

## Latin Day 2019 Recitation Passages

Recitation passages have been selected to reflect the theme of the 43<sup>rd</sup> Vermont Latin Day, *Omnia vincit amor*. Passages are graduated for difficulty, some lines for the first-semester students, some for second- and third-year students, others for more advanced students. We have chosen three metrical patterns, the **Elegiac Couplet**, the **Hendecasyllabic** (for its 11 syllables), and the **Sapphic stanza**. Your teacher can help you observe the elisions and other tricky metrical issues.

The **Elegiac Couplet** (in which the Ovid and Propertius extracts are composed) consists of a dactylic hexameter followed by two half hexameters (sometimes called a dactylic pentameter) as follows:

A dactylic hexameter line: – uu / – uu / – uu / – uu / – uu / – u (with a sponde (– –) substituting for the – uu)

Followed by a dactylic pentameter: – uu / – uu / – (OR – uu / – – / –) || – uu / – uu / –

The || represents a caesura, a pause between the two parts of the pentameter.

The following passage is from the ***Ars Amatoria* of Publius Ovidius Naso (43 BCE-CE 17), Book 1.1-8**. Second- and third-year Latin students should recite the first four lines, more advanced students should recite all eight verses.

Si quis in hoc artem populo non novit amandi,  
hoc legat et lecto carmine doctus amet.  
Arte citae veloque rates remoque moventur,  
arte leves currus: arte regendus amor.  
Curribus Automedon lentisque erat aptus habenis,  
Tiphys in Haemonia puppe magister erat:  
me Venus artificem tenero praefecit Amori;  
Tiphys et Automedon dicar Amoris ego.

Let anyone in this people (i.e., in Rome) ignorant of the skill of loving  
read this and when taught by my song practice love  
Swift ships are moved by skill, sail, oar,  
by skill also the fleet chariots; and by skill love is ruled.  
Automedon was attached to the chariots by tough thongs,  
Tiphys was the pilot in the Haemonia ship,

Venus established me as the expert in tender Love.  
I shall be called the Tiphys and Automedon of Love.

*Automedon*, the chariot driver of Achilles  
*Tiphys*, the helmsman of Jason's ship  
*Haemoniā*, ablative with *puppe*, = Thessaly home of Jason  
*legat*, present subjunctive, iussive  
*dicar*, either future indicative passive  
or present subjunctive, iussive  
"May I be called," or "I shall be called"  
*rates*, from *ratis*, -is, = naves  
*currūs*, 4th declension, nominative plural  
*puppe*, from *puppis*, -is, = nave or navī

**Gaius Valerius Catullus (circa 84-circa 54 CE), 85** (elegiac couplet). A short challenge for first-year students. But watch out for the elisions:

Odi et amo. Quare id faciam fortasse requiris.  
Nescio, sed fieri sentio et excrucior.

I hate and I love. You ask, perhaps, why I do this.  
I don't know, but I feel and am tortured.

*faciam* = present subjunctive of *facio*, in an indirect question.

With the elisions the first line sounds like this:  
Od'et a/mo. Qua/r'id faci/am, for/tasse re/quiris.

**Catullus 5** (hendecasyllabic: - x / - uu / - u / - u / - u). **Lines 7-9** are for first-year students; **lines 1-6** are for second-year students, advanced students will recite the **whole poem**. The sign x means either - OR u.

-- / - uu / - u / - u / - u

Note the elision *Lesbi(a) atqu(e) amemus*

Vivamus, mea Lesbia, atque amemus,  
Rumoresque senum severiorum  
Omnes unius aestimemus assis.  
Soles occidere et redire possunt:



Ille mi par esse deo videtur,  
Ille, si fas est, superare divos  
Qui sedens adversus identidem te  
Spectat et audit

Φαίνεται μοι κῆνος ἴσος θεοῖσιν  
ἔμμεν ὦνηρ ὅττις ἐναντιός τοι  
ἰζάνει καὶ πλάσιον ἄδῦ φωνεί-  
σας ὑπκούει

Dulce ridentem, misero quod omnis  
Eripit sensus mihi: nam simul te,  
Lesbia, adspexi nihil est super mi  
(missing fourth line)

Lingua sed torpet, tenuis sub artus  
Flamma demanat, sonitu suo  
Tintinant aures, geminā teguntur  
Lumina nocte.

That man to me seems a god,  
That man, if I dare say, excels the gods,  
Who sitting opposite you both sees  
and hears you

Sweetly laughing. The scene rips  
Apart my senses: for once on you  
Lesbia, I set my gaze, of me nothing  
(remains at all),

But my tongue is dulled, through my weak limbs  
A flame flows, with their own sound  
Ring my ears, with double night  
my eyes are veiled.

*omnis* accusative plural with *sensus*.

*mi* = *mihi*

*suo* = *suo*

\* \* \*

The following two extracts from **Propertius** (circa 50-circa 15 BCE) are examples of a type of poem called a *paraclausithyron*—a Greek word that means something like “a poem sung while a lover is yearning at the door of his beloved.” Think Romeo serenading Juliet on the balcony; or the calls in fairytales for Rapunzel to let down her hair; or the tale in Ovid of Pyramus and

Thisbe. Here the poet-lover, perhaps Propertius himself, addresses the door directly, accosting it as a barrier to access to his loved one. The caesuras in each line are marked below with a ( | | ) for ease in memorization/recitation.

### **Propertius Elegies 1.16.17-26**

ianua vel domina | | penitus crudelior ipsa,  
quid mihi tam duris | | clausa taces foribus?  
cur numquam reserata meos | | admittis amores,  
nescia furtivas | | reddere mota preces?  
nullane finis erit nostro | | concessa dolori,  
turpis et in tepido | | limine somnus erit?  
me mediae noctes, | | me sidera prona iacentem,  
frigidaque Eoo | | me dolet aura gelu.

*frigidaque Eoo*: The E- in *Eoo* is pronounced in elision with the preceding *-que* and consists of three long syllables.

O door, far crueller even than your mistress herself,  
why are you silent with your rigid panels shut tight against me?  
Why are you never unbolted to admit my love,  
incapable of being stirred and passing on my stealthy prayers?  
Shall no end be granted to my sufferings,  
and mine be a shameful sleep on a doorstep scarcely warm?  
For me, as I lie prostrate, grieve the midnight hours, for me the stars as they set,  
and for me the chill breeze that comes with the frosty dawn.

### **Propertius Elegies 2.20.9-18 (omitting lines 13-14)**

mi licet aeratis | | astringant bracchia nodis,  
sint tua vel Danaës | | condita membra domo,  
in te ego et aeratas rumpam, | | mea vita, catenas,  
ferratam Danaës | | transiliamque domum.  
ossa tibi iuro | | per matris et ossa parentis  
(si fallo, cinis heu | | sit mihi uterque gravis!)  
me tibi ad extremas mansurum, | | vita, tenebras:  
ambos una fides | | auferet, una dies.

*Danaës* is a Greek genitive. Danae, eventually the mother of the hero Perseus by Zeus, was shut up in a bronze tower by her father, Cephisus, so no man

could get to her.

Though my arms be bound with fetters of bronze  
and your limbs be confined in Danaë's tower,  
for you, sweetheart, I would break the bronze chains  
and leap over the iron walls of Danaë's tower.

By the bones of my mother and my father I swear to you  
(if I lie, may the ghosts of each come back to haunt me!)  
that I will remain faithful to you, sweetheart, to my dying hour:  
a single love, a single end shall take us both away.