Latin Day 2019 Recitation Passages

Recitation passages have been selected to reflect the theme of the 43rd 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.

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Si quis in hoc arte 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 praefectit Amori;
Tiphys et Automedon dicar Amoris ego.
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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 navi

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 (hendcasyllabic: - x / - uu / - u / - u / - u). Lines 7-9 are for first-year students; lines1-6 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:
Nobis, cum semel occidit brevis lux, 5
Nox est perpetua una dormienda.
Da me basia mille, deinde centum,
Dein mille altera, dein secunda centum,
Deinde usque altera mille, deinde centum,
Dein, cum milia multa fecerimus, 10
Conturbabimus illa, ne sciamus,
Aut ne quis malus invidere possit,
Cum tantum sciat esse basiorum.

vivamus, amemus, aestimemus, sciamus, possit, sciat are present subjunctives. 
fecerimus, future perfect, despite the long ĕ
Leibia, pseudonym for Catullus’ difficult lover Clodia, the sister of Publius Clodius Pulcher. See below more on Sappho.

Let us live, my Lesbia, and let us love;
The gossip of old stick-in-the-muds,
All of them let us reckon as pennyworths.
The suns can fall and rise again:
But for us, once our brief light falls
One perpetual night is ours to sleep.
Give me a thousand kisses, then a hundred
Then a second thousand, then a hundred,
Then when we have made many thousands,
We will mix them all up, lest we know the count
Or some bad fellow be able to hold it against us
When he knows the number of our kisses.

Catulus 51, the first three strophes translate of a poem of Sappho about jealousy. Catullus was among the first Latin poets to use the meter of Sappho (born in second half of 7th century BCE). Sappho was from the island of Lesbos in the Aegean Sea.

Sapphic stanza: verses 1, 2, 3: - u / - x / - u u / - u / - u
verse 4: - u u / - / -

This poem would be appropriate for more advance students. A gold star for anyone up for Sappho’s first stanza in Greek!
Ille mi par esse deo videtur,
Ille, si fas est, superare divos
Qui sedens adversus identidem te
Spectat et audit

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 suopte
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
suopte = suo

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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 crueler 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 brachia nodis,
    sint tua vel Danaës || condita membra domo,
in te ego et aeratas rumpam, || mea vita, catenas,
    ferramat Danaës || transiliamque domum.
ossa tibi iuro || per matris etossa 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.