

20TH LATIN SUMMER SCHOOL

JANUARY 20-24, 2014

Education Building, University of Sydney

LEVEL 3A.2

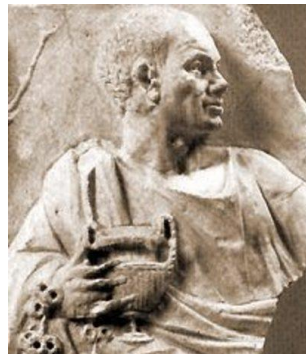
Instructor: **JANE WILLIAMS**



Didactic Poetry

SELECTIONS FROM

Lucretius, Virgil, Horace & Ovid



'Nor do I fail to understand that it is difficult to make clear the dark discoveries of the Greeks in Latin verses, especially since we have often to employ new words because of the poverty of the language and the novelty of the matters; but still it is your merit, and the expected delight of your pleasant friendship, that persuades me to undergo any labour, and entices me to spend the tranquil nights in wakefulness, seeking by what words and what poetry at last I may be able to display clear lights before your mind, whereby you may see into the heart of things hidden.'

Lucretius, *De Rerum Natura* 1.136-145

[W.H.D. Rouse's translation]

Introduction

In this strand of the level 3A course we will have a taste of Latin didactic poetry from four authors, to be read in the original Latin. We will also look at English translations of supplementary selections from a range of ancient didactic texts, to more fully represent the genre in a single week. The items listed below are suggested reading only, and by no means essential.

Reading List

H.R. Fairclough (trans/intro, 1935), *Virgil: Eclogues, Georgics, Aeneid 1-6*, Loeb Classical Library, Harvard University Press, Cambridge, Massachusetts

A.S. Hollis (ed/intro/comm, 1977), *Ovid: Ars Amatoria Book I*, Clarendon Press, Oxford

Ross S. Kilpatrick (1990), *The Poetry of Criticism: Horace Epistles II and Ars Poetica*, The University of Alberta Press, Alberta

A.S. Kline, *Poetry in Translation*, <http://www.poetryintranslation.com/#Latin>:

J.H. Mozley (trans, 1929) & G.P. Goold (rev, 1979), *Ovid: The Art of Love and Other Poems*, Loeb Classical Library, Harvard University Press, Cambridge, Massachusetts

W.H.D. Rouse (trans, 1924) & Martin F. Smith (rev/intro, 1975), *Lucretius: On the Nature of Things*, Loeb Classical Library, Harvard University Press, Cambridge, Massachusetts

Katharina Volk (2002), *The Poetics of Latin Didactic: Lucretius, Vergil, Ovid, Manilius*, Oxford University Press, Oxford

pascit amore avidos inhians in te, dea, visus
eque tuo pendet resupini spiritus ore.
hunc tu, diva, tuo recubantem corpore sancto
circum fusa super, suavis ex ore loquellas
funde petens placidam Romanis, incluta, pacem; 40
nam neque nos agere hoc patriai tempore iniquo
possumus aequo animo nec Memmi clara propago
talibus in rebus communi desse saluti.
omnis enim per se divum natura necessest
immortali aevo summa cum pace fruatur 45
semota ab nostris rebus seiunctaque longe;
nam privata dolore omni, privata periclis,
ipsa suis pollens opibus, nihil indiga nostri,
nec bene promeritis capitur nec tangitur ira.

Pay attention, for our subject matter encompasses all things

TEXT: Lucretius, *De Rerum Natura* 1.50-61

Quod super est, vacuas auris animumque sagacem 50
semotum a curis adhibe veram ad rationem,
ne mea dona tibi studio disposta fideli,
intellecta prius quam sint, contempta relinquis.
nam tibi de summa caeli ratione deumque
disserere incipiam et rerum primordia pandam, 55
unde omnis natura creet res, auctet alatque,
quove eadem rursum natura perempta resolvat,
quae nos materiem et genitalia corpora rebus
reddunda in ratione vocare et semina rerum
appellare suemus et haec eadem usurpare 60
corpora prima, quod ex illis sunt omnia primis.

Nothing comes from nothing

TEXT: Lucretius, *De Rerum Natura* 1.127-148

qua propter bene cum superis de rebus habenda
nobis est ratio, solis lunaeque meatus
qua fiant ratione, et qua vi quaeque gerantur
in terris, tunc cum primis ratione sagaci 130
unde anima atque animi constet natura videndum,
et quae res nobis vigilantibus obvia mentes
terrificet morbo adfectis somnoque sepultis,
cernere uti videamur eos audireque coram,
morte obita quorum tellus amplectitur ossa. 135

*Nec me animi fallit Graiorum obscura reperta
difficile inlustrare Latinis versibus esse,
multa novis verbis praesertim cum sit agendum
propter egestatem linguae et rerum novitatem;
sed tua me virtus tamen et sperata voluptas 140
suavis amicitiae quemvis efferre laborem
suadet et inducit noctes vigilare serenas
quaerentem dictis quibus et quo carmine demum
clara tuae possim praepandere lumina menti,
res quibus occultas penitus convisere possis. 145 *see front cover*

hunc igitur terrorem animi tenebrasque necessest
non radii solis neque lucida tela diei
discutiant, sed naturae species ratioque.

Poetry and philosophy: the honeyed-cup

TEXT: Lucretius, *De Rerum Natura* 1.921-50 [W.H.D. Rouse's translation]

Come now, mark and learn what remains, and hear a clearer strain. Nor am I unaware how obscure these matters are; but the high hope of renown has struck my mind sharply with holy wand, and at the same time has struck into my heart sweet love of the Muses, thrilled by which now in lively thought I traverse pathless tracts of the Pierides never yet trodden by any foot. I love to approach virgin springs and there to drink; I love to pluck new flowers, and to seek an illustrious chaplet for my head from fields whence before this the Muses have crowned the brows of none: first because my teaching is of high matters, and I proceed to unloose the mind from the close knots of superstition; next because the subject is so dark and the lines I write so clear, as I touch all with the Muses' grace. For even this seems not to be out of place; but as with children, when physicians try to administer rank wormwood, they first touch the rims about the cups with the sweet yellow fluid of honey, that unthinking childhood be deluded as far as the lips, and meanwhile may drink up the bitter juice of wormwood, and though beguiled be not betrayed, but rather by such means be restored and regain health, so now do I: since this doctrine commonly seems somewhat harsh to those who have not used it, and the people shrink back from it, I have chosen to set forth my doctrine to you in sweet-speaking Pierian song, and as it were to touch it with the Muses' delicious honey, if by chance in such a way I might engage your mind in my verses, while you are learning to see in what shape is framed the whole nature of things.

Programme - Day 2

Publius Vergilius Maro (70-19BC)

An introduction to four fields of farming

TEXT: Virgil, *Georgics* 1.1-5 [H.R. Fairclough's translation]

What makes the crops joyous, beneath what star, Maecenas, it is well to turn the soil, and wed vines to elms, what tending the kine need, what care the herd in breeding, what skill the thrifty bees – hence shall I begin my song.

A manifold invocation

TEXT: Virgil, *Georgics* 1.5-25 [H.R. Fairclough's translation]

O ye most radiant lights of the firmament, that guide through heaven the gliding year, O Liber and bounteous Ceres, if by your grace Earth changed Chaonia's acorn for the rich corn-ear, and blended draughts of Achelous with the new-found grapes, and ye, O Fauns, the rustics' ever-present gods (come trip it, Fauns, and Dryad maids withal!), 'tis of your bounties I sing. And thou, O Neptune, for whom Earth, smitten by thy mighty trident, first sent forth the neighing steed; thou, too, O spirit of the groves, for whom thrice an hundred snowy steers crop Cea's rich thickets; thyself, too, O Pan, guardian of the sheep, leaving thy native woods and glades of Lycaeus, as thou lovest thine own Maenalus, come of thy grace, O Tegean lord! Come thou, O Minerva, inventress of the olive; thou, too, O youth, who didst disclose the crooked plough; and thou, O Silvanus, with a young uprooted Cyprus in thy hand; and ye, O gods and goddesses all, whose love guards our fields – both ye who nurse the young fruits, springing up unsown, and ye who on the seedlings send down from heaven plenteous rain! Yea, and thou, O Caesar, whom we know not what company of the gods shall claim ere long.

On bee-keeping

TEXT: Virgil, *Georgics* 4.1-7

Protinus aerii mellis caelestia dona
exsequar: hanc etiam, Maecenas, adspice partem.
Admiranda tibi levium spectacula rerum

magnanimosque duces totiusque ordine gentis
mores et studia et populos et proelia dicam. 5
In tenui labor; at tenuis non gloria, si quem
numina laeva sinunt auditque vocatus Apollo.

How to handle warring bees

TEXT: Virgil, *Georgics* 4.67-108

Sin autem ad pugnam exierint, nam saepe duobus
regibus incessit magno discordia motu,
continuoque animos vulgi et trepidantia bello
corda licet longe praesciscere; namque morantes 70
Martius ille aeris rauci canor increpat et vox
auditur fractos sonitus imitata tubarum;
tum trepidae inter se coeunt pennisque coruscant
spiculaque exacuunt rostris aptantque lacertos
et circa regem atque ipsa ad praetoria densae 75
miscentur magnisque vocant clamoribus hostem.
Ergo ubi ver nactae sudum camposque patentes,
erumpunt portis; concurritur, aethere in alto
fit sonitus, magnum mixtae glomerantur in orbem
praecipitesque cadunt; non densior aëre grando, 80
nec de concussa tantum pluit ilice glandis.
ipsi per medias acies insignibus alis
ingentes animos angusto in pectore versant,
usque adeo obnixa non cedere, dum gravis aut hos
aut hos versa fuga victor dare terga subegit. 85
Hi motus animorum atque haec certamina tanta
pulveris exigui iactu compressa quiescent.
Verum ubi ductores acie revocaveris ambo,

deterior qui visus, eum, ne prodigus obsit,
dede neci; melior vacua sine regnet in aula. 90

Alter erit maculis auro squalentibus ardens;
nam duo sunt genera: hic melior, insignis et ore
et rutilus clarus squamis, ille horridus alter
desidia latamque trahens inglorius alvum.

Ut binae regum facies, ita corpora plebis. 95

Namque aliae turpes horrent, ceu pulvere ab alto
cum venit et sicco terram sputat ore viator
aridus; elucent aliae et fulgore coruscant
ardentes auro et paribus lita corpora guttis.

Haec potior suboles, hinc caeli tempore certo 100
dulcia mella premes, nec tantum dulcia, quantum
et liquida et durum Bacchi domitura saporem.

At cum incerta volant caeloque examina ludunt
contemnuntque favos et frigida tecta relinquunt,
instabiles animos ludo prohibebis inani. 105

Nec magnus prohibere labor: tu regibus alas
eripe; non illis quisquam cunctantibus altum
ire iter aut castris audebit vellere signa.

Programme - Day 3

Quintus Horatius Flaccus (65-8BC)

A vivid introduction: on unity of form

TEXT: Horace, *Ars Poetica* 1-5 [A.S. Kline's Translation]

*If a painter had chosen to set a human head
On a horse's neck, covered a melding of limbs,
Everywhere, with multi-coloured plumage, so
That what was a lovely woman, at the top,
Ended repulsively in the tail of a black fish:
Asked to a viewing, could you stifle laughter, my friends?*

The limits of poetic licence

TEXT: Horace, *Ars Poetica* 6-37

Credite, Pisones, isti tabulae fore librum
persimilem, cuius, velut aegri somnia, vanae
fingentur species, ut nec pes nec caput uni
reddatur formae. "Pictoribus atque poetis
quidlibet audendi semper fuit aequa potestas." 10
Scimus, et hanc veniam petimusque damusque vicissim,
sed non ut placidis coeant immitia, non ut
serpentes avibus gementur, tigribus agni.
Inceptis gravibus plerumque et magna professis
purpureus, late qui splendeat, unus et alter 15
adsuitur pannus, cum lucus et ara Dianae
et properantis aquae per amoenos ambitus agros
aut flumen Rhenum aut pluvius describitur arcus;
sed nunc non erat his locus. Et fortasse cupressum
scis simulare; quid hoc, si fractis enatat exspes 20
navibus, aere dato qui pingitur? Amphora coepit
institui; currente rota cur urceus exit?

Denique sit quod vis, simplex dumtaxat et unum.

Maxima pars vatum, pater et iuvenes patre digni,
decipimur specie recti. Brevis esse laboro, 25
obscurus fio; sectantem levia nervi
deficiunt animique; professus grandia turget;
serpit humi tutus nimium timidusque procellae;
qui variare cupit rem prodigialiter unam,
delphinum silvis adpingit, fluctibus aprum. 30
In vitium ducit culpae fuga, si caret arte.
Aemilium circa ludum faber imus et unguis
exprimet et mollis imitabitur aere capillos,
infelix operis summa, quia ponere totum
nesciet. Hunc ego me, siquid componere curem, 35
non magis esse velim quam naso vivere pravo
spectandum nigris oculis nigroque capillo.

Choosing an appropriate subject

TEXT: Horace, *Ars Poetica* 38-44 [A.S. Kline's translation]

*You who write, choose a subject that's matched by
Your powers, consider deeply what your shoulders
Can and cannot bear. Whoever chooses rightly,
Eloquence and clear construction won't fail him.
Charm and excellence in construction, if I'm right,
Is to say here and now what's to be said here and now,
Retaining and omitting much, for the present.*

Word choice and invention

TEXT: Horace, *Ars Poetica* 45-59

hoc amet, hoc spernat promissi carminis auctor. 45
In verbis etiam tenuis cautusque serendis
dixeris egregie, notum si callida verbum
reddiderit iunctura novum. Si forte necesse est
indiciis monstrare recentibus abdita rerum, et
fingere cinctutis non exaudita Cethegis 50
continget dabiturque licentia sumpta pudenter,
et nova fictaque nuper habebunt verba fidem, si
Graeco fonte cadent parce detorta. Quid autem
Caecilio Plautoque dabit Romanus, ademptum
Vergilio Varioque? Ego cur, acquirere pauca 55
si possum, invideor, cum lingua Catonis et Enni
sermonem patrium ditaverit et nova rerum
nomina protulerit? Licuit semperque licebit
signatum praesente nota producere nomen.

Programme - Day 4

Publius Ovidius Naso (c.43BC-18AD)

Love as an art like others

TEXT: Ovid, *Ars Amatoria* 1.1-4 [J.H. Mozley's translation]

If anyone among this people knows not the art of loving, let him read my poem, and having read be skilled in love. By skill swift ships are sailed and rowed, by skill nimble chariots are driven: by skill must love be guided.

An experienced rather than inspired teacher

TEXT: Ovid, *Ars Amatoria* 1.17-34

Aeacidae Chiron, ego sum praeceptor Amoris:

Saevus uterque puer, natus uterque dea.

Sed tamen et tauri cervix oneratur aratro,

Frenaque magnanimi dente teruntur equi; 20

Et mihi cedet Amor, quamvis mea vulneret arcu

Pectora, iactatas excutiatque faces.

Quo me fixit Amor, quo me violentius ussit,

Hoc melior facti vulneris ultor ero:

Non ego, Phoebe, datas a te mihi mentiar artes, 25

Nec nos aerae voce monemur avis,

Nec mihi sunt visae Clio Cliusque sorores

Servanti pecudes vallibus, Ascra, tuis:

Usus opus movet hoc: vati parete perito;

Vera canam: coeptis, mater Amoris, ades! 30

Este procul, vittae tenues, insigne pudoris,

Quaeque tegis medios, instita longa, pedes.

Nos venerem tutam concessaque furta canemus,

Inque meo nullum carmine crimen erit.

The order of proceedings

TEXT: Ovid, *Ars Amatoria* 1.35-40

Principio, quod amare velis, reperire labora, 35

Qui nova nunc primum miles in arma venis.

Proximus huic labor est placitam exorare puellam:

Tertius, ut longo tempore duret amor.

Hic modus, haec nostro signabitur area curru:

Haec erit admissa meta terenda rota. 40

Find a girl at the races

TEXT: Ovid, *Ars Amatoria* 1.135-162

Nec te nobilium fugiat certamen equorum; 135

Multa capax populi commoda Circus habet.

Nil opus est digitis, per quos arcana loquaris,

Nec tibi per nutus accipienda nota est:

Proximus a domina, nullo prohibente, sedeto,

Iunge tuum lateri qua potes usque latus; 140

Et bene, quod cogit, si nolis, linea iungi,

Quod tibi tangenda est lege puella loci.

Hic tibi quaeratur socii sermonis origo,

Et moveant primos publica verba sonos.

Cuius equi veniant, facito, studiose, requiras: 145

Nec mora, quisquis erit, cui favet illa, fave.

At cum pompa frequens caelestibus ibit eburnis,

Tu Veneri dominae plaude favente manu;

Utque fit, in gremium pulvis si forte puellae

Deciderit, digitis excutiendus erit: 150

Etsi nullus erit pulvis, tamen excute nullum:

Quaelibet officio causa sit apta tuo.
 Pallia si terra nimium demissa iacebunt,
 Collige, et inmunda sedulus effer humo;
 Protinus, officii pretium, patiente puella 155
 Contingent oculis crura videnda tuis.
 Respice praeterea, post vos quicumque sedebit,
 Ne premat opposito mollia terga genu.
 Parva leves capiunt animos: fuit utile multis
 Pulvinum facili composuisse manu. 160
 Profuit et tenui ventos movisse tabella,
 Et cava sub tenerum scamna dedisse pedem.

Observe a girl's defects – that's sure to put you off

TEXT: Ovid, *Remedia Amoris* 315-344 [A.S. Kline's translation]

*It helped to continually dwell on my friend's faults,
 and it often was the thing that made me better.
 'How ugly,' I'd say 'my girl's legs are!
 and yet they weren't, if the truth be told.
 'How little are my girl's arms beautiful!
 and yet they were, if the truth be told.
 'How small she is!' she wasn't: 'How much she asks of a lover!
 That was the main cause of my dislike.
 And the bad is neighbour to the good: in that confusion
 virtue often bears the guilt for vice.
 As much as you can, disparage your girl's attractions,
 and let your judgement fall a little short.
 Let her be called 'plump' if she's full-figured, 'black' if she's dark:
 in slenderness there's the charge of being 'lean'.
 And she can be called 'pert', who's not naive,
 and she can be called 'naive', if she's too honest.
 Then too, whatever talents your woman lacks,
 promote those, with flattering words and prayers.
 Demand the use of song, if the girl's bereft of voice:
 make her dance if she doesn't know how to move her hands.
 Her speech is barbarous? Make her talk with you a lot:*

*she hasn't learnt to sweep the chords? Ask for the lyre.
She walks awkwardly? Make her walk up and down:
Her chest's all breasts? Let no bindings hide the fault.
If her teeth are bad, relate what she'll laugh at:
Her eyes are sensitive? Report what makes her cry.
And appear suddenly, when she's applied no make-up to herself,
having hastened your steps to your lady in the dawn.
We're carried away by adornment: in gold and gems
all's hidden: the least part of it's the girl herself.*

Programme - Day 5

Activities to be announced...