



A Little Book of Latin Love Poetry

A Transitional Reader for
Catullus, Horace, and Ovid

by

JOHN BREUKER and MARDAH B. C. WEINFELD

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PREFACE

Our goal in writing *A Little Book of Latin Love Poetry* (hereafter *Libellus*) is to introduce students, generally at the third/fourth semester high school level or the late second/early third semester college level, to mainstream Latin poets and to ease their transition to reading these authors. To this end, our reader contains passages of both modified and authentic Latin verse. We have modified carefully selected Latin passages in order to make them more accessible to beginning readers (see paragraph 4). When combined with the extensive vocabulary and reading support provided, the modified passages provide a bridge from syntax, grammar, vocabulary and individual sentences (the elements of reading) to the coherent whole of connected authentic Latin literature (the actuality of reading). The unmodified passages, used as review, contain further annotation and provide familiarity with authentic Latin texts and meters. These unmodified passages enable the teacher and student to address literary, metrical, humanistic, philological and comprehension concerns beyond those already introduced in connection with the modified texts. As much as possible, we have attempted to align the content and presentation of material with the Standards for Classical Language Learning.

The *Libellus* addresses in a very direct manner Goals 1, 3 and 5 in their entirety. If one considers a poem a “product” of the Romans, then Goal 2.2 is also addressed directly. Goals 2.1 and 4.2 are approached indirectly in the Introductions to the authors and lend themselves to projects outside of class at the discretion and wish of the teacher. Goal 4.1 is also approached indirectly throughout the *Libellus*, and directly in several Rapid Reviews, some FYIs (e.g. p. 77), and in the Major Reviews.

The Latin passages focus on a theme prevalent in the Roman world and our own: Love. We chose this theme to capture the interest of students and because it resonates throughout the works of Rome’s major authors. The authors included—Catullus, Horace and Ovid—were selected because in most curricula they are among the first to be read following the acquisition of fundamental vocabulary and the syntactical/grammatical bases essential to reading.

We have chosen to modify the Latin Passages because, in our experience, students new to reading authentic Latin literature are often overwhelmed by the multiple tasks they must perform simultaneously. When reading, students must deal with issues of vocabulary, syntax/grammar, unfamiliar forms, word order, and—in poetry—meter and figures of speech. This *Libellus* addresses these issues in the following ways:

- 1) Extensive reading vocabulary accompanies each passage, together with a full glossary in the back of the book. A few unusual words have been replaced with more common ones.
- 2) Reading Helps address issues of syntax/grammar and form. Rapid Reviews address syntax/grammar which many students find problematical.
- 3) Modified Latin delays issues of poetic word order and metrical considerations until the unit review.
- 4) Poetic devices are included and defined, where appropriate, throughout the *Libellus*.

It is our intent that this transitional reader will fuse components of both the inductive and deductive methodologies that permeate the classrooms of the twenty-first century, and that it will be of particular use in standards-based learning and assessment. We also believe that this volume will make starting to read Latin literature more pleasurable and less onerous for students, thus increasing their appreciation of Rome's contributions to our literary and humanistic heritage.

We gratefully acknowledge significant encouragement received during this endeavor. Lou and Marie Bolchazy from Bolchazy-Carducci Publishers initiated the project and shepherded it at each stage to its conclusion. Our editor, Laurie Haight Keenan, provided countless incisive suggestions and an eagle eye for detail. The Trustees of Western Reserve Academy and its Headmaster, Dr. Henry E. Flanagan, awarded a sabbatical leave and generously provided an additional academic year released from classroom obligations to enable continued writing. Congenial colleagues around the country cooperated in field-testing preliminary drafts; without their generous spirit and suggestions for improvement a far less effective version would have resulted. Any remaining infelicities or errors are our responsibility. Finally, and most of all, our spouses have been understanding, supportive and patient to a degree far beyond the norm. To one and all we address the words of appreciation spoken by Trojan Aeneas to Queen Dido for the Carthaginians' warm welcome to his storm-tossed voyagers:

grātēs persolvere dignās/nōn opis est nostrae.

To offer deserved thanks is not within our power.

Vergil, *Aeneid* 1.600–601

JOHN BREUKER, JR.
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NOTES TO STUDENTS

We have organized this *Libellus* to provide students with maximum support as they begin the process of reading and interpreting authentic Latin texts. For unmodified Latin text, we have selected the Loeb versions, and it is from these that we then created the modified Latin versions.

We have altered the authentic text in four ways. First, we have rearranged the word order into more easily recognized thought units (“chunks”). Second, we have simplified some vocabulary, grammatical forms and constructions, as needed. Third, we have sometimes omitted one or more lines of difficult authentic text. Finally, we have at times changed punctuation or spelling. Because of these changes, the modified versions lose some of their metrical quality (i.e. they do not completely scan). The unmodified text for each selection appears in the Unit Review, where a Textual Matters section highlights significant differences between the modified and unmodified texts. This is an appropriate time to consider meter and scansion. A brief discussion of metrics is found in **Appendix C**.

We introduce each author with a concise biography and, in addition, we briefly summarize and describe in context each Latin selection. Regarding the authors, we recognize that each writer may be understood in two ways—as he really was and as his literary *persōna* (his mask) indicates. We devote a section of each biography to a description of that author’s *persōna*, but for the sake of clarity we have chosen to minimize our presentation of this topic in the selection summaries.

To aid in the reading of each Latin selection, students will find extensive Vocabulary and Reading Helps on each left-hand page, designed to address issues associated with the Latin text which stands opposite on the right-hand page. In the Reading Helps, we have at times deliberately posed questions. We did so for two reasons: 1) to help the students decipher important clues for understanding the text, and 2) to show the students the kind of mental questions they should be asking themselves as they read a Latin passage. With each question, we try to make its answer apparent. For any vocabulary words not listed opposite the Latin text, a full glossary/dictionary is located at the back of the volume.

Under each modified selection is a list of questions, which we have created to aid in the understanding and interpretation of the selection’s text. We have included questions of two types: 1) Analysis and Comprehension of the Latin Text, and 2) Literary Analysis and Discussion.

1. Questions analyzing the Latin text are those which ask about matters of vocabulary and/or syntax so that the student will be able to read/translate the Latin text accurately: Is the *ut* clause indicating purpose or result? Does the *cum* indicate manner or accompaniment? How can one decide if *vēnī* is a singular, present imperative form of *veniō* or a 1st person, singular, perfect, active, indicative form of the verb? Comprehension questions are those which, based upon accurate textual analysis, check on the reader’s understanding of a passage’s meaning/content: What is the antecedent of this pronoun? How many characters appear in this poem? What four physical characteristics does the passage give for character A?

2. Literary Analysis and Discussion: questions, based upon accurate analysis and comprehension of the Latin text, which deal with the passage as literature to be interpreted, suggest topics for discussion in the classroom or for interpretation in a short essay, or ask the student’s opinion based upon his/her understanding of the passage: What impact does the sight of A have upon B? What is ambiguous about the poet’s word choice of ___? How does the poet’s use of a poetic figure (e.g. onomatopoeia) enhance the passage’s literary quality? Why, based upon your reading of the passage, do you think the poet does this, but not that?

There are also questions in the Unit Review, where the student will find Points to Ponder for each unmodified selection. These questions generally are more open-ended and broader in nature, designed to help the student draw connections among the various selections, and among the authors as well.

Following each modified selection is a Rapid Review of a particular grammatical or syntactical topic associated with that selection. The information contained in the Rapid Reviews is based upon the grammars of Gildersleeve and Bennett, and the dictionary of Traupman, all of which are available in paperback editions from Bolchazy-Carducci Publishers. Our expectation is that a teacher choosing to use this book will have these references available for students' use. This *Libellus*, however, does contain an Appendix (**Appendix D**) of essential forms, syntax and grammar.

We recognize that not *all* the review material will necessarily have been studied by *all* students, but the reviews *have* been designed to include material covered by *most* high school students at the end of the third semester, and by *most* college students at the end of the second semester. Since our book strives to ease the transition from a basic textbook to reading authentic authors for students from a wide background of methodologies, we wish to emphasize that we expect the students using our books to have a comfortable grasp of the topics of grammar, morphology and syntax recommended to be covered by these semester/year benchmarks in the latest professional discussions of standards. (Chapter 11 in S. Davis, *Latin in American Schools. Teaching the Ancient World*. Atlanta, 1991, especially pp. 54–58, and Chapter 5: "National Standards and Curriculum Guidelines" by M. G. Abbott, S. Davis and R. C. Gascoyne in R. A. LaFleur (ed), *Latin for the 21st Century. From Concept to Classroom*. Glenville, IL, 1998, especially pp. 52–56. See the Addendum on the following page for a sample listing of the syntax topics.)

We also recognize that many of the topics which these lists specify are so thoroughly familiar to almost all students as to need no review. We have chosen as Rapid Review (RR) topics, therefore, those which our own teaching experiences have shown to be problematic for many students. Generally speaking, these topics are covered in the second high school year or second college semester. The following topics are reviewed in this *Libellus*, as they are met in the context of a selected passage:

- RR 1: temporal clauses
- RR 2: vocatives and imperatives
- RR 3: correlative pairings
- RR 4: formation of the present tense of the subjunctive mood
- RR 5: five uses of the tricky word *quam*
- RR 6: interrogative pronouns and adjectives
- RR 7: enclitics
- RR 8: comparison of adjectives
- RR 9: conditional sentences
- RR 10: deponent verbs
- RR 11: irregular verbs
- RR 12: the formation and comparison of adverbs
- RR 13: demonstrative adjectives/pronouns

Each Rapid Review includes practice exercises on its topic and, in addition, the *Libellus* contains two Major Reviews, one of infinitive forms and usages, and one of participle forms and usages. Each Major Review includes multiple exercises for practice with each substantive section of the review. We have chosen not to emphasize a review of subjunctive forms and usages because there are relatively few to be found in the passages which appear in this volume.

ADDENDUM

Though the pages cited on the previous page in the works of Davis and LaFleur discuss, *inter alia*, topics of grammar, morphology and syntax, only items of syntax are listed here as examples.

Depending on the texts used and pace of the program, items marked with an asterisk (*) are sometimes taught later than here indicated.

Level 1 First Year (Schools), First Semester (Colleges/Universities)

Syntax

Nominative case: subject, predicate noun/nominative and adjective (with linking verbs)

Genitive case: possession

Dative case: indirect object, *with special adjectives

Accusative case: direct object, object of preposition, place to which

Ablative case: object of preposition, accompaniment, means, manner, time when, *agent, *absolute

Vocative case: direct address

Level 2 Second Year (Schools), Second Semester (Colleges/Universities)

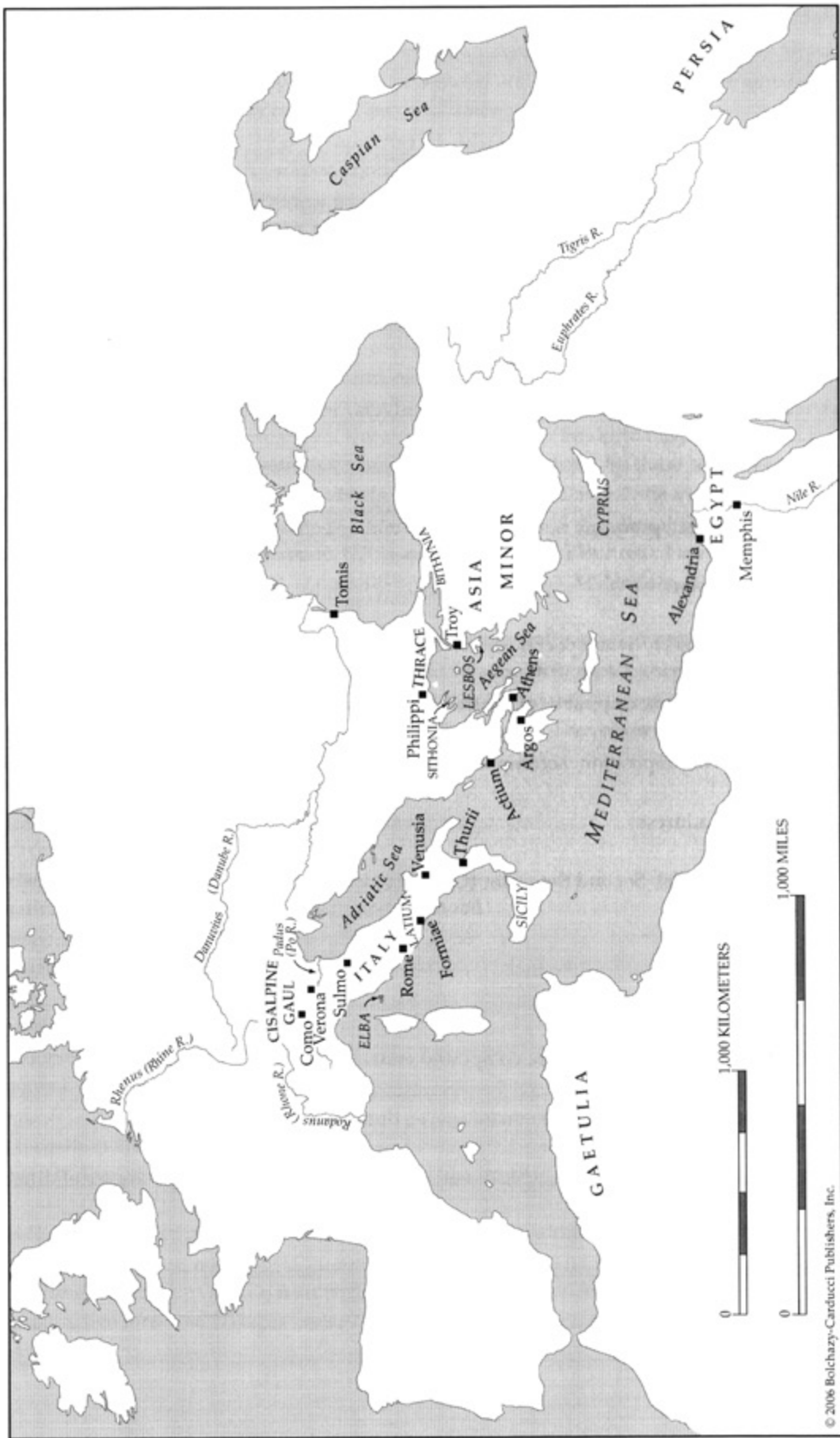
Syntax

Genitive case: whole/partitive

Dative case: *agent, purpose, possession, compound verbs

Accusative case: subject of infinitive, extent (of space), duration (of time)

Ablative case: separation, comparison, special verbs, respect/specification, cause, degree of difference

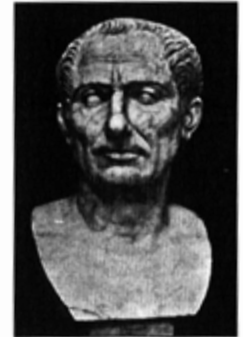


Places Mentioned in *A Little Book of Latin Love Poetry*

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INTRODUCTION TO CATULLUS

The person who, according to established literary tradition, was known as Gaius Valerius Catullus was born about 85 BCE in Verona, an important town in Cisalpine Gaul. His family seems to have been quite prosperous and influential. They are reported to have hosted such important Roman guests as the provincial governor Metellus and an up-and-coming aristocrat named Gaius Julius Caesar. The century's early years were a tumultuous period of social upheaval, political turmoil and civil war in Rome. Catullus therefore would have lived during the power of military strongmen such as Sulla. The poet also would have known of the lawlessness associated with published proscription lists; he would have heard of the bitter political enmity between Rome's *populārēs* and its *optimātēs*; and he would have observed the decline of traditional values in the family, the community and religion.



J. Caesar

The youthful Catullus went to Rome to further his educational and career opportunities, and soon became part of a set of young social and artistic sophisticates. The youthful poets were rather disparagingly referred to as the *poētae novī* and the *neoterōi* by Cicero and others of the "establishment." The writers included Catullus, Caecilius, Calvus, Cinna, and Gallus, among others, all gathered around an influential *grammaticus* named Valerius Cato.

These budding artists appreciated the early (seventh-century BCE) Greek lyric poets Alcaeus and Sappho for their highly personalized poetry. The young men wrote about such topics such as their passionate desire, their love of political freedom, their personal lives, the pain of death and their grief over it. But the *poētae novī* also were attracted to the artistic ideals of the third-century Hellenistic Greek poets from Alexandria, Egypt. At the famous Library located there, talented poets like Callimachus and Theocritus stressed brevity, learnedness, polish and wit as key features of good poetry.



Sappho & Alcaeus

Catullus and his friends apparently valued features and topics similar to those valued in this Greek poetry. Admirable **poetry** was to be crisp, even racy, filled with everyday, colloquial words used in fresh new ways. The goal was a *carmen* (poem) that was *novum* (new), *doctum* (learned), *expolitum* (polished), *labōriōsum* (carefully reworked and revised), *breve* (short), *lepidum* (smoothly wrought and seamlessly organized) and *venustum* (charming). Admirable **people** likewise were to be urbane, polite, sophisticated, witty and learned. Consequently, his poems deal with people and their behavior. He writes about his friends, enemies, lovers and rivals. He comments upon what is acceptable, unacceptable, expected, deviant, provincial [or rustic], urbane, the comic and the tragic.

We have 113 of Catullus' poems. In them, the reader meets an author passionate about love, life and poetry. Catullus also presents the reader with several *persōnae* (masks): at times he writes with racy vulgarity, then refined charm, soon a bold obscenity, next sophisticated wit, all an intriguing blend of subjective engagement with ironic detachment. In twenty-five poems he chronicles the agony and ecstasy of his torrid love affair with

a more experienced married woman whom he chooses to call Lesbia. The second-century CE writer Apuleius identifies her as Clodia, the notorious widow of the consular Metellus mentioned in the opening paragraph. She was a sister (and alleged incestuous partner) of the political strong man P. Clodius Pulcher. SELECTIONS I–VI are from these amatory poems.

When he was in his late twenties, Catullus apparently served for a year on the governor's staff in Bithynia, a part of Asia Minor on the southern coast of the Black Sea. He died a few years after his return to Italy; St. Jerome reports that his death occurred in 54 BCE.

TIMELINE FOR CATULLUS

? 85/84 BCE ?	C.'s birth in Verona
? 62 BCE ?	C. in Rome
? 61 BCE ?	C. meets Clodia
? 58 BCE ?	C. in Bithynia
? 54 BCE ?	C. dies



Catullus (?) reciting poetry

CATULLUS SELECTIONS



A poetry recitation

Catullus 51.1–12 Modified

READING VOCABULARY

- Line 1 **pār – pār, (pāris)** (+ dative): equal, like
 2 **fās est** – “it is (divinely) allowed (lawful, right)”
superāre – superō, superāre, superāvī, superātum: be above, surpass
 3 **adversus – adversus, -a, -um**: turned toward, facing, opposite
identidem – adv.: repeatedly, again and again
 4 **dulce – dulcis, -e**: sweet, pleasant
rīdentem – rīdeō, rīdere, rīsī, rīsum: laugh, smile
 6 **nam – conj.**: for
aspexī – aspiciō, aspīcere, aspexī, aspectum: look at, behold, lay eyes on
 7 **ōre – ōs, ōris, n.**: mouth; pl. face, countenance
superest – supersum, superesse, superfuī, superfutūrus: be left over, to survive
 8 **torpet – torpeō, torpēre, torpuī, _____**: be paralyzed or numb
 9 **tenuis – tenuis, -e**: thin, slender
artus – artus, -ūs, m.: joint, limb
dēmānat – dēmānō, dēmānāre, dēmānāvī, _____: run/drip down, trickle, flow, spread
 10 **tintinnant – tintinnō, tintinnāre, _____, _____**: make a ringing sound, to ring
 11 **teguntur – tegō, tegere, texī, tectum**: cover

READING HELPS

Latin, like other languages, has many contractions, synonyms, and idiomatic, poetic or colloquial expressions. Several of these are found in this opening selection.

- Line 1 *Ille* is a demonstrative adjective used substantively as the subject of *vidētur*.
mī (cf. lines 2 and 7) is a common contraction of *mihī*.
vidētur: The passive voice of *videō* often has the meaning of “seem” and patterns with a predicate noun/adjective or, as here, a complementary infinitive (*esse* and *superāre*).
 2 *dīvōs* is a synonym for the more common noun *deōs*.
 3 *sedēns*, modifying *quī*, and *ridentem* (in line 4), modifying *tē*, are present active participles. See Major Review #2 if the topic of participles is unfamiliar.
 4 *dulce* is an “adverbial accusative,” an accusative form used as a positive degree adverb: “sweetly.”
 5 The relative pronoun *quod* has an “understood” antecedent, and consequently means “a thing which . . .”
 The phrase *mihī miserō* is a clear example of the poetic “dative of separation” replacing the more common “ablative of separation.”
 6 *simul atque*, introducing a temporal clause here, means “as soon as.”
 7 The phrase *nihil vōcis* illustrates the colloquial “genitive of the whole/partitive genitive” construction. “Nothing of a voice” really means “no voice.”
 11 The final line is a vivid reminder that this is modified poetry, for the poet employs METONYMY twice in this line. METONYMY is the poetic device by which a poet uses one word for another it suggests. Here, the *lūmina*, “lights” of the body, suggest the eyes. What then does *geminā nocte*, “twin (or two-fold) night,” suggest?

FOR YOUR INFORMATION (hereafter merely FYI)

- Line 2 The indeclinable noun *fās* conveys a very different idea from *lex* or *iūs*. The distinctions will become more clear if the differences among nefarious acts, illegal acts and unjust acts are considered.
 Line 5 Poets sometimes use a “dative of agent” where prose writers use an “ablative of agent” too.
 Line 6 When *atque* appears after *simul, aequē, idem* or *pariter*, it means “as.”
 Line 7 Similar to the phrase *nihil vōcis*, consider the phrases *satis pecuniae, nimis stultitiae, multum aquae, parum frumentī* or *plūs virtūtis*.
 Line 10 *Caveat lector!!!* (“Let the reader beware!!!”) The declensional endings help distinguish *auris, -is, f.* (“ear”) from *aura, -ae, f.* (“breeze”) and *aurum, -ī, n.* (“gold”).

Catullus 51.1–12 Modified

This poem follows the text of a Greek poem by Sappho, a poet in the seventh century BCE, who lived on the island of Lesbos off the coast of Asia Minor. Catullus pays tribute to Sappho by using “Lesbia” as a pseudonym for his own object of desire, believed by many scholars to be Clodia, a patrician woman with a notorious reputation (cf. **Introduction**). She has been variously associated with the corruption of young men (in particular M. Caelius Rufus), with religious impropriety, and with the exile of Cicero.

Many readers consider this poem the first in Catullus’ cycle of poems to Lesbia. In the text below, Catullus describes a man sitting opposite Lesbia, but focuses upon the poet’s own physical reactions to her presence.



Sappho

Ille mī pār esse deō vidētur,
 ille, sī fās est, mī superāre dīvōs vidētur,
 quī sedēns adversus identidem tē spectat
 et tē dulce rīdentem audit,
 5 quod omnēs sensūs mihi miserō ēripit:

nam simul atque tē, Lesbia, aspexī,
 nihil vōcis mī in ōre superest
 sed lingua torpet,
 tenuis flamma sub artūs dēmānat,
 10 aurēs sonitū suō tintinnant,
 et lūmina mea geminā nocte teguntur.

ANALYSIS AND COMPREHENSION OF THE LATIN TEXT

(See **Notes to Students** for information about the differences between the various types of questions)

1. To whom does the demonstrative adjective *ille* in lines 1–2 refer? the personal pronouns *mī/mihi* in lines 1, 2, 5 and 7? and *tē* in lines 3, 4, and 6?
2. Identify the antecedents of the relative pronouns *quī* in line 3 and *quod* in line 5.

LITERARY ANALYSIS AND DISCUSSION

1. What impact does the text suggest the sight of Lesbia has upon the poet? Is this description meant to be taken seriously, or is it an exaggeration? If it is the latter, the poet is employing **HYPERBOLE** to heighten or exaggerate the dramatic effect, another poetic technique (cf. **METONYMY** in the Reading Help for line 11).

RAPID REVIEW #1: TEMPORAL CLAUSES

See Bennett, 287–293 and/or Gildersleeve, 559–588 for a more detailed discussion of this topic.

As their name implies, temporal clauses add the adverbial idea of time to a sentence. The most common introductory conjunctions, all followed by a verb in the indicative mood, are:

postquam: after

ut, ubi, cum: when

simul atque (ac), cum primum: as soon as

antequam, priusquam: before

dum, donec, quoad: while, as long as

PRACTICE

Translate these contextual sentences. The first five are based on SELECTION I, the last five on SELECTIONS II–XI.

1. Postquam tē aspexī, nihil vōcis mī in ōre superfuit.
2. Ubi ille vir adversus te sēdit, omnēs sensūs mī miserō ēreptī sunt.
3. Simul atque tē, Lesbia, dulce ridentem audīvī, mea lingua torpuit.
4. Antequam lumina mea geminā nocte teguntur, tenuis flamma sub artūs meōs demānat.
5. Dum lingua mea torpet, aurēs sonitū suō tintinnant.
6. Cum nostra brevis lux occidit, nox perpetua ūna dormienda est.
7. Dōnec tibi grātus eram, beātor Persārum rēge fuī.
8. Sōl revenit ubi nox abiit.
9. Ut puella ante oculōs nostrōs stetit, nullam mendam in eius corpore vīdī.
10. Cum multa mīlia basiōrum fēcerimus, illa conturbābimus.

SELECTION II

Catullus 43.1–4, 6–8 Modified

READING VOCABULARY

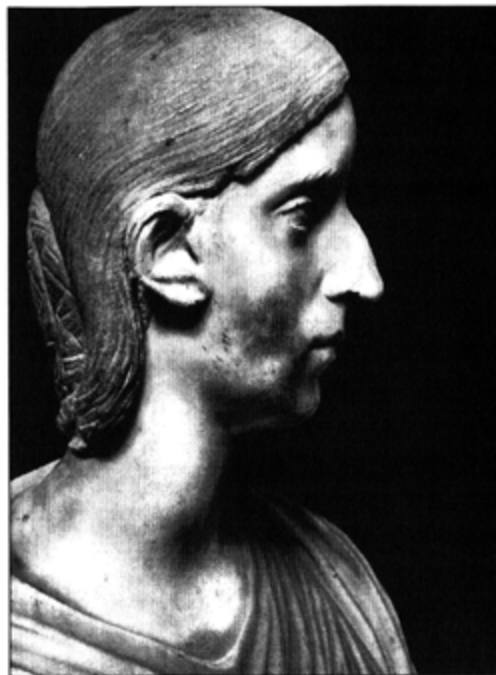
- Line 1 **nāsō** – **nāsus**, -ī, *m.*: nose
- 2 **bellō** – **bellus**, -a, -um: pretty, charming, handsome
- nigrīs** – **niger**, -gra, -grum: dark, black
- ocellīs** – a diminutive form of **oculīs**, from **oculus**, -ī, *m.*: little eye
- 3 **digitīs** – **digitus**, -ī, *m.*: finger
- ōre** – as in SELECTION I, line 7: **os**, **ōris**, *n.*: mouth
- siccō** – **siccus** -a, -um: dry, arid, parched
- 4 **sanē** – *adv.*: really, indeed, to be sure
- nimis** – *adv.*: too, excessively
- 7 **saeculum** – **saeculum**, -ī, *n.*: age, generation
- insapiēns** – **insapiēns** (**insapientis**): unwise, tasteless
- infacētum** – **infacētus**, -a, -um: dull, crude, lacking wit/humor; witless, clueless

READING HELPS

- Line 1 Be sure to analyze the verb form *salvē*. Once that is done, the case of *puella* will be obvious.
- 1–4 Remember that the “genitive of quality/description” is generally used when one is mentioning non-physical characteristics (e.g. a person of *keen intellect*) while the “ablative of quality/description” is used with physical characteristics (e.g. a person of *great strength*). Does Catullus follow this general pattern here?
- 5 The “long” *ē* and the question mark clarify whether *tēne* is a form of the verb *teneō* or of the personal pronoun *tū*, with an interrogative enclitic (*-ne*) attached. cf. *Venisne?* “Are you coming?”
- 6 Remember that the preposition *cum* (“with”) is attached as an enclitic to the end of ablative case forms of personal pronouns. See Rapid Review #6, 3.

FYI

- Line 7 This line is a good illustration of an “accusative of exclamation.”



“Salve, puella . . .”

Catullus 43.1–4, 6–8 Modified

In this poem, Catullus shows disdain for the physical attributes of a girl whom many consider attractive or even—to his disbelief—a rival of Lesbia.

Salvē, puella, nec minimō nāsō
nec bellō pede nec nigrīs ocellīs
nec longīs digitīs nec ōre siccō
nec sānē nimis ēlegante linguā.
 5 **Tēne provincia narrat esse bellam?**
Tēcum Lesbia nostra comparātur?
Ō saeculum insapiēns et infacētum!

ANALYSIS AND COMPREHENSION OF THE LATIN TEXT

1. What six physical features does the allegedly *bella* girl NOT possess?
2. How many “characters” are referred to in the poem?

LITERARY ANALYSIS AND DISCUSSION

1. What tone or mood is immediately established by the poet’s use of the informal *salvē* rather than the more formal *avē*?
2. What is the effect of the repeated negatives (*nec . . . nec . . . nec . . . nec . . . nec . . . nec . . . nec . . .*)? **ANAPHORA** is the name given to the poetic technique that emphasizes by such repetition. Why does the negative word receive this emphasis?
3. Why do you think the poet mentions by name Lesbia but not the *puella*?
4. What is ambiguous about the poet’s use of *nostra* in line 6?
5. What is highlighted by the **ANAPHORA** of *tē* in lines 5–6?
6. What insight does the poem give into what the poet finds attractive and appealing about Lesbia?

RAPID REVIEW #2: VOCATIVES AND IMPERATIVES

See Bennett, 17, 19, 25, 63, 171 and 350 and/or Gildersleeve, 23, 33, and 73 for a more detailed discussion of the vocative case. See Bennett, 281 and/or Gildersleeve, 266–275 for a more detailed discussion of the imperative mood.

VOCATIVES

- The vocative case marks a noun and/or an adjective as being directly addressed. A noun's vocative forms tend to be the same as nominative forms, the **major** exceptions being the singular of second declension *-us* forms, *-ius* proper names and *filius*.
 - for *-us* nouns and adjectives, convert the *-us* into *-e*. *Marcus*>*Marce*, *amicus*>*amice*
 - for *-ius* proper names and *filius*, drop the *-us*. *Lucius*>*Luci*, *filius*>*fili*
 - The noun *deus* lacks a vocative singular form. The adjective *meus* has *mī* for its vocative singular.
- A noun's vocative plural is always the same as its nominative plural.
- A vocative form generally follows one or more words in its clause. cf. line 1 of SELECTIONS II, IV, VI and VII. But note the contrasting examples in line 4 of SELECTION VI and lines 9 and 11 in SELECTION IX.

IMPERATIVES

- The imperative form of a verb expresses a command. Generally speaking, the singular imperative form is the same as the verb's present stem: simply remove the *-re* from the verb's present active infinitive; for the plural imperative, add *-te* to the singular. Third conjugation verbs, however, form the plural by changing the final *e* to *i* before adding the *-te*.

CONJUGATION	INFINITIVE	IMPERATIVES	
		SINGULAR	PLURAL
1 st	portāre	portā	portāte
2 nd	docēre	docē	docēte
3 rd	regere	rege	regite
3 rd -iō	fugere	fuge	fugite
4 th	audīre	audī	audīte

- Negative Imperatives/Prohibitions are usually expressed by a singular/plural imperative of *nōlō*, *nolle*, *nōluī* (= do not wish, be unwilling) and a complementary infinitive:

Nōlī ambulāre in viā, mī fili! Do not walk in the street, my son!

Nōlīte ambulāre in viā, meī filiī! Do not walk in the street, my sons!

3. *NOTA BENE*: There are four 3rd conjugation verbs whose imperatives are irregular. Note that the plural forms of these imperatives follow the usual pattern, except for *ferre*:

	dīcere	ducere	facere	ferre
sing.	dīc	duc	fac	fer
plur.	dīcite	ducite	facite	ferite

PRACTICE

- A. Give the vocative singular and plural for these words.

- | | |
|--------------|-----------------|
| 1. agricola | 6. mīles |
| 2. cīvis | 7. Publius |
| 3. filia | 8. rex |
| 4. fīlius | 9. Rōmānus |
| 5. imperātor | 10. meus servus |

- B. Give the imperative singular and plural for these verbs.

- | | |
|----------|-----------|
| 1. amō | 6. ferō |
| 2. capiō | 7. nōlō |
| 3. dīcō | 8. pōnō |
| 4. ducō | 9. terreō |
| 5. faciō | 10. veniō |

- C. Draw a circle around all vocative forms in these expressions, and underline all imperative forms.

1. Simul atque tē, Lesbia, aspexī, . . .
2. Salvē, puella, . . .
3. Vivāmus, mea Lesbia, atque amēmus . . .
4. Valē, puella! . . . Scelestā, vae tē!
5. At tū, Catulle, . . . obdūrā.
6. Vītās mē, Chloē, . . .
7. O dīva, . . . O rēgīna, . . . Chloēn flagellō tange . . .
8. Tandem dēsine . . . matrem sequī . . .
9. Ōtium, Catulle, tibi molestum est.
10. Da mī bāsia mille!
11. Miser Catulle, dēsīnās ineptīre . . .
12. Hīc, hīc pōnite lūcida fūnalia . . .
13. Attice, crede mihi!
14. Argīvās, frangite, opēs!

SELECTION III

Catullus 86.1–6 Modified

READING VOCABULARY

- Line 1 **formōsa** – **formōsus**, -a, -um: shapely, physically attractive/beautiful
- 2 **candida** – **candidus**, -a, -um: fair-skinned, white-complexioned
- longa** – **longus**, -a, -um: long, i.e. “tall”
- recta** – **rectus**, -a, -um: straight-backed, having a good posture/carriage
- 3 **singula** – **singulī**, -ae, -a: one-by-one, individuals
- confiteor** – **confiteor**, **confitērī**, **confessus sum**: confess, admit, acknowledge, allow, grant
- 4 **negō** – **negō**, **negāre**, **negāvī**, **negātum**: deny, say . . . no
- nulla** – **nullus**, -a, -um: not any, no, none
- venustās** – **venustās**, -tātis, *f.*: charm, grace, beauty, loveliness, Venus-like quality
- 5 **mīca salis** – a grain of salt, i.e. taste, wit
- 7 **sōla** – **sōlus**, -a, -um: alone, all by herself
- surrripuit** – **surripiō**, **surripere**, **surripiū**, **surreptum**: steal, take away, filch

READING HELPS

- Line 1–2 The contrasting datives, *multīs* and *mihī* (“to/for many,” “to/for me”) highlight the idea of reference and are not indirect objects.
- 3 *haec . . . singula*: neuter plurals used substantively (as nouns) as the direct object of *confiteor*: “these (things) one by one . . .”
- 4 *Tōtum illud*: “that totality” is used substantively as the subject of the indirect statement.
- 4–5 Line 5’s *est* is to be inferred as the verb of line 4’s *nulla venustās*.
- 7 *omnibus*: the idea of “separation” in the prefix of *surrripuit* governs the “ablative of separation” here. *Venerēs*: “Venus-like qualities.”

FYI

- Line 1 It is helpful to recall that the basic idea of the dative case is “reference,” i.e. the dative denotes the person(s) to whom the statement refers, of whom it is true, or to whom it is of interest. We recognize this concept most frequently in an indirect object (“He gave the gift *to me*.”/“He gave *me* the gift.”). The ideas of possession, separation, agency or (dis)advantage are also expressed in the dative. They are less common, to be sure, but not unusual. cf. SELECTION I, Reading Help 5.



“Quintia formosa est . . .”

Catullus 86.1–6 Modified

Catullus in this poem compares the apparently beautiful Quintia, whose charms many admire, with Lesbia. Clearly, Lesbia's qualities far outshine those of Quintia, as Catullus explores how he and others define "beauty."

Quintia formōsa est multīs;
mihi candida, longa, recta est:
haec ego sīc singula confiteor.
Tōtum illud esse formōsum negō: nam nulla venustās,
 5 **nulla mīca salis est in tam magnō corpore.**
Lesbia formōsa est, quae et pulcherrima tōta est,
et omnibus sōla omnēs Venerēs surripuit.

ANALYSIS AND COMPREHENSION OF THE LATIN TEXT

1. The omission of conjunctions where one would normally expect to find them is another poetic technique. It is called **ASYNDETON**. Where does it occur in the opening sentence?
2. What name is given to the device exemplified in the repeated *nulla . . . nulla* in lines 4–5?
3. How many qualities of feminine beauty are mentioned in these lines? Which woman has which ones?

LITERARY ANALYSIS AND DISCUSSION

1. How does *singula* in line 3 reinforce the unconnected nature of the adjectives in line 2?
2. What does the poet gain by employing the plurals *omnēs Venerēs* (line 7)?

RAPID REVIEW #3: CORRELATIVE PAIRINGS

See Bennett, 341–344 and/or Gildersleeve, 474–497 *passim* for a more detailed discussion of this topic.

Latin employs several combinations to establish a balanced relationship within a sentence or paragraph. How many of these do you recognize?

et...et: both...and

-que...-que: both...and

neque (nec)...neque (nec): neither...nor

aut...aut: either...or

vel...vel: either...or

-ve...-ve: either...or

sive (seu)...sive (seu): if...or if, whether...or

nōn solum (modo)...sed etiam: not only...but also

tum...tum: not only...but also

ille...hic: the former...the latter

alius...alius: one...another

aliī...aliī: some...others

alter...alter: the one...the other

FYI

aut is used when the alternatives are mutually exclusive; *vel/-ve* is used to imply a choice between alternatives: *oīta aut mors vs. aether vel caelum*.

PRACTICE

Underline the correlative combination(s) in these expressions.

1. . . . puella nec minimō nasō
nec bellō pede nec nigrīs ocellīs
nec longīs digitīs nec ōre siccō
nec sane nimis ēlegante linguā.
2. ...quae et pulcherrima tōta est,
et omnibus sōla omnēs Venerēs surripuit.
3. (Catullus) nec tē requīret nec tē invītam rogābit.
- 4–5. Nam seu adventus vēris
foliīs mobilibus inhorruit,
seu viridēs lacertae rubum dīmōvērunt,
et corde et genibus tremit.
- 6–9. Quis nisi vel mīles vel amāns et frīgora noctis
et nivēs densō imbre mixtās perferet?
Mittitur speculātor alter infestōs in hostēs,
in rīvāle, ut hoste, alter tenet oculōs.
Ille gravēs urbēs, hic dūrae līmen amīcae
obsidet; hic portās frangit, at ille forēs.
10. Hominēs multa mala aut dīcere aut facere possunt.

Catullus 5.1–13 Modified

READING VOCABULARY

- Line 2 **senum – senex, (senis):** old, elderly. Used substantively, it means “old man,” “codger.”
sevērīōrum – sevērūs, -a, -um: stern, strict, austere
- 3 **assis – ās, assis, m.:** an as, the smallest Roman coin
aestimēmus – aestimō, aestimāre, aestimāvī, aestimātum: value, reckon
- 4 **occidere – occidō, occidere, occidī, occāsum:** set, sink, fall
resurgere – resurgō, resurgere, resurrexī, resurrectum: rise again, appear again
- 5 **semel – adv.:** once, once and for all
- 7 **bāsia – bāsium, bāsī, n.:** kiss
- 9 **usque – adv.:** all the way to
- 11 **conturbābimus – conturbō, conturbāre, conturbāvī, conturbātum:** thoroughly mix up, stir, confuse
- 12 **invidēre – invidēō, invidēre, invidī, invīsum:** be jealous of, envy, put the evil eye on, bewitch
- 13 **tantum – tantus, -a, -um:** so large, so great

READING HELPS

- Line 1–3 The opening sentence’s three verbs—*vivāmus, amēmus* and *aestimēmus*—are examples of the hortatory/volitive usage of the subjunctive mood. Translate “let us . . .”
- 2 Note the presence of the letter *i* in *sevērīōrum*: it signals the comparative degree.
- 3 *ūnīus*: The genitive case was used to express indefinite value: *Nullam togam tantī habeō* means “I have no toga of so great a value.” Catullus’ use of the genitive, therefore, may indicate that the *ūnīus* is less the definite idea of “one” than the indefinite idea of “an.”
- 4 *sōlēs*: from *sōl, sōlis, m.* sun
- 5 *nōbīs*: dative of reference (cf. FYI in SELECTION III).
cum: not the preposition “with” but the temporal conjunction “when.”
- 6 What form is *dormienda*? Combining such a participle with a form of *sum* expresses obligation or necessity, something that “has to be done,” “must be done” or “should be done.” Here, “the night must be slept away.”
- 7 *mī*: Do you recognize this contracted form of *mīhi* from seeing it in line 1 of SELECTION I? The context (e.g. the proximity of a form of *dō*) should suggest the likelihood of a dative form rather than the vocative case of *meus* (also *mī*), seen in Rapid Review #2.
- 11–12 Note that the two *nē* clauses tell WHY the poet wants to “mix up” the kisses. As such, they are “adverbial purpose” subjunctive clauses.
- 12 Be sure to note the tricky pronoun *quis, quid*: when it occurs after *sī, nisi, nē* or *num*, it serves as a substitute for the indefinite pronoun *aliquis, aliquid*: someone/anyone, something/anything.
malus: In poetry a commonly seen word may acquire an uncommon overtone. Here, for example, *malus* (“bad”) has the overtone of “evil, mean-spirited.”
- 13 Many readers are tempted to take the last line’s *cum* as “when.” Such a “*cum* circumstantial” clause, however, is usually in the imperfect or pluperfect subjunctive. No *tamen* is present, so it is unlikely that the *cum* has the concessive meaning “although.” Consequently, the *cum* clause is most likely causal, “since.”

FYI

- Line 3 The Romans generally distinguished between definite and indefinite value by varying the case construction. The ablative case was used to express a definite price: *Togam vīgintī denariīs emī*, for example, means “I bought a toga for 20 *denarii*.” Contrast line 3’s Reading Help above.
- Line 4 *Caveat lector!!* *Sōlēs* illustrates why precise vocabulary knowledge and a very keen eye are essential to reading Latin accurately. The fact that the *ō* is a long vowel means that this word is NOT a form of the verb *soleō, solēre, solitus sum* (“be accustomed”), and the fact that *-ēs* ending signals the 3rd declension means that the word is NOT a form of *sōlus, -a, -um* (“alone, only”).
- Line 6 This usage of the future passive participle (also called a “gerundive”) with a form of *sum* is called a “passive periphrastic.” The person by whom the action “must be done” is in the dative case (dative of agent). See Major Review #2, C. 3 for more on periphrastics.

Catullus 5.1–13 Modified

This poem expresses the poet's ecstasy and delight over his first successes as he enters into his affair with Lesbia. It also addresses the *carpe diem* theme found in many poets' writings.

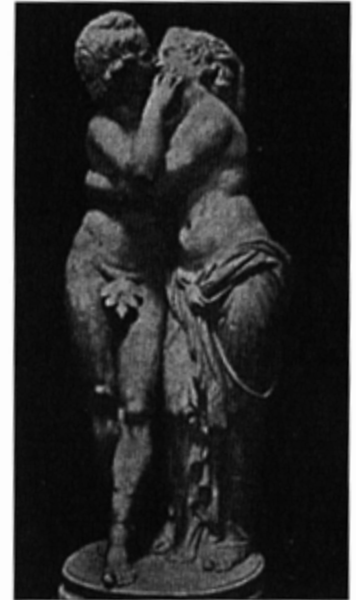
- Vivāmus, mea Lesbia, atque amēmus,
 rūmōrēsque omnēs senum sevēriōrum
 ūnīus assis aestimēmus!
 Sōlēs occidere et resurgere possunt:
 5 nōbīs cum semel brevis lux occidit,
 nox perpetua ūna dormienda est.
 Da mī bāsia mille, deinde centum;
 deinde mille altera, deinde secunda centum;
 deinde usque altera mille, deinde centum.
 10 Deinde, cum mīlia multa fēcerīmus,
 conturbābimus illa, nē sciāmus,
 aut nē quis malus invidēre possit
 cum sciat tantum esse numerum bāsīōrum.

ANALYSIS AND COMPREHENSION OF THE LATIN TEXT

1. Note the progression from the more formally polite "hortatory" subjunctives in lines 1–3 to the direct imperative in line 7. What is the reason, given in lines 4–6, for the greater directness and urgency of line 7?
2. The poetic device of **METAPHOR** is a form of comparison, using a word or phrase to imply a likeness between what is described and something else. What **METAPHORS** are found in lines 4–6?
3. What two specific reasons does Catullus give for "mixing up" all the kisses? How could each reason have endangered the outpouring of kisses?
4. Two more poetic devices: **ALLITERATION** is the repetition of the same initial sound, usually a consonant, in two or more words, while **ASSONANCE** is the close repetition of similar sounds and is usually applied to vowels. **HYPERBOLE** was defined earlier (SELECTION I). What examples of these three devices appear in this selection?

LITERARY ANALYSIS AND DISCUSSION

1. What is the dramatic effect of the three subjunctive mood verbs in the poem's opening sentence?
2. Why might *sōlēs* be plural but *lux* singular?



Cupid and Psyche kissing

RAPID REVIEW #4: FORMATION OF THE PRESENT SUBJUNCTIVE

1st conjugation verbs: sign of a present subjunctive is an *-ē*. 2nd, 3rd, 3rd -*iō* and 4th conjugation verbs: sign of a present subjunctive is an *-ā*. To remember more easily the vowel markers of the present subjunctive, it may be useful to learn the following mnemonic: She wears a diamond. The active voice has been conjugated below as an example:

		SHE	WEARS	A	DIAMOND	
		1 st Conjugation	2 nd Conjugation	3 rd Conjugation	3 rd - <i>io</i> Conjugation	4 th Conjugation
Sing.	1	<i>portem</i>	<i>doceam</i>	<i>regam</i>	<i>fugiam</i>	<i>audiam</i>
	2	<i>portēs</i>	<i>doceās</i>	<i>regās</i>	<i>fugiās</i>	<i>audiās</i>
	3	<i>portet</i>	<i>doceat</i>	<i>regat</i>	<i>fugiat</i>	<i>audiat</i>
Plur.	1	<i>portēmus</i>	<i>doceāmus</i>	<i>regāmus</i>	<i>fugiāmus</i>	<i>audiāmus</i>
	2	<i>portētis</i>	<i>doceātis</i>	<i>regātis</i>	<i>fugiātis</i>	<i>audiātis</i>
	3	<i>portent</i>	<i>doceant</i>	<i>regant</i>	<i>fugiant</i>	<i>audiant</i>

esse		
Sing.	1	<i>sim</i>
	2	<i>sīs</i>
	3	<i>sit</i>
Plur.	1	<i>sīmus</i>
	2	<i>sītis</i>
	3	<i>sint</i>

So also: *velim, nōlim, mālim, possim*, and other compounds of *sum*

<i>ire</i>
<i>eam</i>
<i>eās</i>
<i>eat</i>
<i>eāmus</i>
<i>eātis</i>
<i>eant</i>

So also: *feram, fiam*

PRACTICE

You will remember that there is no set meaning for a subjunctive verb in Latin, but that the subjunctive verb's usage (construction in which it occurs) determines the meaning. A reader's ability to recognize quickly and correctly a verb form's "mood" (indicative/subjunctive) is vital. This drill will help you gauge your ability.

Determine the person, number, tense, voice and mood for these verb forms.

- | | | | | |
|-------------------|--------------|-------------|--------------|---------------------|
| 1. amātur | 6. cupient | 11. fit | 16. eāmus | 21. sciēmur |
| 2. timēs | 7. scīmur | 12. fīat | 17. iimus | 22. cupiant |
| 3. mittō | 8. sciāmur | 13. fertis | 18. ferētis | 23. mittam (indic.) |
| 4. mittam (subj.) | 9. possītis | 14. ferātis | 19. fīet | 24. timeās |
| 5. cupiunt | 10. possētis | 15. īmus | 20. potestis | 25. amētur |

Catullus 70.1–4 Modified

READING VOCABULARY

- Line 1 **nūbere** – **nūbō, nūbere, nupsī, nuptum**: wed, marry (+ dat.)
malle – **mālō, malle, māluī, _____**: wish more, prefer (+ complementary infinitive)
- 3 **cupidō** – **cupidus, -a, -um**: desirous, eager
amantī – **amāns, -ntis, m.**: a lover
ventō – **ventus, -ī, m.**: wind, breeze

- 4 **oportet** – from the impersonal verb *oportet, oportēre, oportuit*: it is proper, it is right, it is necessary; one should

READING HELPS

- Line 1 Remember that in indirect discourse—statement, command or question—a reflexive pronoun like *sē* has the main verb's subject as its antecedent. Consequently, the antecedent for *sē* here is *mulier*. See Major Review #1, III for more information on Indirect Statement.
- nullī quam mihi* is a tricky phrase, for there is a *magis* (comparative adverb: more) implied in *malle* (= *magis velle*) that accounts for the *quam* meaning "than:" "no one more than (before) me."
- 2 *petat*: The present subjunctive form signifies an "ideal" (or "future less vivid") conditional clause. Translate "should seek." One needs to pay especially close attention to the tense and mood of a subjunctive verb in conditional clauses. Rapid Review #9 goes into the topic of conditional sentences in more detail.

- 3 Note that the relative pronoun *quod* has an implied *id* as an antecedent: "that which." cf. SELECTION I, Reading Help 5.
- 4 Instead of having a personal subject such as "I" or "they," an impersonal verb has an infinitive, a clause or a neuter pronoun for its subject. The English "It's raining!" and "It's nice to see you!" and "To err is human!" are typical examples. The infinitive *scribere* is the subject of *oportet*, defining what "is necessary."

Catullus 70.1–4 Modified

In this poem, Catullus expresses his frustration at the discrepancy between Lesbia's words and her actions. Some scholars consider this poem to be among the first in a series of poems in which Catullus attempts to analyze the failure of his relationship with Lesbia.

**Mulier mea dicit sē nullī quam mihi nūbere malle,
nōn sī Iuppiter ipse sē petat.
Dicit: sed quod mulier cupidō amanti dicit
in ventō et rapidā aquā scribere oportet.**

ANALYSIS AND COMPREHENSION OF THE LATIN TEXT

1. Are there examples of **ANAPHORA** (repetition) in the poem?

LITERARY ANALYSIS AND DISCUSSION

1. **IRONY** is a device by which one mentions a supposed fact with the clear intent of implying its opposite. It may express humor, ridicule, or light sarcasm. Is there any irony in this poem? Support your response, if it is affirmative, with specific reference(s) to the Latin text.
2. Why are **ANAPHORA** and **HYPERBOLE** effective devices for this poem?



Jupiter

A Little Book of Latin Love Poetry

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John Breuker recently retired after teaching for forty-five years at the secondary and college/university levels. He spent the bulk of his career at Western Reserve Academy in Hudson, Ohio. He is the author of *Study Notes for Vergil's Aeneid* (Oxford, OH, 2000) and "The Public and Private Aeneas: Observations on Complex Responsibility," in W. Anderson and L. Quartarone, eds., *Approaches to Teaching Vergil's Aeneid* (New York, 2002). A recipient of several awards and honors, Breuker has presented numerous papers on pedagogical and Vergilian topics at state, regional, and national professional meetings. He now resides in Montague, Michigan, his base for travel and volunteering both in Africa and in the USA.

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