



DIURNA

NEWSPAPER OF THE 24TH LATIN SUMMER SCHOOL: DIES MARTIS, JANUARIUS XVI

From today until Thursday afternoon, Abbey's Bookshop will operate a bookstall near the inside fountain

The first of the Nicholson Museum tours takes place today at 12.35 pm.

The lectures at 1.30 pm today are:

Dexter Hoyos

“The Strange Death of a Young Maître d’, AD 117”

New Law School Annexe SR 340

Andrew Miles

“Ten Steps to Master Latin Pronunciation”

New Law School Annexe SR 342

Paul Roche

“Changes changed: Ovid’s *Metamorphoses* in art and literature 1997-2017”

New Law School Annexe SR 344

LATIN QUIZ

Latin phrases/sentences mini quiz taken from Manzoni’s great novel *I Promessi Sposi* of 1829: you might like to match up these Latin phrases/sentences with their English equivalents:

1. gratis et amore
2. cedant arma togae
3. extra formam
4. ne quid nimis
5. haec mutatio dexterarum Excelsi
6. perierat et inventus est
7. ceteris paribus
8. ex professo
9. sed belli graviores esse curas
10. pro patriae hostibus
11. et nos quoque ivimus visere

At 1.30 pm there are Scansion classes with Barbara Twomey (beginners) in New Law School Seminar 105, and Bob Cowan (advanced) in New Law School Seminar 107, as well as an Unseens class with Dane Drivas in New Law School Seminar 020

The Special activities for school students will take place from 1.30 to 2.30 pm in New Law School Seminar 028

The Special Interest Series for Level 4 students continue today from 2.50 pm to 4.00 pm:

1. **Dexter Hoyos: Caesars and Critics: Emperors in their own words and in later criticisms, New Law Annexe 344**

2. **Kathleen Riley: Loquacissimae manus’: Fred Astaire’s Ancient Eloquence New Law School Annexe 342**

1. on behalf of the enemies of his fatherland
2. not in accordance with form
3. overtly
4. but the cares of war being more pressing
5. by grace and love
6. and we also went to examine
7. let arms give way to peace
8. lest anything be in excess
9. with the rest being equal
10. he had perished and has been found
11. this change of the right hand of the Most High

FROM THE EDITOR

Rembrandt and the Dutch Golden Age at the Art Gallery of NSW: Classical and Neo-Latin Content, Part II

The artist Paulus Bor (c.1601-1669) is represented in the exhibition by one of two explicitly classical paintings. His contribution is *Cydippe with the apple of Acontius* of c.1645-55. The mythological tale of Cydippe and Acontius is one of the lesser-known classical stories, and either reflects on the erudition of the patron who commissioned the work or on the

erudition of the artist, if the choice of subject was indeed his own. The tale relates how the young Acontius, attending the festival of Artemis at Delos, fell in love with Cydippe, a young woman from a noble and rich Athenian family, when he caught sight of her sitting in the Temple of the goddess, offering sacrifice. Since she was socially so far above him, he devised a cunning plan to trick her into matrimony. He wrote on an apple the words ‘I swear by Artemis that I will marry Acontius’ and rolled the apple towards her. It was picked up by her nurse and handed to Cydippe and the words inscribed on it were then read aloud by her. She thus bound herself solemnly to marry

Acontius. As the authors of the exhibition catalogue note “As far as we know, this is the only painting to illustrate the story” (p. 178). Not only is the subject of the painting exceptional, but also the size of the painting in Bor’s oeuvre. It shows a monumental Cydippe (she occupies a large area of the canvas), kneeling on the floor, with one arm resting on the altar of Artemis, while she reads the inscription on the apple. She is dressed in a restrained, classically-inspired blue and white costume, and has a garland of flowers in her hair. A small cloud of grey smoke rises from the altar, which is wreathed discretely with flowers and the small skull of a calf. A silver censer and vase are depicted in the lower right-hand corner. The colouring of the painting is cool, with an olive-brown background, altar and curtain. Bor is regarded as one of the classicist artists of 17th-century Holland; these artists believed that only the most beautiful aspects of life should be shown in painting and chose elevated, harmonious subjects for their works. They were concerned to create balanced compositions with clear colours and bright light. In these respects they differed markedly from Rembrandt, his pupils, and followers. Bor may have read this story not in one of the ancient languages but in a Dutch translation in the book, *Pegasides pleyen, ofte den lust-hof der maechden*, which was published in Rotterdam in 1615.

The second explicitly classical painting in the exhibition is *The Sacrifice of Iphigenia* by Arnold Houbraken, painted between 1699 and 1700. It depicts the young, beautiful Iphigenia, blind-folded, kneeling on the ground at the foot of a statue of the goddess Artemis, who was demanded that she be sacrificed before the Greek fleet, now becalmed near the town of Aulis, may sail on to Troy. Her father Agamemnon had arrogantly insulted the goddess and this is her cruel revenge. Agamemnon therefore summoned his wife and daughter to Aulis with the ruse that Iphigenia would be married there. The sacrificing priest, with knife in hand, stands directly behind Iphigenia and at the foot of the statue of the goddess. His knife points to her uncovered neck and breast. Flowers have been scattered at her feet, and a servant/slave kneels in attendance with a bowl. Following the precedent set by the ancient Greek painter Timanthes in his depiction of the story, Houbraken shows

Agamemnon concealing his face, since a father’s emotions on the death of his child were regarded by Timanthes as inexpressible. Houbraken also adopts this attitude in his depiction of Iphigenia’s mother, Clytemnestra. The high drama and emotion of the scene are complemented by the rich colouring and the artist’s concern for authenticity, including the furled sails of the ships in the background. Houbraken based his figure of Artemis on an ancient Roman statue known to him from a print, while the architectural details and the dress of most of the characters are also based on classical models. Only the priest strikes an unusual note: his costume and appearance are surely more inspired by ancient Jewish than by Greek and Roman iconography, perhaps with the deliberate intention of underlining the parallels between this story and that of Abraham and Isaac in the Old Testament.

Finally, there are two still life paintings that show a degree of classical or Neo-Latin content. Pieter Claesz’s *Vanitas still life with the Spinario* of 1628, as the title makes clear, includes a depiction of the famous and beautiful ancient Roman statue known *Lo Spinario* – The Boy with the Thorn - which dates from the first century BC or AD and is now in the Palatine Museum in Rome. Its inclusion here helps to conjure up the atmosphere of an artist’s studio, while its antiquity also serves to reflect on the transience of life and beauty, and the passing of time. Jan Davidsz de Heem’s *Still Life with books* contains a sheet of paper in the lower right-hand corner which is balanced precariously and virtuosically on the edge of a table. Only the final word of this document can be deciphered, and appropriately it is the Latin word ‘finis’ – ‘the end’.

Robert Forgács

