33 amor

Fresco from Pompeii showing the
mythical lovers Cupid and Psyche.

This chapter looks at Roman attitudes to love. Many of the passages are poems. As you read them, try to consider not only what the poet is saying, but also how he, or she, is saying it: what words are used, how are they arranged, and why? Roman poetry was written to be heard, so try reading it aloud, and consider how its sounds correspond to (or sometimes conflict with) its meanings.

Love and hate

The following three poems (known as **epigrams**) succinctly address the question of whether or not emotions can always be controlled, or even explained. Some say you should always control your emotions, others say that it is not only impossible, but also unhealthy. Consider this question as you read these poems.

A. Hate and love

> ōdī et amō. quārē id faciam, fortasse requīris.
>
>   nesciō, sed fierī sentiō et excrucior.

<div align="right">

Catullus, *Poem* 85

</div>

quārē	*why*
requīrō, ere	*ask*
fīō, fierī	*happen*
excruciō, āre	*torture, torment*

1   **faciam** here = *I do*.

a.   Who do you think the poet is speaking to in this poem?

b.   How many of the fourteen words in this poem are verbs? Which are active, and which passive? Why do you think Catullus uses so many verbs?

c.   Think about the verb **excrucior**. What makes it particularly powerful? Is it love or hate that causes Catullus to feel like this, or both?

In this fresco, from the theater at Herculaneum, a woman holds an open writing tablet in her left hand, and a stylus in her right. Behind her stands another woman.
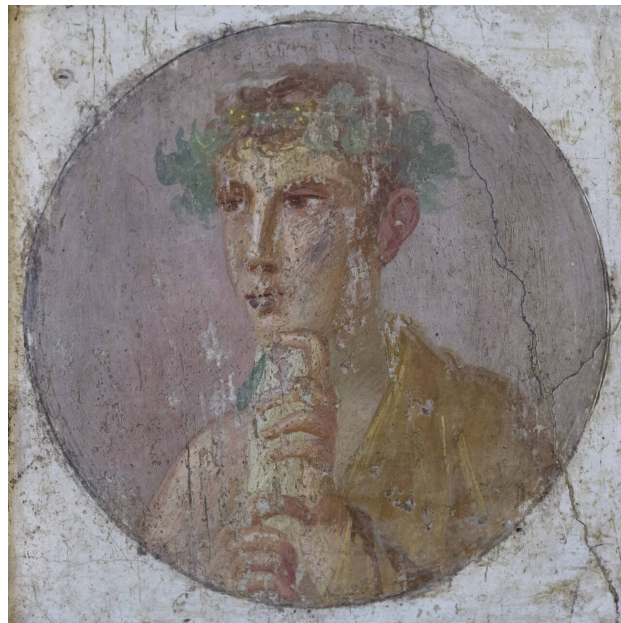
These two paintings were part of a single fresco from Pompeii. They contain portraits of a woman holding a writing tablet and stylus, and a man holding a scroll. The woman is sometimes referred to as the Greek poet Sappho, although her true identity is unknown.

B. With or without you

difficilis facilis, iūcundus acerbus es īdem;

    nec tēcum possum vīvere nec sine tē.

<div align="right">Martial, Epigrams 12.46</div>

iūcundus, a, um *cheerful*
acerbus, a, um *bitter, sour*

a. The first line has four adjectives describing the person who is addressed. How would you translate these?

C. I can only say this

nōn amō tē, Sabidī, nec possum dīcere quārē.

    hoc tantum possum dīcere: nōn amō tē.

<div align="right">Martial, Epigrams 1.32</div>

tantum *only*

1 **Sabidī**: nothing is known about Sabidius.

a. In what ways are the three poems above similar, and how are they different?
b. Which poem(s) do you prefer, and why?
c. Do you think that the meaning of **amō** is different in Passages A and C? In what different ways is the word *love* used in English?

Quantifying love

'I love you to the moon and back', 'I love you more than there are stars in the sky', 'You are my whole world'. How do you tell someone how much you love them?

D. Let's live and love

vīvāmus, mea Lesbia, atque amēmus,
rūmōrēsque senum sevēriōrum
omnēs ūnius aestimēmus assis.
sōlēs occidere et redīre possunt;
nōbīs, cum semel occidit brevis lūx,   5
nox est perpetua ūna dormienda.
dā mī bāsia mīlle, deinde centum,
dein mīlle altera, dein secunda centum,
deinde usque altera mīlle, deinde centum.
dein, cum mīlia multa fēcerīmus,   10
conturbābimus illa, nē sciāmus,
aut nē quis malus invidēre possit,
cum tantum sciat esse bāsiōrum.

vīvāmus	*let us live*
amēmus	*let us love*
aestimēmus	*let us value*
occidō, ere	*set; die*
semel	*a single time*
perpetuus, a, um	*everlasting*
dormiendus, a, um	*that has to be slept through*
bāsium, ī, n.	*kiss*
usque	*continuously*
conturbō, āre	*mix up*

Catullus, Poem 5

1	**Lesbia**: Lesbia is the name of the woman Catullus was in love with. See page 14.
2	**rūmōrēsque**: *gossip*.
	sevēriōrum: *quite strict*. A comparative adjective can be used to mean *quite*, *rather*, or *too*.
3	**ūnius ... assis**: *worth one* **as**. The genitive case expresses the value of something; this is known as a **genitive of value**. An **as** was the lowest value Roman coin.
5	**cum ... occidit**: **cum** is used here with an indicative verb. **cum** + indicative verb can be used to stress the time something happened (*when*), whereas **cum** + subjunctive verb often contains the idea of *since* or *because*.
7	**mī** = **mihi**
8	**dein** = **deinde**
10	**cum ... fēcerīmus**: *when we have had* (lit. *made*).
11	**nē sciāmus**: *so that we don't know*.
12	**quis**: *anyone* or *someone*; **quis** can be used instead of **aliquis** after **sī**, **nisi**, **num**, and **nē**.
	invidēre: *to cast the evil eye on*, i.e. to cast a spell on someone in order to get them in your power. It was a common belief that a spell would be more effective if exact numbers were known. **invidēre** also = *to be envious*.
	possit: *may be able*.
13	**tantum ... bāsiōrum**: *so many kisses* (lit. *so much of kisses*). This use of the genitive is called **partitive**.

a.   Look at lines 4–6. What contrast is the poet making? What effect is achieved by the placement of the words **lūx** and **nox**? Explain the imagery in the words **sōlēs**, **lūx**, **nox**, and **dormienda**. How is the idea expressed in these lines connected to the beginning of the poem?

b.   Pick out examples of repetition in lines 7–9. Why do you think Catullus uses repetition here?

c.   What is Catullus' attitude to people who criticize his relationship with Lesbia?

d.   Where and how does the tone of this poem change? How would you describe the overall mood?

Language note 1: present subjunctive

1. Look at the following sentences, which you met in Book 1:

    in temporibus dūrīs vīvimus.
    We live in hard times.

    iō, Nerō! nōs tē amāmus!
    Hurrah, Nero! We love you!

    vīvimus (*we live*) and **amāmus** (*we love*) are forms of the **present indicative**.

2. Now look at the following extract:

    vīvāmus, mea Lesbia, atque amēmus
    Let us live, my Lesbia, and let us love

    vīvāmus (*let us live*) and **amēmus** (*let us love*) are forms of the **present subjunctive.**

3. As in paragraph 2, the present subjunctive can be used to mean *let's do something*. For example:

    rūmōrēs senum ūnius assis aestimēmus.
    Let's value old men's gossip at a single penny.

    When the present subjunctive is used in this way, it is known as the **hortatory** or **jussive** subjunctive. The term hortatory is used with first person verbs (*I* and *we*), and jussive with second and third person verbs (*you* and *he*, *she*, *it*, *they*).

4. Like the imperfect and pluperfect subjunctive, which you met in Book 2, the present subjunctive is also used after **cum** (meaning *when*, *since*, *because*), **ut** (meaning *to*, *in order to*, *that*), and in other situations, such as indirect questions. For example:

    quārē id faciam, fortasse requīris.
    Perhaps you ask why I do this.

5. Study the forms of the present subjunctive:

vocem	**teneam**	**mittam**	**audiam**	**capiam**
vocēs	**teneās**	**mittās**	**audiās**	**capiās**
vocet	**teneat**	**mittat**	**audiat**	**capiat**
vocēmus	**teneāmus**	**mittāmus**	**audiāmus**	**capiāmus**
vocētis	**teneātis**	**mittātis**	**audiātis**	**capiātis**
vocent	**teneant**	**mittant**	**audiant**	**capiant**

6. Compare the forms of the present subjunctive above with the forms of the present indicative on page 254. Notice that the first conjugation has an **-e-** in its endings, and the others have an **-a-**.

The Butchers' Bridge in Ljubljana, Slovenia, where hundreds of couples have attached padlocks as a symbol of their love.

E. Honey-sweet eyes

mellītōs oculōs tuōs, Iuventī,
sī quis mē sinat usque bāsiāre,
usque ad mīlia bāsiem trecenta,
nec mī umquam videar satur futūrus,
nōn sī dēnsior Āfricīs aristīs   5
sit nostrae seges ōsculātiōnis.

Catullus, *Poem* 48

mellītus, a, um	*honey-sweet*
sinō, ere	*allow*
bāsiō, āre	*kiss*
trecentī, ae, a	*three hundred*
satur, a, um	*full up*
dēnsus, a, um	*abundant*
arista, ae, f.	*ear of wheat, grain*
seges, etis, f.	*crop*
ōsculātiō, ōnis, f.	*kissing*

1   Catullus wrote a number of poems to Iuventius.
2–4 **sī quis … sinat … bāsiem … nec … videar**: *if anyone allowed* or *would allow … I would kiss … and I wouldn't seem*. Subjunctive verbs are sometimes used in sentences with **sī**. The subjunctive here indicates that the situation is hypothetical or unlikely to happen.
2–3 **usque … usque ad**: **usque** = *continuously*; **usque ad** = *right up to*.
3   **mīlia … trecenta**: take these two words together.
4   **futūrus** = **futūrus esse**: *to be going to be*; future infinitive of **sum**.
5   **Āfricīs aristīs**: the province of Africa was a major source of grain for Rome.
6   **sit**: *might be*; present subjunctive of **est**. See Language note 2 below.

a.   Here Catullus is writing to a young man, Iuventius, not to Lesbia. What do you think that tells us about Catullus' relationships?
b.   **Āfricīs** (line 5). Some texts have **āridīs** (*dry*). Which would you choose? Give your reasons.

Language note 2: present subjunctive of irregular verbs

1. Look at the following extracts:

nōn sī dēnsior Āfricīs aristīs sit nostrae seges ōsculātiōnis
not (even) if the crop of our kissing might be more abundant than African grain

nē quis malus invidēre possit
so that no evil person could be jealous

sit and **possit** are the subjunctive forms of **est** and **potest**.

2. Compare the present indicative and present subjunctive of **sum** and **possum**:

present indicative	present subjunctive	present indicative	present subjunctive
sum	**sim**	**possum**	**possim**
es	**sīs**	**potes**	**possīs**
est	**sit**	**potest**	**possit**
sumus	**sīmus**	**possumus**	**possīmus**
estis	**sītis**	**potestis**	**possītis**
sunt	**sint**	**possunt**	**possint**

3. Note the present subjunctive of the irregular verbs **volō**, **nolō**, **malō**, **eō**, **ferō**, **fīō**:

velim	**nōlim**	**mālim**	**eam**	**feram**	**fīam**
velīs	**nōlīs**	**mālīs**	**eās**	**ferās**	**fīās**
velit	**nōlit**	**mālit**	**eat**	**ferat**	**fīat**
velīmus	**nōlīmus**	**mālīmus**	**eāmus**	**ferāmus**	**fīāmus**
velītis	**nōlītis**	**mālītis**	**eātis**	**ferātis**	**fīātis**
velint	**nōlint**	**mālint**	**eant**	**ferant**	**fīant**

Textual transmission

When we read a poem of Catullus, it is printed in a book or it has been digitized so that we can read it on a computer screen or a phone. But the printing press wasn't invented until about 1450. Before that, literary works had to be copied out by hand – hence the word *manuscript*, from **manū scrīptum**, *written by hand*. In ancient Rome, books were first published in the form of papyrus rolls. By the late first century AD, they were also available in a form that resembled a modern book, as sheets of papyrus or parchment (animal skins), fastened together by strips of leather; gradually parchment volumes (**cōdicēs**) replaced papyrus rolls. There were booksellers and libraries, but by modern standards only very few works were published.

Over the centuries scribes copied and recopied the texts. For most authors the oldest surviving manuscripts are from the ninth and tenth centuries. Each time a copy was made, mistakes could have crept in. The scribes had various levels of education – some would not have known Latin – so the accuracy of the copies varied. The manuscripts themselves would have presented difficulties for the copyist. Often there was no punctuation, or very little. Until the Middle Ages there was no system of word division, and earlier manuscripts often had no spaces between words, although in the time of Augustus sometimes a small dot was placed between them. All this means that the texts of classical writers that we read may not be exactly the same as what was originally written.

Some authors, such as Vergil, were popular, and their works were used as school texts. As a result, for certain authors several manuscripts have survived and can be compared. There are manuscripts of Vergil that go back to the fifth and sixth centuries. But it is only by chance that we can read some authors, including Catullus. Just one manuscript of his collected poems is known to have come down from antiquity. It was being read in Verona, Catullus' birthplace, at the end of the thirteenth century. Although that manuscript disappeared, copies of it had been made, and by about 1375 three manuscripts of Catullus' collected poems were in existence. The text of Catullus that we read today is based on these.

The first printed edition of Catullus' poems was made almost a hundred years later, in 1472. As a result of centuries of copying, the text contained many errors. Scholars in the fifteenth and early sixteenth centuries corrected many of these errors, and the text gradually improved. However, there are still many places where scholars disagree over the correct reading.

Only a small portion of Roman literature has survived. We know about some of the missing works; for example: parts of the *Historiae* and *Annales* of Tacitus; the memoirs of Agrippina, mother of Nero; the poems of Cornificia, a woman who lived in the first century BC. Until the late twentieth century it was thought that the poems of

Cornelius Gallus had been entirely lost, apart from a single line. Gallus, who lived about 70–26 BC, wrote love poems which inspired Ovid and other poets. However, archaeologists working in Egypt in 1978 found a papyrus fragment with nine lines of Gallus' poetry. The papyrus has been dated to no later than AD 25, making it the oldest known papyrus fragment. Writings on papyrus can survive for centuries in the dry conditions of the Egyptian desert. It is possible that yet more discoveries of previously unknown literary texts will be found.

A manuscript of Vergil's 'Aeneid', copied in around AD 1500, probably produced for Ludovico Agnelli, Bishop of Cosenza.

1. Think about the sort of mistakes you make when copying a piece of writing. What mistakes might the scribes who copied manuscripts have made?
2. Only a tiny proportion of Latin literature has survived. Think about: (a) why some texts survived; (b) why other texts were lost.
3. Think about how we preserve documents today. Do you think that two thousand years from now people will be able to read them?

Love poetry

The Romans inherited from the Greeks a long tradition of writing poetry about love. Catullus acknowledged his debt to the Greek poet Sappho (see p. 14). His love poetry claims to be autobiographical, and he was the first Roman poet, as far as we know, to write a cycle of poems addressed to one lover, a woman he called Lesbia. You will find out more about Catullus and Lesbia on page 14. Although Lesbia features prominently in Catullus' poems, she is not the only lover he addresses. For example, you have also read a poem in which Catullus expresses his love for a man, Iuventius (Passage E). Moreover, some of the poems which may be about Lesbia do not name her.

In his short poems about love, Catullus explores a wide range of emotions – love and hate, joy and misery, jealousy, devotion, abandonment. The tone is similarly varied: joyful, tender, spiteful, carefully analytic, seemingly spontaneous. Only a very small sample of this broad range can be included here.

Unlike much poetry written in English, Latin poetry does not rhyme. Instead, there are other features that distinguish it from prose. The most important of these is meter (repeated patterns of sound and rhythm). Catullus wrote love poems in several meters. For example, Poem 51 (Passage G), which is modeled on a lyric poem by Sappho, uses a meter known as Sapphics; Poems 85 (Passage A) and 109 (Passage M) are epigrams and are written in elegiac couplets. In this book you will learn about some of the meters of Latin poetry.

A later group of poets who were influenced by Catullus developed the genre known as love elegy: the name derives from the meter their poems were composed in, the elegiac couplet. In this chapter, you will read examples of love elegy, by Sulpicia and Ovid. Other love elegists, whose work isn't included here, are Propertius and Tibullus. Like Catullus, the love elegists often wrote in the first person as if from personal experience. Each of them explored their love for a single individual, and they followed Catullus in giving their lovers Greek names. However, we should not take what the poets say at face value; some or all of what they claim to be personal experience could be fictional.

Certain motifs became commonplace. For example, lovers lose self-control, they are enslaved to their beloved, they stand outside a locked door and beg to be allowed in, or they compare love to warfare. In contrast to the seriousness and intensity of Catullus and Sulpicia, some poets took a more light-hearted approach. Ovid, for example, played with some of the common motifs; in this chapter you will read one of his love elegies (Passage S), in which he elaborates on the idea that the lover is a soldier in the war of love.

The poetry in this chapter has been selected from a wide variety of genres and styles, ranging from epic to a line or two scratched on a wall in Pompeii. Although all the poems or extracts from longer poems have love as their subject, only some of them would be classed as 'love poetry': such as those by Catullus, Sulpicia, and Ovid.

In this painting, the poet Sappho sits and listens to the poet Alcaeus as he plays the kithara. The scene is imagined as taking place on the island of Lesbos, although the seating is based on the marble seating of the Theater of Dionysus in Athens. Sir Lawrence Alma-Tadema painted many scenes from the classical world. He completed this work in 1881.

Meter: an introduction

1. Latin poems have repeated patterns of sound and rhythm. These patterns are called **meters**.

2. The basic unit of sound in Latin meter is the **syllable**. Each syllable has one vowel sound, and can be either **long** or **short**. Long syllables are twice as long to say as short syllables. The pattern of long and short syllables helps to create rhythm in the line by controlling the pace at which the sounds are spoken or sung.

3. Look again at the first three lines of Passage D:

    > vīvāmus, mea Lesbia, atque amēmus,
    > rūmōrēsque senum sevēriōrum
   > omnēs ūnius aestimēmus assis.

    In spoken Latin, the division between the written words is less defined. Here the long syllables are marked in bold, and the short syllables in plain text:

    > **vī·vā·mus**·me·a·**Les**·bi'·**at**·qu'a·**mē·mus**,

    > **rū·mō·rēs**·que·se·**num**·se·**vē**·ri·**ō·rum**

    > **om·nē·sū**·ni·u·**sae**·sti·**mē**·mu·**sas·sis**.

    (There are different views on precisely where syllables begin and end. Don't worry about the exact divisions.)

4. Catullus wrote this poem in **hendecasyllabic meter**. It was originally a Greek meter and its name means *eleven syllables*. Can you see that these lines have a very regular pattern of long and short syllables? Try reading them aloud.

5. You may have noticed that, in the first line, two vowels are not pronounced at all. We will explore what leads some vowels to be unpronounced, and syllables to be either long or short, in later chapters.

This is an image of the sound file of someone reading the first line of Passage D aloud. Do you think you can distinguish any of the syllables?
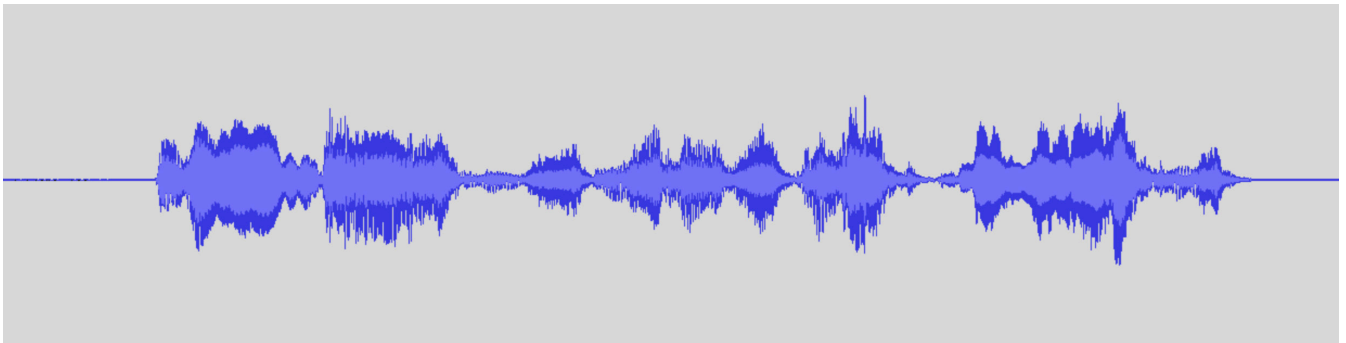
Catullus, Sappho, and Lesbia

Sappho was a female Greek poet who lived on the island of Lesbos, in the late seventh and early sixth centuries BC. In many of her poems, such as Passage F below, Sappho refers to love between women.

F.   Senselessly in love

That man seems to me to be equal to the gods,
the one who is sitting opposite you
and hears you nearby
speaking sweetly

and laughing pleasantly, and this   5
has made my heart flutter in my breast. For
when I look at you even briefly,
I can no longer speak,

but my tongue has been silenced,
immediately a gentle flame runs beneath my   10
skin, with my eyes I see nothing,
my ears throb,

and a cold sweat grips me, trembling seizes me
all over, I am paler
than straw, I seem to have   15
almost died.

Sappho, *Fragment* 31

This bowl was used for mixing wine and was made in Greece in the fifth century BC. It has been suggested that the seated woman playing the lyre could be Sappho.

Little of Sappho's work has survived, and much of it is fragmentary, but her poems were greatly admired by later Greeks and the Romans. Passage G, opposite (*Poem* 51 of Catullus), is modeled on Sappho's poem above; some of Catullus' phrases are similar to Sappho's, and he uses the same meter. In antiquity, writers often composed works that were heavily indebted to those of earlier writers; this was not seen as copying, but as writing within a literary tradition. By writing a poem modeled on one of Sappho's and calling his lover Lesbia, meaning 'woman from Lesbos', Catullus was associating himself with the long history of love poetry written in Greek. Catullus would himself inspire later poets, including Ovid.

Over one hundred of Catullus' poems survive. Many are love poems, and over twenty are addressed to the woman he calls Lesbia. These poems express and analyze Catullus' feelings for Lesbia at various points in their relationship.

Lesbia may have been a fictional creation of Catullus. On the other hand, the name could be an alias for a real Roman woman. Some have suggested Catullus' Lesbia was a woman called Clodia, who was married to Quintus Caecilius Metellus Celer, a wealthy and distinguished noble. Clodia was notorious for her extramarital affairs, which we know about from a speech of Cicero.

Very little is known about Catullus' own life. He lived in the first century BC (between about 84 and 54 BC) and was a contemporary of Cicero, Julius Caesar, and the poet Lucretius. He came from a wealthy equestrian family in Verona, a town in Gallia Cisalpina (now northern Italy), but he spent his adult life in Rome. As a young man, he embarked on a public career, serving for a year on the staff of the governor of Bithynia. He was barely thirty years old when he died.

G. After Sappho

ille mī pār esse deō vidētur,
ille, sī fās est, superāre dīvōs,
quī sedēns adversus identidem tē
　　spectat et audit

dulce rīdentem, miserō quod omnēs　　　　*5*
ēripit sēnsūs mihi. nam simul tē,
Lesbia, aspexī, nihil est super mī,
　　Lesbia, vōcis,

lingua sed torpet, tenuis sub artūs
flamma dēmānat, sonitū suōpte　　　　*10*
tintinant aurēs geminae, teguntur
　　lūmina nocte.

ōtium, Catulle, tibi molestum est;
ōtiō exultās nimiumque gestīs;
ōtium et rēgēs prius et beātās　　　　*15*
　　perdidit urbēs.

　　　　　　Catullus, *Poem* 51

pār, *gen.* paris *equal*
superō, āre *be superior to*
adversus (+ acc.) *opposite*
ēripiō, ere *snatch away*
sēnsus, ūs, m. *sense, feeling*
aspiciō, ere *look at, see*
lingua, ae, f. *tongue*
torpeō, ēre *be numb*
tenuis, is, e *thin*
artus, ūs, m. *limb*
dēmānō, āre *run down*
tintinō, āre *ring*
geminus, a, um *twin*
tegō, ere *cover*
ōtium, ī, n. *leisure, idleness*
molestus, a, um *troublesome*
exultō, āre (+ abl.) *delight in*
gestiō, īre (+ abl.) *enjoy, indulge in*
prius *before, previously*
beātus, a, um *prosperous*

2　**sī fās est**: *if it is allowed*. **fās** means *what is right by the law of the gods*.
　dīvōs = **deōs**
5–6　**miserō … mihi**: the dative here = *from*. This is called a **dative of separation**.
　quod: *something which*, referring back to the whole idea expressed in lines 1–5 (**ille → rīdentem**). **quod** is usually the first word in the clause, but here is postponed.
6　**simul** = **simulac**
7　**est super** = **superest**: *remains*.
7–8　**nihil … vōcis**: *nothing of voice* = *no voice*. **vōcis** is a partitive genitive.
9　**sed**: postponed, like **quod** in line 5.
10　**suōpte**: the suffix -**pte** adds emphasis to **suō**.
12　**lūmina**: **lūmen** (*light*) often = *eye* in poetry.
15　**et … et**: *both … and*.

a.　There are three people in this poem. Who are they?

b.　In lines 5–12, what physical symptoms does Catullus describe? What emotion is he describing? Do you think the description is convincing?

c.　Line 8 is missing in the manuscripts, and **Lesbia, vōcis** is a conjecture. Another suggestion is **vōcis in ōre**. Which do you prefer? Why?

d.　Line 11: **geminae**. The manuscripts have **geminā**, so the line reads **tintinant aurēs, geminā teguntur**, but some scholars propose **geminae**. What difference does this make to the meaning of lines 11–12? Why do you think some scholars prefer **geminae**?

e.　Some scholars think the last four lines are part of another poem. Do you think they belong with the rest of the poem? Give reasons for and against.

f.　Compare Catullus' poem with Sappho's. How close is Catullus' language to Sappho's? What changes has he made? What is the effect of these changes?

g.　Would you call Catullus' poem a translation, an imitation, or a version?

Writing your love on the walls

Passages H–L are all graffiti found on the walls of Pompeii. As you read the graffiti, ask yourself what may have inspired the authors to write these messages, and who was meant to read them. How do people declare their love publicly now? Passage K is possibly the only example from the Roman world of a love poem written by a woman to a woman.

H. Love and let love
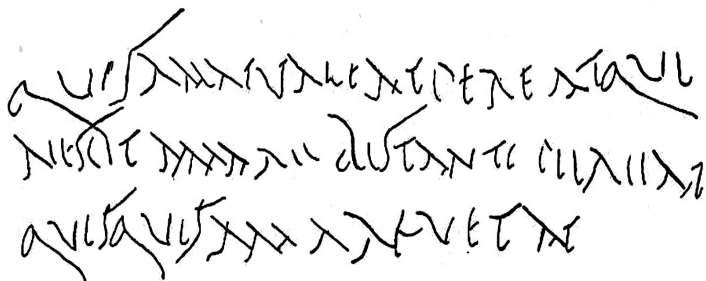
> quis amat valeat. pereat quī
> nescit amāre. bis tantō pereat,
> quisquis amāre vetat.

valeō, ēre	*be well*
bis	*twice*
vetō, āre	*forbid*

1   **quis** = **quisquis**: *whoever, anyone who*

I. Longing for Urbana

> Vibius Restitūtus hīc
> sōlus dormīvit et Urbānam
> suam dēsīderābat.

dēsīderō, āre	*long for*

Graffiti on the wall of Juliet's house, the setting of Shakespeare's 'Romeo and Juliet', in Verona.

Graffiti have been found all over the Roman Empire, from the Colosseum in Rome to the pyramids in Egypt. The excavations of Herculaneum and Pompeii have revealed thousands written by the people who lived there before the eruption of Vesuvius in AD 79. On the walls of bars, shops, theaters, private houses, baths, and basilicas, fragments of writing from a variety of people have been uncovered. Some are practical (the price of wine, the date of an upcoming gladiatorial show); others are political (election notices), funny, or philosophical; and some are expressions of anger or love. Sometimes graffiti were scratched into the plaster of the walls, which made it hard to create smooth curves and affected the way that letters were formed, as you can see in the line drawing. Other messages were painted on the walls: these are called dipinti.

Unlike inscriptions, which often commemorated an event or person publicly and which were created at some cost, the graffiti give us some insight into the interests of a different group: the common people, who were expressing what was on their minds. Some graffiti, as in the modern world, are trivial ('Aufidius was here, bye!'), but some are more sophisticated. There are lines of poetry by, for example, Vergil and Ovid, quotations from philosophers, and personal messages left for friends or enemies. There are also reviews of bars, baths, and brothels, as well as riddles, rude jokes, and games.

Passages H, J, and K are poems which might have been composed by the people who wrote them on the walls, or perhaps they were well-known bits of poetry.

Plutarch wrote about graffiti: 'Nothing useful or pleasant has been written there: merely so-and-so commemorates so-and-so wishing him well, and someone else is the best of friends, and much nonsense of this sort.'

Do you agree?

J. Nothing can last

Nothing can last for all time.
When the Sun has shone brightly it is restored to the Ocean;
The Moon, which was recently full, wanes;
In the same way the ferocity of Venus often becomes a gentle breeze.

K. If only

ō, utinam liceat collō complexa tenēre
brāciola et tenerīs ōscula ferre labellīs.
ī nunc, ventīs tua gaudia, pūpula, crēde.
crēde mihi, levis est nātūra virōrum.
saepe ego cum mediā vigilārem perdita nocte   5
haec mēcum meditāns: multōs Fortūna quōs sustulit altē,
hōs modo prōiectōs subitō praecipitēsque premit.
sīc Venus ut subitō coniūnxit corpora amantum,
dīvidit lūx et se...

collum, ī, n. *neck*
tener, a, um *soft, tender*
levis, is, e *fickle, unreliable*
vigilō, āre *be awake*
modo *now, just now*
prōiciō, ere *throw down*
praeceps, *gen.* praecipitis
   headfirst
coniungō, ere *join together*
dīvidō, ere *separate*

1 **utinam liceat ... tenēre**: *I wish I could hold* (lit. *I wish it were allowed to hold*). **utinam** + subjunctive expresses a wish.
   collō complexa: *wrapped around my neck*, describing **brāciola** in line 2.
2 **brāciola**: diminutive of **brācchium**. The **diminutive** expresses smallness or affection: *little arms* or *dear arms*.
   labellīs: diminutive of **labia** (*lips*).
3 **pūpula**: diminutive of **pūpa** (*doll*), a term of affection.
3–4 **crēde ... crēde**: translate the first **crēde** as *entrust*, the second as *trust* or *believe*.
5 **perdita**: the perfect passive participle of **perdō** (*destroy, lose*) is often used in love poetry to mean *destroyed by love*, *ruined*, *desperate*.
6 **meditāns**: translate the participle here as a main verb, *I thought* or *I used to think*.
6–7 **multōs Fortūna quōs sustulit ... hōs modo ... premit**: *many people whom Fortune has raised up ... these now ... she crushes.*
8 **ut ... coniūnxit**: **ut** + indicative can mean *when*. Take in the order: **sīc ut Venus**. The conjunction **ut** has been postponed.
   amantum: the gen. pl. of the participle is here used as a **substantive** (i.e. as a noun), *of lovers*.
9 **se...**: this is the beginning of the next word, but the poem breaks off here. It is not known why the poem is unfinished.

a. Which word in line 5 indicates that this poem is written in the voice of a woman?
b. Which word in line 3 indicates that this poem is addressed to a woman?
c. How do this poem and Passage J use the imagery of day and night?

L. Methe loves Chrestus

Methē Cominiaēs Atellāna amat Chrēstum. corde sit
utrīsque Venus Pompēiāna propitia et semper
concordēs vīvant.

uterque, utraque, utrumque
   each of the two, both
propitius, a, um *well-disposed, kind*
concors, *gen.* concordis
   harmonious

1 **Methē Cominiaēs**: Methe was enslaved in the household of a woman named Cominia. **Cominiaēs** is a Greek genitive: *belonging to Cominia*.
   Atellāna: *from Atella*. Atella is a town in southern Italy.
   corde: *in her (Venus') heart*.
2 **Venus Pompēiāna**: Venus was the guardian deity of Pompeii.

a. Why do you think Methe identifies herself as **Cominiaēs Atellāna**?

Eternal devotion

When we tell a lover that our feelings will last a lifetime, can we be sure we're being honest with them and with ourselves? It was a question which had added importance in a society which was particularly concerned with securing the integrity of the male bloodline. As you read the next four passages, consider whether the balance of power in the relationship rests with the man, or the woman, or equally between the two.

Style note: arrangement of words in Latin poetry

When you read Latin poetry, you will find that the arrangement of words is often different from what you are used to in prose. Often, an adjective is not next to the noun it describes. Some examples to look out for in the following poem are:

iūcundum, mea vīta, mihi prōpōnis amōrem

The adjective and noun frame the line.

tōtā perdūcere vītā

The adjective and noun are separated by another word.

aeternum hoc sānctae foedus amīcitiae

This line has two noun–adjective phrases intertwined. This is a technique known as **synchesis**.

M. My love, my life

iūcundum, mea vīta, mihi prōpōnis amōrem	prōpōnō, ere *propose, suggest*
hunc nostrum inter nōs perpetuumque fore.	animus, ī, m. *heart*
dī magnī, facite ut vērē prōmittere possit,	perdūcō, ere *prolong*
atque id sincērē dīcat et ex animō,	sānctus, a, um *sacred*
ut liceat nōbīs tōtā perdūcere vītā 5	foedus, eris, n. *treaty; contract*
aeternum hoc sānctae foedus amīcitiae.	

Catullus, *Poem* 109

2	**fore** = **futūrum esse**
3	**dī** = **deī**
	facite ut: *ensure that* + subjunctive.

a.   According to Catullus in this poem, what would an ideal relationship be like?

b.   Does the poem suggest that his lover shares his hopes?

c.   Why do you think that Catullus addresses the poem to **mea vīta**?

This lid of a marble sarcophagus is carved in the form of the deceased couple. The man and woman are represented as semi-divine: his bare chest and the river reed in his left hand suggest he is a river god, and the ears of wheat in her right hand depict her as a personification of Earth. The man's face has been sculpted in his likeness, whereas the woman's has been left unfinished, perhaps because he predeceased her and nobody completed her portrait after her death.

N. So she says

nūllī sē dīcit mulier mea nūbere mālle
  quam mihi, nōn sī sē Iuppiter ipse petat.
dīcit: sed mulier cupidō quod dīcit amantī,
  in ventō et rapidā scrībere oportet aquā.

<div align="right">Catullus, Poem 70</div>

mulier, is, f. *woman*
nūbō, ere (+ dat.) *marry*
cupidus, a, um *eager, passionate*
oportet *one ought*

2	**petat**: present subjunctive, indicating that the situation is hypothetical.
3	**mulier** … **quod dīcit** = **id quod mulier dīcit**

a.   What does **mulier mea** say to Catullus?
b.   Why doesn't Catullus believe her?
c.   Find two examples of a noun–adjective separation.

O. Unbearable absence

Pliny wrote this letter from Rome to his wife, Calpurnia, who was convalescing in the countryside. Calpurnia was Pliny's third wife; they married when Pliny was in his early forties and Calpurnia was probably about fifteen. Although this is a private letter, Pliny included it in one of the collections of his letters that he published.

C. Plīnius Calpurniae suae s.

incrēdibile est quantō dēsīderiō tuī tenear. in causā amor prīmum, deinde
quod nōn cōnsuēvimus abesse. inde est quod magnam noctium partem
in imāgine tuā vigil exigō; inde quod interdiū, quibus hōrīs tē vīsere
solēbam, ad diaetam tuam ipsī mē – ut vērissimē dīcitur – pedēs dūcunt;   *5*
quod dēnique aeger et maestus ac similis exclūsō ā vacuō līmine recēdō.

<div align="right">Pliny, Epistulae 7.5</div>

dēsīderium, ī, n. *desire, longing*
prīmum *first (of all)*
cōnsuēscō, ere *become accustomed*
inde *then, next*
vigil, *gen.* vigilis *awake*
exigō, ere *spend (time)*
interdiū *by day*
vīsō, ere *visit*
dēnique *finally*
maestus, a, um *unhappy*
exclūdō, ere *shut out, exclude*
līmen, inis, n. *threshold, entrance*
recēdō, ere *withdraw, depart*

1	**C. Plinius**: **C.** is the abbreviation of the praenomen Gaius.
	s. = **salūtem dīcit** or **dat**: *sends greeting* (*to*). This is a regular way of starting a letter.
2	**tuī**: the genitive here = *for you*.
	in causā = **in causā est**: *is the cause*.
3–6	**inde est quod**: *then there is the fact that*. The phrase **inde est quod** is repeated later in the sentence, without **est**, then for a third time as just **quod**.
5	**diaetam**: *room*. Calpurnia would have had her own suite of rooms in the house.
6	**similis exclūsō**: Pliny is making a reference to a common figure in Latin love poetry, the rejected lover who spends the night outside his girlfriend's door when she won't let him in.

a.   What are the causes of Pliny's feelings of longing? How does it affect his behavior?
b.   What do you think Pliny means by the phrases:
      i.   **in imāgine tuā** (line 4);
      ii.   **ā vacuō līmine** (line 6)?
c.   How does the fact that Pliny published this letter affect how you evaluate it as a source?

P. Monument to Claudia Pieris

This inscription is from a funerary monument set up by a husband for his wife in the second century AD.

D SACRVM M

SANCTAE CL PIERIDI KA

RISSIMAE ET RARISSIMAE

ET INCONPARABILI CONIVGI

ANNIVS TELESPHORVS B MER   *5*

HIC CONDITAE POSVIT CVM

QVA VIX AN XXV M VII D XIIII

sānctus, a, um *virtuous*
rārus, a, um *exceptional*
condō, ere *bury*

1   **D SACRVM M** = **dīs sacrum Mānibus**: *sacred to the gods/spirits of the dead*.
     Abbreviations were used regularly on tombstones and other inscriptions.
     The spirits of the dead were regarded as minor supernatural powers.
     This formula, which appears frequently at the start of funerary
     inscriptions, serves as a warning to anyone who might consider recycling
     the stone or appropriating the tomb or the land surrounding it.
2   **CL PIERIDI** = **Claudiae Pieridī**
2–3 **KA RISSIMAE** = **carissimae**: the word is split over two lines. The spelling
     with K instead of C is common in inscriptions.
5–6 **ANNIVS TELESPHORVS ... POSVIT**: funerary inscriptions often include
     the name of the person who put up the memorial. Understand (i.e. add)
     hoc monumentum as the object of **posuit**.
5   **B MER** = **bene merentī**, *well-deserving*. This is a common formula in
     funerary inscriptions.
7   **VIX** = **vīxit**
     AN XXV M VII D XIIII: in this context, **AN** = **annōs**; **M** = **mēnsēs**; **D** = **diēs**.

a.   What can Passages M–P tell us about the differences between the
      romantic lives of men and women in Rome?
b.   What evidence is there for men respecting or disrespecting women?

Meter: elision

1.   In this chapter, you saw that the first line of Catullus' *Poem* 5 (Passage D) is written:

   vīvāmus, mea Lesbia, atque amēmus

   but it is pronounced:

   vī·vā·mus·me·a·**Les**·bi·'·**at**·qu'a·**mē·mus**

2.   The final vowels in the words **Lesbia** and **atque** (the final **a** and the final **e**) are not pronounced. This effect is
          called **elision**. Elision occurs when one word ends with a vowel, or a vowel followed by **m**, and the next word
          on the same line starts with either a vowel or **h**.

3.   Because **Lesbia** ends in a vowel and is followed by a word which starts with a vowel (**atque**), the final **a** of
          Lesbia is elided (not pronounced). Similarly, because **atque** ends with **e** and it is followed by a word beginning
          with a vowel (**amēmus**), the final **e** of **atque** is elided.

pudīcitia

Among the elite in Roman society there were double standards regarding the behavior of men and women in regard to sexual relationships and love affairs. The main role of women was to bear legitimate children, and this resulted in attempts to control female sexual behavior. While it was accepted that men could have sex outside marriage (although only with some people, for example courtesans, sex workers, and those who were enslaved), most women were expected to adhere to a strict set of moral guidelines. These were not initially defined by law. Rather, an individual's behavior was regulated by **pudīcitia**, a sense of shame; this encompassed self-restraint, modesty, and chastity. Unmarried women were expected to remain chaste, and married women to be faithful to their husbands. Appearance was also important: a woman was expected to wear modest clothing and generally not associate publicly with men, apart from her husband or family members.

Tombstones dedicated to women offer an insight into the ideal female qualities. Women of all classes are commonly described as chaste, obedient, frugal, pious, good home-keepers, and good at weaving. These descriptions are almost always devoid of any defining characteristics pertaining to an individual. This in itself makes the point that respectable Roman women were expected to behave in a similar way.

The epitome of Roman pudicitia was the **ūnivira**, a woman who was married only once and even after her husband's death remained faithful and chaste. Only univirae were allowed to worship at the temple of Pudicitia in Rome, and they were also involved in other religious ceremonies. There was no masculine equivalent of the univira.

Male ideal behavior was characterized by **virtūs**, a general excellence which included prowess in battle, competence in public office, wealth, and moral virtue. The word **virtūs** is closely related to **vir** (*man*), and a man's virtus was a measure of his masculinity. To show weakness or too much emotion, to cry, or to express tenderness or affection would undermine his position and bring shame. Even in the act of grieving men were expected to restrain their mourning.

Amongst the upper classes marriage was a social and political tool to create alliances between families or political factions. Men, and particularly women, often did not choose their spouses, and big age differences between partners were common. Although there were some exceptions, people of the upper classes did not usually marry for love.

The Augustan reforms

By the end of the first century BC, there was a feeling that behavior had deteriorated and extramarital affairs were increasingly common. In 18 BC Emperor Augustus introduced a series of laws regarding marriage and adultery which aimed to revive earlier customs, encouraging marriages between elite Romans and rewarding couples who produced legitimate children. Previously, adultery was seen as a private matter to be dealt with by the **pater familiās**, the male head of the household. The new reforms established adultery as a public crime. The reforms also penalized individuals who remained single. In opposition to the traditional ideal of the univira, financial penalties were introduced for childless widows aged 20–50 if they did not remarry within one year of their husband's death.

Although literary sources expose the reality of extra-marital affairs amongst the upper classes, it is not clear how much Augustus was reacting to a real problem or whether he was looking back to a popular ideal, in line with his other reforms promoting family values.

The Roman woman represented in this statue covers her head with a veil as a mark of modesty.

Love amongst the lower classes

Much of what we know about relationships and love comes from the upper classes, who formed a tiny percentage of the population. Although evidence is scarce, it is possible that for the majority of the population expectations of behavior were different, and most people would not have been required to marry for political or family allegiances.

The enslaved population had no right to a relationship or family. Any emotional attachments or partnerships they formed had no guaranteed permanence and there was no protection for a family unit, which could be split up at the whim of the enslaver. The children of any enslaved woman were automatically the property of the enslaver. Although generally Romans did not marry outside their class, slave owners did sometimes marry freed people whom they had formerly enslaved. Although this could have been a result of genuine affection, the imbalance of power should not be overlooked.

Love: a divine force

Ancient myths often tell of the gods toying with the emotions of mortal men and women. In these stories humans cannot control whom they fall in love with. Venus, the goddess of love, had many children with both gods and men. One child, Cupid, born from her adulterous relations with Mars, the god of war, assisted his mother in directing the power of love. By the first century AD, Cupid was commonly depicted as a little boy with wings, an image still familiar today. Often pictured armed with a bow and quiver, he would shoot his victims with arrows, causing instant infatuation.

In literature, humans are regularly depicted as the victims of the omnipotent divinities, unable to resist or control the effects of Cupid's arrows. Love is presented as an inescapable force. As Gallus, a lovesick man in Vergil's *Eclogues* puts it:

omnia vincit amor, et nōs cēdāmus amōrī
Love conquers all, and let us surrender to love.

Elsewhere in the *Eclogues*, Vergil says that not only humans, but also animals are driven by sexual desire. Trying to explain what love is and how it controls us is a natural reaction to being subject to a force that is so powerful and yet intangible. The figures of Venus and Cupid were one way to explain this mysterious emotion.

1. If humans are the victims of the gods, does this justify the actions or decisions of any man or woman who is in love?

2. If love is a divine force, is it futile for humans to resist?

Q. A battle with Venus

This poem was found written on a wall in Pompeii. An English translation is given below.

quisquis amat, veniat. Venerī volō frangere costās
fustibus et lumbōs dēbilitāre deae.
sī potest illa mihi tenerum pertundere pectus
quīt ego nōn possim caput illae frangere fuste?

Anyone who loves, let him come [here]. I want to break Venus' ribs
with clubs and to weaken the goddess' loins.
If she can pierce my tender breast,
why shouldn't I be able to break her head with my club?

illae = illī

a. Once you have read Passages Q and R, compare these two statements:
potest illa mihi tenerum pertundere pectus (Passage Q, line 3)
omnibus incutiēns blandum per pectora amōrem (Passage R, line 6)
What similarities and differences are there in the ways the power of Venus is depicted in these two sources?

A bronze statuette, about 12 inches high, showing Venus with her son Cupid.

R. Venus the creator

The introduction to Lucretius' *De Rerum Natura* (*On the Nature of Things*), a poem explaining Epicurean philosophy, begins with praise of the creative power of Venus and presents another side of the goddess. How closely linked do you think love and creativity are?

Mother of the descendants of Aeneas, delight of men and gods, life-giving Venus, you, beneath the falling stars of heaven, fill the ship-bearing sea and the fruitful earth with life, since it is because of you that every kind of living thing is conceived and, once it is born, sees the light of the sun. The winds flee from you, goddess, the clouds of the sky flee from you and your arrival; for you the sweet, resourceful earth produces flowers, for you the calm waters of the sea laugh, and the sky is peaceful and gleams as the light spreads. For, as soon as the springtime face of day has been revealed and the life-giving breeze of the west wind is unlocked and vigorous, the birds of the air are the first to show signs of you, goddess, and your arrival, their hearts struck by your force.

inde ferae, pecudēs persultant pābula laeta
et rapidōs trānant amnēs: ita capta lepōre
tē sequitur cupidē quō quamque indūcere pergis.
dēnique per maria ac montēs fluviōsque rapācēs
frondiferāsque domōs avium campōsque virentēs,   5
omnibus incutiēns blandum per pectora amōrem,
efficis ut cupidē generātim saecla propāgent.

Since you alone control the universe and without you nothing rises into the bright shores of light, nor does anything become joyful or lovely, I am eager for you to be my partner in writing the verses that I am trying to compose about the nature of things.

Lucretius, *De Rerum Natura* 1.1–25

fera, ae, f. *wild animal*
pecus, udis, f. *farm animal*
persultō, āre *leap through*
pābulum, ī, n. *meadow*
trānō, āre *swim across*
amnis, is, m. *stream, river*
lepōs, ōris, m. *charm*
quisque, quaeque, quodque *each, every*
indūcō, ere *lead*
pergō, ere *proceed*
fluvius, ī, m. *river*
rapāx, *gen.* rapācis *racing, violent*
campus, ī, m. *plain, field*
virēns, *gen.* virentis *green*
blandus, a, um *alluring, seductive*
generātim *by species*
propāgō, āre *reproduce*

1 **ferae, pecudēs** = **ferae et pecudēs**
2–3 **capta ... quamque**: **capta** is nom. f. sg. referring to one of the animals mentioned in line 1; it is picked up by **quamque**, which also gives the sense of *each one* to **capta**.
3 **tē**: referring to Venus whom Lucretius is addressing; see also **pergis** at the end of the line and **efficis** (line 7).
5 **frondiferās**: this adjective is a combination of **frōns** (*leaf*) and **ferō** (*I bear*), so its literal meaning is *bearing leaves*. Such adjectives are called **compound adjectives** and are used to give a sense of grandeur.
6 **omnibus incutiēns**: the participle is describing Venus. **incutiō** = *I instill something* (accusative) *in someone* (dative).
7 **efficis ut ... propāgent**: **efficiō ut** + subjunctive = *I bring about that, ensure that*. Cf. **facite ut** in Passage M, line 3.
  saecla = **saecula**: *generations*.

a. According to Lucretius, what powers does Venus have?
b. From the Latin passage, pick out words that suggest love or pleasure.

Language note 3: present passive subjunctive

1. In Chapter 20, you read sentences like these, which use present passive indicative verbs:

    ego ad Aegyptum mittor.
    I am being sent to Egypt.

    Hector ā mātre tenētur.
    Hector is being held by his mother.

2. In Pliny's letter to his wife, you read this sentence:

    incrēdibile est quantō dēsīderiō tuī tenear.   33.O
    It is incredible by how much longing for you I am held.

    tenear is subjunctive, because it is within an indirect question (introduced by **quantō**), and it is passive. Therefore, **tenear** is an example of the present passive subjunctive.

3. The present passive subjunctive is formed like the present active subjunctive, but with the passive personal endings (-**r**, -**ris**, -**tur**, -**mur**, -**mini**, -**ntur**):

vocer	tenear	mittar	audiar	capiar
vocēris	teneāris	mittāris	audiāris	capiāris
vocētur	teneātur	mittātur	audiātur	capiātur
vocēmur	teneāmur	mittāmur	audiāmur	capiāmur
vocēminī	teneāminī	mittāminī	audiāminī	capiāminī
vocentur	teneantur	mittantur	audiantur	capiantur

Challenging convention

Poets like Ovid and Catullus, taking inspiration from Greek poetry, wrote about love in a very un-Roman way. In the context of Roman society these poems were subversive. Although possibly fictitious, both the relationships themselves and the way in which the lovers act do not conform to society's expectations. Here Ovid writes about a dinner party where the speaker is seducing a woman while her husband sits next to her:

> When he sinks down on the couch, and you, with modest expression, lie down beside him, while you are reclining at table – secretly touch my foot! Watch me, my nods and expressive face. Receive my secret messages and send your replies. I'll speak eloquent words silently with my eyebrows. You'll read the words formed by my fingers, words traced in wine. When you think about our lovemaking, touch your flushed cheeks with a delicate thumb.

Idealized Roman women, models of fidelity and modesty, are rarely found in such poems. In society there was normally a strong power difference between men and women. In love poetry the male suitor is often infatuated with the female object of his love and the balance of power is shifted. For example, one common motif is of a man standing outside a woman's house at night begging her to let him in. Sometimes poets even used the language of enslavement to describe their relationship, e.g. calling their female lover their **domina**.

Another motif presents the male lover as a soldier. With his metaphorical weapons he wages war, with Cupid as his general. Roman masculine identity, virtus, was based originally on military prowess and courage. Using the same language, the Roman love poet mocked society's expectations. In poetry, the lover does not want to climb the cursus honorum and run for public office, nor increase the family wealth and reputation. Instead, cutting himself off from civic and familial duties, he dedicates himself fully to his love.

The sense of shame that ought to govern their conduct does not restrain the poetic lovers. Challenging Roman norms of behavior, they want to declare their love openly and publicly. The infatuated lover is maddened and obsessed, totally powerless in the hands of Amor, and without emotional control. In essence the lover lacks the qualities that define a respectable Roman.

> Look back at what you've read in this chapter so far. Which passages conform to society's expectations and which subvert them?

S. Every lover is a soldier

Ovid challenges the idea that love is for idlers. These lines comprise three extracts taken from a longer poem in which Ovid argues that the qualities needed for love and for war are the same.

mīlitat omnis amāns, et habet sua castra Cupīdō;

  Attice, crēde mihi, mīlitat omnis amāns.

quae bellō est habilis, Venerī quoque convenit aetās:

  turpe senex mīles, turpe senīlis amor.

quōs petiēre ducēs animōs in mīlite fortī,   *5*

  hōs petit in sociō bella puella virō.

pervigilant ambō. terrā requiēscit uterque.

  ille forēs dominae servat, at ille ducis.

mittitur īnfēstōs alter speculātor in hostēs,

  in rīvāle oculōs alter, ut hoste, tenet.   *10*

ille gravēs urbēs, hic dūrae līmen amīcae

  obsidet; hic portās frangit, at ille forēs.

ipse ego sēgnis eram discīnctaque in ōtia nātus;

  mollierant animōs lectus et umbra meōs.

impulit ignāvum fōrmōsae cūra puellae,   *15*

  iussit et in castrīs aera merēre suīs.

inde vidēs agilem nocturnaque bella gerentem.

  quī nōlet fierī dēsidiōsus, amet.

mīlitō, āre *be a soldier*
habilis, is, e *suitable*
convenit *is appropriate*
aetās, ātis, f. *age*
senīlis, is, e *old, aged*
socius, ī, m. *partner*
pervigilō, āre *stay awake*
requiēscō, ere *rest*
at *but*
īnfēstus, a, um *dangerous*
speculātor, ōris, m. *spy, scout*
rīvālis, is, m. *rival*
gravis, is, e *important, mighty*
obsideō, ēre *besiege*
sēgnis, is, e *inactive*
molliō, īre *soften*
impellō, ere *urge on*
ignāvus, a, um *idle, lazy*
fōrmōsus, a, um *beautiful*
aes, aeris, n. *money, wages*
agilis, is, e *active*
dēsidiōsus, a, um *lazy*

Ovid, *Amores* 1.9.1–46

1	**castra**: in addition to its literal meaning, this can have the sense of *military service* or *army*. This is an example of **metonymy**, when a quality of an object or something associated with it is used to refer to that object.
2	**Attice**: the Atticus to whom Ovid is addressing this poem is unknown. He (or the reader) is also addressed by **vidēs** in line 17.
3	**aetās**: the subject of the sentence (**aetās**) comes after the relative clause (**quae bellō est habilis**).
	Venerī = *love*; another example of metonymy.
4	Ovid has omitted a part of **esse** from each phrase in this line: **senex mīles (est) turpe, senīlis amor (est) turpe**. This is a common feature of poetry. **turpe** is neuter, *an unsuitable thing*.
5	**quōs ... animōs**: *those spirits which*. The phrase is picked up by **hōs** in the next line.
	petiēre = **petiērunt**. This contracted form of the third person plural form of the perfect tense is commonly used in poetry.
6	**bella**: from the adjective **bellus**, **a**, **um**, *pretty*. The adjective evokes the noun **bellum**, **ī**, which is itself used in the identical form **bella** in line 17. Word play is a typical feature of Ovid's poetry.
8	**forēs**: *doors*. A lover being outside the front door of a beloved's home is a regular scene in love poetry: see also lines 11–12.
	dominae: note the metaphor of enslavement of the lover to the beloved, which is often found in Latin love poetry.
13	**discīnctaque**: *loosely-dressed*. This refers literally to the removal of a belt that was worn with a tunic (or of a soldier's armor), which implies being at leisure.
15	**ignāvum** = **mē ignāvum**
	cūra puellae: *love for a girl*. This is an example of the **objective genitive**.
16	**merēre**: *earn*. This verb is often used to refer to soldiers *serving*.
17	**vidēs agilem** = **vidēs mē agilem**
18	**nōlet**: future tense.
	amet: jussive subjunctive.

Sulpicia: a woman writes about love

Sulpicia lived in the late first century BC and belonged to an upper-class Roman family. Her father was probably the consul Servius Sulpicius Rufus; after his death, she may have been brought up by her uncle, Marcus Valerius Messalla Corvinus, a consul and patron of literature. Sulpicia is the only Roman woman from her time whose poetry has survived in more than fragments. Six short poems have been preserved, some addressed to her lover Cerinthus. The name Cerinthus is Greek: it could be a pseudonym, or possibly the love affair was a fiction.

T. At last

tandem vēnit amor, quālem tēxisse pudōrī

  quam nūdāsse alicui sit mihi fāma magis.

exōrāta meīs illum Cytherēa Camēnīs

  attulit in nostrum dēposuitque sinum.

exsolvit prōmissa Venus: mea gaudia nārret,   5

  dīcētur sī quis nōn habuisse sua.

nōn ego signātīs quicquam mandāre tabellīs,

  nē legat id nēmō quam meus ante, velim,

sed peccāsse iuvat, vultūs compōnere fāmae

  taedet: cum dignō digna fuisse ferar.   10

Sulpicia, Poem 1

quālis, is, e *of such a kind*
pudor, ōris, m. *shame, dishonor*
nūdō, āre *reveal*
exōrō, āre *implore, win over*
exsolvō, ere *keep (a promise)*
prōmissum, ī, n. *promise*
signō, āre *seal*
quisquam, quisquam, quicquam *anyone, anything*
mandō, āre *entrust*
peccō, āre *do wrong*
iuvat *it is pleasing*
taedet *it is tiresome*
dignus, a, um *worthy, deserving*

1–2 **quālem → magis**: *of such a kind that the rumor that I have hidden it would be more shameful than (the rumor that) I have revealed it to anyone*.
   pudōrī … sit mihi: *it would be (a source of) shame to me*, i.e. *I would be ashamed*.
2 **nūdāsse** = **nūdāvisse**: the perfect active infinitive is sometimes contracted.
3 **Cytherēa**: *Venus*. Venus was born from the sea and came to land on the island of Cythera (modern Kythira), off the southern tip of Greece.
   Camēnīs: the Camenae were Italian goddesses who were identified with the Greek Muses, goddesses of the arts, literature, and astronomy. Sulpicia is referring to her poetry.
4 **sinum**: **sinus** means *curve* and is used to refer to things that are a curved shape, such as *breast*, *fold (of a toga)*, *bay*. Here it could mean *lap*, *arms*, or *embrace*.
6 **dīcētur sī quis**: **sī quis** (*if anyone*) is postponed.
   sua = **sua gaudia**
7–8 **nōn ego … velim**: *I definitely wouldn't want*. **nōn** at the beginning of the sentence and line, and the inclusion of **ego**, are both emphatic.
8 **quam … ante** = **antequam**
   meus: *my lover*.
9 **peccāsse** = **peccāvisse**
   fāmae: *for the sake of rumor/gossip/reputation*.
10 **ferar**: **ferō** here = *say*. **ferar** is either future indicative or present subjunctive.

a. **illum** (line 3): to whom does this refer?
b. The word **fāma** (*rumor, gossip, reputation*) occurs twice in this poem. What is Sulpicia's attitude to gossip about her love affair?
c. Pick out words that Sulpicia uses to express her feelings.
d. What does the poem reveal about attitudes among upper-class Romans that were (a) conventional and (b) unconventional? Do you find Sulpicia's attitudes surprising?
e. Compare what Sulpicia says here about gossip with Catullus' poem *Let's live and love* (Passage D). Do you think it is a common experience for lovers to want to declare their love publicly?

U. Unhappy birthday

invīsus nātālis adest, quī rūre molestō
  et sine Cērinthō trīstis agendus erit.
dulcius urbe quid est? an vīlla sit apta puellae
  atque Ārrētīnō frīgidus amnis agrō?
iam, nimium Messalla meī studiōse, quiēscās;   *5*
  nōn tempestīvae saepe, propinque, viae.
hīc animum sēnsūsque meōs abducta relinquō,
  arbitriō quam vīs nōn sinit esse meō.

Sulpicia, *Poem* 2

invīsus, a, um *hateful, hated*
rūs, rūris, n. *countryside*
an *or*
aptus, a, um *suitable*
tempestīvus, a, um *at the right time*
propinquus, ī, m. *uncle*
abdūcō, ere *carry off*

1   **nātālis** = **diēs nātālis**: *birthday*.
1–2   **quī … agendus erit**: *which will have to be spent* (*by me*).
3   **sit**: *would be*.
4   **Ārrētīnō … agrō**: *in the countryside around Arretium*. Arretium (modern Arezzo) was a town about 140 miles north of Rome.
5   **nimium … meī studiōse**: *too protective of me*. **studiōsus** can mean *anxious* (about something) or *fond* (of something). The two meanings are combined here: Messalla's relationship to Sulpicia makes him fond of her and anxious for her well-being.
     Messalla: Sulpicia's uncle (see the introduction).
     quiēscās: *may you stop* or *please stop*. The present subjunctive is a way of making a polite request. Sulpicia is asking Messalla to stop insisting that she go to the countryside.
6   **viae**: here = *journeys*.
8   **arbitriō … esse meō**: *to make my own decision* (lit. *to be with my decision*).
     quam: refers to Sulpicia. The relative pronoun is delayed.
     vīs: *force*.

a.   Why is Sulpicia not pleased that it is her birthday?
b.   In line 4, why do you think Sulpicia describes the stream as **frīgidus**?
c.   Pick out the words and phrases that Sulpicia uses to express the idea that what is happening is against her will.
d.   Sulpicia addresses her uncle in this poem. What is her attitude to him? Do you think she would have sent the poem to him?

V. Birthday in Rome

scīs iter ex animō sublātum trīste puellae?
  nātālī Rōmae iam licet esse meō.
omnibus ille diēs nōbīs nātālis agātur,
  quī nec opīnantī nunc tibi forte venit.

Sulpicia, *Poem* 3

tollō, tollere, sustulī, sublātus
    remove
agō, ere *celebrate*
opīnor, ārī *think, imagine*

1   **sublātum** = **sublātum esse**: *to have been removed*. It is common in poetry to omit **esse** in the perfect passive infinitive.
3   **omnibus … nōbīs**: *by all of us*. Dative rather than ablative. The dative can be used with a passive verb instead of **ā/ab** + ablative.

a.   This poem follows on from the situation described in the previous poem. What journey is being referred to in line 1?
b.   What change has there been in Sulpicia's situation?
c.   **omnibus … nōbīs** (line 3). Who do you think Sulpicia is referring to?
d.   The first word of this poem is **scīs**. Who do you think is being addressed? What clues are there to the identity of the addressee?

Dido: a destructive love

The Trojan hero Aeneas, homeless after escaping from Troy, landed at Carthage, where he was given a warm welcome by Queen Dido. His mother, the goddess Venus, sent Cupid to make Dido fall in love with Aeneas by shooting her with an arrow. In the passage below, Dido, who has been wounded by love, is compared to a deer that is shot by a hunter.

W. Dido falls in love

ēst mollēs flamma medullās		mollis, is, e *soft, tender*
intereā, et tacitum vīvit sub pectore vulnus.		medullae, ārum, f. pl. *marrow of the bones*
ūritur īnfēlīx Dīdō tōtāque vagātur		tacitus, a, um *silent, secret*
urbe furēns, quālis coniectā cerva sagittā,		ūrō, ere *inflame with desire*
quam procul incautam nemora inter Crēsia fīxit	5	vagor, ārī *wander, roam*
pāstor agēns tēlīs, līquitque volātile ferrum		furō, ere *rage*
nescius; illa fugā silvās saltūsque peragrat		coniciō, ere *shoot*
Dictaeōs; haeret laterī lētālis harundō.		cerva, ae, f. *deer*

Vergil, *Aeneid* 4.66–73

mollis, is, e *soft, tender*
medullae, ārum, f. pl. *marrow of the bones*
tacitus, a, um *silent, secret*
ūrō, ere *inflame with desire*
vagor, ārī *wander, roam*
furō, ere *rage*
coniciō, ere *shoot*
cerva, ae, f. *deer*
sagitta, ae, f. *arrow*
incautus, a, um *unsuspecting*
nemus, oris, n. *wood, grove*
pāstor, ōris, m. *shepherd*
agō, ere *hunt*
linquō, ere *leave*
volātilis, is, e *flying*
ferrum, ī, n. *iron; arrowhead*
nescius, a, um *without knowing*
saltus, ūs, m. *glade*
peragrō, āre *travel through*
latus, eris, n. *side, flank*
lētālis, is, e *deadly*
harundō, inis, f. *arrow*

1   **ēst** = **edit**: *devours*.
2   **tacitum** ... **vulnus**: an adjective-noun pair. **vulnus** is the subject of **vīvit**.
3–4 **tōtāque** ... **urbe** = **in tōtāque** ... **urbe**: **ablative of place**. The ablative is often used without a preposition to denote location.
4–8 **quālis → harundō**: **quālis** (*like*) introduces a **multi-correspondence simile**, comparing Dido to a wounded deer. Dido is **quālis** ... **cerva** ... **quam** ... **fīxit pāstor**.
5   **Crēsia**: *Cretan*. When developing a simile, Vergil often sets the scene in a specific location. Sometimes a geographical detail simply colors the narrative; at others, it contributes to the reader's interpretation. Crete, a large island in the eastern Mediterranean, was famous for archers.
8   **Dictaeōs**: *of Dicte*. Dicte was a mountain in Crete.

a.   How is Dido affected by her love for Aeneas? Pick out some words and phrases from the text that show her physical reaction and her state of mind.
b.   Examine the use of adjectives in these lines.

Style note: multi-correspondence similes

1.   Similes are introduced by words such as **quālis** (*like*) and **ut** (*just as*).
2.   Similes in Latin literature are often developed at length and have more than one point of comparison with the main narrative. Consider how these multiple correspondences help to color and inform our interpretation of the narrative.
3.   In the simile above, both Dido and the deer wander far through their domains (**Dīdō tōtāque vagātur urbe**, and the deer **silvās saltūsque peragrat Dictaeōs**), reflecting a loss of direction and purpose.
4.   Some elements of the simile may require us to imagine a correspondence. The **pāstor** may correspond to Aeneas, shepherding his people to a new home, and the simile may aim to distance Aeneas from responsibility for the love he has inspired. Through his correspondence with the **pāstor**, Aeneas is both **nescius** and **procul**. It is Cupid and his arrow, not Aeneas, that will be **lētālis** for Dido.
5.   Some of the details in the simile may have no correspondence in the narrative, e.g. the setting in Crete.
6.   Why do you think Vergil chose to compare Dido to a deer? How would our impression of Dido change if she were compared instead to a lion, rat, or snake?

II. Dido's passion

nunc media Aenēān sēcum per moenia dūcit,
Sīdoniāsque ostentat opēs urbemque parātam;   *10*
incipit effārī, mediāque in vōce resistit;
nunc eadem lābente diē convīvia quaerit,
Īliacōsque iterum dēmēns audīre labōrēs
exposcit, pendetque iterum nārrantis ab ōre.
post, ubi dīgressī, lūmenque obscūra vicissim   *15*
lūna premit suādentque cadentia sīdera somnōs,
sōla domō maeret vacuā, strātīsque relictīs
incubat. illum absēns absentem auditque videtque,
aut gremiō Ascanium, genitōris imāgine capta,
dētinet, īnfandum sī fallere possit amōrem.   *20*

Vergil, *Aeneid* 4.74–85

Sīdonius, a, um	*Sidonian, Phoenician*
ostentō, āre	*show off, display*
ops, opis, f.	*wealth, riches*
effor, ārī	*speak*
vōx, vōcis, f.	*speech*
resistō, ere	*stop*
convīvium, ī, n.	*banquet*
Īliacus, a, um	*of Troy, Trojan*
dēmēns, *gen.* dēmentis	*out of one's mind*
exposcō, ere	*demand*
pendeō, ēre	*hang*
dīgredior, ī	*depart, part*
vicissim	*in turn*
premō, ere	*suppress*
suādeō, ēre	*urge*
maereō, ēre	*lament, be sad*
strātum, ī, n.	*couch*
incubō, āre (+ dat.)	*lie on, sit on*
gremium, ī, n.	*lap*
genitor, ōris, m.	*father*
dētineō, ēre	*keep, hold*
īnfandus, a, um	*not-to-be-spoken*
fallō, ere	*cheat, deceive*

9 **Aenēān**: Greek acc. sg.
   moenia: *city* (lit. *city walls*). A part of an object is here used to refer to the whole object: this is known as **synecdoche**.
10 **Sīdoniāsque**: Sidon was a city in Phoenicia, in the eastern Mediterranean. Dido had come to North Africa as a refugee from Phoenicia.
   urbemque parātam: when Aeneas arrived, Dido was building Carthage, her new city. The meaning is that the city is now ready for Aeneas, if he wants to stay.
12 **eadem** ... **convīvia**: Dido is not asking literally for the same banquets; she wants a similar banquet to be repeated every night. At an earlier banquet, Aeneas has told her about the hardships encountered during the fall of Troy, which Dido refers to in the next line as **Īliacōs** ... **labōrēs** (Ilion was the Greek name for Troy).
14 **pendetque** ... **nārrantis ab ōre**: the English idiom *hangs on his words* uses a similar metaphor.
15 **post** = **posteā**
   dīgressī = **dīgressī sunt**
17 **domō** ... **vacuā**: ablative of place.
18 **auditque videtque**: **que** ... **que** = *both* ... *and*.
19 **Ascanium**: Ascanius (also known as Iulus) was Aeneas' young son, who escaped with him from Troy. Ascanius is imagined as a young child here.
20 **sī** ... **possit**: *in the hope that she can* (lit. *if she could*).

a. **incipit effārī, mediāque in vōce resistit** (line 11). What do these words show about Dido's feelings?
b. Look at lines 12–20. After Venus has made her fall in love with Aeneas, how does Dido behave?
c. **illum absēns absentem** (line 18): why might Vergil have arranged his words in this order?
d. **īnfandum sī fallere possit amōrem** (line 20): **sī** is delayed. What effect does this achieve? What do you think the phrase **īnfandum** ... **fallere** ... **amōrem** means?
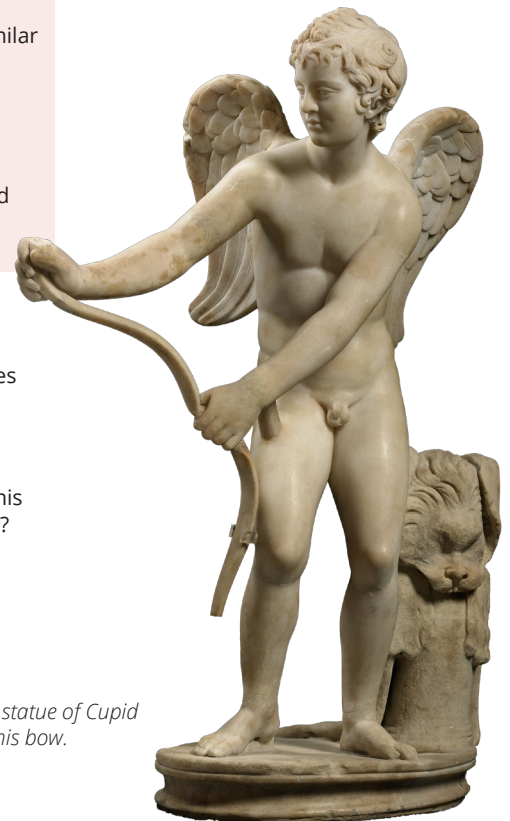
A marble statue of Cupid bending his bow.

Dido is a widow and, in loyalty to her former husband Sychaeus, she has promised not to remarry. Nevertheless, she and Aeneas begin a love affair, and she calls their relationship a marriage. However, Jupiter sends Mercury to deliver a message to Aeneas, reminding him that his destiny is to sail to Italy to found the Roman race. He commands Aeneas to leave Carthage, and Aeneas secretly prepares to set sail. When Dido finds out, she is furious and begs him to stay.

III. Dido's plea

tandem hīs Aenēān compellat vōcibus ultrō:	
'dissimulāre etiam spērāstī, perfide, tantum	
posse nefās tacitusque meā dēcēdere terrā?	
nec tē noster amor nec tē data dextera quondam	
nec moritūra tenet crūdēlī fūnere Dīdō?	25

compellō, āre *address, rebuke*
dissimulō, āre *disguise, hide*
perfidus, a, um *treacherous*
nefās *crime, sin*
dēcēdō, ere *depart*
quondam *formerly*
fūnus, eris, n. *death*

Is it me you are fleeing? By these tears and my right hand (since nothing else remains for me now in my misery), by our marriage, by the union we had begun, if I have deserved any kindness from you, or if you have felt any love for me, pity a household in ruin, I beg you, and if there is still any place for entreaties, change your mind. Because of you the neighboring people and their chiefs hate me; my own people hate me. Because of you, my honor (**pudor**) has been destroyed, and my former reputation, my only way of reaching the stars.'

Vergil, *Aeneid* 4.304–323

21   **ultrō**: *speaking first*, (lit. *of her own accord*), i.e. without waiting for Aeneas to speak.
22–3 **dissimulāre … spērāstī … posse**: a prose version of this might be **spērāstī [tē] posse dissimulāre**.
22   **spērāstī** = **spērāvistī**
23   **meā … terrā** = **ā/ē meā terrā**: the ablative is often used without a preposition to denote the place from which someone or something goes; **ablative of separation**.
24   **data dextera**: the phrase **dexteram dō** (lit. *I give my right hand*) means *I promise*.
25   **moritūra**: Dido's reference to her own death can be understood in several ways. She may be using the motif found commonly in love poetry that the rejected lover will waste away. It may be a reference to her vulnerability without Aeneas' protection: suitors she has rejected might turn on her.

a.   In lines 24–25, which words are emphasized by their position in the sentence?
b.   Why do you think Dido says that her people hate her and she has lost her reputation?

Language note 4: alternative verb forms

1.   Some Latin verb forms can be contracted. Verbs ending -**ērunt**, in the third person plural of the perfect tense, are often contracted to -**ēre**. For example:

vocāvērunt	*becomes*	**vocāvēre**
dīxērunt	*becomes*	**dīxēre**

2.   Verbs with perfect stems ending in -**v** are often contracted, losing the -**vi**- or -**ve**-. For example:

vocāverat	*becomes*	**vocārat**
spērāvistī	*becomes*	**spērāstī**
peccāvisse	*becomes*	**peccāsse**

Style note: sound effects

1. Read aloud the following lines from Passage W.III, *Dido's plea*:

   'dissimulāre etiam spērāstī, perfide, tantum
   posse nefās tacitusque meā dēcēdere terrā?'

   Notice how the repeated **s** and **t** sounds produce the effect of hissing and spitting out the words. In addition, the **p** of **perfide** and **posse** has an explosive, emphatic sound.

2. Now read aloud these lines from Passage W.II, *Dido's passion*:

   post, ubi dīgressī, lūmenque obscūra vicissim
   lūna premit suādentque cadentia sīdera somnōs

   What effect does the repeated **s** sound have here?

3. As you study the passages in this book, read them aloud. Think about the sounds the words make, and the extent to which those sounds draw attention to the words, and reflect, or contrast with, the meaning of the passage.

4. Certain terminology may be used to refer to sound effects in language. Although exact definitions sometimes vary, you may find the following useful:

   - **consonance**: repetition of a consonant, or similar-sounding consonants, in words close to each other (e.g. **m**ollēs fla**mm**a **m**edullās). Two specific types of consonance have their own names:
     - **alliteration**: repetition of a consonant at the beginning of words close to each other (e.g. **p**erfide, tantum **p**osse; **d**ata **d**extera);
     - **sibilance**: repeated **s** sounds in words close to each other (e.g. **s**uādentque cadentia **s**īdera **s**omnō**s**, **s**ōla);
   - **assonance**: repetition of a vowel, or similar-sounding vowels, in words close to each other (e.g. d**a**t**a** dexter**a**).

   However, while knowing the names of the sound effects is useful when discussing them, it is more important to consider why the author may have employed that effect.

'Dido Building Carthage', by Joseph Mallord William Turner, was painted in 1815. It was based on John Dryden's English translation of Vergil's 'Aeneid'. Dido stands near the front on the left overseeing building works and Aeneas stands nearby in full armor.

When Dido sees Aeneas' ships departing, she calls on the gods to curse him and his descendants, and swears enmity between Carthage and Rome. Abandoned by Aeneas, she decides to take her own life. In her final speech, she addresses the reminders of her love affair that she has placed on the funeral pyre: Aeneas' clothes and their shared bed.

IV. The death of Dido

'dulcēs exuviae, dum fāta deusque sinēbat,
accipite hanc animam mēque hīs exsolvite cūrīs.
vīxī et quem dederat cursum Fortūna perēgī,
et nunc magna meī sub terrās ībit imāgō.
urbem praeclāram statuī, mea moenia vīdī,   *30*
ulta virum poenās inimīcō ā frātre recēpī,
fēlīx, heu nimium fēlīx, sī lītora tantum
numquam Dardaniae tetigissent nostra carīnae.'
dīxit, et ōs impressa torō 'moriēmur inultae,
sed moriāmur' ait. 'sīc, sīc iuvat īre sub umbrās.   *35*
hauriat hunc oculīs ignem crūdēlis ab altō
Dardanus, et nostrae sēcum ferat ōmina mortis.'

Vergil, *Aeneid* 4.651–662

exuviae, ārum, f. pl. *spoils; reminders*
anima, ae, f. *soul, spirit*
peragō, ere *complete*
imāgō, inis, f. *spirit*
praeclārus, a, um *magnificent*
ulciscor, ī *avenge*
inimīcus, a, um *hostile, enemy*
recipiō, ere *exact*
heu! *alas!*
torus, ī, m. *couch, marriage-bed*
inultus, a, um *unavenged*
aiō *I say*

26   **fāta deusque sinēbat**: the plural **fāta** is often used for the singular; the god is probably Jupiter. Fate and Jupiter are perhaps being regarded here as a single power. In the *Aeneid* some major events, for example the fall of Troy or the establishment of the Roman Empire, are predestined: although they can be postponed, they cannot be changed. Jupiter and fate are often identified, although sometimes it isn't clear whether Jupiter controls fate or merely administers it.
28   **cursum**: *the span of life* (lit. *course*) *allotted by Fortune*.
29   **magna**: it was believed that ghosts were larger than living humans, but the adjective also has the sense of *great* or *glorious* here.
31   **ulta → recēpī**: **vir** here = *husband*. Dido's first husband, Sychaeus, was murdered by her brother, Pygmalion, for his gold. This was the reason for Dido's flight from Phoenicia; she exacted vengeance on Pygmalion by taking his wealth, his ships, and some of his men.
32–3 **sī … tantum numquam … tetigissent**: *if only they had never touched*. **sī** is sometimes used with a subjunctive.
33   **Dardaniae**: *Trojan*. Dardanus was one of the founders of Troy.
       carīnae: *ship* (lit. *keel of a ship*), an example of synecdoche. See note on line 9.
34   **ōs impressa**: *having pressed her mouth*.
34–5 **moriēmur … moriāmur**: Dido uses the plural to refer to herself.
35   **sub umbrās**: *down to the shades*, i.e. to the Underworld. **umbra** means *ghost*; the plural **umbrae** is used to refer to the Underworld, where in mythology the ghosts of the dead were believed to reside.
36   **altō**: *the deep, the sea*; metonymy.
37   **Dardanus**: *Trojan*. The adjective is used here as a substantive (i.e. as a noun), referring to Aeneas.

a.   In lines 28–33, what image of Dido does Vergil present? Pick out some words and phrases that contribute to creating this image.
b.   How important is vengeance to Dido, both now and in the past?
c.   **sēcum ferat ōmina mortis** (line 37): these are Dido's last words before she dies. What do you think she means?

DISCUSSION

1.   Look at extracts W.I–IV. What might Aeneas have found attractive about Dido?
2.   How does Dido compare to the other women in this chapter? Think of Lesbia and the other women referred to in Catullus' poems, the poet Sulpicia, Pliny's wife Calpurnia, Claudia Pieris, and the female writers and subjects of graffiti.

Dido's parting words

The *Heroides* is a collection of poems written by Ovid. They are in the form of letters written by aggrieved heroines, from Greek and Roman epic or myth, to their lovers. They give a voice to the women who have been abandoned or mistreated. Here Dido addresses the departed Aeneas:

> The white swan sings, sinks
> into sodden grasses.
>
> I don't hope to move you,
> I know the gods oppose these words.
> But I've lost reason, reputation, a clean body –
> words are a small loss.
>
> Are you sure you want to go?
> To leave pitiful Dido?
> Are you set, Aeneas, on unfettering moorings, promises,
> for made-up kingdoms, Italy, who-knows-where?
>
> Are you not touched by new Carthage, her soaring walls,
> her offer to give you power?
> Turn away from the past. You've found this place –
> why seek another, forever, through the whole wide world?
> And this land of desire, who will give it you?
> Who gives their fields to a stranger?
> Will there be a second love, a second Dido,
> more pledges and faking?
> When will chance grant you a city like this –
> let you watch your people from a high castle?
> And even if gods grant every whim, with no delay –
> who will love you like I do?

<div align="right">

Ovid, *Heroides* 7.1–22
Translation by Clare Pollard

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'Dido on the Funeral Pyre', by Henry Fuseli, was painted in 1781. Dido's sister Anna grieves at the dead queen's feet. Above, the goddess Iris, sent by Juno, cuts a lock of Dido's hair to free her soul from her body.

Think back to the passages in this chapter and answer the following questions, referring back to and quoting the texts where relevant.

a.   Writers often portray love as being inescapable. Do you think that humans have the power to determine whom they love and what love makes them do?

b.   In Roman relationships, did men always have more power?

c.   'Love and marriage belong together.' Do you think a Roman would have agreed?

Language practice

1. Choose the most appropriate word to complete each sentence, then translate. For each sentence, explain why a subjunctive verb is used.

sītis	spectēmus	possim	currās	sit	videant

   a. prope flūmen sedent ut piscēs ....
   b. rēgīna, fac ut fābulam meam nārrāre ....
   c. cum fessī .... , necesse est vōbīs dormīre.
   d. templum, quod Britannī hīc aedificāvērunt, ...
   e. prīnceps rogat quārē tū per urbem ....
   f. cum Rōma pulchra .... , omnēs urbem mīrantur.

2. In each of the sentences below, state whether the verb in bold is present indicative, present subjunctive, or future indicative. Then translate the sentence.

   a. nunc ōrātōrem, sī commodum est, **audiāmus**.
   b. tū flōrēs prō templō deae Veneris **pōnis**.
   c. animōs hostium **frangent**, cum fortissimī sint.
   d. ad urbem sine tē currō ut tibi dōnum **emam**.
   e. tribus diēbus ad prōvinciam **perveniētis**.
   f. mihi coniūnx multum cibum atque vīnum **parat**.

3. Write down and translate the **separated** noun-adjective pairs in the following extracts from passages you have read in this chapter. There is more than one separated noun-adjective pair in some extracts.

   a. rūmōrēsque senum sevēriōrum
      omnēs ūnius aestimēmus assis.   (Passage D)

   b. nōn sī dēnsior Āfricīs aristīs
      sit nostrae seges ōsculātiōnis.   (Passage E)

   c. ōtium et rēgēs prius et beātās
       perdidit urbēs.   (Passage G)

   d.   ēst mollēs flamma medullās
      intereā, et tacitum vīvit sub pectore vulnus.   (Passage W.I)

4. Contract these verbs by removing -**ve**- or -**vi**-:

a. parāverant	c. dormīvisse	e. imperāvērunt
b. scīvistis	d. spērāverat	f. putāvistī

5. Copy and complete the table below, by placing each verb in the appropriate column:

audīvēre	putāvēre	mittere	mīsēre	tenuēre	tenēre	vīcēre	vincere	iubēre	iussēre

Present Infinitive	Perfect Indicative