of each of the top three classes on a graduated scale. Solon also passed sumptuary legislation, and he modified the Athenian system of weights and measures, perhaps causing inflation. He may also have established an Athenian council or senate consisting of 400 members of the propertied classes; its purpose was to prepare proposals that were later voted on by the people sitting in assembly (the *ekklesia*).

After completing his reforms, Solon left Athens as much to escape controversy as to satisfy his curiosity about foreign lands. Accounts of his visit to the court of Croesus, king of Lydia, are doubtful on chronological grounds. Returning to Athens, Solon died shortly after Peisistratus became tyrant. His life, in part, is known from his poetry. (Charles W. Fornara / Bibliography: Freeman, Kathleen, *The Work and Life of Solon* (1926; repr. 1976); Linforth, I. M., *Solon the Athenian* (1919); Woodhouse, William J., *Solon the Liberator* (1938; repr. 1965).)

Stesichorus, a Greek lyric poet, c.632-c.556 BC, was born in Maturus, Italy, but lived and wrote in the Greek city of Himera in Sicily. Celebrated by the ancients, he was a major innovator in lyric versification who drew on a variety of epic sources to create unique poetic narratives. Only fragments of his work survive.

Theocritus. The Greek poet Theocritus, c.310 BC-c.250 BC, wrote 30 short poems, the *Idylls*, on pastoral and mythical subjects, love, and scenes of contemporary society. His bucolic poems strongly influenced Vergil’s *Eclues* and thereafter the development of PASTORAL LITERATURE. (Charles Segal)

Theognis of Megara, a Greek poet of the mid-6th century BC, is credited with about 1,400 lines in the elegiac meter. Conservative and pessimistic in tone, his poems lament the loss of aristocratic values and reflect on wealth, marriage, and the vicissitudes of friendship and poverty. (Charles Segal / Bibliography: Allen, T. W., *Theognis* (1934); Bowra, C. M., *Early Greek Elegists* (1938; repr. 1969).)

Tyrtaeus. A Greek elegiac poet of the 7th century BC, Tyrtaeus was probably from Sparta. Only fragments of his poems survive, but he was celebrated for his martial songs stressing courage and love of country. Most of his elegies are associated with the Spartan campaign during the second Messenian War, in which he served as a general.

SUPPLEMENTARY GREEK AND LATIN MATERIAL

A. To Accompany Catullus 2:

1. Animal Poems: Meleager, *Anthologia Palatina* 7.195-196

195 -

Ἄκρί, ἐμῶν ἀπάτημα πόθων, παραμύθιον ὕπνον,
 ἄκρις, ἀρουραίη Μοῦσα, λιγυπτέρυγε,
 αὐτοφυῆς μίμημα λύρας, κρέκε μοί τι ποθεινόν,
 ἐγκρούουσα φίλοις ποσὶ λάλους πτέρυγας,
 ὡς με πόνων ῥύσαιο παναγρῦπνοιο μερίμνης, 5
 ἄκρί, μιτωσαμένη φθόγγον ἐρωτοπλάνον.
 δῶρα δέ σοι γήτειον ἀειθαλῆς ὀρθρινὰ δῶσω,
 καὶ δροσερὰς στόματι σχιζομένας ψακάδας.

Locust, beguiler of my loves, persuader of sleep,
 locust, shrill-winged Muse of the corn fields, Nature's
 mimic lyre, play for me some tune I love, beating with
 your dear feet your talking wings, that so, locust, you
 may deliver me from the pains of sleepless care, weaving
 a song that entices Love away. And in the morning I will
 give you a fresh green leek, and drops of dew sprayed from
 my mouth.

196 -

Ἄκῆεις τέττιξ, δροσεραῖς σταγόνεσσι μεθυσθεῖς,
 ἀγρονόμαν μέλπεις μούσαν ἐρημολάλον·
 ἄκρα δ' ἐφεζόμενος πετάλοις, πριονώδεσι κώλοις
 αἰθίοπι κλάζεις χρωτὶ μέλισμα λύρας.
 ἀλλά, φίλος, φθέγγου τι νέον δενδρώδεσι Νύμφαις 5
 παίγνιον, ἀντῶδῶν Πανὶ κρέκων κέλαδον,
 ὄφρα φυγῶν τὸν ἔρωτα, μεσημβρινὸν ὕπνον ἀγρεύσω
 ἐνθάδ' ὑπὸ σκιερᾷ κεκλιμένος πλατάνῳ.

Noisy cicada, drunk with dew drops, you sing your rustic
 ditty that fills the wilderness with voice, and seated on
 the edge of the leaves, striking with saw-like legs your
 sunburnt skin you shrill music like the lyre's. But sing,
 dear, some new tune to gladden the woodland nymphs, strike
 up some strain responsive to Pan's pipe, that I may escape
 from Love and snatch a little midday sleep, reclining here
 beneath the shady plane-tree.

2. Invocation/Hymn: Lucretius, *De Rerum Natura* 1.1-9

Aeneadum genetrix, hominum divomque voluptas,
 alma Venus, caeli subter labentia signa
 quae mare navigerum, quae terras frugiferentis
 concelebras - per te quoniam genus omne animantum
 concipitur visitque exortum lumina solis - 5
 te, dea, te fugiunt venti, te nubila caeli
 adventumque tuum, tibi suavis daedala tellus
 summittit flores, tibi rident aequora ponti
 placatumque nitet diffuso lumine caelum.

B. To Accompany Catullus 51:

1. Sappho, Fragment 31:

φαίνεται μοι κῆνος ἴσος θεοῖσιν
ἔμμεν' ὦνηρ, ὅττις ἐνάντιός τοι
ἰσδάνει καὶ πλάσιον ἄδου φωνεί-
σας ὑπακούει

καὶ γελαίσας ἰμέροεν, τό μ' ἦ μὰν
καρδίαν ἐν στήθεσιν ἐπτόαισεν·
ὡς γὰρ ἔς σ' ἴδω βρόξε', ὡς φώναι-
σ' οὐδ' ἐν ἔτ' εἴκει,

ἀλλ' ἄκαν μὲν γλώσσα †ἔαγε†, λέπτον
δ' αὐτικά χρωῦ πῦρ ὑπαδεδεδρόμηκεν,
ὀπάτεσσι δ' οὐδ' ἐν ὄρρημμ', ἐπιρρόμ-
βεισι δ' ἄκουαι,

καὶ δέ μ' ἴδρωσ ψυχρὸς ἔξει, τρόμος δὲ
παίσαν ἄγρει, χλωροτέρα δὲ ποίας
ἔμμι, τεθνάκην δ' ὀλίγω 'πιδευῆς
φαίνομ' ἔμ' αὐτ[α].

ἀλλὰ πὰν τόλματον ἐπεὶ †καὶ πένητα†

[Translation by Denys Page, Sappho and Alcaeus]

Fortunate as the gods he seems to me, that man who sits
opposite you, and listens nearby to your sweet voice

And your lovely laughter; that, I vow, has set my heart
within my breast a-flutter. For when I look at you a
moment, then I have no longer power to speak,

But my tongue keeps silence, straightway a subtle flame has
stolen beneath my flesh, with my eyes I see nothing, my
ears are humming,

A cold sweat covers me, and a trembling seizes me all over,
I am paler than grass, I seem to be not far short of death...

But all must be endured, since...

2. Valerius Aedituus, Fragment 1 (Morel)

Dicere cum conor curam tibi, Pamphila, cordis,
quid mi abs te quaeram, verba labris abeunt,
per pectus manat subito <subido> mihi sudor;
sic tacitus, subidus, dum pudeo, pereo.

C. To Accompany Horace 2.7:

1. Archilochus, Fragment 6 (L&P)

ἀσπίδι μὲν Σαίτων τις ἀγάλλεται, ἦν παρὰ θάμνω
 ἔντος ἀμώνητον κάλλιπον οὐκ ἔθέλων,
 αὐτὸν δ' ἐξεσάωσα. τί μοι μέλει ἀσπίς ἐκαΐνη;
 ἔρρετω· ἐξαύτις κτήσομαι οὐ κακίω.

Someone of the Saeans is exulting in a shield,
 an unmasked piece of equipment which I left behind,
 unwilling, beside a bush, but saved myself. Of what
 concern to me is that shield? Let it go! I'll buy
 one no worse straightway.

2. Homer, Iliad 2.417-418

πολέες δ' ἄμφ' αὐτὸν ἐταῖροι
 πρηνέες ἐν κονίησιν ὁδᾶξ λαζοίατο γαῖαν.

...and let many companions about him,
 headlong in the dirt, bite the dust (literally:
 bite the earth with their teeth).

E. To Accompany Horace, Odes 1.37:

Alcaeus, Fragment 332 (L&P)

νῦν χρῆ μεθύσθην καὶ τινα πὲρ βίαν
 πώνην, ἐπεὶ δὴ κάτθανι Μύρσιλος....

Now it is fitting to be drunk and to drink
 with all one's might, since Myrsilus is dead...

F. To Accompany Catullus 4:

1. Appendix VergilianA - Catalepton 10

Sabinus ille, quem videtis, hospites ait fuisse mulio celerrimus neque ullius volantis impetum cisi nequisset praeterire, sive Mantuam opus foret volare, sive Brixiam.		tua stetisse dicit in voragine, tua palude deposisse sarcinas, et inde tot per orbitosa milia iugum tulisse, laeva sive dextera strigare mula sive utrumque ceperat	15
et hoc negat Tryphonis aemuli domum negare nobilem insulamve Ceryli (ubi iste post Sabinus, ante Quinctio, bidente dicit attodisse forcipe comata colla, ne Cytorio iugo premente dura vulnus ederet iuba).	5	neque ulla vota semitalibus deis sibi esse facta praeter hoc novissimum, paterna lora proximumque pectinem. sed haec prius fuere; nunc eburnea sedetque sede seque dedicat tibi gemelle Castor et gemelle Castoris.	20
Cremona frigida et lutosa Gallia, tibi haec fuisse et esse cognitissima ait Sabinus ultima ex origine	10		25

Catullus 27:

Boy, server of aged Falernian,
mix for me stronger/bitterer cups,
as bids the law of mistress Postumia
drunker than the drunken grape.
But you go away from here to wherever you like,
waters,
plague of wine, and to the tea-totallers
emigrate. Here is pure Thyonian.

Catullus 95/95b:

The Zmyrna of my Cinna has been published
finally after the ninth harvest and ninth winter after
it was begun, while in the meantime Hortensius
(has spewed) 500,000 (lines) in one (year). Zmyrna
will be sent all the way to the deep-rolling waves of
the Satrachus, grey-haired generations will long
unroll Zmyrna. But Volusius' Annales will die
right at the Po and will often provide loose
wrappings for mackerel. Let the small reminders of
my associate be dear to my heart, but let the people
rejoice in swollen/verbose Antimachus.

Catullus 14b:

If you by chance will be any readers of my
nonsense and will not shrink from putting your
hands to me/my . . .

Catullus 64.1-49:

Pines born on Pelion's peak are said once to have
swum through Neptune's clear waters to the waves
of the Phasis and Aeetes' territory, when chosen
youths, the might of Argive manhood, longing to
take away from Colchis the golden fleece dared to
race over the salty shoals with their swift ship,
sweeping the sky-blue waters with their fir-tree
oars. And for them the Goddess holding citadels on
lofty cities herself made a vessel fleeing with a
light wind, joining pine decking to an unbending
keel. It first tinged inexperienced Amphitrite with
travel; and as soon as it split the windy sea-plane
with its prow and the wave twisted with rowing
turned white with froth, watery Nereids marveling
at the prodigy raised their faces from the glittering
eddy. On that day, and scarcely on any other did
mortals behold with their eyes Nymphs of bare
body standing out up to their breasts from the white
eddy. Then Peleus is said to have been inflamed
with love for Thetis, then Thetis did not spurn
human marriage, then did the father himself realize
that Peleus must be joined to Thetis. O heroes born
in a too-much hoped for time of the ages, hail, race
of gods! O good offspring of mothers, hail again . .

. You will I often invoke, you in my song. And you
especially to this extend blessed with happy
marriage-torches, chief-man of Thessaly, Peleus, to
whom Jupiter himself, himself the father of the gods
granted love; did the most beautiful Nereid Thetis
hold you? Did Tethys grant you to marry her
granddaughter, and Ocean, who embraces the whole
world with his sea?

(30) And as soon as the hoped-for dawn arrived
at the appointed time, the whole of Thessaly by
invitation throngs the house, the palace is filled with
rejoicing gathering: they carry gifts before them,
they declare their joy with their visage. Cieros is
abandoned, they leave Phthiotic Tempe and the
homes of Crannon and Larissa's walls, they gather at
Pharsalus, they throng Pharsalian homes. No one
cultivates the fields, necks grows soft for plow-
oxen, the low-grown vine is not cleaned with curved
hooks, the bull does not turn over the sod with
down-turned plowshare, the pruning hook does not
thing the shade of leafy trees, scaly rust is brought
upon abandoned plows. But the abode of (the king)
himself, as far as the lavish palace stretched, shone
with gleaming gold and silver. Ivory gleams on
thrones, goblets shine on the table, the whole house,
resplendent with royal treasure, rejoices. But the
marriage couch is placed in the middle of the house,
which, polished with Indian ivory, a purple tinted
with rosy dye of the mollusk covers.

[50-253: the story of Theseus' abandonment of
Ariadne is embroidered on the coverlet.]

(254) and they (the Bacchantes) then swiftly
reveled everywhere with besotted mind, raising the
Bacchic cry "Evoe," bending back their heads
(crying) "Evoe." Part of them were shaking thyrsi
with covered point, part were scattering the limbs of
a torn-apart bullock, part were honoring ritual
objects hidden in hollow boxes, ritual objects which
the uninitiate long in vain to hear of; others were
beating tambourines with upraised palms, or they
were summoning light tinkling-(sounds) with
polished bronze; for many horns blew forth harsh-
sounding blasts and barbarian pipe screeched with
dreadful song.

(265) The cloth amply decorated with such
figures, embracing the couch, covered it with its
mantle. And after the Thessalian men had been filled
with eagerly looking upon these (scenes), they
began to make way for the holy gods. At this point,
just as Zephyrus rustling the placid sea with
morning gust raises up tumbling waves, with Dawn
rising up toward the threshold of the moving Sun,
and they (the waves) driven slowly at first by the

gentle blowing go forward and sound gently with the beat of laughter, afterwards with the wind increasing they intensify more and more, and bobbing in the distance they gleam with rosy light: so then leaving the royal covering of the vestibule they each in all directions withdrew on wandering foot to their homes. And after their departure, from Pelion's peak Chiron arrives first bearing woodland gifts: for whatever flowers the meadows bear, what ones the Thessalian region produces in its lofty mountains, what ones the fertile breeze of warm Favonius produces along the waves of the river, these he himself brought twined in random bunches, soothed by which pleasant odor the house laughed. (285) Immediately Penios is present, leaving greening Tempe, Tempe which forests hanging over encircle, . . . to be filled with dancing troupes, (and he is) not empty(-handed): for he bore tall beech trees roots and all and loft laurels with straight trunk, not without a nodding plane tree and pliant sister of burned Phaethon and towering cypress. Mixing these he placed them broadly around the house, so that the vestibule, covered by soft leafage, was green. (294) After him follows Prometheus of troubled heart, bearing faint traces of his old punishment, which he once, having his limbs bound by a chain to the rock, he paid handing from towering cliffs. (298) Next from heaven arrives the father of the gods with his holy wife and children, leaving behind only you, Phoebus, and (your) twin sister, the inhabitant of Idrus' mountains: for with you your sister equally scorned Peleus and was unwilling to honor the marriage torches of Thetis.

(303) And after they sat on the snow-white seat, the tables were heaped generously with varied banquet food, while meanwhile, their bodies shaking with unsteady motion, the Fates began to issue their truth-telling songs. For them a shimmering-white gown completely wrapping their trembling body covered their ankles with its purple border, but rose fillets sat upon their snowy head, and their hands in due order pulled at their eternal labor. The left hand held the distaff covered with soft wool, then the right hand lightly leading down the threads formed them with upturned fingers, then on the down-turned thumb it twirled with fine spinning the weighted spindle, and thus the tooth, tearing away, continually evened the work, and bitten (bits) of wool, which previously had protruded from the smooth thread, clung to their dry lips: moreover before their feet wicker baskets kept safe the soft fleeces of gleaming-white wool.

Then plucking these fleeces, with clear-sounding voice they poured forth the following fates with divine song, with song which afterward no age of perfidy will prove wrong.

(323) O exceptional glory increasing with great excellence(s), guardian of Emathia, very dear to the son Ops, take the truth-telling prophecy, which the sisters offer you on (this) happy day: but you, spindles, run, drawing out the weft which the fates follow, run.

(328) Now will come for you Hesperus, bringing hoped-for things to husbands, with the auspicious star will arrive (your) spouse, who will suffuse (your) mind with soul-bending love, and will prepare to share sweet drawn-out sleep with you, placing her smooth arms under your strong neck.

Run drawing out the weft, run, spindles.

(334) No house will ever shelter such love, no love will join lovers in such a bond, as is the harmony here for Thetis, as is for Peleus.

Run drawing out the weft, run, spindles.

(338) To you will be born Achilles, immune to fright, known to his enemies not by his back but by his strong chest, who many times in far-ranging race will outstrip the fiery tracks of the swift deer.

Run drawing out the weft, run, spindles.

(343) Not any hero will compare himself to him in war, when Phrygian <fields> will drip with Teucric blood, and besieging Troy's walls in lengthy war, the third heir of lying Pelops will destroy (them).

Run drawing out the weft, run, spindles.

(348) His outstanding courage and shining deeds will mothers often tell at the funeral of their sons, when they loose their unkempt hair from their white crowns and bruise their withered breasts with weak palms.

Run drawing out the weft, run, spindles.

(353) For just as a harvester gathering thick wheat-ears under the blazing sun mows tawny fields, he will lay low the bodies of the Trojans with his hostile sword.

Run drawing out the weft, run, spindles.

(357) A witness to his great courage will be the wave of the Scamander, which empties up and down the swift-flowing Hellespont, choking whose course with slaughtered heaps of bodies he will warm its deep waters with slaughter mixed in.

Run drawing out the weft, run, spindles.

(362) A final witness to his death will be also the prize bestowed, when his tomb heaped with a

lofty mound will receive the smooth snowy limbs of a slaughtered maiden.

Run drawing out the weft, run, spindles.

(366) For as soon as Fortune will have given the Argives an opportunity to loose the Neptunian bonds of the Dardanian city, his loft sepulcher will grow moist with Polyxena's blood; and she, just as a sacrificial victim falling from the double-headed iron, will fling her trunk on bended knee, a corpse.

Run drawing out the weft, run, spindles.

(372) So come, join the longed-for love of your soul(s). Let her spouse receive the goddess under blessed contract, at long last let the bride be given to her eager husband.

Run drawing out the weft, run, spindles.

(376) Her nurse visiting her again at the rising dawn will not be able to put on her neck yesterday's ribbon, nor will her anxious mother sad at the sleeping apart of her quarreling daughter cease to hope for dear grandchildren.

Run drawing out the weft, run, spindles.

(382) Foretelling once such propitious things for Peleus did the Fates sing songs with their divine breast. For formerly were the gods accustomed to visit in person the chaste homes of heroes, and to show themselves at mortal assemblage, when pietas was not yet scorned. Often the father of the gods, returning his gleaming temple, when yearly sacred rites had come with their festal days, beheld a hundred bulls slump on the ground. Often wandering Bacchus drove from the lofty summit of Parnassus his Thyiads uttering the cry "Evoe" with hair in disarray, when the Delphians rushing with eager rivalry out of their whole city happily welcomed the god with smoking altars. Often in the death-dealing contest of war Mavors or the mistress of the swift Triton (River) or the Aramunsian maiden in person exhorted the armed squadrons of men. But after the earth was stained with unspeakable wickedness and all put justice to flight from their greedy mind, brothers drenched their hands with brother's blood, son ceased mourning for his dead parents, father longed for the death of his son of his first youth, in order to gain possession freely of the bloom of the bride-turned-mother-in-law, impious mother forced herself upon her naive son, impious she feared not to defile her household gods with wicked acts. All proper things and improper things mixed up with evil madness turned the just mind of the gods away from us. And so they neither deign to visit such gathers, nor do they allow themselves to be made visible by bright light.

Horace I.6:

You will be written about as brave and the conqueror of enemies by Varius the bard of Maonian song, and (so will) whatever the brave soldier did on ships or horses with you as leader;

We, Agrippa, (shall) try to sing of neither these things nor the serious wrath of the son of Peleus who knew not how to yield, nor the course of wily Ulysses over the sea, nor the savage House of Pelops,

slight (we try not) grand (themes), so long as sense of shame and the unwarlike Muse who controls the lyre forbids (us) to debase the praise of excellent Caesar and you through a fault of genius.

Who might write worthily of Mars clad in adamantine garment or Meriones black with the dust of Troy or the son of Tydeus through Pallas' aid equal to the gods?

We sing of parties, we of the battles of maidens fierce with their nails against youths, (we) unfocused, or of whatever we're eager (to sing), light not beyond (our) wonted (state).

Horace II.1:

The civil war from the time of Metellus the consul and the causes of war and vices and manners and the play of Fortune and the serious alliances of leading men and arms

smear'd with not yet expiated blood, a work full of dangerous risk, you treat and you walk over fires placed just under treacherous ash.

For a little while let the muse of stern tragedy be absent from the theater: soon, when you have put in order public affairs, you will take up again (your) grand task with Cecropian actor's shoe,

(you) the distinguished protector for sad defendants and the senate-house consulting (you), Pollio, for whom the laurel has produced eternal honor because of your Dalmatic triumph.

Even now you deafen our ears with the menacing rumble of trumpets, now the clarions blare, now the gleam of weapons frightens fleeing horses and the faces of their knights;

Now I seem to hear great leaders begrimed with not inglorious dust and all the world subjected except the fierce spirit of Cato.

Juno and whoever of the gods is friendlier to the Africans had withdrawn unavenged, powerless (to do anything) (and) offered the descendants of the vanquished as funeral rites to Jugurtha.

What plain richer with Latin blood does not stand witness with its tombs to impious battles and

the sound of Hesperia's collapse heard by the Medes?

What pool or what streams (are) unknowing of mournful war? What sea have Daunian slaughters not stained? What shore lacks our blood?

But, wanton Muse, do not, with pleasantries abandoned, treat the work of Cean dirge; seek with me, down in Dione's cave measures of a lighter plectrum.

Catullus 2b:

it is as pleasing to me as they say was to the swift-foot girl the little golden apple which loosed her long-tied sash.

Catullus 92:

Lesbia always speaks badly to me and is never quiet about me: I'll be damned if Lesbia doesn't love me.

By what sign (do I know this)? Because my (words) are just the same: I deprecate her constantly, but I'll be damned if I don't love (her).

(May nothing please me so strongly, Rhamnusia Maid,

Catullus 83:

Lesbia says many bad things to me in her husband's presence: this is the greatest joy for that idiot.

Mule, do you have no sense? If she, forgetful of us, were silent, she would be OK: now because she snarls and speaks against (me),

not only is she mindful, but, and this is a much more bitter thing, she is angry. That is, she's on fire and she's talking.

Catullus 68.41-160:³

I cannot be silent, Goddesses, about how Allius Helped me and with what kindnesses he helped, Lest the flight of Time's forgetful generations Bury in blind night that concern of his: But I shall tell you; you in turn tell many thousands And make this paper speak in its old age.

.....

And he be more and more famous in death,
Nor spider weaving high in air her slender web
Work upon Allius' forsaken name.
For you know what trouble the two-faced Amathusian
Brought me and in what manner scorched me
When I was burning hot as the Trinacrian rock
and Malis' spring in Oetean Thermopylae,

And my sad eyes were wasted with continual weeping

And my cheeks drenched in bitter showers.

As on the top of an airy mountain glinting

A stream leaps down from mossy stone

And tumbling headlong down a steep ravine

Crosses a highway crowded with people,

A sweet relief for weary sweating wayfarers

When burnt fields gape in heavy heat;

And as, for sailors buffeted by a black storm,

A following wind comes, blowing gently,

Answering their prayers to Pollux and to Castor,

Such help was Allius to us.

He opened a fenced field with a broad bridle-path,

He gave me and my mistress a house,

Under whose roof we could engage in shared love,

Where my radiant goddess with soft step

Drew near and rested a dazzling foot on the worn sill,

Pressing it with creaking sandal,

As in the past ablaze with love for a husband came

Laodamia to the house Protesilaus

Began in vain because no victim's sacred blood

Had yet appeased the Lords of Heaven.

That is rashly started without those Lords' consent!)

How the famished altar craves blood-sacrifice

Laodamia learnt from her man's loss,

Forced to let go of her new husband's neck before

The come one and another winter

Had satisfied in the long nights love's hunger so

That she could live with a broken marriage,

Which the Parcae knew was not a long time off

If he went soldiering to Ilium's walls.

For it was then, on Helen's rape, that Troy began

To rouse against herself the chief men of the

Argives,

Troy (horror!), common grave of Europe and of Asia,

Troy, bitter ash of men and every manly virtue!

Did she not bring our brother also pitiable

Doom? Alas, brother, stolen from poor me,

Alas, poor brother, robbed of the cheerful light!

Our whole house is buried along with you.

All our joys along with you have disappeared,

Joys which in life your sweet love nourished,

Who now so far away and not among familiar

Graves nor laid to rest near kindred ashes,

But buried at Troy the obscene, at disastrous Troy,

Are held by an alien land in distant soil.

Thither then hurrying, picked warriors from all Greece

Are said to have forsaken hearth and home

Lest Paris freely enjoying the adulteress he stole

Should spend his leisure in her bower at peace.

Thus it befell, most beautiful Laodamia,

That you were robbed then of a husband sweeter

³Tr. by G. Lee, *Catullus: The Complete Poems* (Oxford: OUP, 1990), pp. 114-121.

Than life and breath: with such a current sucking you
down,

Love's tide had plunged you in a sheer abyss,
Like that the Greeks report near Cyllenean Pheneus
As draining dry the fat soil of a swamp,
Which once false-fathered Amphitryoniades is fabled
To have dug while cutting into a mountain's
marrow

What time he shot with sure-aimed arrow those
Stymphalian

Monsters at his inferior lord's command,
That Heaven's gateway might be trodden by more
Gods

Nor Hebe have a long virginity.
But your deep love was deeper than that famed abyss
And taught you, though untamed, to bear the yoke.
For not so dear to parent spent with age the head
Of late-born grandson nursed by an only daughter,
Who, lighted on at long last for grandfather's fortune,
His name inserted in the witnessed will,
Ends the ungodly joy of a fooled distant kinsman
And shoos the vulture from the white-haired head.
Neither has any dove so much enjoyed her snowy
Consort, though she is said more shamelessly by
far

To gather kisses with an ever nipping beak
Than even the willingest of women.

But you alone exceeded the mad passion of these
When once united with your fair-haired man.
Deserving to yield nothing or but little to her,
My light on that day gave herself to our lap
And often Cupid running here and there about her
Gleamed dazzling in a saffron tunic.

Yet though she is not satisfied with one Catullus
We shall bear the rare thefts of a discreet lady,
Lest like the stupid we are too much of a nuisance.
Even Juno, greatest of Heaven's Dwellers, has
often

Fought down blazing anger at her husband's fault,
Learning of the man thefts of All-Willing Jove.
But neither is it right to liken men to Gods
(Take up the ungrateful burden of an anxious
parent!)

Nor yet did she come to me upon her father's arm
To a house fragrant with Assyrian perfume,
Taken from the very lap of her very husband.
Wherefore it is enough if I alone am given
The day she marks with a whiter stone.
This gift achieved in song (all I could manage),
Allius,

Is sent to you in return for many kindnesses,
Lest this and the next day and another and another
Should touch your name with rust's corrosion.

The Gods will add to it those many gifts that Themis
In old days used to bring the faithful.

May you be happy both, you and your life, together,
And the house I and my mistress played in,
And Afer, the one who introduced you to us first,
With whom all my good things originate,
And she beyond all, far dearer to me than my own
self,
My light, whose life makes living sweet for me.

Catullus 73:

Stop wanting to earn thanks from anyone for
anything or thinking that some can become loyal.
Everything is unpleasing, to have acted kindly
<does> no <good>, rather it even wears one out and
gets in the way more;
as (happened) to me, whom no one pushes more
heavily or bitterly than he who just now had me as
his one and only friend.

Catullus 75:

To this point has my mind been led astray,
Lesbia, by your fault and has so destroyed itself by
its own effort,
that it can no longer wish you well, if you
should become very good, nor stop loving, if you
should do everything.

Catullus 107:

If anything has ever befallen one eager and
wishing (but) not expecting (it), this is really
pleasing to the spirit.
And so this is pleasing to us also (and) dearer
than gold, the fact that you restore yourself, Lesbia,
to eager me.
You restore yourself to eager and unexpected
(me), you yourself bring yourself back to me. O red-
letter day!
Who lives more blessed than I, or who will be
able to say that anything is more to be hoped for in
this life?

Catullus 37:

Wanton inn and you tent-mates, ninth pillar from the
capped brothers, do you think that you alone have
pricks, that you alone are allowed to screw what
girls there are and to think all the other men are
goats? Or, because you sit there in unbroken line all
stupid, a hundred or two hundred, do you think that
I won't dare to force two hundred sitters at once to
irrumate me? Well go ahead and think it: for I will
scrawl the whole shop's front for you with phallic
symbols. For my girl, who fled from my lap, loved

as much as no girl will be loved, on whose behalf great wars have been fought, has taken up residence there. All you good and blessed beings love her, and indeed, what is unworthy, (you're) all puny guys and back-alley adulterers; you beyond all, alone, of the long-haired (group), some of bunny-bearing Celtiberia, Egnatius, whom your dusky beard makes good and your tooth brushed with Spanish urine.

Catullus 58:

Caelius, our Lesbia, that well-known Lesbia, that Lesbia, whom alone Catullus loved more than himself and all his own, now in the crossroads and back-alleys peels the descendants of great-souled Remus.

Catullus 79:

Lesbius is handsome/Pulcer. Why not? Whom Lesbia prefers to you with your whole family, Catullus.

But yet this handsome/Pulcer would sell Catullus with his family if he could find three kisses of those who know him.

Catullus 9:

Veranius, outstanding to me of all my 300,000 friends, have you come one to your household gods and to your harmonious brothers and your old-lady mother? You have come. O happy news for me. I shall see you safe and sound and I shall hear you telling of the places, deeds, and tribes of the Hiberi, as is your custom, and clasping your neck I shall kiss your sweet mouth and eyes. O however many more blessed people there are, what is happier or more blessed than I?

Horace I.3:

So may the goddess powerful over Cyprus, so may the brothers of Helen, shining stars, and so may the father of the winds, with other winds expect Iapyx bound up, guide you,

ship, who owe Vergil entrusted to you: may you return him to Attic territory, I pray, and may you preserve the half of my soul.

That man had oak and triple bronze about his heart who first entrusted a fragile bark to the savage sea, and he did not fear the headlong African wind battling with the North Winds nor the sad Hyades and the fury of South Wind, than whom there is no greater ruler of the Adriatic, whether he wishes to raise or settle the foaming waters.

What degree of death did he fear who with dry eyes saw swimming monsters, who saw the choppy sea and the ill-renowned cliffs of Acroceraunia?

In vain did god in his wisdom divide the lands with separating ocean, if nevertheless impious boats leap across shallows not to be touched.

Bold to try everything the human race rushes to its destruction through forbidden wrong-doing: the bold scion of Iapetus brought fire to humans through wicked deceit;

after the fire brought down from its ethereal home wasting and a new troop of fevers settled upon the earth and the previously slow requirement of distant

death picked up its pace; Daedalus made trial of the empty air on wings not granted to man; Hercules' effort broke through Acheron.

There is no such thing as difficulty for mortals: we seek heaven itself in our folly and through our wickedness we do not allow Jupiter to put down his angry thunder-bolts.

Horace I.20:

From modest cups you will drink cheap Sabine wine, which I myself sealed laid up in a Greek jar, when applause was given to you in the theater,

famous knight Maecenas, so that the echo of the banks of your ancestral river and, at the same time, the Vatican hill, paid praise to you.

You will drink Caecuban wine and the grape crushed by the Calenian press: neither Falernian vines nor Formian hills temper my cups.

Horace I.4:

Bitter winter is loosed by the pleasing alteration of spring and the West wind and cranes pull dry hulls (back to the water), and no longer does the herd rejoice in its stalls or the ploughman in his fire, nor do the meadows turn white with hoary frosts;

now Cytherean Venus leads the dances with Luna hanging over and the comely Graces joined with Nymphs beat the earth with alternating foot, while blazing Vulcan visits the venerable/heavy workshops of the Cyclopes.

Now it is seemly to gird one's gleaming head with either green myrtle or a flower, which the unbound earth produces; now too it is seemly to make sacrifice in shady groves to Faunus, whether he demands a she-lamb or prefers a kid;

Pale death with impartial foot beats the shops of poor people and the towers of kings: of blessed Sestius, the short sum of life forbids us to begin

long hope; now night and the storied Spirits of the Dead will press upon you

and (so will) Pluto's exile home; and as soon as you wander there, you will neither gain by the dice the mastery of wine(-drinking) nor will you gaze upon young Lycidas, of whom now all the youth are enamored and for whom soon will glow with love.

Horace I.34:

A stingy and infrequent worshiper of the gods, while I was wandering (as) an expert in a mad philosophy, now I am forced to reverse my sails and to repeat abandoned

courses. For Sky-father, usually splitting the clouds with flashing fire, drove his thundering horses and swift chariot through the clear (sky), whereat the insensate earth is shaken, and wandering rivers, whereat the Styx and the frightening seat of hated Taenarus and the Atlantic boundary (are shaken). God is able

to switch the lowest and the highest, and he lessens the distinguished, promoting the unknown: thieving Fortune with her shrill whirring has taken the camp from one man, she rejoices to have put it on another.

Horace II.16:

The man caught on the open Aegean asks the gods for otium, as soon as a black cloud has hidden the moon and the stars do not shine certain for sailors,

Thrace mad for war (asks for) otium, the Medes decorated with their quiver (ask for) otium, Grosphus, which is for sale neither for gems nor purple nor gold.

For treasure or the consular lictor does not remove the sad upheavals of the mind and cares flying around one's coffered ceiling.

He lives well on little, on whose table an ancestral salt-cellar gleams, and neither fear nor base desire takes away his light sleep.

Why do we brave (souls) boast of many things in our short lifetime? why do we exchange (our own) land for (one) warm with a foreign sun? who as an exile of his fatherland also escapes himself?

Corrupt Care climbs aboard bronze-clad ships and does not abandon squadrons of cavalry-men, (Care) swifter than deer and swifter than the East wind driving storm-clouds.

The mind happy in the present hates to have a care for what is in excess and tempers bitter (times)

with a gentle smile: nothing is blessed in every respect.

Swift death bore away famous Achilles, prolonged old age diminished Tithonus: and perhaps the hour will offer to me what it will have denied to you.

Around you a hundred flocks and Sicilian cows moo, to you a mare fit for racing-chariots raises her whinny, you wools twice dyed in African murex clothe: not lying Fate gave to me a small far and the light inspiration of the Greek Camena and (the ability) to spurn the spiteful crowd.

Catullus 34:

In Diana's trust are we, girls and unblemished boys: <unblemished boys> and girls, let us sing of <Diana>.

O daughter of Leto, great offspring of greatest Jove, whom your mother laid down beside a Delian olive-tree,

so that you might be mistress of mountains and of the greening forests and of hidden glades and of resounding streams:

you are called Juno Lucina by grieving women in childbirth, you are called might Trivia and Luna with your counterfeit light.

You, goddess, measuring the yearly circuit with your monthly course, fill the rustic home of the farmer with good fruits.

May you be, under whatever name pleases you, holy, and may you aid, as you have been accustomed from of old, the people of Romulus with good help.

Horace I.10:

Mercury, eloquent grandson of Atlas, who shaped the savage customs of newly formed men with voice and the custom of the glorious wrestling ground,

of you I shall sing, messenger of great Jupiter and of the gods and father of the curved lyre, (you) clever at hiding whatever pleased you with playful theft;

At you as a boy, when he was (trying to) frighten you with threatening voice, if you had not returned at some time his cattle stolen through trickery, Apollo laughed, deprived of his bow; indeed, too, with you as guide, wealthy Priam, with Ilium left behind, deceived the haughty sons of Atreus and Thessalian fires and camp hostile to Troy;

you put pious souls in their happy abode and with your golden wand you drive the insubstantial

crowd, pleasing to the gods above and the ones below.

Horace I.21:

Tender maidens, sing of Diana, boys sing of unshorn Cynthius, and Latona deeply beloved by loftiest Jupiter:

you (sing of) her happy in streams in the leafage of groves, whatever ones stand forth either on chilly Algidus or in the forest of Erymanthus or of green Gragus,

you, males, raise up with praise as many times Tempe and Apollo's natal Delos and his shoulder distinguished by his quiver and his brother's lyre –

this (god), moved by your prayer, will drive tearful war, this (god) (will drive) wretched hunger and disease from the people and its leading man Caesar on the Persians and the Britons.

Horace III.2:

Let the lad sturdy from keen military service learn well to endure poverty in a friendly manner and let him as a knight to be feared because of his javelin harass the fierce Parthians

and let him live his life under the open sky and in trying circumstances. Gazing at him from enemy walls let the wife of a warring tyrant and her grown maiden

sigh, alas, lest the royal fiancé untutored in lines of march harm [this] lion rough to touch, whom bloody rage sweeps through the midst of slaughter.

It is a sweet and glorious thing to die for one's country: death pursues too the fleeing man and does not spare the backs of the knees of cowardly youth or the timid back.

Manliness, unknowing of base rejection [at the polls] gleams with untouched honors and does not take up or lay down axes at the whim of popular breeze.

Manliness, barring heaven to those unworthy to die, tries a path by a way denied and spurns common assemblies and the damp earth with flying wing.

There is a trusty recompense for faithful silence: I shall forbid one who would divulge the sacred rite of mysterious Ceres to be under the same roof and to launch with me a fragile

boat; Jupiter, when neglected, often has added the innocent to the guilty, Punishment rarely has deserted the wicked man going before her, even though she has a lame foot.

Horace III.3:

The man just and steadfast of purpose the passion of citizens urging wrong actions (does not shake), the face of a threatening tyrant does not shake from his firm mind nor does the South Wind,

the stormy commander of the restless Adriatic, nor does the great hand of thundering Jupiter: if the shattered world should slip and fall, the ruins will strike him unafraid.

Relying on this skill Pollux and wandering Hercules reached the fiery citadel, reclining among whom Augustus will drink nectar with his rosy mouth;

you worthy because of this, father Bacchus, your tigresses conveyed the yoke, pulling with untrained neck; because of this Quirinus escaped Acheron with the steeds of Mars,

when Juno spoke a pleasing thing to the gods in council: 'Ilium, Ilium the death-dealing and lewd judge and the foreign woman turned

into dust, from the time when Laomedon forsook the gods although a payment had been agreed, condemned together with his people and cheating commander by me and chaste Minerva.

No longer does the storied guest gleam for the Spartan adulteress nor does the treacherous house of Priam break and fling back the warlike Achaeans with Hector's aid

and the war drawn out by our mutiny has calmed. Straightway I shall give up both my severe rage and hateful grandson, whom the Trojan priestess bore,

to Mars; I shall allow him to enter the shining abode, to learn of nectar's juices and to be enrolled in the calm ranks of the gods.

So long as a distant sea rages between Ilium and Rome, let the blissful exiles reign in any region whatsoever they please; so long as on the tomb of Priam and Paris

the herd prances and wild animals hide their cubs unpunished, let the Capitolium stand gleaming and let fierce Rome be able to administer justice to the Medes over whom they have triumphed.

Let her, to be shuddered at far and wide, extend her name to the farthest shores, where the middle sea separates Europe from the African, where the swollen Nile irrigates the fields.

stronger to reject gold unfound and thus better situated, when the earth hides it, than to collect for human use every holy thing with grasping right hand,

whatever boundary stands over against the world, let her touch this with her armies, eager to look upon wherever fires revel, wherever clouds and rainy dews (revel).

But for the warlike Quirites I pronounce their fate under this law, that they, overly pious and trusting in their circumstances, not wish to repair the homes of ancestral Troy.

The fortune of Troy, being born again under a mournful omen, will be repeated with sad slaughter, when I, the spouse and sister of Jupiter, lead my avenging squadrons.

If a bronze wall should rise three times, even with Phoebus as its maker, it would perish three times cut apart by my Argives, three times would the captured wife bewail her husband and children!

This will not suit my playful lyre; where are you headed, Muse? Stop brazenly reporting the conversations of the gods and trim great (themes) with small measures.

Horace III.4:

Come down from heaven and, come, sing with your pipes, queen Calliope, a long song, whether now you prefer with your keen voice or with the lute or Phoebus's lyre.

Do you hear? Or does a charming madness make sport of me? I seem to hear and to wander through pious groves, which both lovely waters and breezes come to.

Me storied pigeons on Apulian Voltur beyond the door of my nurse Pullia, when I was worn out from play and asleep, covered with fresh foliage

a thing which would be a marvel to all, whoever hold the nest of lofty Aceruntia, Bantinian groves and the rich tillage of low-lying Forentum,

how I slept with body safe from black vipers and bears, how I was covered over with sacred laurel and gathered myrtle, a baby inspired not without gods.

As yours, Camenae, as yours am I borne into the steep Sabine (Hills), whether cool Praeneste has pleased me or sloping Tivoli or watery Baiae;

a friend to your fountains and dances the battle line turned back at Philippi did not kill me, the accursed tree (did not kill me), nor did Palinurus with his Sicilian wave.

Whenever you are with me, willingly will I try the raging Bosphorus as a sailor and as a traveler the burning sands of the Assyrian shore,

I shall visit the Britons wild toward guests and Concanian happy with horse's blood, I shall visit the quiver-carrying Geloni and the Scythian river unharmed.

You refresh lofty Caesar, as soon as he has tucked away in towns his cohorts weary from military service, seeking to end his toils in the Pierian cave;

you both give gentle counsel and rejoice when it has been given, fostering ones. We know how he dispatched the impious Titans and the monstrous crowd with his falling thunderbolt,

(he) who controls the sluggish earth, who controls the windy sea and rules cities and sad kingdoms and the gods and mortal squadrons unrivaled in his just power.

That horrid youth relying on his arms and his brothers striving to have put Pelion on shrouded Olympus had brought great fear to Jupiter.

But what could Typhoeus and mighty Mimas or what could Porphyriion with menacing stance, what could Rhoetus and the daring javelin-thrower Enceladus with upturned tree-trunks

(do) rushing against the resounding aegis of Pallas?
On one side stood jealous Vulcan, on the other the
matron Juno and the one never destined to put the
bow from his shoulder,

who washes his flowing hair in the pure dew of
Castalia, who holds the thickets of Lycia and his
natal forest, Delian and Patarean Apollo.

Strength devoid of counsel collapses under its own
weight; the gods also advance controlled strength
to greater (heights); likewise they had strength
urging every conceivable wrong.

The hundred-handed giant is a witness of my
opinion, as is Orion the well-known tempter of
chaste Diana, overcome by her maidenly arrow.

Earth piled on her own monsters grieves and
laments her offspring sent to ghastly Orcus with the
thunderbolt; neither does swift fire eat through
Aetna placed on top (of it),

nor has the bird left the liver of lecherous Tityos, a
guardian added for his loose-living; three hundred
chains restrain the lecher Pirithoos.

Horace III.5

We believed that thundering Jupiter rules in
heaven: Augustus will be considered a god at hand
when the Britons and the oppressive Persians have
been added to our empire.

Has a soldier of Crassus, continued to live as a
husband base with the barbarian wife and has he
—ah senate house and overturned morals!—has he
grown old in the arms of enemy fathers-in-law

under a Persian king a Marsian and Apulian
forgetful of the sacred shields and his name and the
toga and eternal Vesta, while Jupiter and the city of
Rome are safe?

This very thing had the foresightful mind of
Regulus warned, disagreeing with the base
conditions and a precedent bringing destruction
upon the future,

if the captive youth not deserving pity were not to
perish: 'I have seen standards and weapons taken
from soldiers without slaughter affixed to
Carthaginian temples,' he said;

'I have seen the arms of citizens twisted behind free
back and gates not closed and fields ravaged by our
Mars being cultivated.

Surely the soldier ransomed by gold will return
fiercer. You are adding disgrace to whipping. Wool
doctored with dye does not recover its lost color,

nor does true manliness, when once it has perished,
care to be replaced by inferior (characteristics). If a
doe untangled from fine-meshed nets fights, he will
be brave,

who has surrendered to the treacherous enemy, and
he will wear down the Carthaginians in a second
campaign, who cowardly has felt thongs on his
restrained arms and has feared death.

This man, not knowing from what source he assume
his life, has confused peace with war. O shame! O
great Carthage, loftier because of the scandalous
ruins of Italy!

He is said to have rejected the kiss of his chaste wife
and his little sons, like a man deprived of his citizen
status, and to have grimly turned his manly gaze to
the ground,

until as a guarantor he should strengthen the
senators wavering in counsel nowhere ever before
given and as an illustrious exile he should hasten
his way among his grieving friends.

And yet he knew what the barbarian torturer was
preparing for him; nevertheless, he moved aside his
relatives blocking his way and the people delaying
his return not otherwise

than if he were leaving the drawn-out affairs of his
clients after a verdict had been given, heading into
the fields of Venafrum or Lacedonian Tarentum.

Horace III.6:

Though it is not your fault you will pay for the sins
of your ancestors, Roman, until you repair the
collapsing temples and shrines of the gods and
images foul with black smoke.

Because you consider yourself less than the gods,
you hold power: from this take every beginning,
make every end with this in mind. The neglected
gods have given many ills to mournful Hesperia.

Already twice Monaeses and the band of Pacorus
have rebuffed our not sanctioned attacks and are
proud to have added loot to their thin torques.

raising his hands said, "Great gods, and eloquent
little prick!"

The Dacian and Ethiopian have almost destroyed
the city beset with rebellion, the latter formidable
with his fleet, the other better with arrows for
shooting.

An age fertile in sin first corrupted marriages and
family line and homes: derived from this source,
destruction flowed upon the fatherland and the
people.

The grown maiden rejoices to be taught Ionic
movements and is trained in (these) arts, even now
she also contemplates unchaste love from her
tender years.

Soon she searches for younger adulterers among
the wine(-parties) of her husband, and she does not
choose a man whom she will present illicit joys
impetuously with the lights removed,

but she rises bidden, in full view, not without an
aware husband, whether a pedlar calls her or the
captain of a Spanish ship, the costly purchaser of
her shame.

Not a generation raised by these parents stained the
sea with Punic blood and slew Pyrrhus and mighty
Antiochus and dreadful Hannibal;

but the manly offspring of rustic soldiers, taught to
turn the sod with Sabellian mattocks and, at the
behest of a stern mother, to carry cut bundles of
firewood,

when the sun would change the shadows of the
mountains and remove the yokes from weary oxen,
bringing on the friendly hour when his chariot
departs.

What does the harmful day not diminish? The age
of our parents, worse than that of our grandparents,
has brought us forth more worthless, destined soon
to produce a more vice-laden offspring.

Catullus 53:

I laughed just now at someone from the crowd,
who, when my Calvos had wondrously set out the
charges against Vatinius, marveling at this and

Selections from Cicero's Pro Caelio
(Text, Introduction, and Notes liberally edited and
augmented from those given by R. G. Austin in his
M. Tulli Ciceronis Pro Caelio Oratio
Oxford University Press, 1960. 3rd ed.)

Introduction

M. Caelius Rufus was born, according to Pliny (N.H. 7.165), on 28 May 82 B.C.; the date has been disputed, but the evidence from this speech suggests that Pliny has been wrongly discredited. His birthplace cannot be definitely ascertained, since our only information comes from a corrupt passage in §5 of pro Caelio; it is, however, most probable that he was born at Interamnia in the territory of Picenum, the modern Teramo.

We learn from Cicero that Caelius' father was a Roman knight who had possessions in Africa. His economical mode of life was apparently turned against the son in this trial; but the truth seems to be that the latter did not receive an allowance adequate to his ideas, and was accustomed to behave in a manner unsuited to his position. After the young Caelius had assumed the toga virilis his father took him to Rome to put him under the charge of Cicero and Crassus. His aptness as a pupil may be illustrated by Cicero's remark in later years (ad Fam. 2.8.1) *πολιτικώτερον enim te adhuc neminem cognovi*, and by his ultimate attainments as an orator. This tirocinium fori lasted from 66 to 63, when Caelius broke away from his tutelage and became entangled with Catiline. There is nothing to prove that he actually joined the conspiracy, although, as Cicero finds it necessary to give an elaborate vindication of this period his life, his reputation must have suffered severely. At the end of 62 or early in 61 he traveled to Africa in the cohorts of Q. Pompeius Rufus the proconsul, no doubt influenced in his choice by the presence there of his father's property. He seems to have made an energetic and successful aide-de-camp.

On returning to Rome in 60, Caelius formally entered public life by prosecuting C. Antonius Hybrida, Cicero's colleague as consul in 63. Antonius was strongly suspected of Catilinarian leanings; but he was a trimmer, and as such unpopular on both sides. After his year in office he had scandalously and ingloriously mismanaged the province of Macedonia. The trial took place in March 59 and Antonius was condemned. Cicero was displeased at the attack and dejected by the result, for he defended Antonius himself. Although he was never on good terms with his colleague, he probably felt it necessary to defend him, as officially at least Antonius had commanded the army which defeated the Catilinarians at Pistoria; the verdict naturally cast an indirect slur on himself.

This success at once made Caelius a notable. Emancipated from Cicero and dissatisfied with living quietly at home with his father, he rented a house from P. Clodius in the fashionable quarter of the Palatine, near the center of affairs in Rome. It was also near Clodia. At this time she was about 36 years of age, and lately widowed. For the moment Caelius became her chief favorite; Cicero paints a vivid picture of the scenes from high life in which the two were concerned--concert-parties, garden-parties, river-picnics, banquets, both at Rome and at Baiae. If Caelius is actually the Rufus whom Catullus upbraids as his supplanter in Lesbia's affections, we have personal evidence of a unique nature to show how supreme he reigned. The intimacy lasted about two years; Caelius then grew tired, and there was a disastrous quarrel. Just as she had broken Catullus, so she hoped to punish Caelius. But he was made of stronger stuff, and Clodia's fierce resentment showed itself in her connection with the present case.

At the beginning of 56 Caelius brought a charge of ambitus against L. Calpurnius Bestia, the father of L. Sempronius Atratinus. Cicero defended him, and the case was heard on 11 February. Bestia was acquitted, and must have begun a new candidature for office, as Caelius promptly instituted fresh proceedings against him. No reason is stated for Caelius' animosity; Bestia had at one time some connection with Catiline, and Caelius may have prosecuted him to avert similar suspicion from himself, a motive which had possibly been behind his previous accusation of Antonius. His anxiety for success points to some imperative need to rehabilitate himself.

However, the second accusation never took shape, for the young Atratinus intervened to save his father, and prosecuted Caelius himself for *vis*, supported by L. Herennius Balbus and P. Clodius. Caelius spoke in his own

defense, probably first. A few objectionable expressions are extant from his own speech, notably his nickname for Clodia 'quadrantaria Clytaemnestra'; he termed one of his opponents (probably Atratinus) 'Pelias cincinnatus', and mockingly alleged that Atratinus' speech was written for him by his master Plotius Gallus, 'a barley-blown rhetorician' (hordearius rhetor). Caelius in fact shows himself here, as usual, a master of gibes and flouts and jeers; his remarks, akin as they are to the spirit of Catullus' lampoons, point to the existence of a circle of wits who would understand and relish such allusions. Crassus spoke second, and Cicero last, according to his favorite practice. The trial was held on 3-4 April 56 B.C.

The charges were comprised of five formal counts against Caelius:

- (1) de seditionibus Neapolitanis: this was probably some local dispute, such as would normally have been settled in the local courts.
- (2) de Alexandrinorum pulsatione Puteolana: this charge, although no information is available, must have been connected with the same matter as (4) below.
- (3) de bonis Pallae: the case of Palla may have been one of violent dispossession, such as would have given the prosecution the best handle for bringing an action under a law de vi, although in other circumstances it too would have been dealt with privately.
- (4) de Dione: like (2), this concerns the affair of Ptolemy Auletes of Egypt, which had for some time agitated Rome.
- (5) de veneno in Clodium parato: this charge arose out of the last one and is treated in detail in the speech, although so mysteriously that it is impossible to discover what really happened.

Ptolemy Auletes' usurpation of the throne of Egypt was tolerated but not formally recognized by Rome; he greatly desired such recognition, especially as the late king had bequeathed Egypt to Rome in his will and, although for over twenty years no action had been taken, annexation under his will might be expected at any time. In 59 Caesar had Ptolemy recognized, at a price of 6,000 talents. But in 58 the king was deposed by his subjects, and he went himself to Rome asking for restoration and specifically naming Pompey as leader of the necessary army. The Senate resisted a proposal which would have given Pompey so much power, and after protracted negotiations the task was given to Cicero's friend P. Lentulus Spinther, then proconsul of Cilicia. Meanwhile the people of Alexandria sent an embassy of a hundred citizens to put their case at Rome, led by Dio, an Academic professor. Ptolemy had them waylaid and massacred; it was even hinted that Pompey abetted him. There was much indignation at Rome, but when Dio was summoned to give an account of events, Ptolemy prevented him from obtaining a hearing of the Senate, and afterwards had him murdered by one P. Asicius (57 B.C.). The latter was tried in 56 and acquitted on Cicero's defense. It was alleged by Caelius' enemies that he had been in some way implicated in an attack made on the ambassadors at Puteoli; whether this was the actual ambush set by Ptolemy is impossible to determine. Further, he was said to have been involved in the murder of Dio carried out by Asicius; and another and quite separate accusation was that he made an independent attempt to kill Dio. The whole story is vague and complicated, and Cicero wraps it up in such additional intricacy that the charges against Caelius appear lost in a maze of words. But there must have been some truth at the bottom of such persistent rumors. It is clear that, although the trial of Caelius was not political, his opponents were availing themselves of the political situation in trying to represent him as a creature of Pompey, and thus to aim a blow at Pompey.

Cicero's speech is remarkable in that two-thirds of it have nothing to do with the technical counts. He focuses attention on what he considers, and what in fact actually was, the real point at issue--the scabrous charges brought by Clodia on moral grounds, through her own mortification and desire for revenge. Cicero rallies his whole forces to show that Clodia is herself entirely immoral, and that therefore her evidence has no weight at all. He uses this method to counter the deep impression made on the jury by Herennius Balbus who summed up for the prosecution, and does so with complete success. It is impossible to assume that the prosecution did not mention Caelius' relations with Clodia in the hope that Cicero would not speak of them either. Rather, the whole case is made to turn on the point, and Cicero skillfully and unexpectedly defends Caelius on the ground that it was the woman who tempted him, thus revenging himself for the wrongs he had suffered from the Clodian gens by exposing Clodia as perhaps no great Roman lady had ever been exposed before. Whatever the secret history of the charges, it is clear that the actual indictment was formal, and that Clodia was the real driving force behind it; society reasons prompted the case, and the issue was the social

disappearance of either Clodia or Caelius. The accused was acquitted, and except for a reference to another attack on him by the Clodii two years later we hear no more of his enemies in connection with him. Clodia herself vanishes from sight, a fact that shows significantly enough the social importance of the trial.

Text

§25 Animadverti enim, iudices, audiri a vobis meum familiarem, L. Herennium, perattente. In quo etsi magna ex parte ingenio eius et dicendi genere quodam tenebamini, tamen non numquam verebar ne illa subtiliter ad criminandum inducta oratio ad animos vestros sensim ac leniter accederet. Dixit enim multa de luxurie, multa de libidine, multa de vitiis iuventutis, multa de moribus et, qui reliqua vita mitis esset et in hac
 5 suavitate humanitatis qua prope iam delectantur omnes versari periucunde soleret, fuit in hac causa pertristis quidam patruus, censor, magister; obiurgavit M. Caelium, sicut neminem umquam parens; multa de incontinentia intemperantiaque disseruit. Quid quaeritis, iudices? ignoscebam vobis attente audientibus, propterea quod egomet tam triste illud, tam asperum genus orationis horrebam. §26 Ac prima pars fuit illa quae me minus movebat, fuisse meo necessario Bestiae Caelium familiarem, cenasse apud eum, ventitasse
 10 domum, studuisse praeturae. Non me haec movent quae perspicue falsa sunt; etenim eos una cenasse dixit qui aut absunt aut quibus necesse est idem dicere. Neque vero illud me commovet quod sibi in Lupercis sodalem esse Caelium dixit. Fera quaedam sodalitas et plane pastoricia atque agrestis germanorum Lupercorum, quorum coitio illa silvestris ante est instituta quam humanitas atque leges, si quidem non modo nomina deferunt inter se sodales sed etiam commemorant sodalitem in accusando, ut ne quis id forte nesciat timere
 15 videantur! §27 Sed haec omitto; ad illa quae me magis moverunt respondeo.
 Deliciarum obiurgatio fuit longa, etiam lenior, plusque disputationis habuit quam atrocitatis, quo etiam audita est attentius. Nam P. Clodius, amicus meus, cum se gravissime vehentissimeque iactaret et omnia inflammatus ageret tristissimis verbis, voce maxima, tametsi probabam eius eloquentiam, tamen non pertimescebam; aliquot enim in causis eum videram frustra litigantem. Tibi autem, Balbe, respondeo
 20 primum precario, si licet, si fas est defendi a me eum qui nullum convivium renuerit, qui in hortis fuerit, qui unguenta sumpserit, qui Baias viderit. §28 Equidem multos et vidi in hac civitate et audivi, non modo qui primoribus labris gustassent genus hoc vitae et extremis, ut dicitur, digitis attigissent sed qui totam adulescentiam voluptatibus dedissent, emersisse aliquando et se ad frugem bonam, ut dicitur, recepisse
 25 gravisque homines atque inlustris fuisse. Datur enim concessu omnium huic aliqui ludus aetatis, et ipsa natura profundit adulescentiae cupiditates. Quae si ita erumpunt ut nullius vitam labefactent, nullius domum evertant, faciles et tolerabiles haberi solent. §29 Sed tu mihi videbare ex communi infamia iuventutis aliquam invidiam Caelio velle conflare. Itaque omne illud silentium quod est orationi tributum tuae fuit ob eam causam quod uno reo proposito de multorum vitiis cogitabamus. Facile est accusare luxuriam. Dies iam me deficiat, si quae
 30 dici in eam sententiam possunt coner expromere; de corruptelis, de adulteriis, de protervitate, de sumptibus immensa oratio est. Ut tibi reum neminem sed vitia ista proponas, res tamen ipsa et copiose et graviter accusari potest. Sed vestrae sapientiae, iudices, est non abduci ab reo nec, quod aculeos habeat severitas gravitasque vestra, cum eos accusator erexerit in rem, in vitia, in mores, in tempora, emittere in hominem et in reum, cum is non suo crimine sed multorum vitio sit in quoddam odium iniustum vocatus. §30 Itaque ego severitati tuae
 35 ita ut oportet respondere non audeo. Erat enim meum deprecari vacationem adulescentiae veniamque petere. Non, inquam, audeo; perfugiis nihil utor aetatis, concessa omnibus iura dimitto; tantum peto ut, si qua est invidia communis hoc tempore aeris alieni, petulantiae, libidinum iuventutis, quam video esse magnam, tamen ne huic aliena peccata, ne aetatis ac temporum vitia noceant. Atque ego idem qui haec postulo quin criminibus quae in hunc proprie conferuntur diligentissime respondeam non recuso.
 Sunt autem duo crimina, auri et veneni: in quibus una atque eadem persona versatur. Aurum sumptum a
 40 Clodia, venenum quaesitum quod Clodiae daretur, ut dicitur. Omnia sunt alia non crimina sed maledicta, iurgi petulantis magis quam publicae quaestionis. 'Adulter, impudicus, sequester' convicium est, non accusatio. Nullum est enim fundamentum horum criminum, nullae sedes; voces sunt contumeliosae temere ab irato accusatore nullo auctore emissae. §31 Horum duorum criminum video auctorem, video fontem, video certum nomen et caput. Auro opus fuit; sumpsit a Clodia, sumpsit sine teste, habuit quamdiu voluit. Maximum video
 45 signum cuiusdam egregiae familiaritatis. Necare eandem voluit; quaesivit venenum, sollicitavit servos,

50 potionem paravit, locum constituit, clam attulit. Magnum rursus odium video cum crudelissimo discidio
 exstitisse. Res est omnis in hac causa nobis, iudices, cum Clodia, muliere non solum nobili verum etiam nota;
 de qua ego nihil dicam nisi depellendi criminis causa. §32 Sed intellegis pro tua praestanti prudentia, Cn.
 Domiti, cum hac sola rem esse nobis. Quae si se aurum Caelio commodasse non dicit, si venenum ab hoc sibi
 paratum esse non arguit, petulanter facimus, si matrem familias secus quam matronarum sanctitas postulat
 nominamus. Sin ista muliere remota nec crimen ullum nec opes ad oppugnandum M. Caelium illis
 relinquuntur, quid est aliud quod nos patroni facere debeamus, nisi ut eos qui insectantur repellamus? Quod
 quidem facerem vehementius, nisi intercederent mihi inimicitiae cum istius mulieris viro—fratrem volui dicere;
 55 semper hic erro. Nunc agam modice nec longius progrediar quam me mea fides et causa ipsa coget: nec enim
 muliebris umquam inimicitias mihi gerendas putavi, praesertim cum ea quam omnes semper amicam omnium
 potius quam cuiusquam inimicam putaverunt.

60 §33 Sed tamen ex ipsa quaeram prius utrum me secum severe et graviter et prisce agere malit, an remisse et
 leniter et urbane. Si illo austero more ac modo, aliquis mihi ab inferis excitandus est ex barbatis illis, non hac
 barbula qua ista delectatur sed illa horrida quam in statu is antiquis atque imaginibus videmus, qui obiurget
 mulierem et qui pro me loquatur ne mihi ista forte suscenseat. Exsistat igitur ex hac ipsa familia aliquis ac
 potissimum Caecus ille; minimum enim dolorem capiet qui istam non videbit. Qui profecto, si exstiterit, sic
 aget ac sic loquetur: “Mulier, quid tibi cum Caelio, quid cum homine adulescentulo, quid cum alieno? Cur aut
 tam familiaris fuisti ut aurum commodares, aut tam inimica ut venenum timeres? Non patrem tuum videras,
 non patruum, non avum, non proavum, non abavum, non atavum audieras consules fuisse; §34 non denique
 65 modo te Q. Metelli matrimonium tenuisse sciebas, clarissimi ac fortissimi viri patriaeque amantissimi, qui
 simul ac pedem limine extulerat, omnis prope civis virtute, gloria, dignitate superabat? Cum ex amplissimo
 genere in familiam clarissimam nupsisses, cur tibi Caelius tam coniunctus fuit? Cognatus, adfinis, viri tui
 familiaris? Nihil eorum. Quid igitur nisi quaedam temeritas ac libido? Nonne te, si nostrae imagines viriles
 non commovebant, ne progenies quidem mea, Q. illa Claudia, aemulam domesticae laudis in gloria muliebri
 70 esse admonebat, non virgo illa Vestalis Claudia quae patrem complexa triumphantem ab inimico tribuno plebei
 de curru detrahi passa non est? Cur te fraterna vitia potius quam bona paterna et avita et usque a nobis cum in
 viris tum etiam in feminis repetita moverunt? Ideone ego pacem Pyrrhi diremi ut tu amorum turpissimorum
 cotidie foedera ferires, ideo aquam adduxi ut ea tu incestu uterere, ideo viam munivi ut eam tu alienis viris
 comitata celebrares?”

75 §35 Sed quid, iudices, ita gravem personam induxi ut verear ne se idem Appius repente convertat et Caelium
 incipiat accusare illa sua gravitate censoria? Sed videro hoc posterius atque ita, iudices, ut vel severissimis
 disceptatoribus M. Caeli vitam me probaturum esse confidam. Tu vero, mulier—iam enim ipse tecum nulla
 persona introducta loquor—si ea quae facis, quae dicis, quae insimulas, quae moliris, quae arguis, probare
 cogitas, rationem tantae familiaritatis, tantae consuetudinis, tantae coniunctionis reddas atque exponas necesse
 80 est. Accusatores quidem libidines, amores, adulteria, Baias, actas, convivias, comissiones, cantus,
 symphonias, navigia iactant, idemque significant nihil se te invita dicere. Quae tu quoniam mente nescio qua
 effrenata atque praecipiti in forum deferri iudiciumque voluisti, aut diluas oportet ac falsa esse doceas aut nihil
 neque crimini tuo neque testimonio credendum esse fateare.

85 §36 Sin autem urbanus me agere mavis, sic agam tecum. Removebo illum senem durum ac paene
 agrestem; ex his igitur sumam aliquem ac potissimum minimum fratrem qui est in isto genere urbanissimus;
 qui te amat plurimum, quo propter nescio quam, credo, timiditatem et nocturnos quodam inanis metus tecum
 semper pusio cum maiore sorore cubitabat. Eum putato tecum loqui: “Quid tumultuaris, soror? Quid insanis?
 ‘Quid clamorem exorsa verbis parvam rem magnam facis?’ Vicinum adulescentulum aspexisti; candor huius te
 et proceritas, voltus oculique pepulerunt; saepius videre voluisti; fuisti non numquam in isdem hortis; vis
 90 nobilis mulier illum filium familias patre parco ac tenaci habere tuis copiis devinctum. Non potes; calcitrat,
 respuit, repellit, non putat tua dona esse tanti. Confer te alio. Habes hortos ad Tiberim ac diligenter eo loco
 paratos quo omnis iuventus natandi causa venit; hinc licet condiciones cotidie legas; cur huic qui te spernit
 molesta es?”

[In §§37-38, Cicero now turns to Caelius and conjures up figures to speak on his behalf: these figures are stereotypes from Roman comedy, the stern old man of Caecilius Statius (who would reply that everything said against Caelius is mere gossip) and the indulgent father found in several of Terence's plays (who would say that a young man can't be blamed for taking advantage of a proposition so

blatantly offered). Cicero continues in §§39-42 to point out, with a great deal of sobriety, that it is not right for young men to take easy advantage, but that, at the same time, the moral strictures of the past are now obsolescent and young men will have their flings. In this, Cicero says there is no reasonable means of prevention, but one must judge a young man on his total conduct—does he, in addition to his flings, also borrow heavily, eat and drink to excess, bring disgrace upon his family through perverse and/or self-indulgent whims? Caelius may have had a fling with Clodia, but he has been nothing if not honorable in all other aspects of his conduct. In §§43-47, Cicero points out that many noble men of the highest integrity and distinction have sown their wild oats; Caelius is not different. Anything else said against Caelius is the wild exaggeration of Clodia and her friends—and they are not honorable people. He resumes with §48 his attacks on Clodia, making a subtle, but very important, shift—Clodia is nothing but a meretrix, and therefore there can be no complaint about Caelius' affair with her.]

95 **§48** Verum si quis est qui etiam meretriciis amoribus interdictum iuventuti putet, est ille quidem valde
 severus—negare non possum—sed abhorret non modo ab huius saeculi licentia verum etiam a maiorum
 consuetudine atque concessis. Quando enim hoc non facitatum est, quando reprehensum, quando non
 100 permissum, quando denique fuit ut quod licet non liceret? Hic ego ipsam rem definiam, mulierem nullam
 nominabo; tantum in medio relinquam. **§49** Si quae non nupta mulier domum suam patefecerit omnium
 cupiditati palamque sese in meretricia vita conlocarit, virorum alienissimorum conviviiis uti instituerit, si hoc in
 urbe, si in hortis, si in Baiarum illa celebritate faciat, si denique ita sese gerat non incesso solum sed ornatu
 atque comitatu, non flagrantia oculorum, non libertate sermonum, sed etiam complexu, osculatione, actis,
 navigatione, conviviiis, ut non solum meretrix sed etiam proterva meretrix procaxque videatur: cum hac si qui
 105 adulescens forte fuerit, utrum hic tibi, L. Herenni, adulter an amator, expugnare pudicitiam an explere
 libidinem voluisse videatur? **§50** Obliviscor iam iniurias tuas, Clodia, depono memoriam doloris mei; quae abs
 te crudeliter in meos me absente facta sunt neglego; ne sint haec in te dicta quae dixi. Sed ex te ipsa requiro,
 quoniam et crimen accusatores abs te et testem eius criminis te ipsam dicunt se habere. Si quae mulier sit eius
 modi qualem ego paulo ante descripsi, tui dissimilis, vita institutoque meretricio, cum hac aliqua adolescentem
 110 hominem habuisse rationis num tibi perturpe aut perflagitiosum esse videatur? Ea si tu non es, sicut ego malo,
 quid est quod obiciant Caelio? Sin eam te volunt esse, quid est cur nos crimen hoc, si tu contemnis,
 pertimescamus? Qua re nobis da viam rationemque defensionis. Aut enim pudor tuus defendet nihil a M.
 Caelio petulantius esse factum, aut impudentia et huic et ceteris magnam ad se defendendum facultatem dabit.

Notes

§25

1. familiarem: 'acquaintance', 'good friend' (in a formal/polite sense).
perattente: per-compounds are both emphatic and (generally) colloquial.
In quo: 'where he was concerned'; take with verebar, not with the concessive clause.
2. dicendi genere quodam: 'a particular quality of style.'
3. subtiliter...inducta: 'tellingly planned for an incriminating effect.'
sensim...accederet: 'would imperceptibly and gently insinuate itself.'
- 5-7. qui...disseruit: 'although he is a kindly man as a rule, and generally is quite charming in his employment of those pleasantly well-bred manners which most people nowadays like, yet in this case he behaved like the sourest sort of uncle, critic, guardian; he hectored Caelius, as no father ever did his own son; he gave a long lecture on wild and riotous living.'
7. vobis...audientibus: dative with verb.
8. egomet: -met is an intensive suffix; 'I myself.'
tam triste illud modifies genus, as does tam aspersum.

§26

8. illa: 'the one', 'the part.'
- 9-10. fuisse...cena(vi)sse...ventita(vi)sse...studuisse: infinitives in indirect statement dependent upon the implied speech. Note the colloquial syncopation of two of the infinitives. ventita(vi)sse from ventito, the frequentative form of venio: 'he came very often', 'he frequented.'
- 10-11. etenim...dicere: the alleged witnesses to Caelius' presence at Bestia's dinner-table are either nowhere to be seen or so much under Herennius' influence that they say what he says.
11. Lupercis: an ancient collegium or cult-group, supposedly dating from the (mythical) days of Faunus. They were a brotherhood in charge of performing certain fertility-rites at the feast of the Lupercalia on February 15 which included the slaying of a goat or goats and a dog; the priests then ran through the streets, naked except for strips of skin from the sacrificed animals and struck people whom they passed, especially women, with strips of leather as a magic token to aid fertility.
- 12-15. Fera...videantur!: 'A quite savage brotherhood this, downright rustic and uncouth, consisting of those genuine wolf-men whose famous woodland pack was founded long before civilization and law! Why, its brethren not only lay information against one another, but even flaunt their membership of the brotherhood in so doing, afraid, I suppose, lest anyone should be ignorant of it.'

§§27-30. Herennius spoke much about the dissipated manners of modern youth; but you must not allow yourselves to be prejudiced against Caelius' case by generalities.

§27

16. Deliciarum obiurgatio: '(His) scolding of dissipation.'
disputationis: 'subtlety.'
atrocitatis: 'savagery.'
quo: 'because of which,' 'wherefore.'
- 17-19. Nam . . . pertimescebam: 'I need hardly mention my friend P. Clodius: he certainly flung himself about with much vigour and energy, and was white-hot throughout in conducting his speech, employing the most acid language and shouting at the top of his voice; I gave him a good mark for his eloquence, but all the same he had no terrors for me.'

§28

21. multos: direct object of vidi and audivi and antecedent of qui which introduces three subjunctives (gusta(vi)ssent, attigisset, dedisset) which may be verbs either of relative clauses of characteristic or simply of subordinate clauses in indirect statement.
- 23-24. emersisse...recepisse...fuisse: infinitive verbs of indirect statement dependent upon vidi and audivi; their subject is multos (line 29).

§29

- 27-28. quod...cogitabamus: a substantive clause introduced by quod frequently takes the indicative; 'that we impute (motives) to one alleged (as) guilty from the vices of many.'
- 30-31. Ut...potest: 'Even though one has no specific person to accuse, but only the general topic of such vices before one, the subject in itself offers scope for a lengthy and severe attack.'
- 31-34. Sed...vocatus: 'But sensible men like you must not be side-tracked from the accused; you are strict and responsible persons, and as such you have a sting to use; now the prosecutor has directed it against generalities, the dissolute behaviour and immorality of the age, and you must not employ it against a single individual in the dock, when it is not through his personal fault but through the laxity of the many that he has to face a form of prejudicial attack which he does not deserve.'

§30

- 34-35. Erat...petere: 'For I might have pleaded for the concessions that young man should have, and have begged forgiveness for him.'
35. perfugiis...aetatis: 'I am not taking refuge in the plea of his youth.'
- 36-37. si qua est...iuventutis: 'whatever general prejudice there is in our generation against the debts, profligacy, and debauched ways of young men.'
38. proprie: 'in person.'

§§30-32. The real charges are two: one concerning some gold, one concerning some poison. Both are connected with Clodia. She is the real foe, but I will treat her mercifully. (Cicero pretends that he is at last to deal with the actual charges. But is only a feint, and he uses Clodia's name [mentioned here explicitly for the first time] merely to play with it, cat-and-mouse fashion, to amuse the jury until he is ready for the kill. The object of all this is to clear away the awkward side of Herennius' revelations in so far as they were damaging to Caelius.)

42. iurgi...quaestionis: 'more suited to some loutish brawl than to a court of justice.'
46. Maximum...familiaritatis: 'Ah, I can detect valuable evidence of a quite unusual intimacy.'
47. sollicitavit: 'bribed'; the verb is very common in the sense of 'tampering' with a person's honesty.
- rursus: 'after all'; the odium is contrasted with the familiaritas.
48. discidio: 'breaking up'; it applies both to a separation of lovers and to a divorce.
- exstitisse: 'had taken shape' (exsistere = 'to come into existence').

§32

49. pro: 'by virtue of.'
50. Cn. Domiti: the president of the court, Cn. Domitius Calvinus, tribune in 59.
- commoda(vi)sse: 'did not lend'; infinitive in indirect statement.
- 51-52. petulanter...nominamus: 'our conduct is grossly offensive, in that we are using the name of a Roman lady in a manner which is far from the due of a married lady's virtue.' Cicero maliciously stresses Clodia's position as a matrona, to which her behaviour is so unsuited.
- 53-54. quid est aliud...repellamus: 'the refutation of those who attack him is the only course open to us who are his counsel.'
56. muliebris: the accusative plural (alternate i-stem ending).

§§33-34. Well, how would she like me to treat her? Suppose, to begin with, I conjure up one of those grand old Claudii to talk to her, say, Appius Claudius Caecus: he will know how to sum her up. (The following passage is a particular form of what was called in rhetoric προσωποποιία, a 'speech in character', by which someone long dead was made to speak, or some other impersonation was given. It excited the admiration of ancient critics, and is a first-rate piece of acting. It was essentially a feature of the 'grand style' in oratory; in a wider sense, the term is used of any passage where the orator imagines another person as speaking, e.g. the

prosecuting counsel or the defendant. Cicero's tactics here are masterly; even by the end of §38 he must have known that he had won his case, with Clodia laughed out of court.)

§33

- 58-59. severe...urbane: 'in a stern, solemn, antique manner, or a light-hearted, playful, smart modern way.' The antithesis between *prisce* and *urbane* throws some light on the Roman conception of *urbanitas*; *prisce* evidently conveyed an idea of old-fashioned uncouthness or 'rusticity,' in contrast to the up-to-date smartness of 'modern' men-about-town.
59. austero: 'bleak'; the word is used especially of a 'dry' wine or of a 'sober' color or a pungent scent.
- 59-60. ex barbatis...non hac barbula: 'from among those big-bearded men of old, not anyone with a neat little beard as they are now worn.' The older fashion had been for long, full beards; Pliny (N.H. 7.211) states that Scipio Africanus the younger was the first Roman to shave daily. Elegant youths, like Clodius, now wore a carefully trimmed beard, grown after the ceremony of the *depositio barbae*.
60. horrida: 'unkempt.'
62. Caecus ille: Appius Claudius Caecus, censor in 312, consul in 307 and 296, builder of the Appian Way and the Aqua Appia; the speech with which he caused Pyrrhus' peace offer to be rejected was still extant in Cicero's day. He was a scholar who interested himself in linguistic problems, and the first Roman prose-writer; he has been described as the earliest clear-cut personality in Roman history. Cicero made a good choice of this fine old Roman gentleman to rebuke a flighty descendant, to whom his ways would no doubt seem curiously fusty.
- 62-63. Qui...loquetur: 'If he appears, I imagine (*profecto*) this is how he will treat her, this is what he will say.'
63. quid...Caelio: 'what business have you with Caelius?'; a form of expression from familiar speech. *adulescentulo*: the diminutive gives no clue to Caelius' age, but it is certainly a jeer at Clodia's age as compared with his.
64. familiaris: 'intimate', 'on friendly terms'; contrast the use of this word in line 1 above.
65. patrem: Appius Claudius Pulcher, praetor in 88 and consul in 79.
patrum: '(paternal) uncle.'
avum: 'grandfather,' Appius Claudius Pulcher, consul 143, censor 136.
proavum: 'great-grandfather.'
abavum: 'great-great-grandfather.'
atavum: 'great-great-great-grandfather.'

§34

66. modo: 'lately' (not to be joined with non).
 Q. Metelli: Q. Metellus Celer, Clodia's cousin and husband, died suddenly in 59, causing the rumor that she had poisoned him; he was Pompey's legate in Asia in 66, praetor 63, consul 60; as praetor he supported Cicero, and in 60 he vigorously opposed Clodius' transference to the plebs. He and Clodia were not on good terms (Cicero, *Ad Atticum* 2.1.5).
67. simul...extulerat: 'the moment he set foot out of doors.'
69. omnis...civis: accusative plural.
 Cognatus...familiaris: '(Was he) a relative by blood, a connection by marriage, a close friend of your husband?'
- Quid...libido: 'Well then, was there any other reason but sheer wanton passion?'
- 70-71. Nonne...admonebat: a rather awkward sentence. 'Surely, if the images of the male representatives of my family did not induce your respect, did my descendant, the famous Quinta Claudia, not give you counsel either, to rival her family renown in the sphere of womanly honor?'
71. Vestalis: the daughter of Appius Claudius Pulcher, consul in 143; she protected him from attack when the people tried to prevent him from celebrating a triumph.

- 72-73. Cur te...moverunt: 'Why was it that you were influenced by your brother's vices rather than by the virtues of your father and of your ancestors, virtues that have appeared constantly ever since my own time, not only in the men but particularly in the women of our family?'
73. ideone: = ideo + ne: 'Was it for this?'
74. amorum...ferires: 'strike the most disgraceful bargains with your lovers?'
- aquam: this, the first Roman aqueduct, was finished in 312; it began some eight miles from Rome, and ran underground for all but sixty paces; hitherto the people had been dependent on water from the Tiber or from wells.
75. munivi: the technical term for 'building' a road, which well shows the importance attached to its function. The Appian Way originally ended at Capua, but was later extended to Brundisium; it was the first road laid down on scientific principles. Statius (end of the first century A.D.) calls it the *regina viarum*.
- alienis viris: the instrumental ablative (hence no preposition) 'by strange men'; this ablative is preferred with *comitatus*, rather than the ablative of agent.

§35. Why have I introduced this austere old man, when he might even begin to condemn Caelius too? But I shall deal with Caelius presently; at the moment, Clodia, I tell you to your face that you will have to explain your intimacy with him. (This section provides a transition to Cicero's second prosopopoeia; in it he drops his acting and addresses Clodia in person, with no mercy. It certainly breaks the artistic unity of the two complementary passages, §§33-34 and §36; but it is effective in its own way, for it underlines the real significance of Appius' speech, i.e. that Clodia is so immoral that her evidence is worthless, and it makes clear the important point that Cicero felt so certain of his case that he was willing to risk the danger involved for Caelius by Appius' argument.

§35

77. videro hoc posterius: 'you will find me attending to this presently', more literally, 'I shall have seen to this a little later.'
78. severissimis disceptatoribus: dative
Tu vero: a sudden, dramatic turn to Clodia, and an effective use of the figure apostrophe.
ipse: = ego ipse.
79. nulla persona introducta: ablative absolute.
- 79-80. quae facis...arguis: 'your actions, your statements, your charges, your machinations, your allegations.' The antecedent of all these relative pronouns is *ea* (line 109), which is the direct object of *probare* (line 110), a complementary infinitive.
80. probare cogitas: 'have an intention of proving'; more literally 'think to prove.'
- 80-81. rationem...necesse est: 'it is imperative that you should give a clear account of this close intimacy, this association, this connection.'
81. Accusatores: subject.
- 81-82. libidines...navigia: 'orgies, flirtations, misconduct, trips to Baiae, beach-parties, dinner-parties, drinking-parties, musical entertainments and concerts, boating-parties.'
82. nihil: direct object of the indirect statement.
se: subject of the indirect statement.
te invita: ablative absolute, 'against your will', 'without your approval.'
- 82-84. Quae...fateare: 'And since, with unrestrained and rash intention (the reason for which is unclear), you wanted these things spread around in the forum and in the courtroom, it is necessary either that you explain them and show that they are false or that you admit that neither your charge nor your testimony is to be believed.'

§36. Now, let me introduce someone more refined than that rude old man. What about your dear younger brother? He will tell you not to worry about losing this handsome young man whom you have tried so hard to catch; why, he will say, there are plenty of good fish in the Tiber. (Cicero now acts a second impersonation, this time of Clodius himself; the virtuous austerity of Appius

has given way to the cynical and amused realism of a profligate brother, and Clodia is damned anew in an even more deadly fashion.)

§36

85. urbanus: old Appius is too rustic and uncouth for modern standards; Clodius will have all the proper polish and smartness.
 86. ex his: modern young men, not the barbati of Appius' time.
 87. inanis metus: accusative plural.
 88. pusio: '(as) a little fellow.'
 putato: future imperative active, used to give a mock-solemn tone: 'imagine (if you please).'
- 88-89. Quid...Quid...Quid: used adverbially throughout, 'why?'
89. 'Quid...facis?': a trochaic septenarius, therefore a quotation from a play, the author of which remains unknown. Cicero puts it into the mouth of Clodius for the purpose of serio-comic drama, to make Clodius look even more bufoonic.
- 90-91. fuisti...hortis: 'sometimes you found yourself with him in your gardens.'
 92. esse tanti: 'are worth very much'; genitive of value.
 Confer te alio: 'Try another quarter', more literally 'Betake yourself elsewhere.'
93. condiciones: 'matches,' 'partners.'

§§48-59. But really, when a lady of easy virtue is concerned, what reason is there for complaint? Such amours worry no one. I will be quite explicit about her conduct, and you can draw your own inferences: and if the cap should happen to fit Clodia, there is obviously no case against Caelius. (Cicero now brings this part of his speech to a blunt and triumphant conclusion: Clodia is a meretrix, and a procax meretrix at that. This whole passage is an integral part of his line of defense, by which his case stands or falls, and forms an artistic and impressive climax to the solemnity of his plea for Caelius as a man of sterling worth.)

§48

95. meretriciis amoribus: Cicero now takes Clodia's character for granted; he has explained above that Caelius has never concerned himself with amores et deliciae; he now makes it plain that an affair with a meretrix counts for nothing whatsoever. To the Romans there was no stigma in such a connection.
 putet: subjunctive in a relative clause of characteristic.
- 97-98. Quando enim...liceret: Ciceronian theatricality in full dress.
 97. factitatum est: the frequentative verb, 'has been done over and over.'
 99. tantum...relinquam: 'I shall leave just so much to conjecture.'

§49

100. uti instituerit: 'decides to enjoy.'
 101. incessu: 'bearing'; the word takes its color from its context; Clodia in this respect was far from resembling that Claudia who was sermone lepido, tum autem incessu commodo (CIL 1.2.12111).
 101-102. incessu...ornatu...comitatu...flagrantia...libertate...complexu... osculatione: ablatives of manner, telling how she acts (sese gerat).
 103. actis...navigatione...conviviis: localizing ablatives, telling where she acts this way.
 proterva...procax: 'lascivious...lewd.'
 104-105. expugnare pudicitiam an explere libidinem: the pudicitia and libido in question are Clodia's, not Caelius'.

§50

105. iniurias: Cicero magnanimously pretends to overlook the behavior of Clodius and his family towards his own family during his exile (58-57 B.C.). His exile was caused by Clodius; Clodius also had a law passed (the constitutionality was questionable) to the effect that Cicero's property was forfeit as an exile. Cicero's house on the Palatine was burned down and his villa at Tusculum was signed over to one of the consuls.

106. ne sint...dixi: 'pray do not imagine that what I have said was meant against you.' Cicero still maintains his elaborate pretence.
- 106-107. Sed...habere: 'But I am making question of you, because the accusers say that they got the charge from you and that you yourself are (their) witness to the charge against him.'
108. paulo ante: 'a moment ago.'
descripsi: 'painted'; no English word quite gives the meaning of describere in such a context, where an evil picture is meant; it is particularly used of a repulsive appearance or of wicked morals.
tui dissimilis: Cicero prefers the genitive with similis and dissimilis when the reference is to living persons.
- 108-109. cum hac...rationis: 'that a young man should have had some dealings with her.'
110. Sin...te...esse: 'but if by such a person they mean you.'
- 111-113. Aut enim...dabit: 'For either your sense of decency will uphold the statement that Caelius has not acted immorally in any way, or your utter indecency will provide both him and all the rest with an excellent means of excusing their conduct.'
112. ceteris: all the rest of her lovers, who may expect a like experience.

Sections 25-32

- animadverto, -ere, -verti, -versus:** notice
familiaris, -is, m.: close friend, colleague
perattente: very closely, very attentively
in quo: inasmuch as, to the extent that
magna ex parte: in large part
ingenium, -i, n.: cleverness of thought
dicendi genere quodam: SEE NOTES
non numquam: at times
subtiliter...inducta: SEE NOTES
sensim...accederet: SEE NOTES
luxuries, -ei, f.: extravagance
libido, -dinis, f. passion
vitium, -i, n.: vice
iuventus, -tutis, f.: youth
qui in reliqua...multa de incontinentia
intemperantiaque disseruit: SEE NOTES
ignosco, -ere (+ DAT.): forgive, pardon
egomet: SEE NOTES
tristis, -is, -e: gloomy, harsh, severe
horreo, -ere: to shrink from, dread
fuisse...: SEE NOTES FOR SYNTAX
necessarius, -i, m.: associate, friend
studeo, -#re, -ui (+ DAT.): be eager for
praetura, -ae, f.: the praetorship
perspicue: plainly
una: together
quibus necesse est idem dicere: SEE NOTES
sibi: = Herrenio
in Lupercis: in the brotherhood of the
 Luperi (SEE NOTES)
sodalis, -is, m.: a member, co-member
Fera quaedam sodalitas...nesciat tim#re
videatur: SEE NOTES
Deliciarum obiurgatio: SEE NOTES
disputationis: SEE NOTES
atrocitatis: SEE NOTES
quo: SEE NOTES
Nam Publius Clodius...tamen non
timescebam: SEE NOTES
aliquot: sometimes, at times
causa, -ae, f.: (court) cases
frustra: to no avail, in vain
litigo, -are: to bring suit
precario: with your permission
convivium, -i, n.: party
renuo, -ere, -ui: refuse, turn up one's nose at
in hortis esse: to attend garden parties
unguentum, -i, n.: perfume, cologne
sumo, -ere, sumpsi: to use
Baiae, -arum, f.: the town of Baiae (a resort
 town of questionable repute)
primoribus labris gustare: to sip, partake
 lightly of
extremis...digitis attingere: to have a passing
 acquaintance with
aliquando: sometimes
se ad frugem bonam recipere: to come to a
 good end, return to one's senses
concessus, -us, m.: assent, approval
ludus, -i, m.: (room for) play, lighter side
profundo, profundere: to pour forth, provide
erumpo, erumpere: to break forth, burst forth
labefacto, labefactare: to ruin
facilis, -is, -e: of small consequence
infamia, infamae, f.: bad reputation
iuventus, iuventutis, f.: youth
invidia, -ae, f.: unpopularity
conflare: to invent
reus, -i, m.: guilty (person), the accused
cogitare: to impute (a motive)
facile: an easy thing
accusare: to make a charge of
luxuries, -ei, f.: extravagance, excess
deficio, -ere: to fail
expromere: to express, state
corruptela, -ae, f.: corruption, seduction,
 bribery
protervitas, -tatis, f.: brashness, brazenness
sumptus, -us, m.: loan
Ut tibi reum neminem...graviter accusari
potest: SEE NOTES
Sed vestrae sapientiae...in quoddam odium
iniustum vocatus: SEE NOTES
Erat enim meum...veniamque petere: SEE
 NOTES
perfugiis...aetatis: SEE NOTES
dimitto, dimittere: to leave out, pass over
si qua...iuventutis: SEE NOTES
aliena peccata: the faults of others
versor, versari, versatus sum: to be involved
venenum, -i, n.: poison
crimen, criminis, n.: charge
iurgi petulantis...publicae quaestionis: SEE
 NOTES
impudicus, -i, m.: a lewd fellow
sequester, -tris, m.: a go-between [i.e., crafty,
 swindling agent]
convicium, -i, n.: invective
sedes, -is, f.: basis

vox, vocis, f.: word	
contumeliosus, -a, -um: insulting	
temere: rashly	
nullo auctore: with no authority	
auctor, auctoris, m.: perpetrator	
caput, capitis, n.: person, individual	
testis, -is, m.: witness	
quamdiu: as long as, however long	
signum, -i, n.: indication, evidence	
egregius, -a, -um: unusual	
familiaritas, -tatis, f.: intimacy	
sollicito, -are: to enlist the aid of	
discidium, -i, n.: parting of the ways, disagreement	
existo, -ere, -stiti: to arise	
Res est omnis...nobis: The whole matter before us is...	
causa, -ae, f.: trial, case	
nobilis, -is, -e: well-known (and of good family)	
notus, -a, -um: notorious	
praestans, -ntis: outstanding, distinguished	
prudentia, -ae, f.: foresight, prudence, wisdom	
commodo, commodare, commodavi (infin. commoda(vi)sse): to lend	
petulanter: impudently	
secus quam: otherwise than	
opes, -um, f. pl.: means	
insector, -ari: to attack	
intercedo, -ere, -cessi, -cessum: to come between	
inimicitiae, -arum, f.: bad feelings, antipathy	
velle dicere: to mean	
erro, -are: to make a mistake	
ago, agere: to act	
modice: moderately	
praesertim: especially	
Sections 33-36:	
utrum...an...: whether...or...	
prisce: in an antique manner	
remisse: in a light-hearted manner	
leniter: in a playful manner	
urbane: in a smart, modern way	
austerus, -a, -um: bleak	
aliquis...ab inferis: someone from the underworld	
barbatus, -a, -um: bearded, having a long beard	
barbula, -ae, f.: a short, trimmed beard	
horridus, -a, -um: unkempt, bristling	
obiurgo, -are: to scold, rebuke	
suscenseo, -ere (+ dat.): to become angry at	
familiaris, -is, m./f.: close friend	
commodare: to lend	
patruus, -i, m.: (paternal) uncle	
avus, avi, m.: grandfather	
proavus, -i, m.: great-grandfather	
abavus, -i, m.: great-great-grandfather	
atavus, -i, m.: great-great-great-grandfather	
simul ac: as soon as	
pedem effere (+ abl.): to set foot (beyond)	
ampus, -a, -um: great, powerful	
nubere, supsise (in + acc.): to marry (into)	
coniunctus, -a, -um: connected	
cognatus, -i, m.: relative (by blood)	
adfinis, -is, m.: relative (by marriage)	
temeritas, -tatis, f.: rashness, foolhardiness	
libido, libidinis, f.: caprice, fancy; passion, lust	
imago, imaginis, f.: likeness, statue, death- mask	
progenies, -ei, f.: progeny, offspring	
ne...quidem: not even...	
aemula, -ae, f.: rival	
currus, -us, m.: chariot	
detrahere: to pull down	
patior, pati, passus sum: to allow, permit	
bona, -orum, n.: good deeds, virtues	
avitus, -a, -um: grandfatherly, ancestral	
cum...tum...: not only...but also...	
repetitus, -a, -um: derived, traced	
ideo: to this end, for this reason	
dirimere, diremisse: to break off and end	
turpis, -is, -e: disgraceful	
foedera, ferire (+ gen.): to strike bargains (with)	
aquam adducere: to build an aqueduct	
inceste: impurely, unchastely	
utor, uti, usus sum: to use	
viam munire: to build a road	
comitatus, -a, -um: accompanied	
celebrare: to frequent	
persona, -ae, f.: character	
repente: suddenly	
se convertere: to turn	
incipere: to begin	
gravitas, -tatis, f.: sternness, severity	
ensorius, -a, -um: censorious	
descriptator, -oris, m.: critic	
probare: to show honorable	
confidere: to trust, have confidence	
insimulare: to allege	
moliri: to heap up, construct an argument; build a case	
arguere: to charge	
probare: to prove	

ratio, -ionis, f.: reason
consuetudo, -tudinis, f.: intimacy
coniunctio, -ionis, f.: liaison
reddo, reddere: to give in return
expono, -ere: to explain
actae, -arum, f.: beach-parties
comissatio, -ionis, f.: wild drinking party
cantus, -us, m.: singing match
symphonia, -ae, f.: concert
navigium, -i, n.: pleasure boat
iactare: to bandy about, sling (as charges)
significare: to show, indicate, mean
nescio qua: inexplicably
effrenatus, -a, -um: unrestrained
praeceps: reckless
deferre: to report, bring as evidence
iudicium, -i, n.: courtroom
diluere: to separate, untangle; explain
docere: to show
crimen, criminis, n.: charge
fateri: to admit
agrestis, -is, -e: uncultured
sumere: to pick, choose
potissimum: especially, best of all
minimus frater: (your) baby brother
in isto genere: among this group (i.e., contemporary society)
pusio, -ionis, m.: a little fellow, a little boy
cubitare: to sleep
putato: imagine (if you please)
tumultuari: to be troubled
insanire: to be perturbed
exorsa: having raised
vicinus, -a, -um: neighbor(ing); next-door
candor, -oris, m.: sincerity; good looks
proceritas, -tatis, f.: height
voltus, -us, m.: face; appearance
parcus, -a, -um: stingy
tenax: obstinate, unyielding
devinctus, -a, -um (+ dat.): strongly attached (to...)
calcitrare: to resist
respuere: to refuse
repellere: to reject
esse tanti: to be worth so much
alius: someone else
ad Tiberim: by the Tiber
iuventus, -tutis, f.: young men
natare: to swim
condiciones, -um, f. pl.: matches, partners
molestus esse (+ dat.): to bother

Sections 48-50:

meretricius, -a, -um: of harlots, meretricious
interdicere (+ dat. of person; abl. of thing): forbid, prohibit
valde: very
abhorrere (+ ab + abl.): to be inconsistent (with...)
non modo...sed etiam...: not only...but also...
maiores, -um, m. pl.: (our) ancestors
consuetudo, -tudinis, f.: custom
concessum, -i, n.: permission
factitare: to do time and again, to be a frequent occurrence
reprehendere: to rebuke
patefacere: to throw open
palam: openly
conlocare: to establish
instituere: to make oneself a fixture
hortus, -i, m.: park
celebritas, -tatis, f.: crowd; resort
sese gerere: to conduct oneself
incessus, -us, m.: bearing
ornatus, us, m.: way of dress
comitatus, -us, m.: the company (she keeps)
flagrantia, -ae, f.: blazing
sermones, -um, m. pl.: speech
meretrix, -trix, f.: whore
protervus, -a, -um: wanton
procax: lewd, shameless
pudicitia, -ae, f.: decent behavior
explere: to satisfy
deponere memoriam (+ gen.): to forget, overlook
abs = ab
mei, meorum, m.: my family
requirere (ex + abl.): to ask (of...)
describere: to describe (in lurid detail)
institutum, -i, n.: customs
perturpis, -is, -e: very shameful
obicere (+ dat.): to object to (in...)
quid est cur...: what reason is there that...
contemnere: to reject
pertimesco, -ere: to become very much frightened
via ratioque (+ gen.): a means and a plan (for...)
defendere: to prove that...
petulantius: so wrong
facultas, -tatis, f.: means

Addenda to the Carmen Saeculare

(see Garrison, Horace: Epodes and Odes: A New Annotated Latin Edition, pp. 135-137 and notes)

A. Wordlist to the Carmen Saeculare

1	potens (potentis) mistress	35	sidus, sideris, n.: star, orb
2	lucidus, -a, -um shining		bicornis, -is, -e: two-horned
	decus, decoris, n. glory	37	opus, operis, n.: work, handiwork
	colendus, -a, -um to be worshipped	38	teneo, -ere: to (gain) hold (of)
3	cultus, -a, -um adored		turma, -ae, f.: squadron
	quae supply as antecedent ea	39	pars: SEE NOTES
	precor, -ari, precatus sum pray	40	sospes (sospitis): safe, auspicious
4	tempore sacro ABL. OF TIME WHEN	42	superstes, superstitis, m.: survivor
5	quo when	43	daturus...relictis: SEE NOTES
6	lectus, -a, -um chosen	45	probus, -a, -um: virtuous
	castus, -a, -um chaste		mos, moris, m.: custom, way
7	placeo, -ere, -ui, -itum please		docilis, -is, -e: teachable
	collis, -is, m.: hill		iuventa, -ae, f.: youth (collective)
9	almus, -a, -um: nurturing	46	senectus, -tutis, f.: old age
	nitidus, -a, -um: gleaming		quies, quietis, f.: repose
10	promo, -ere, prompsi, promptus: bring forth	49	veneror, -ari, veneratus sum: ask reverently for, pray for
	celo, -are, -avi, -atus: hide, cover	51	impetro, -are, -avi, -atus: obtain
12	viso, -ere: (FREQUENTATIVE OF video) view, look at attentively		bellante...hostem: SEE NOTES
13	Rite maturos aperire partus: SEE NOTES	53	securis, -is, f.: battle-axe
14	tueor, -eri, tutus sum: watch over, guard, protect	56	nuper: but lately, of late
	suboles, -is, m.: offspring (collective)	61	augur, -uris, m.: prophet
20	maritus, -a, -um: of/concerning marriage		fulgens (-entis): flashing, gleaming
21	undenus, -a, -um: eleven (each) [distributive numeral]		arcus, -us, m.: bow
	deciens: ten times [multiplicative numeral]	62	acceptus, -a, -um: welcome, dear
22	cantus, -us, m.: song		Camenae, -arum, f.: the Muses
23	ter: three times [multiplicative numeral]	63	salutaris, -is, -e: healing
	totiens: as many times, the same number [distributive adverb]		levo, -are, -avi, -atus: raise, relieve
24	frequens (-entis): thronged		fessus, -a, -um: weary, wearied
25	verax (veracis): truthful	64	artus, -us, m.: limb, frame (PL)
26	semel: once	65	aequus, -a, -um: favorably [ADJ. AS ADVERB]
27	terminus, -i, m.: limit, bound		felix (felicitis): fertile, prosperous
	peractus, -a, -um: past, done	66	lustrum, -i, n.: lustrum (a cycle of 100-110 years)
29	frux, frugis, f.: crop	67	prorogo, -are, -avi, -atus: prolong, continue, extend
30	spiceus, -a, -um: of/made of ears of grain		aevum, -i, n.: age
31	nutrio, -ire, -ivi, -itus: nourish	70	prex, precis, f.: prayer
	fetus, -us, m.: harvest	71	curo, -are, -avi, -atus: (have a) care for
	saluber, -bris, -bre: healthful, wholesome		votum, -i, n.: vow, prayer ⁷²
33	condito...telo: ABL. ABSOL. `with your weapon put aside`	73	applico, -are, -avi, -atus: apply
	mitis, -is, -e: gentle, gracious		sentio, -ire, sensi, sensus: ordain, declare [THESE MEANINGS ARE SECONDARY]
34	supplex (supplicis): suppliant	75	doctus, -a, -um: trained

B. English text of of the Sibylline Oracle concerning the Ludi Saeculares, as recorded in Zosimus 2.6:1

But when the longest span of life for men has passed, journeying through a hundred-and-ten-year cycle, remember, Roman, and if you should forget, remember all this. To the immortal gods make offering in the meadow by the copious flow of Tiber, at the narrowest point, when night has come on the earth, and the sun has hidden his beams. There sacrifice to the Moirae, source of all being, lambs and goats dark in colour, and for the Ilithyiae, placate the protectors of birth with offerings in due ritual. To Earth let a black sow be consecrated, pregnant with her farrow. Let spotless white bulls be led to Zeus's altar, by day not night. To the gods of heaven sacrifice is made by day. So likewise make your offering. Hera's temple must receive from your hands a fine white cow. Phoebus Apollo too, who bears the name of the Sun, must receive the same offering, being Leto's son. Hymns sung in Latin by boys and girls must echo round the temples of the gods. The girls must have their own separate choir, the boys' male-voice chorus be separate, but all have their parents alive, their family tree in flower. On that day the matrons yoked in marriage must bow the knee by Hera's sacred altar and invoke the goddess. Give expiatory offerings to all, men and women, especially the women. All must bring from home appropriate gifts for mortals to bring from the first-fruits of their possessions, gifts for the powers of the underworld and the blessed gods of heaven. All these should lie in a pile until the men and women duly seated are ready to receive them. By day and night without interruption, on seats fit for a god, let all the people keep festival. Let merriment mix with solemnity. Keep this firmly fixed in your mind: so shall all the land of Italy, all the land of Latium be always subject to your rod.

C. English text of CIL 6.32323 (including earlier and later portions than given in the Latin text):

May 23, in the Julian Voting Hall . . . Present at the writing were. . . Aemilius Lepidus, Lucius Cestius, and Lucius Petronius Rufus. . . .

Whereas the consul Gaius Silanus reported that after a lapse of many years the Secular Games would be celebrated in the present year under the direction of the Emperor Caesar Augustus and Marcus Agrippa, holders of the tribunician power, and that, because as many as possible ought to view these games out of religious duty and also because no one will attend such a spectacle again, it seemed proper to permit . . . those who were not yet married to be present with impunity on the days of these games; and whereas he asked the senate what it was pleased to do in the matter, concerning this matter the senate decreed as follows: Since these games have been ordained for religious purposes and since it is not granted to any mortal to view them more than once . . . those who are liable under the Law on Classes Permitted to Marry shall be permitted to view with impunity the games which the master of the board of fifteen for performing sacrifices will present.

And on the same day in the same place the same were present at the writing, and the following decree of the senate was passed.

Whereas the consul Gaius Silanus declared that it was appropriate for the preservation of the memory of this great benevolence of the gods that record of the Secular Games be inscribed on a bronze and on a marble column, both to be erected for the future remembrance of the event in the place where the games would be held, and asked the senate what it was pleased to do in the matter, concerning this matter the senate decreed as follows: The consuls, one or both, for the further remembrance of the event shall erect in that place a column of bronze and a second of marble on which a record of these games has been inscribed, and they shall likewise contract for this work and shall order the praetors who are in charge of the treasury to pay to the contractors the sum for which they have contracted.

On the following night in the meadow by the Tiber the Emperor Caesar Augustus sacrificed to the Moirae nine ewe-lambs, to be wholly offered, according to the Greek ritual, and nine she-goats according to the same ritual, with the following prayer: `O Moirae, as is written in the Great Books for

you that in every respect everything may prosper for the citizens, the people of Rome, you should receive a sacrifice of nine ewe-lambs and nine she-goats. I pray and beseech you to increase the power and authority of the citizens, the people of Rome, in war and peace, protect for ever the name of Latium, grant for all time safety, victory, and might to the citizens, the people of Rome, and the armies of the citizens, the people of Rome, and keep safe the state of the citizens, the people of Rome; that you may look with kindly grace on the citizens, the people of Rome, on the College of Fifteen, on me, my family and household, and that you may receive this sacrifice of nine ewe-lambs and nine she-goats duly offered. For this reason accept the sacrifice of this ewe-lamb and look with kindly grace on the citizens, the people of Rome, and on me, my family and household.'

On the completion of the sacrifice performances were held by night on a stage with no auditorium attached and no seats for spectators; 110 wives of free citizens, in a script presented by the Fifteen, held a sellisternium, with two seats provided for Juno and Diana.

On 1 June on the Capitol the Emperor Caesar Augustus offered a bull in perfect condition to Jupiter the Best and Greatest, and M. Agrippa offered a second at the same place. They used the following prayer: 'Jupiter, Best and Greatest, as is written in the Great Books for you that in every respect everything may prosper for the citizens, the people of Rome, you should receive a sacrifice of this noble bull. I pray and beseech you' – the rest as previously.

At the atalla were Caesar, Agrippa, Scaevola, Sentius, Lollius, Asinius Gallus, Rebilus.

Next performances were given in Latin in a theatre constructed of wood in the meadow by the Tiber, and the wives of free men gave presentations of a sellisternium in the same manner. The mighty performances previously presented were continued without break. A proclamation was made: 'From the Fifteen.

Since according to excellent precedent frequently exemplified in the past, in that there has been a fit occasion for public rejoicing, the resolution has been passed to reduce the period of mourning for the wives of free citizens, and since at the time of the sacred performance of traditional ritual it has been decided that the restoration of and meticulous attention to this practice is appropriate to the worship of the gods and the observance of the cult, we give notice that it is our public duty to decree a reduction in the period of mourning for women.'

In addition by night the Emperor Caesar Augustus made a sacrifice of nine flat cakes, nine pastry-cakes, and nine cup-cakes to the divinities Ilithyiae by the Tiber, using the following prayer: 'Ilithyiae, as is written in the Great Books for you, that in every respect everything may prosper for the citizens, the people of Rome, you should receive a sacrifice of nine flat cakes, nine pastry-cakes, and nine cup-cakes, I pray and beseech you' – the rest as previously.

On 2 June on the Capitol the Emperor Augustus sacrificed a cow to Juno the Queen, and M. Agrippa offered a second at the same place, using the following prayer: 'Juno Queen, as is written in the Great Books for you, that in every respect everything may prosper for the citizens, the people of Rome, you should receive a sacrifice of a noble cow, I pray and beseech you' – the rest as previously.

Then 110 married wives of free men, duly instructed . . . he spoke for them as follows: 'Juno Queen, the prosperity of the citizens, the people of Rome . . . we, the married wives of free men, on bended knee, pray to you . . . and to increase the authority of the citizens, the people of Rome, in war and peace, to protect for ever the name of Latium, grant for all time safety, victory, and might to the citizens, the people of Rome, look favourable upon the citizens, the people of Rome, and the armies of the citizens, the people of Rome, and keep safe the state of the citizens, the people of Rome, that you may look with kindly grace on the citizens, the people of Rome, on the College of Fifteen, and on us . . . So we, 110 wives of free men of the citizens, the people of Rome, on bended knee, pray and beseech you.'

At the atalla were M. Agrippa . . .

Performances were given as on the previous day . . .

In addition by night the Emperor Caesar August made a sacrifice of a pregnant sow to Mother Earth by the Tiber, using the following prayer: 'Mother Earth, as is written in the Great Books for you,

that in every respect everything may prosper for the citizens, the people of Rome, you should receive the sacrifice of a pregnant sow in perfect condition, I pray and beseech you' – the rest as previously.

The wives of free men presented a sellisternium as on the previous day.

On 3 June on the Palatine, the Emperor Caesar Augustus and M. Agrippa made a sacrifice of nine flat cakes, nine pastry-cakes, and nine cup-cakes to Apollo and Diana, using the following prayer:

'Apollo, as is written in the Great Books for you, that in every respect everything may prosper for the citizens, the people of Rome, you should receive the sacrifice of nine flat cakes, nine pastry-cakes, and nine cup-cakes, I pray and beseech you' – the rest as previously.

'Apollo, I have presented you with these flat cakes, and prayed in due form, so to this end receive the offering of these pastry-cakes, and look down with kindly favour.'

So for the cup-cakes.

With same words for Diana.

On the completion of the sacrifice a hymn was sung by twenty-seven boys, on whom the duty was laid, all with both parents living, and the same number of girls. This was repeated on the Capitol. Q. Horatius Flaccus composed the hymn.

The following members of the Fifteen were present: Caesar, M. Agrippa, Q. Lepidus, Potitus Messalla, C. Stolo, C. Scaevola, C. Sosius, C. Norbanus, M. Cocceius, M. Lollius, C. Sentius, M. Strigo, L. Arruntius, C. Asinius, M. Marcellus, D. Laelius, Q. Tubero, C. Rebilus, Messala Messallinus.

At the conclusion of the dramatic performances . . . close to the place where sacrifice was offered on the previous nights, an auditorium and stage were constructed, turning-posts were set up and the starting-signal given for a race for four-horse chariots. Potitus Messalla gave the signal for acrobatic riders. A proclamation was made:

'From the Fifteen.

We present seven days of performances in Latin in addition to the prescribed festival, in the wooden theatre by the Tiber, beginning of 5 June, Greek musical shows in Pompey's theatre at 9 a.m., Greek stage plays in the theatre in the Circus Flaminius at 10 a.m.'

On 10 June a proclamation was made in the following terms:

'From the Fifteen.

On 12 June we shall present a hunt in . . . and circus performances . . .'

On 12 June there was a preliminary procession. Boys . . .

M. Agrippa presented chariot-racing.

For the whole celebration the Fifteen were the Emperor Caesar Augustus, M. Agrippa . . . Cn. Pompeius, C. Stolo, C. Scaevola . . . M. Marcellus . . .

Text of the Sybilline Oracles translated by J. Ferguson, in Kitty Chisholm & John Ferguson, Rome: The Augustan Age (Oxford: Oxford University Press, 1981), pp. 150-151.

Text of CIL 6.32323 (to the break) translated by Lewis and Reinhold in N. Lewis and M. Reinhold, Roman Civilization (New York: Macmillan, 1955), Vol. 2, quoted in Chisholm and Ferguson, op. cit., pp. 151-152; (after the break) by J. Ferguson, in Chisholm and Ferguson, op. cit., pp. 152-155.

Corpus Inscriptionum Latinarum 6.32323

Nocte insequenti (31 mai/1 iun.) in campo ad Ti[berim deis Moeris imperator Caesar Augustus immolavit agnas feminas IX] prodigivas Achivo ritu eodem[que ritu capras feminas IX; precatus est hoc modo:] “Moerae, uti vobis in illis libr[eis scriptum est, quarumque rerum ergo, quodque melius siet populo Romano Quiritibus; vobis VIII] agnis feminis et IX capris femi[nis et IX capris femi[nis sacrum fiat; vos quaeso precorque, uti imperium maiestatemque populi Romani] Quiritium duelli domique au[xitis, utique semper Latinum nomen tueamini, incolumitatem sempiter]nam, victoriam, valetudine[m populo Romano Quiritibus tribuatis, faveatisque populo Romano Quiritibus legionibusque populi Romani] Quiritium, remque publicam populi R[omani Quiritium salvam servetis, uti situs] volentes pr[opitiae populo Romano Quiritibus, XV virum collegi[o, mihi, domo, familiae, et uti huius] sacrifici acceptrices situs VIII agnarum feminarum et VIII capraru[m feminarum propri]arum inmolandarum; harum rerum ergo macte hac agna femina inmolanda estote, fitote v[olente]s propitiae populo Romano Quiritibus, XV virorum collegio, mihi, domo, familiae.”

Ludique noctu sacrificio [co]nfecto sunt commissi in scaena, quoi theatrum adiectum non fuit nullis positis sedilibus, centumque et X [m]atronae, quibus denuntiatum est, XV virorum verbis sellisternia habuerunt Iunoni et Dianae duab[us] sellis positis.

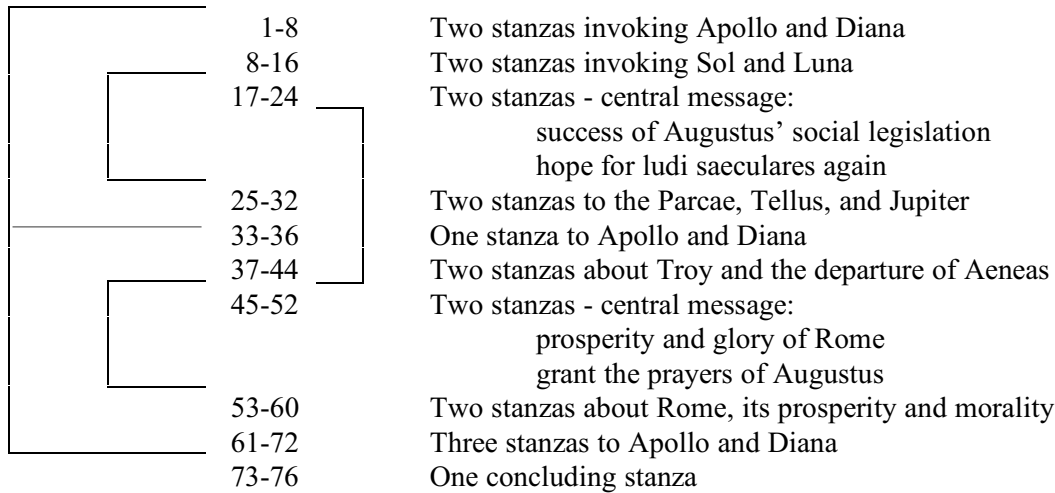
Kalendis Iuniis (1 iun.) in Capitolio bovem m[a]rem Iovi optimo maximo proprium inmolavit imperator Caesar Augustus, ibidem alterum M. Agrippa, pr[e]cati autem sunt ita: “Iuppiter optime maxime ut[i t]ibi in illeis libreis scriptum est quarumque rerum quodque melius siet populo Romano Quiritibus tibi hoc bov[e] mare pulchro sacrum fiat te quaeso precorque;” cetera uti supra. Ad atallam fuerunt C[ae]sar, Agrippa, Scaevola, Sentius, Lollius, Asiniu[s, G]allus, Rebilus. deinde ludi Latini in the[a]tro ligneo quod erat constitutum in campo s[ecu]ndum Tiberim sunt commissi, eodemque modo sellist[er]nia matres familiae habuerunt neque sunt l[udi i]ntermissi iei, qui noctu coepti erant.

Noctu autem ad Tiberim s[a]crificium fecit deis [I]lithyis libeis VIII, popani[s] VIII, pthoibus VIII imperator Caesar Augustus; precatus est [h]oc modo: “Ilithya, uti tibi in ille[is] libreis scriptum est, quarumque rerum e[rgo, quodque melius si]et populo Romano Quiritibus, tibi VIII popanis et VI[III] libeis et VIII pthoibus sacrum fiat; te qua[eso] precorque;” cetera uti supra].

IV Nonas Iunias (2 iun.) in Capitoli[o i]nmolavit Iunoni reginae bovem femin[am] imp. Caesar Augustus: ibidem alteram M. Agrippa et precatus es[t] hoc modo: “Iuno regina, uti tibi in illis [l]ibris scriptum est, quarumque rerum [ergo quodque melius siet populo Romano Quiritibus,] tibi bove femina pulchra s[a]crum fiat; te quaeso precorqu[e;” cetera uti supra]...Noctu autem ad Tiberim [suem plenam Terrae matri inmolavit imperator] Caesar Augustus precat[usque est hoc modo:] “Terra mater, uti tibi in ill[is] libris scriptum est [...] uti tibi sue plena propri[a ... sacrum fiat, te quaeso precorque;” c]etera [uti supra]. matronae sellisternia h[oc die eodem modo quo pridie habue]runt.

Ante diem III Nonas Iunias (3 iun.) in Palatio [Apollini et Dianae] sacrificium fecerunt imperator Caesar Augustus M. A[gr]ippa libeis VIII], popanis VIII, pthoibus VII[II], preca]tique sunt ita: “Apollo, uti tibi in illis libri[is sc]riptum est, quarumque rerum ergo quodque melius siet populo Romano Quir[itibus], uti tibi VIII popanis et VI[III] libis et VIII pthoibus sacrum fiat: te quaeso precorque; cetera uti s[up]ra. “Apollo uti te popanis dat[is] bona prece precatus sum, eiusdem rei ergo macte heis libis libandis esto, fito volens propitius.” idem in pthoibus. eisdem verbis Dianam. sacrificioque perfecto pueri [X]XVII, quibus denuntiatum erat, patrimi et matrimi et puellae totidem carmen cecinerunt; eo[de]mque modo in Captilio. Carmen composuit Q. Hor[a]tius Flaccus.

Structure of the Carmen Saeculare

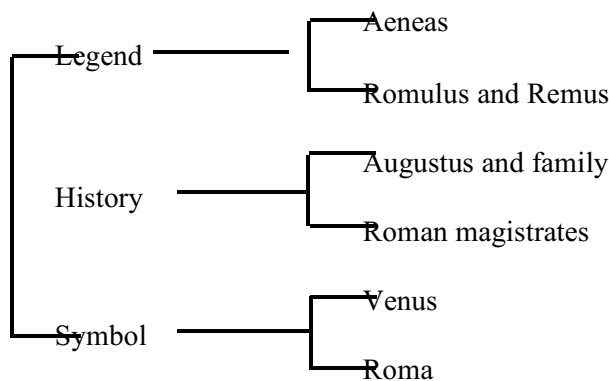


The Ara Pacis

Decreed by the Senate on 4 July 13 B.C. in honor of Augustus' victorious return from Spain and Gaul.
 Dedicated on 30 January 9 B.C.
 East and West sides are 38'2½".
 North and South sides are 34'10½".
 Exterior Wall is 20' high.

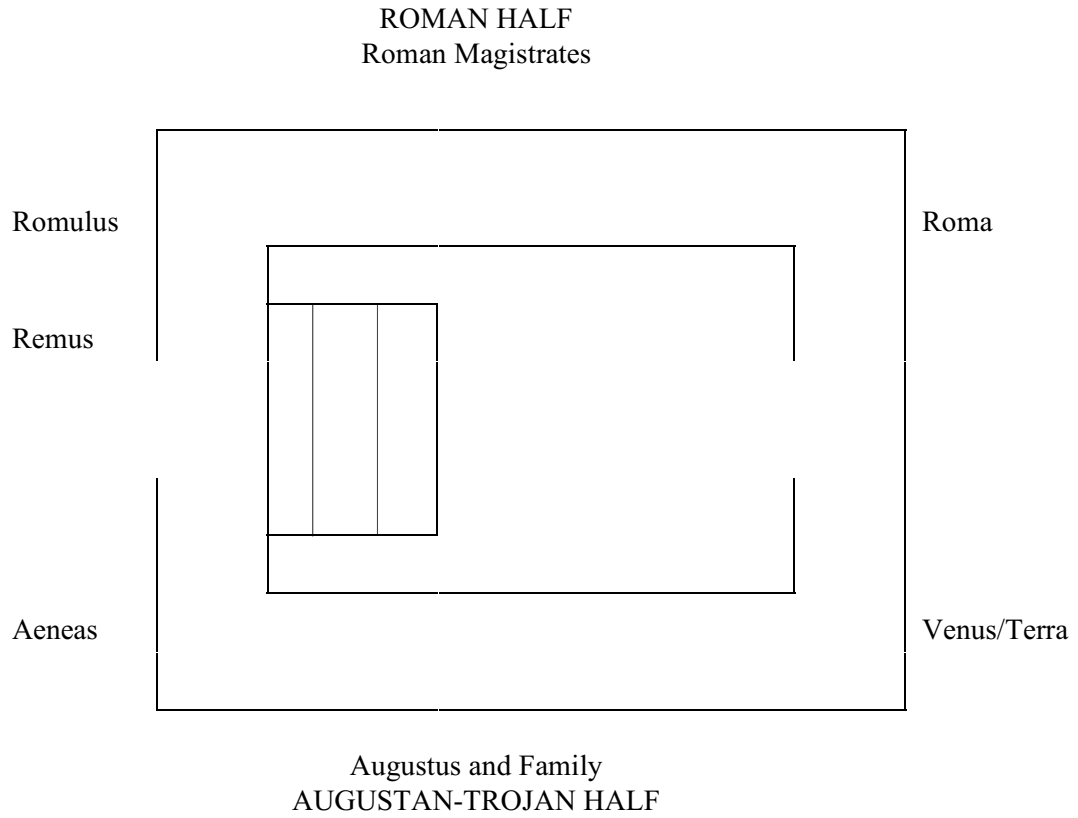
- A. Halves: North Side = Roman Half:
 Legend: Romulus and Remus
 History: Roman magistrates
 Symbol: Roma
 South Side = Augustan Half:
 Legend - Aeneas sacrificing
 History - Augustus and imperial family
 Symbol - Venus

B. Thirds (Trilogy):



- C. Parallelism: Legend: Romulus and Remus - Symbol: Roma
Legend: Aeneas sacrificing - Symbol: Venus

- D. Alternation: Within each side.



Sounds - What strikes your ear?

- alliteration, assonance, repetition of words or sounds?
- B D G, P T K - stops, harder, harsher sounds
- S F Z H - sibilants/aspirate, softer wind, whispers
- M N - nasals, moaning, humming, possibly sadness
- L R - liquids, flowing, trilling
- O U - round, impressive, monumental, solemn sounds.
- Read passage aloud, note any obvious effects. (Consider Sound with Meter)

Word Order -

- First and last position in line are places of importance.
- Note series of words, phrases, sentences (build-up, let-down)
- Note juxtaposition, oxymoron (surprise, double-take)
- asyndeton (non-stop action?)
- polysyndeton (heaping, piling-on)
- ellipsis
- chiasmus (balance, completion, embracing)
- synchysis (often interlocks meaning also, impressionistically)
- framing (words actually surround central objects)
- anastrophe, tmesis, hysteron-proteron (overturning, reversal, emphasis)
- anaphora (demands attention)
- Note HOW these figures affect the message.

Word Choice - any unusual words, or unusual use of ordinary words; echoes of law, religion, other literary passages; exotic or foreign words?

Images - What pictures form in your mind as your read? Note similes, metaphors, hyperbole, contrast, colors, concrete objects.

Meter - Scan by reading aloud, note preponderance of dactyls or spondees in any line(s)

- dactyls - faster, lighter, lilting

- spondees - slower, heavier, grander
- Several elisions together - halting emotional, fearful
- Rhythm often reflects pace or mood of narrative.

Mood - What feelings come through? Look at adjectives, verbs. Is it formal, tragic, frightening, joyous, foreboding?

Tone - Can you sense or infer the author's attitude about the characters or the action? (from choice of words, or actual comments to reader)

Theme - How does the passage relate to the overall theme(s) of the work Note philosophical beliefs and/or political program.

Allusions - Note proper nouns - myths, customs, beliefs, history, geography. Note significance, and how and what these add to the passage.

Grammar

- Look at pattern of verb tenses - any unexpected?
- Look at person of verb.
- Who speaks? - to whom?
- Tone formal or intimate? (2nd sing. more intimate)
- Many passive verbs?
- Imperatives imply authority; gerundives, obligation.
- Interjections imply strong emotion!
- Is sentence structure convoluted, complex?
- Are sentences short, abrupt?
- Does sentence structure reflect action?

Summary of Case Uses

NOMINATIVE:

1. **Subject (of a Finite Verb):** **Quīntus** Venusiae nātus est. **Quis** erat Vergilius?
2. **Predicate Nominative [Nominative Complement]:** Quīntus **poēta** factus est. [Occurs with verbs which express state or condition rather than action.]

GENITIVE:

it. [Shows ownership]

2. **Defining/Limiting:** Color **sanguinis** est ruber. Flaccus est pater **Quīntī Horātiaeque**. Quīntus erat dominus **octō servōrum**. [Shows close connection or relationship]
3. **With Adjectives:** Saccus est plēnus **mālōrum**. Vergilius dicit in Aenēide mortem est simillimam **somnī**. [The key word is the adjective, which, however, agrees with the noun it modifies in gender, number, and case; this genitive simply completes the meaning of the adjective. Both adjectives given in the examples here may use the ablative (plēnus) or the dative (similis) instead of the genitive case.]
4. **Description:** Quīntus comitēsque iter **septem diērum** fēcērunt. Quīntus erat iuvenis **ūndēvīgintī annōrum** cum Athēnās profectus est. (Describes the essential (rather than the special or incidental) quality or measure of someone or something; expect an adjective or numeral modifying the noun in the phrase.)
5. **Partitive:** Māne est initium **diēi**. Partēs **corporis hūmānī** sunt caput et quattuor membra. Marcus numquam satis **vīnī** habēbat; semper nimis **vīnī** bibit. [Names the larger whole of which the noun it describes is a part; frequently found with aliquid, nimis, satis, and tantum.]
6. **Indefinite Price:** **Quantī** est ille liber? Multī dīcēbant Antōnium salūtem mīlitum suōrum **parvī** aestīmāre. [Used for stating the price or worth of something without naming the definite amount; see "Ablative of Definite Price".]
7. **Subjective:** Latrātus **canis** mē perturbāvit. [Stands in relation to another noun the same way a subject stands in relation to a verb.]
8. **Objective:** Oppugnātiō **oppidī** multōs cīvēs terruit. [Stands in relation to another noun the same way an object stands in relation to a verb.]

9. **With Verbs of Remembering and****Forgetting:** Horātius **omnium amīcōrum** meminerat; **nūllōrum amīcōrum** oblitus est. [Used when the

actions of the verbs are accidental or not consciously willed; when the remembering or forgetting is deliberately or consciously willed, the accusative is used.]

DATIVE:

1. **Indirect Object:** Maecēnās **Quīntō** fundum dedit. [Occurs with verbs of "giving," "showing," or "saying"]
2. **Reference:** **Mihi** necesse est in urbem īre. Māter cēnam **liberīs** parat. [Tells the person in whose interest or with reference to whom something occurs.]
3. **With Intransitive Verbs:** Exercitus **imperātōrī** pāret. Dux **exercitūi** imperat. Discipulus **magistrō** respondēre dēbet. [You must learn the verbs which take this construction; among the most common are crēdere, favēre, fidere, cōnfidere, imperāre, invīdēre, īrāscī, minārī, nocēre, nūbere, pāre, parcere, placēre, resistere, studēre, suādere, persāuadere.]
4. **With Compound Verbs:** Quīntus **Marcō** occurrit. Quīntus **multīs mīlitibus** praeerat. [Verbs prefixed with con-, dē-, ē-, ex-, ob-, and the like, are frequently found with dative objects.]
5. **Possession:** Alia nōmina **Quīntō** erant Horātius et Flaccus. [Emphasizes the connection or association rather than the concrete possession.]
6. **With Adjectives:** Puer **mihi** amīcus est. Hic locus est **castrīs** idōneus. [Found with adjectives denoting fitness, likeness, friendliness, inclination, and their opposites.]
7. **Separation:** Decemvirī agrōs **nōbīs** adēmērunt. [Found with verbs denoting "taking away," "depriving".]
8. **Purpose:** Octāviānus mīlitēs **praesidiō** ("as a garrison") collocāvit. [Expresses the purpose or essential nature of someone or something.]

9. **Agent:** Hoc **mihi** faciendum est. [With a passive periphrastic, agency is shown by the dative case rather than by ā/ab +the ablative of agent.]

ACCUSATIVE:

1. **Direct Object:** Quīntus **Marcum** videt. Puerī **parentēs** amant.
2. **With Simple Prepositions:** Maecēnās apud **Quīntum** cēnābit. [A “simple” preposition is one which does not produce a more specific case use; other examples governing this accusative besides apud are ante, post, suprā, extrā, infrā, prope, inter, contrā, circum, praeter, propter, and ad (“at”).]
3. **Place to Which:** Quīntus in **Tabulārium** intrat. Maecēnās iterum ad **urbem** it. Mīlitēs perterritī per **silvam** currunt. Quīntus **Rōmam** redit. [Place to Which, or “motion towards”, occurs with verbs of motion; nouns which have the locative case do not use a preposition.]
4. **Subject of Infinitive:** Augustus **Cleopātram** sē dēdere iussit. [Indirect statement infinitives and object infinitives must have an expressed accusative subject; subjective infinitive phrases may or may not have an accusative subject.]
5. **Extent of Space:** Exercitus **trīgintā** mīlia passuum iit. [Answers the question “how long?”, “how wide?”, “how tall?”, etc.]
6. **Extent of Time:** Quīntus **multōs** annōs parentēs petēbat. [Essentially the same thing as extent of space, but used for time.]
7. **Exclamation:** **Ō mē miserum!**
8. **Double Accusative:** Magister **puerōs** linguam **Latīnum** docet. Augustus **Quīntum multa** rogat. [An accusative of the person and another accusative of the thing; learn to associate this with verbs of asking and teaching.]

ABLATIVE:

1. **Place Where:** Quīntus in **cubiculō suō** est. [Answers the question “where?” or “in what place?”]
2. **Place From Which:** Discuplī ē **lūdō** domum redeunt. Quīntus **Venusiā** discēdit. [Answers the question “where from?” or “whence?”; usually with ā/ab, ē/ex, dē (meaning “down from”; no preposition for nouns which use the locative case to show place where.)]
3. **Accompaniment:** Quīntus cum **Maecēnāte** ad fundum iit. [Always with the preposition cum.]

4. **Means/Instrument:** Hominēs **oculīs** vident et **auribus** audiunt. Dominus servum **baculō** verberat. Servus ā dominō **baculō** verberātur. [Shows the means or instrument/thing by which something is done; no preposition.]
5. **Agent:** Antōnius Cleopātraque ab **Octāviānō** victī sunt. [Shows the person by whom something is done; must have the preposition ā/ab. Contrast with the dative of agent used in passive periphrastics.]
6. **With Simple Preposition:** Sine **cibō** nēmō vīvere potest. [A “simple” preposition is one which does not produce a more specific case use; other examples governing the ablative besides sine are dē (meaning “about”), prō and prae.]
7. **Definite Price:** Quīntus librum **septem sēstertīis** ēmit. [States the definite price; contrast the genitive of indefinite price.]
8. **Route:** Quīntus Rōmam **viā Appiā** rediit. [Essentially a subcategory of ablative of means, limited to roads and the like.]
9. **Respect:** Augustus omnibus **auctōritāte** praestitit. [Tells in what respect an adjective, adverb, or verb is true.]
10. **Degree of Difference:** **Multīs** ante **annīs** Cicerō et Octāviānus amīcī erant. Quīntus **paulō** obēsior erat quam Maecēnās. [Tells “by how much” some comparative word or idea is more or less than something else; used both with adverbs and adjectives.]
11. **Time When:** **Diē** sōl lūcet, **nocte** lūna. [Answers the question “when?” or “at what time?”.]
12. **Time Within Which:** **Tribus diēbus** domum veniet. [Names the space of time within which something will occur; usually with plurals.]

13. **Attendant Circumstance:** Quīntus iānuā apertā legit. [Tells the conditions (rather than the manner) under which something exists or is done; a virtual subcategory of the ablative absolute, but lacking causal or conditional senses.]
14. **Cause:** Quīntus morte Vergiliī trīstis erat. [Tells the cause or reason of something by a noun rather than a subordinate clause.]
15. **With Adjectives:** Vir laude dignus est. [Completes the meaning of an adjective.]
16. **Manner:** Quīntus magnā vōce clāmat. [Tells the way or manner in which something happens.]
17. **Separation:** In urbe Quīntus ōtiō caret. [Similar to the dative of separation, but differing in that the dative is used with “taking away” and the ablative with “lacking”.]
18. **Comparison:** Quīntus paulō obēsior Maecēnāte erat.
19. **With Deponent Verbs:** Quīntus fundō

fruitur. [fruor, fungor, potior, ūtor, vescor.]

20. **Description:** Quīntus vir corpore obēsō erat. [Used for physical descriptions.]

VOCATIVE:

1. **Direct Address:** Venīte in ātrium, Marce, Cornēlī, Horātia, pater! [Remember that the vocative case is the same as its corresponding nominative except for second declension masculine nouns in -us or -ius.]

LOCATIVE:

1. **Place Where for Proper Names of cities, towns, small islands and the common nouns domus, hūmus, and rūs:**
Quīntus
Rōmae, Athēnīs, Brundisiū habitāvit.

A. INDEPENDENT USES OF THE SUBJUNCTIVE:

1. **Hortatory** - present subjunctive, 1st person (usually plural) NEG. = **nē**

Eāmus in ātrium! - Let's go into the atrium!

2. **Jussive** - present subjunctive, 3rd person, singular and plural NEG. - **nē**

Hoc monumentum heredem **nē sequātur**. - Let this tomb not pass to the heir.

3. **Potential** - usually present subjunctive

Ego **nōn crēdidissem** tot hominēs amphitheātrō continēri posse.

I would not have believed that so many people could be held by the amphitheater.

4. **Deliberative** - present or imperfect subjunctive, all persons NEG. - **nōn**

Quid **faciam** aut **facerem**? - What am I to do or was I to do?

5. **Optative** - expresses a wish; also called **Volitive** NEG. = **nē**

- a. present subjunctive (= wish for future time; possible)

Utinam **vincat**! - May he win!/I hope that he wins! (**velim, malim, nōlim** may replace **utinam**)

- b. imperfect subjunctive after **utinam** (= wish for present time; impossible of fulfillment)

Utinam **vinceret**! - Would that he were winning. [but he's not]

- c. pluperfect subjunctive after **utinam** (= wish for past time; impossible of fulfillment)

Utinam **vīcisset**! - Would that he had won. [but he didn't]

- B. DEPENDENT USES OF THE SUBJUNCTIVE: these will be clauses used as nouns, adjectives, or adverbs; generally, they show the end or purpose of the action of the main verb (**final clauses**) or the result which follows from the action of the main verb (**consecutive clauses**).

MAIN VERB		SUBJUNCTIVE VERB		
		INCOMPLETE	COMPLETED	"FUTURITY"
PRIMARY SEQUENCE	Present Future Future Perfect	Present	Imperfect	Fut.Participle + sim, etc
		Imperfect	Pluperfect	Fut.Participle + essem, etc.
SECONDARY SEQUENCE	Imperfect Perfect Pluperfect	Imperfect	Pluperfect	Fut.Participle + essem, etc.
		Imperfect	Pluperfect	Fut.Participle + essem, etc.

1. Subordinate clauses introduced by **ut**.

A. **Purpose clause** - introduced by almost any verb.

NEG. = **nē** normally uses “incomplete” tenses only

Vēnit **ut dūceret** hominēs. - He came to lead the men.

Fugit **nē capiātur**. - He is fleeing in order not to be captured.

B. **Result clauses** -- see subsections below for typical introductory words

NEG. = **ut non** tense by sense

1. **Adverbial** -- “tip off” words frequently found in the main clause:

tam sīc tantus ita tālis adeō tot tantum

Achillēs tam īrātus erat ut Hectorem circum mūrōs **trāxerit**.

Achilles was so angry that he dragged Hector around the walls.

Tanta vīs deōrum est ut eīs nōn **possimus** obstāre.

So great is the power of the gods that we cannot oppose them.

2. **Substantive** - used as subject, object or complement, especially with verbs such as *efficit*, *accidit*, and the like.

Accidit **ut multī pauperēs sint**. - It happens that many people are poor.

C. **Indirect Command** - a direct command reported; dependent upon another verb

NEG. = **nē** normally uses “incomplete” tenses only

Verbs commonly introducing Indirect Commands:

hortor, rogō, moneō, ōrō, invītō - all with ACCUSATIVE of person commanded

imperō, persuādeō, praecipīō - all with DATIVE of person commanded

petō, postulō - with **ā/ab** + ABLATIVE of person commanded

The noun or pronoun of the person commanded takes the case required by the main verb when the noun or pronoun is placed outside the dependent clause (the normal situation); the person of the dependent verb corresponds to that of the person commanded. If the person commanded is named inside the **ut** clause, the case follows normal usage (nominative for personal finite verbs, accusative for impersonal verbs, etc.).

Nōs hortātus est **ut irēmus**. - He encouraged us to go.

Nōbīs persuādēbit **ut eāmus**. - He will persuade us to go.

Ā nōbīs postulābat **ut irēmus**. - He was demanding that we go.

2. Indirect Question - introduced by any question word, including **ut** = “how”, **utrum**, **-ne**, **num**, etc.

NEG. = **ut** + negative; tense by sense

Scīs quis **advēnisset**. - You know who had arrived.

Mīror utrum Marcus an Sextus peior sit. - I wonder whether Marcus or Sextus is worse.

3. Cum-clauses - introduced by cum

- a. Cum-circumstantial - emphasizes the circumstances under which something happened; tense by sense; translate cum as “when”.

Cum ad Tabulārium advēnissent, nōmen Marcī īnscrīptum est. - When they reached the Tabularium, Marcus’ name was registered.

- b. Cum-causal - tells the reason; tense by sense; translate cum as “since” or “because”

Cum nōmen Marcī īnscrībendum esset, ad Tabulārium iērunť. - Since Marcus’ name had to be registered, they went to the Tabularium.

- c. Cum-concessive - concedes another fact; tense by sense; translate cum as “although”; main clause usually has tamen in it (which need not be translated into English)

Cum Caesar in Galliā erat, Clōdiō tamen favēbat. - Although Caesar was in Gaul, he (nevertheless) supported Clodius.

4. Clauses of Fear - occur after verbs meaning “to fear” and their noun or adjective counterparts; ut indicates a NEGATIVE, ne indicates a POSITIVE; use “completed” and “incompleted” sequence.

Caesar verēbātur nē Clōdius interfectus esset. - Caesar feared that Clodius had been killed.

Cicerōnī metus erat ut Clōdius interfectus esset. - Cicero had a fear that Clodius had not been killed.

5. Subjunctive in Conditional Sentences:

- a. Future Less Vivid (“Should-Would”): the present subjunctive is used to indicate what would happen should X be true:

Sī pluat, madidus sīs. - If it should rain, you would be wet.

- b. Contrary to Fact: shows what would be or would have been if X had been true (but it wasn’t):

1. the imperfect subjunctive is used for present time:

Sī plueret, madidus essēs. - If it were raining, you would be wet.

2. the pluperfect subjunctive is used for past time:

Sī pluisset, madidus fuissēs. - If it had rained, you would have been wet.

3. the imperfect and pluperfect may be mixed:

Si pluisset, nunc madidus essēs. - If it had rained, you would now be wet.