

# DIURNA

## NEWSPAPER OF THE 22<sup>ND</sup> LATIN SUMMER SCHOOL: DIES IOVIS, JANUARIUS XXI

### 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 today 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:

Frances Muecke 'Montaigne in/on Rome': Michel de Montaigne (1533-92) is now one of the most important writers of the sixteenth-century in France.

Brought up at first speaking only Latin, he was deeply imbued with Roman history and culture, to which he constantly turned for food for thought. Fairly late in life he set out to travel to Rome for the first and only time and spent three months there in 1580-81. My lecture focusses on his travels and his reaction to the city of Rome as he found it. **LT 424**

Robert Forgács 'Mozart and Ovid: Mozart's first opera *Apollo et Hyacinthus* (1767)': with DVD extracts **New Law 024**

### SPECIAL AFTERNOON ACTIVITIES

**Nicholson Museum tours, Scansion classes, the Unseens class, and Special School Students Activities meet for the last time today at 1.30pm.**



## A Roman interpretation of the statue of Protesilaos in the Metropolitan Museum of Art, New York, by DAVID WHITE—the other the winner of the DIURNA Competition

According to Pausanias (4.2.7), Apollodorus (*Epitome*, 3.30) and Homer (*The Iliad*, 2: 695-735 and 15:674-716) Protesilaos was the first Greek warrior to be slain by the Trojans. His death made greater by the fact that an oracle had predicted that the first Greek to plunge onto Trojan soil would be slain (Ovid, *The Heroides*, 13.93).

Both Herodotus (9.116) and Thucydides (8.102) mention a shrine to Protesilaos in Elaios in Thracian Chersonese, which though plundered by the Persian armies in the 5<sup>th</sup> century BC was sufficiently rebuilt by the 3<sup>rd</sup> century AD to provide the background setting for Philostratos' *On Heroes*. During the conversation between the Vinedresser and the Phoenician merchant we are informed of a nearby statue of Protesilaos striding confidently aboard the prow of a ship, positioned to thrust his spear into the first Trojan to challenge his confidence.

The statue that resides in the Metropolitan Museum of Art in New York depicts a similarly poised figure dating to the Antonine period. Comparisons to an identified figure of Protesilaos in the British Museum suggest that the New York statue is indeed that of the Greek hero. Though the British Museum figure is missing its arms and head, the exact nature of the youthful and slightly twisted torsos, the bent left knees which recede and are firmly planted behind the forward striding right legs indicate that these are certainly the same figure.

But how would such a figure be viewed in Rome in the 2<sup>nd</sup> century AD, from which the New York example certainly derives?

Ultimately according to imperial ideology Protesilaos must have been the first Greek killed by the Trojan ancestors of the Romans. The creation of the New York statue roughly coincides with Rome's 900<sup>th</sup> anniversary in 148 AD and the relative concurrent uprising and subsequent crushing of a Greek rebellion in Achaia (*Historia Augusta*, 5.3) may have served as an inspiration for the creation of this statue.

A Roman looking upon this statue in the 2<sup>nd</sup> century may have experienced the deadly intent of Protesilaos but conversely may have been reassured that the Roman virtues of *gravitas*, *dignitas*, *pietas* and military

valor triumphed even over the Greek heroes of Hesiod's Heroic age.

Perhaps the most ardent summation of a Roman's attitude before the statue can be found in Pliny the Elder's *Natural History* (3.39).

*Italy was chosen by the divine inspiration of the gods to enhance the renown of heaven itself, to unite scattered empires...to give mankind civilization.*

Thus, this statue rather than being an example of the admiration of a revered warrior is instead a symbol and affirmation of Roman superiority and manifest destiny.

**Errata in yesterday's Diurna: editorial carelessness and the English spelling auto-correct function were each responsible for one error in the supposedly correct version of sentence 9 given yesterday: it should have read 'Silete venti, nolite murmurare frondes'**

Yesterday's Latin quiz solution:

1. Cuculla est pars vestis a tergo pendentis
2. Crista est apex in vertice gallinacei generis
3. Harundo est aquaticus frutex in longam altitudinem crescens
4. Nimbus est nubes splendida, qui circum caput et corpus deorum esse fingitur
5. Catenarius est qui catena ligatur, ut canis ad fores domus custodiae causa
6. Flamines erant sacerdotes apud Romanos, flamines appellabantur cognomine eius dei, cuius sacra curabant, ut flamen Apollinis
7. Fucus est color purpuram imitans. Non est color sincerus et naturalis

(All of these definitions are taken from Hermann Koller's *Orbis Pictus Latinus* (Artemis Winkler 1976, Patmos Verlag 2008)—an excellent illustrated Latin dictionary

**For your Diary: Dates for the 23<sup>rd</sup> Latin Summer School:**

**Monday January 16 to Friday January 20, 2017**