

DIURNA

NEWSPAPER OF THE 22ND LATIN SUMMER SCHOOL:
DIES MARTIS, JANUARIUS XIX

REMINDER: NEO-LATIN COMPETITIONS

The entries for the two competitions, the Neo-Latin/Classical prose translation and the Neo-Latin verse translation, must be submitted by morning tea on Thursday at the latest. Entries should be sent by email (robert@forgacs.id.au) or handed to Robert Forgács. Separate prizes, which are book vouchers from Abbey's Bookshop, are awarded for each competition. The prizes will be awarded on Friday at the closing ceremony, when the winning entries will also be presented by the winners.

GUEST LECTURES TODAY at 1.30 PM:

Andrew Miles 'Would the real Pontius Pilate please stand up?' **LT 424**

Kathleen Riley 'Latinists of the Long Weekend: W H Auden and Louis MacNeice'

New Law 024

Latin Poet Quiz Question: Which Ancient Roman poet is represented in the illustration opposite, to be found in the choir stalls of Ulm Cathedral in Southern Germany?

Tomorrow's edition of **Diurna** will contain the first of the two winning entries in the **Diurna** competition. The money prize for the two winners will be presented at the Closing Ceremony on Friday

SPECIAL AFTERNOON ACTIVITIES TODAY AT 1.30 PM

Nicholson Museum tours, Scansion classes, and the Unseens class start today at 1.30 pm—add your name to the lists if you want to join any of these

FROM THE EDITOR

The Greats: Masterpieces from the National Galleries of Scotland currently on display at the Art Gallery of NSW, while fully living up to its title which indicates that it consists of great works of art by great artists, is less rich in classical content than the **Masterpieces from the Hermitage: the Legacy of Catherine the Great** exhibition discussed in yesterday's *Diurna*. This is partly a matter of chance, no doubt. However, this exhibition is smaller in size than the Catherine the Great exhibition, and the time-frame covered is quite different. The Catherine the Great exhibition was devoted to works of art from the 15th to the late 18th centuries, whereas the Scottish exhibition covers a much wider period, from the late 15th century to



the early 20th century. Among the outstanding works with classical subject matter are two paintings from 16th century Venice: firstly there is Titian's *Venus rising from the sea—Venus Anadyomone* (c.1520-30), in which the goddess is shown nude in three-quarter length, wringing the sea-water from her hair, with next to her a tiny scallop shell, representing the larger one on which she was, according to legend, blown ashore at Paphos in Cyprus. This painting is partly influenced by Pliny the Elder's description of the ancient Greek artist Apelles's treatment of the same subject, as well as by classical statues of the goddess. Secondly, there is Veronese's *Venus, Cupid and Mars* (1580s), a work which whimsically and appealingly combines classical mythology with the everyday incident of a small child being frightened by a dog, as well as containing several witty and sophisticated references such as the appearance of a lap dog (a symbol of marital fidelity) in conjunction with a divine couple celebrated for their adulterous relationship. El Greco's mysterious, nocturnal painting *An Allegory—Fabula* (c.1585-90), while not explicitly classical in content, is thought by some commentators to illustrate the classical dictum: *ars simia naturae* (art is the ape of nature). Van Dyck's richly-coloured and bravura *Martyrdom of St Sebastian* (c.1620-21) is one of the artist's finest religious works, and shows the Roman officer Sebastian, who had secretly converted to Christianity, being tied to a tree in preparation for his transfixing with arrows. A complementary work among the drawings is Hans Baldung's *St Martin and the Beggar* (c.1502-3). St Martin, the founder of monasticism in France, was a Roman officer from the province of Pannonia (modern Hungary), who when approached by a beggar, cut his cloak in half, and gave one half to the beggar. Since the cloaks given to Roman military personnel were considered to belong jointly to the Roman army and the recipient, St Martin very judiciously gives away only the half of the cloak that could be considered his personal property. Hieronymus Cock is represented by a fine drawing of a vaulted passage in the Colosseum in Rome (1550). Rubens is represented by some sketches for his painting of the mythological lovers Hero and Leander (c.1600-03), Leander proving his exceptional love by swimming the Hellespont every night to visit Hero until he was one night overwhelmed by stormy seas. Finally, there is an extremely beautiful watercolour over pencil work by the English artist Cozens, *The Colosseum from the North* (1780), which is technically so exact and perfect that it seems to anticipate early photography.

Robert Forgács

LATIN GRAMMAR QUIZ

See if you can correct the errors in the following Latin. Some sentences have more than one error:

1. Pro Aurum (Name of a Jewellery Shop in Hamburg!)
2. In locum filii
3. Cive Germanicus sumus
4. per mihi
5. fontem et originis
6. angelo ex machinae
7. summa summorum
8. in statu pupillare
9. silete ventos, noli murmurare frondi
10. sic sempre tyranno
11. me coronent vestros honores
12. cantus firme
13. Fine lauda!
14. sine dubium

Answers in tomorrow's edition of **Diurna**.