

SACRAE DIES ROMANAE: ROMAN SACRED DAYS

by

MILLER HAGLER

(Under the Direction of Christine Albright)

ABSTRACT

The purpose of this reader is to serve as a bridge between the ‘textbook Latin’ of most instructional materials and the ‘real Latin’ of Roman authors. To that end I have selected a series of excerpts from Latin authors organized around the theme of religious festivals and celebrations. My hope is threefold: that students will improve their Latin by working through the text with the aid of the provided commentary, that they will be introduced to the fascinating study of Roman religion, and that they may make use of this text as an introduction to a series of primary sources for their own future study.

INDEX WORDS: Roman Religion, Student Reader, Saturnalia, Lupercalia, Robigalia,
Parilia, Navigium Isidis, Megalensia

SACRAE DIES ROMANAE: ROMAN SACRED DAYS

by

MILLER HAGLER

BS, The University of Montevallo, 2016

BA, The University of Tennessee at Chattanooga, 2022

A Teaching Project Submitted to the Graduate Faculty of The University of Georgia in Partial
Fulfillment of the Requirements for the Degree

MASTER OF ARTS

ATHENS, GEORGIA

2024

© 2024

Miller Hagler

All Rights Reserved

SACRAE DIES ROMANAE: ROMAN SACRED DAYS

by

MILLER HAGLER

Major Professor:	Christine Albright
Committee:	Andres Matlock
	John Nicholson

Electronic Version Approved:

Ron Walcott
Vice Provost for Graduate Education and Dean of the Graduate School
The University of Georgia
August 2024

TABLE OF CONTENTS

	Page
CHAPTER	
1 CYBELE AND THE MEGALENSIA.....	1
2 THE PARILIA	12
3 THE SATURNALIA	26
4 THE ROBIGALIA.....	39
5 THE LUPERCALIA.....	52
6 ISIS AND THE NAVIGIUM ISIDIS.....	69
7 REFERENCES	90

CHAPTER 1

CYBELE AND THE MEGALENSIA

The goddess Cybele, also known as the Great Mother or the Mother of the Gods, originates in the kingdom of Phrygia, in Anatolia, within what is modern-day Turkey. Although Phrygia is featured in Greek myth—King Midas and his golden touch is the most famous example—an understanding of the worship of Cybele within the context of Phrygian culture and a Phrygian religious landscape is beyond us. No written documents survive from Phrygia, and Cybele is one of only two Phrygian gods to enter into written history. We can reconstruct neither the narrative myth nor the worship of Cybele within the context of a Phrygian pantheon and religious tradition. We know that the narrative myth has been altered, but we cannot say to what extent; all we can do is bear in mind that the Cybele we encounter is a syncretic entity, and that despite maintaining a Phrygian pedigree, her myth and her worship have been adapted and reconciled with the wider Greco-Roman religious landscape.

No doubt due to the syncretic nature of her cult and her myth, the boundaries of Cybele's deific sphere of influence are difficult to define. We have only a handful of constants with which to construct a framework for a consistent myth and tradition of worship: plant growth, the mortal Attis, the hermaphrodite Agdistis, and the recurrent theme of castration. Her association with the earth and her epithet 'Mother of the Gods' leads to natural association with the Greek deity Rhea, though this association is imperfectly reconciled within different versions of her myth, and the version of the myth we encounter here will treat Rhea and Cybele as separate entities. Certainly Cybele served a similar role in her indigenous Phrygian context, as Vermaseren notes when he asserts that, "in the most general sense she is actually the earth... receiving the germs and seeds into her warm and beneficial womb, where they change and ripen, finally to be released into a new and independent life on her sun-baked skin." (13) This

theme of plant generation will be seen more than once in her myth. Her association with the earth and with the unsettled wilderness in particular is further strengthened by her habitation in the remote regions of the Anatolian interior and the consistent presence in her iconography of two lions sitting in attendance beside her throne.

The second constant within the Cybele narrative is Attis, a Phrygian youth of exceptional beauty. In some versions he is a prince, in others a shepherd; in some versions he is the lover of Cybele, in others the lover of the hermaphrodite Agdistis (Alvar 65). Much like Cybele, Attis too is a figure beset by variation, with the exception of his castration and death, which close out Cybele's narrative myth. It is the castration of Attis that the Galli—priests of the cult of Cybele—imitate with their own castration, signifying their devotion to the goddess. Jamie Alvar insist that this theme of castration can be linked back to the previous theme of plant growth, noting that within a Phrygian context it would have been understood that Attis is symbolically equated with sowing and harvesting crops. The idea is that Attis was born from the goddess just as seedlings sprout from the land and that his "emasculatation is the same as what the harvester does with his sickle when the grain is ripe, his death being commemorated by the storage of the grain after it has been gathered in." (Alvar 68)

The final constant to be dealt with in the Cybele myth is the figure of Agdistis, a powerful hermaphrodite whom the gods conspire to castrate. While the presence of Agdistis is a given, much like Attis, who or what Agdistis is varies from myth to myth. In some variations of the story Agdistis and Cybele are one and the same, and indeed some ancient sources do equate the name Agdistis with the title Mother of the Gods (Strabo 12.5.3). Presumably the hermaphrodite Agdistis is understood to become the goddess Cybele after castration, though this version of the story fails to reconcile the tradition of Agdistis's birth being the result of Zeus attempting to rape the of the Mother of the Gods, whose identity should naturally also be Cybele. The reading section for this chapter avoids this circular issue of to whom the epithet Mother of the Gods should go by excluding both. The excerpt is from the writings of Arnobius of Sicca, a north African Christian apologist who lived and wrote during the reign of Diocletian. Written originally to cast aspersions on pagan religious traditions, Arnobius inadvertently preserved for posterity a

version of Cybele's narrative myth which accounts for the births of both Cybele and Agdistis, as well as their involvement in the castration and death of Attis.

The story goes that when Deucalion and Pyrrha repopulated the world after the flood by throwing rocks against the earth, they took those rocks from a greater stone deep in the Phrygian wilderness called the Agdus. One of those rocks, once thrown, rather than becoming a mortal, formed the goddess Cybele. One day while Cybele slept atop the Agdus from which she spang, Zeus caught sight of her and, inflamed with lust, attempted to force himself upon her. Zeus struggled with Cybele but failed to overcome her and instead spilled his seed on the rock beneath them. From the fertilized rock the hermaphrodite Agdistis was born. Agdistis proved to be both remarkably powerful and exceedingly violent, spurred on by an unnatural combination of male and female lust to scorn the gods and sow destruction. The other gods decided that Agdistis must be dealt with, but none dared take up the task until Dionysus volunteered. Dionysus filled a river Agdistis liked to drink from with his most potent wine. The feral Agdistis, unused to alcohol, quickly became intoxicated and passed out along the riverbank. Dionysus then tied Agdistis's male genitals to his leg; when Agdistis woke and stretched his leg, his own incredible strength castrated him.

From Agdistis's blood a pomegranate tree bloomed, from which a girl named Nana gathered pomegranates. The fruit, imbued with Agdistis's power, caused Nana to become pregnant. Her father, assuming Nana had been raped, locked her away and attempted to starve her to death, but Cybele took pity on her and brought her food from the wilderness. Nana eventually gave birth to a child, whom the father ordered to be abandoned in the forest. A passerby found the child, adopted him, and named him Attis. He grew into an unusually handsome youth, beloved by Cybele, and became the companion and lover of Agdistis. When King Midas of nearby Pessinus became aware of the handsome youth living in the wilds with the castrated Agdistis, he desired to save the boy from ignominy and betrothed Attis to his daughter. The king closed the gates of his city during the marriage ceremony, but an enraged Cybele forced up the walls with her head, the towers ringing her brow like a crown. A wrathful Agdistis arrived and inflicted madness upon the wedding guests, stirring them into a self-mutilating frenzy. Attis, also

caught up in this frenzy, castrated himself and died from his wound.

Cybele buried Attis beneath a pine tree, and violets sprouted from his grave to wrap around the trunk. Cybele and Agdistis and the king's daughter wept over their shared lost love; the daughter then committed suicide, her blood also growing violets upon her death, while Cybele's tears caused almond trees to sprout forth. Agdistis prayed to Zeus to restore Attis to life; Zeus refused, but allowed enough life to remain in Attis so that his body did not decay, his hair continued to grow, and he could still move his pinky finger (Arnobius 5.5-8).

According to Livy, the event that preceded Cybele's coming to Rome was an unusual sign from the gods: a shower of rocks falling from the sky in 205 BC. The Romans, embroiled in the Second Punic War and barely fending off the assault of Hannibal from within Italy, were prompted by this strange phenomenon to consult the Sibylline Books, books of prophecy written in Greek verse. While consulting these books, a prophecy was discovered to the effect that if Rome was to defeat its foreign invaders, it must adopt the cult of Cybele (Liv. 29.10.4). Accordingly, Rome sent a delegation of ambassadors east to Phrygia, where they received a sacred stone said to represent the goddess and were bid to take it to Rome. The stone was received with great pomp in the city, where a crowd of women passed the stone from hand to hand until it reached the temple of Victory. The day of the goddess's arrival, April 4, was consecrated as a day of games and feasting in honor of the gods, and named the Megalensia after the Greek word *megale*, meaning great.

It is worth noting that it was not merely the sacred stone which was brought into the city, but rather the entire cult of Cybele itself, complete with "a liturgy, processions and cult-attendants from a religious tradition quite different from the Roman." (Alvar 242) The cult of Cybele had not been absorbed into Roman culture so much as it had been transplanted root and stem, and the goddess never lost the exotic connotations of her eastern pedigree. The most famous example of this exoticism were the Galli, Phrygian priests of Cybele who practiced voluntary castration, a custom the Romans were ill at ease with. Nevertheless, the Megalensian games became an important part of Rome's civic calendar; organizing the Megalensian games was one of the responsibilities of the city's aediles, and so became a tool in the

competition between elected officials for fame and public good will (Alvar 283). Although evidence for the content of the celebration is scant, we do know that theaters were constructed for the purpose of public performances; that feasts, sacrifices, and banquets took place; and that an enthroned statue of Cybele flanked by her lions was carried from her temple to the Circus Maximus so that she could watch the races held in her honor (Alvar 284; Vermaseren 52 and 134). In this capacity Cybele became a sort of patroness of the Circus games in general, with Vermaseren noting that images of games in the Circus Maximus have been found everywhere from mosaics to sarcophagi with a statue of Cybele visible atop the *spina*, the median structure which divided the space of the Circus into two lanes. It must be remembered, however, that while to modern eyes these games may seem a secular affair, within the context of the Roman civic calendar a hard line between the secular and religious can rarely be drawn. In his assault upon his enemy Clodius Pulcher in the speech *Pro Caelio*, Cicero asserted that the cause of a recent omen—an unusual sound heard in the fields outside Rome—is a result of the god’s displeasure at Clodius’s desecration of the Megalensia (Cic. 345). Evidently, Clodius mobbed the games with a crowd of slaves, a class of people who were forbidden from attending, which served to both harass the patrician attendees and to disrupt an important religious festival. Cicero reminds his audience of the religious significance of these games, whose “sanctity whereof is so deep that it has been summoned from distant lands and planted in this city, the only games which are not even called by a Latin name.” (347) This tells us that, despite its foreign pedigree, the Megalensia had become a cultural touchstone for the Romans. Clodius would not have bothered with such a stunt otherwise, nor would Cicero have been roused to such indignation.

Our readings for the Megalensia come from Livy’s *Ab Urbe Condita*, detailing the decision to adopt the cult of Cybele and its arrival into the city. Livy was a Roman historian who lived through the last years of the Roman Republic and the early years of the Empire, and whose monumental work of Roman history from the founding of the city up to his own day is vital for understanding how the Romans perceived their own history, despite the majority of this work having been lost to time.

Livy, *Ab urbe condita* 29.10.4

The Romans, although victorious in Spain, are still reeling from Hannibal's fifteen-year campaign within Italy. Scipio is preparing for his invasion of Africa. Meanwhile, a strange weather event outside Rome prompts the city's leaders to consult the Sibylline Books, a collection of prophecies acquired during the reign of Tarquin Superbus, the last king of Rome.

1. Cīvitātem eō tempore¹ repēns religiō invāserat inventō carmine² in librīs Sibyllinis propter crēbrius eō
2. annō³ dē caelō lapidātum⁴ inspectīs,⁵ quandōque hostis aliēnigena terrae Italiae bellum intulisset⁶,
eum
3. pellī Italiā⁷ vincīque posse,⁸ si Mater Idaea ā Pessinunte Rōmam advecta foret.⁹

aliēnigena, -ae, f. : foreign, alien	lapidō, -āre, -āvi, ātum : to stone, throw stones at
crēbrō : repeatedly, frequent	Pessinūs, Pessinuntis, f. : town in Anatolia
inspectō, -āre, -āvī, -ātum : to observe, look at	quandōque : whenever, whensoever
	repēns, repētis (adj.) : sudden, fresh, unexpected

1. Ablative of Time, translate as *at that time...*
2. An Ablative Absolute, perhaps best translated as a temporal clause. *Cum carmen inventum est.*
3. Ablative of Time, *during that year*
4. This participle is being used as a substantive adjective. Translate as *a rain of stones.*
5. This participle refers back to *libris* at the beginning of the prepositional phrase.
6. This is a subordinate clause within the upcoming indirect statement, hence the subjunctive verb.
7. Remember that prepositions are regularly omitted before the names of cities. Translate as though it reads *ab Italia.*
8. Infinitive in an indirect statement. Livy is using an accusative-infinitive structure to 'quote' the contents of the prophecy. It said *that eum pelli vincique posse...*
9. An alternative form of *advecta esset.*

Livy, *Ab urbe condita* 29.11.7

After receiving the prophecy, the Romans assemble a team of ambassadors and send them east to Anatolia.

1. Pergamum¹ ad rēgem² vērunt. Is lēgātōs cōmiter acceptōs Pessinuntem in Phrygiam dēdūxit
2. sacrumque iīs lapidem, quam mātrem deum³ esse incolae dīcēbant, trādidit ac dēportāre Rōmam
3. iussit. Praemissus ab lēgātīs M. Valerius Falto nūntiāvit deam adportārī; quaerendum virum optimum
4. in cīvitatē esse,⁴ quī eam rīte hospitio⁵ acciperet⁶.

cōmiter : courteously, politely	praemitto, -ere, praemīsī, praemisum: to send forward, to send ahead
incola, -ae, m./f. : resident, inhabitant	rite : ceremonially, in accordance with religious observance
lapis, lapidis, m. : stone	sacer, sacra, sacrum : sacred, holy, divine
hospitium, -ī, n. : hospitality, hospitable reception	
Pergamum, Pergamī, n. : city on the western coast of Anatolia and an ally of Rome	

1. Accusative of Motion Towards, which omits the *ad* before names of towns and small islands. Both this and *ad regem* depend on *venerunt*. You may need to supply an *and* in your translation.
2. King Attalus of Pergamum was an ally of the Romans in the Macedonian wars.
3. Abbreviated genitive plural.
4. This *esse* goes with *quaerendum* to form a passive periphrastic. The infinitive is used because Livy is using indirect discourse to relate what M. Valerius Falto announced.
5. Ablative of Manner, referring to the way in which the chosen man should receive the goddess.
6. Because this clause is inside of indirect discourse, the verb goes into the subjunctive. It could also be identified as a Relative Clause of Characteristic. Only the best man may welcome the goddess into Rome, and who that man is has yet to be decided.

Livy, *Ab urbe condita* 29.14.10-14

1. P. Cornēlius¹ cum omnibus mātrōnīs Ōstiam obviam ire deae iussus² isque eam dē nāve accipere³ et
2. in terram ēlātā trādere³ ferendam mātrōnīs. Postquam nāvis ad ōstium amnis Tibeīnī accessit, sicut
3. erat iussus, in salum nāve⁴ ēvectus ab sacerdotibus deam accēpit extulitque in terram. Mātrōnae
4. prīmōres cīvītātis, inter quās ūnūs Claudiae Quintae īnsigne est nōmen, accēpēre,⁵ cui⁶ dubia, ut
5. trāditur, antea fāma clāriōrem ad posterōs tam religiōsō ministeriō⁷ pudicitiam fēcit.

amnis, amnis, m. : river	obviam ire + dat. : to encounter someone, to meet someone
ēvehō, -ere, ēvexī, ēvectum : to convey out	
īnsignis, īnsigne : distinguished, famous	prīmōris, prīmōre : foremost
mātrōna, -ae, f. : married woman, a matron	salum, -ī, n. : stream or current of a river
Ōstia, -ae, f. : port city at the mouth of the Tiber river	Tiberīnus -a, -um : of or pertaining to the Tiber

1. Publius Cornelius Scipio Nasica was chosen by unknown criteria to be the *vir optimus* of Rome.
2. *Iussus est*, a perfect passive verb. Much to students' chagrin, Latin writers will often omit the *est*.
3. *Accipere* and *tradere* are complementary infinitives, along with *ire*, following *iussus est*. He was ordered *to go, to receive, and to hand over*.
4. Ablative of Means with *evectus*.
5. This is an alternative form of *acceperunt*. It is differentiated from the infinitive by the second long *e*. The understood object is *deam* from the previous sentence.
6. Dative of the possessor. *Whose reputation, previously doubtful as it is recorded...*
7. Ablative of Means, by which her *fama fecit pudicitiam*. The *religioso ministerio* is probably the same as what Ovid records in book 4 of the *Fasti*. The story is that the ship carrying Cybele got caught in a sandbar while coming up the Tiber. Claudia, maligned by rumors about her chastity, single-handedly pulled the boat free and by that miraculous feat proved her honor.

1. Eae per manūs, succēdentēs deinceps aliae aliīs¹, omnī obviam effūsā civitate², tūribulīs ante iānuās
2. positīs,² quā³ praeferēbātur, atque accēnsō tūre precāntes ut volēns propitiaque urbem Rōmam inīret,⁴
3. in aedem Victōriae, quae est in Palātiō, pertulēre⁵ deam prīdiē īdūs Aprīlis, isque diēs fēstus fuit.
4. Populus frequēns dōna deae in Palātium tulit, lectisterniumque et lūdī fuēre,⁶ Megalensia appellāta.

<p>accendō, -ere, accendī, accēsum : to kindle, light</p> <p>aedis, aedis, f. : temple, shrine</p> <p>deinceps : in succession, following</p> <p>effundō, -ere, effudī, effūsum</p> <p>fēstus -a -um : festal, festive</p> <p>frequēns, frequentis : crowded, packed-in</p> <p>lectisternium, -ī, n. : religious feast in which images of the gods are placed on couches around the table</p>	<p>precāns, precantis : beseech, beg, pray</p> <p>propitius -a -um : favorable, well-disposed</p> <p>succēdō, -ere, successī, successum : to march, ascend</p> <p>tūribulum, -ī, n. : censer for burning incense</p> <p>tūs, tūris n. : incense</p>
--	--

1. The matrons are passing the sacred stone from hand to hand up the procession towards the temple of Victory.
2. Ablatives Absolute
3. Antecedent of this relative pronoun is an understood *via*. All this pomp and circumstance is occurring along the *via qua praeferēbatur*.
4. Imperfect Subjunctive in an indirect command following *precantes*.
5. Alternative form of *pertulerunt*.
6. Alternative form of *fuerunt*.

Exercise 2.1 Summarize on the lines below or on a separate sheet of paper, in Latin, the events which took place in our reading from this chapter. When you are finished, pair up with a neighbor and help each other translate one another's summary.

Exercise 2.2 Properly change the case endings of the following words in order to form a complete sentence. Conjugate verbs into the specified tense.

1. Ludus / qui / Megalensia / apellatus / multus / homo / placere (perfect)

Many people enjoyed the games which were called the Megalensia.

2. Cybele / esse (perfect) / deus / terra / qui / de / lapis / nasci (perfect)

Cybele was a goddess of the land who was born from a rock.

3. Multus / scaena / aedificare (perfect passive) / ut / deus / ludus / adorare (imperfect subjunctive)

Many stages were built so that they could worship the goddess with games.

4. In / Circus Maximus / statua / dea / cum / sacerdotes / et / supplices / ex / templum / transferre (present passive)

A statue of the goddess along with her priests and suppliants is carried from the temple to the Circus Maximus.

5. Rosae / et / pecunia / in / via / homines / iactare (present) / et / sacerdotes / dea / pecunia / colligere (present)

People throw money and roses into the street and the priests of the goddess collect the money.

CHAPTER 2

THE PARILIA

The Parilia is an ancient festival that traces its pedigree back to the early days of pre-republican myth. It is less well-attested than other festivals such as the Saturnalia and Lupercalia; our literary sources are limited to the *Fasti* of Ovid and two scattered references in the elegies of Propertius, an Augustan-era love poet. Although the Parilia is primarily an agrarian festival with rites and rituals for the purification of shepherds and their animals, it also serves a secondary role as a sort of ‘birthday of Rome’ due to the story that Romulus and Remus chose this shepherd’s holiday to found their new city.

Publius Ovidius Naso, known in English as Ovid, one of the most famous Augustan-age poets, writes that he himself took part in the rites of the Parilia, and gives us a fairly comprehensible account of the proceedings. Sacrifice was made to Pales, the goddess of flocks and shepherds, by burning the blood of a horse, the ashes of a calf, and a hollowed out beanstalk. An offering of food followed, namely millet and warm milk (Ovid, *Fasti* IV 731-746). A prayer to Pales was then recited, which we will look at in the reading section for this chapter, before the ceremony concluded with what seems to us a rather strange custom—shepherds and their flocks, anointed with morning dew from the fields, leaping over the fires they kindled earlier.

The ancients themselves seem to have been as baffled as we are by this ritual of leaping across fire. Ovid proposes no less than seven possible explanations, among which are references to the Greek myths of Phaethon and Deucalion, the use of fire in purifying metals, and even the discovery of fire by shepherds who idly beat rocks together in the field and accidentally produced a spark (Ovid, *Fasti* IV 783-800). Ovid's preferred explanation, however, seems to refer to the Parilia’s secondary role as a celebration of Rome’s foundation: the story goes that when the native farmers and shepherds decided to

move into the newly constructed city, they burnt their homes in the fields and leapt through the flames to induce their household gods to move with them (Ovid, *Fast* IV 801-6). The truth is likely that the significance of the rite of fire has been lost to time since before the early days of the Roman Empire.

Our other source for the Parilia, Sextus Propertius, offers scattered but meaningful glimpses into the nature of the festival. Although Propertius himself lived in a Rome that thrived as the metropolitan capital of the Empire, in the beginning of his fourth book of elegies he invokes the Parilia as a reminder of the rustic Rome of the distant past, tracing the great city's roots back to the rural communities of farmers and shepherds. Propertius conjures the image of senators dressed in simple clothes being called to a meeting not in the stately Curia but rather simply assembling in a meadow, and reaffirms the indigenous Italic nature of the rite in contrast to the fascination Romans of his time had for gods and cults imported from the provinces (Prop. 4.1.11-17). The Parilia appears again in the fourth poem of book four, depicted as a festival surviving from a time of rustic revelry among Romulus and the first generation of Romans, which by then also marked the anniversary of the founding of Rome itself (Prop. 4.4.72). The depiction of the Parilia found in these elegies must be taken with a grain of salt. Roman Elegy, as a genre, celebrated the rustic beauty and virtuous simplicity of country life—and romanticized it beyond recognition. The verdant fields and forested hills in elegiac poems were a literary device, not a representation of the lived realities of rural life. These poems nonetheless offer a valuable insight into what the Romans themselves thought was important about the Parilia. Rather than situating the Parilia in a strictly historical context, Propertius presents the Parilia as the Romans of his age perceived it: a connection to their ancestors of the ancient past, a reminder of the humble beginnings of the city, and a celebration of rural laborers and traditional Italian deities amongst a flourishing, urbanizing, cosmopolitan Rome.

For our reading section we will look at the entire entry for April 25 in the *Fasti*, about forty lines. The purpose of these reading sections is to promote comprehension of the Latin text, and to that end we will spend little time on the meter of the poems we encounter. Still, this is not the last poem we will read in this text, so a quick primer on how Latin meter works is appropriate.

Latin poetry revolves around the number of short and long syllables in a given line of verse, with different meters requiring different patterns of short and long syllables. The distinction between a syllable that is ‘long’ and a syllable that is ‘short’ is simply how long the syllable is held—a long syllable should be held twice as long as a short syllable. For those of you who are familiar with musical notation, it may be helpful to think of a long syllable as a half note and a short syllable as a quarter note. The short and long syllables are divided in metrical feet, with each foot either containing two long syllables (- -) called a ‘spondee,’ or a single long syllable followed by two short syllables (- uu) called a ‘dactyl.’

The basic rules for determining whether or not a syllable is long or short are as follows:

The syllable is long if:

1. The vowel is naturally long, which many texts mark with a macron.
2. The vowel is a diphthong.
3. The vowel is followed by two consonants, even if the following consonants are part of the next word.

Any syllable that is not long due to the above rules is short.

The *Fasti* are written in what are called elegiac couplets, which generally adhere to the following basic pattern, where the “-” is a long syllable, the “u” short, and the “//” a caesura, or natural break in the line:

- uu (or - -) / - uu (or - -) / - uu (or - -) / -uu (or - -) / -uu (or - -) / - -

- uu (or - -) / - uu / - // - uu / - uu / -

Note that for each foot the poet may write either a spondee or a dactyl, except for the last half of the second line. The pattern for the last half of the second line is always - // - uu / - uu / -.

After an offering of bread and milk, Ovid commands us to recite the following prayer.

1. “Cōnsule¹,” dīc “pecorī pariter pecorisque magistrīs.
2. Effugiat² stabulīs³ noxa repulsa meis.
3. Sīve sacrō⁴ pāvī, sēdīve sub arbore sacrā,
4. pābulaque e bustīs īnscīa⁵ carpsit ovis;

bustum, -ī, n. : grave, burial place, tomb	pāscō, pāscere, pāvī, pāstum : to pasture animals
cōsulō, cōsulere, cōsuluī, cōsultum: to look after the interests of, to take care of (with dative)	pecus, pecoris, n : herd or group of domestic animals
īnscius, -a, -um : ignorant, unknowing	repellō, repellere, reppuli, repulsum : to drive off, push off, repulse
noxa, -ae, f. : harm, injury	sacrum, -i, n. : holy place or sacred space
pābulum, -ī, n. : fodder, pasture	stabulum, -ī, n. : stall, stable
pariter : equally	

1. The dative objects of this verb are *pecori* and *magistris*
2. Hortatory Subjunctive. The subjunctive is perhaps more appropriate for addressing a goddess than an imperative. *May harm be driven off from...*
3. Ablative of Separation with *repulsa*.
4. Ablative of Place Where. *If I pastured my animals in a sacred place, or if I...*
5. A central theme of this prayer is our hypothetical farmer’s anxiety over accidentally offending the deities of the forest or inadvertently profaning the sacred spaces of the natural world. Since these crimes are not obvious until after the fact, the farmer is taking the safe route and apologizing for them regardless of whether or not he has actually committed wrongdoing.

1. si nemus intrāvī vetitum, nostrīsve¹ fugatae²
2. sunt oculīs nymphae sēmicaperque deus;
3. si mea falx rāmō³ lūcum spoliāvit opācō,
4. unde data est⁴ aegrae⁵ fiscina frondis ovī,

aeger, aegra, aegrum : sick, ill	opācus, -a, -um : shady, darkened
falx, falcis, f. : sickle, scythe	ovis, ovis, f. : sheep
fiscina, -ae : small basket	rāmus, -ī, m. : bough, limb
frōns, frondis f. : foliage, leaves	semicaper, semicapri, m. : half-goat
lūcus, -ī, m. : sacred grove	spoliō, -āre, -āvi, ātum : to strip off, deprive
nemus, nemoris, n. : glade, grove	vetitus, -a, um : forbidden
nympha, -ae, f. : nymph, nature spirit	

1. Ablative of Separation modifying *oculis* in the next line.
2. Though at first glance this appears to be an adjective, in reality it is the perfect passive verb *fugatae sunt*, which has been split in half between the end of line 1 and the beginning of line 2. The subject is *nymphae* in line 2 along with *semicaper deus*. The half-goat god is likely Faunus, a Roman forest god who was conflated with the Greek god Pan.
3. Ablative of Separation modified by *opaco*. *If my sickle strips a sacred grove of its shady bough*. Logically it is the *grove* that is *shady*, not the *bough*; this is an example of hypallage, a rhetorical device in which an adjective modifies one thing logically and another semantically. Examples in English include *a sleepless night* and *a happy morning*.
4. Perfect passive verb modifying *fiscina*.
5. Dative Indirect Object, adjective modifying *ovi*.

1. dā veniam culpae,¹ nec dum degrandinat obsit²
2. agrestī³ fānō⁴ subposuisse⁵ pecus.
3. Nec noceat turbasse lacūs: ignōscite, nymphae,
4. mota quod⁶ obscūrās ungula⁷ fēcit aquās.

agrestis, agreste : of the land, fields, countryside	ungula, -ae, f. : hoof
degrandinat : it hails violently, consistently	obsum, obesse, obfuī, obfutūrus : to be against, opposed to , harmful to
fānum, -ī, n. : shrine, temple	pecus, pecoris, n. : group, herd, or flock of domestic animals
ignōscō, ignōscere, ignōvī, ignōtum : to forgive, overlook, pardon	subpōnō, subpōnere, subposuī, subpositum : to place under, beneath
lacus, lacūs, m. : lake	venia, -ae, f. : pardon, forgiveness
noceō, nocēre, nocuī, nocitum : to harm, injure (with dative)	
turbō, -āre, -āvī, -ātum : to disturb	

1. Dative Indirect Object, *give pardon to my crime.*
2. Hortatory Subjunctive. *Let it not be harmful to me, while it hails violently, to...*
3. Remember that all third declension adjectives are i-stems with an ablative singular ending in -i-.
4. Ablative of Place Where. It tells us where the shepherd *subponit* his *pecus*.
5. *Subposuisse* is the object of *obsit*. *Let it not be harmful to put my cattle beneath...*
6. Although you were likely taught that using *quod* rather than an accusative-infinitive construction to translate the English word *that* was a medieval innovation, it does appear sometimes in classical Latin with certain substantive clauses. You can translate *quod* here as simply *that*. The singular *ungula* is poetic. *Forgive, o Nymphs, that when the hoof (hooves) moves it makes...*
7. *Ungula mota* is the subject of the substantive clause following *quod*. *Forgive, nymphs, the fact that ungula mota fecit aquas obscuras.*

1. Tū, dea, prō nobis fontēs fontānaque¹ plācā²
2. nūmina, tū³ sparsōs per nemus omne deōs.
3. Nec dryadēs nec nōs videāmus⁴ lābra⁵ Diānae
4. nec Faunum, mediō⁶ cum premit arva diē.

arvum, -ī, n. : field	lābrum, lābrī, n. : bathing place, tub, bath
Diāna, Diānae, f. : Latin counterpart of Artemis, the Greek goddess of the hunt	nemus, nemoris, n. grove, glade
dryas, dryadis f. : wood nymph, tree spirit	nūmen, nūminis, n. : deity
Faunus, -ī, m. : Roman god of the forest	plācō, -āre, -āvī, -ātum : to soothe, pacify
fōns, fontis, m. : spring, fountain	premō, premere, pressī, pressum : to lay or seat oneself on
fontānus, -a, um : fountainous, of or related to a spring or fountain	spargō, spargere, sparsī, sparsum : to scatter, strew

1. Though it may at first glance appear feminine, *fontāna* is actually neuter plural accusative modifying *numina* in the next line.
2. The subject of this imperative verb is *tu*; the objects are *fontes* and *numina*.
3. *Placa* is understood to repeat here, with *tu* as the subject and *deos* as the object.
4. Hortatory Subjunctive, *may we see neither...nor...*
5. This is a reference to the myth of Actaeon, a Greek hunter who accidentally witnessed Artemis naked while she bathed and, as punishment, was transfigured into a stag and torn apart by his own hunting-dogs.
6. Ablative of Time, *when he lays himself down on the fields at midday*.

1. Pelle procul morbōs, valeant hominēsque gregēsque,
2. et valeant vigilēs, prōvida turba¹, canēs.
3. Nēve minus multōs² redigam quam māne fuerunt,
4. nēve gemam referēns vellera rapta lupō³.

gemō, gemere, gemuī, gemitum : to lament	procul : far away
grex, gregis, m. : herd, flock, or other group of animals	prōvidus, -a, -um : wakeful, watchful
māne : in the morning	redigō, redigere, redēgī, redāctum : to drive back, lead back
nēve : and not, nor	vellus, velleris, n. : fleece, pelt
pellō, pellere, pepulī, pulsum : to expel, drive off	vigil, vigilis (adj.) : alert, watchful

1. *Provida turba* is in apposition with *vigiles canes*. *May the watchful dogs, that wakeful group, be well.*
2. Literally *less numerous*, i.e. *fewer*. *May I not return with fewer (sheep) than there were in the morning*. This is an example of a figure of speech called litotes, in which a positive statement is expressed by the negation of its opposite. Equivalents in English include using *not bad* to mean *good*, *not pretty* to mean *ugly*, and *not well* to mean *sick*.
3. Ablative of Means. Explains how the *vellera* came to be *rapta*.

1. Absit inīqua famēs, herbae frondēsque supersint,
2. quaeque¹ lavent² artūs quaeque bibantur aquae.
3. Ūbera plena premam, referat mihi cāseus³ aera,
4. dentque⁴ viam liquidō vīmina rara serō.

aes, aeris, n. : copper, money	liquidus, -a, -um : watery, fluid
artus, artūs, m. : limbs	premō, premere, pressī, pressum : to squeeze
cāseus, cāseī, m. : cheese	rarus, -a, -um : thin, far apart
famēs, famis, f. : hunger	serum, serī, n. : whey
herba, ae, f. : grass	supersum, superesse, superfuī, superfutūrus : to be in abundance
iniquus, -a, -um : hurtful, hostile	ūber, ūberis, n. : udder, teat
lavō, lavāre, lāvī, lavātum : to wash	vīmen, vīminis, n. : twig

1. The *quae* here refers to *aquae* at the end of the line. An understood *sint* may be added for translation.
May there be waters which wash limbs and which are drunken.
2. *Levant* here and *bibantur* in the next clause are subjunctives in a Relative Clause of Characteristic.
3. *Cāseus* is the subject of this clause, *aera* the object, and *mihi* the indirect object. The farmer hopes that the cheese he produces will sell at a profit.
4. *May the thin twigs give a path for the liquid whey.* This is presumably a reference to using some sort of container made of woven twigs to strain whey from cheese curds.

1. Sitque salāx ariēs, conceptaque sēmina¹ coniūnx
2. reddat, et in stabulō multa sit agna² meō,
3. lanaque prōveniat nūllās laesūra³ puellās,
4. mollis⁴ et ad tenerās⁵ quamlibet apta manūs.

agna, agnae, f. : lamb, ewe	prōveniō, prōvenīre, prōvēmī, prōventum : to come forth, arise
aptus, -a, -um : suitable, fit	reddō, reddere, reddidī, reditum : to return in profit
ariēs, arietis, m. : ram, male sheep	quamlibet : however much, as much as it pleases
concipiō, concipere, concēpī, conceptum : to receive	salāx, salācis (adj.) : lustful, salacious
coniūnx, coniugis, m./f. : mate, spouse	sēmen, sēminis, n. : seed, semen
laedō, laedere, laesī, leasum : to hurt, discomfort	stabulum, -ī, n. : stable, stall
mollis, molle : soft, tender	tener, tenera, tenerum : delicate, sensitive

1. Neuter accusative plural, object of *reddat*.
2. Translate as plural, *may there be many ewes in my stable*. Presumably the shepherd preferred female ewes over male rams because he used sheep's milk to make his cheese.
3. Future active participle. Remember that participles have the qualities of both verbs and adjectives; as an adjective it modifies *lana* and agrees in case, number, and gender; as a verb it takes *nullas puellas* as its direct object.
4. The adjectives *mollis* and *apta* modify *lana* in the previous line. The adjectives are joined by *et*. *May wool come forth...soft and suitable...*
5. This adjective modifies *manus*, which is the object of the preposition *ad* despite being separated by three words.

1. Quae precor, ēveniat¹, et nōs faciāmus ad annum
2. pastōrum dominae² grandia lība³ Palī.”
3. Hīs⁴ dea plācanda est, haec⁵ tū conversus ad ortūs
4. dīc⁶ quater et vivō perluē rōre⁷ manūs.

ad annum : yearly, year by year	Palēs, Palis f. : Roman goddess of shepherds and
ad ortus : towards the east	perluō, perluere, perluī, perlūtum : to wash
convertō, convertere, convertī, conversum : to turn towards, direct oneself towards	plācō, plācāre, plācāvī, plācātum : to soothe, appease, please
ēveniō, ēvenīre, ēvēnī, ēventum : to come to pass, happen, occur	precor, precārī, precātus sum : to request
lībum, lībī, n. : pancake of grain meal and honey	quarter : four times
grandis, grande : great	rōs, rōris : dew
	vivus, -a, -um : fresh

1. The subject of this verb is *quae*. *May that which I pray for come to pass, and may we make...*
2. *Dominae* is a dative indirect object and is in apposition with *Pali*.
3. Direct Object of *faciamus* in the previous line. It is worth noting how the more humble gifts offered to Pales—cakes of grain and wooden bowls of milk—contrast with the opulent gifts to the gods seen in traditional epic poetry.
4. *Dative of Agent* with the future passive participle *placanda*. *These things will placate the goddess.*
5. This *haec* is the neuter plural object of *dic* in the next line. *Say these things...*
6. The imperative *dic* would normally require the vocative; *tu conversus*, however, is clearly nominative. This is likely due to the necessities of meter, as *converse* would elide with *ad* and deprive Ovid of a syllable.
7. Ablative of Means modified by *vivo*. *And wash your hands with fresh dew.*

1. Tum licet adpositā, velutī crātēre, camellā¹
2. lac niveum pōtes² purpureamque sapam;³
3. moxque per ārdentēs stipulae crepitantis acervōs
4. trāiciās⁴ celeri strenua membra⁵ pede.

acervus, -ī, m. : pile, heap	lac, lactis, n. : milk
adpōnō, adpōnere, adposuī, adpositum : to set or serve on a table	niveus, -a, -um : snow-white, snowy
ardeō, ārdēre, ārsī, ārsum: to burn	pōtō, pōtāre, pōtāvī, pōtum : to drink
camella, -ae, f. : cup, bowl, goblet	sapa, -ae, f. : beverage made from boiling down wine must
crātēr, crātēris, m. : bowl for mixing wine with water	stipula, -ae, f. : straw, stalk
crepitō, crepitāre, crepitāvī, crepitātum : to crackle, creak	trāiciō, trāicere, trāiēcī, trāiectum : to throw over, to hurl over
	velutī : just as, as though, as if

1. Ablative Absolute. *Then, with a cup having been set as though it were a crater.* A traditional crater was a large vessel with handles on either side, and would have been difficult to move once filled with wine. It is also worth noting that *camella* is an Italic word, whereas *crater* is Greek.
2. It is not uncommon to see the subjunctive used after the impersonal verb *licet*. An *ut* is implied, forming a purpose clause. *Licet... (ut) potes. It is allowed (that) you drink...*
3. *Sapa* was used as a sweetener for food and wine, and was obtained by boiling down wine must—freshly crushed grape juice which still contained seeds and skins—into a thick syrup.
4. *Traicias*, like *potes* above, is a subjunctive following *licet*.
5. *Strenua membra* are the direct object of *traicias*. *Celeri pede* is an ablative of means, and a reference to that strange custom of leaping over fires

Exercise 2.1 Using the reading as a model, compose in your own words a short prayer to a deity of your choice. Consider what your aims would be in invoking that particular deity. Be mindful of using the imperative and hortatory subjunctive.

Exercise 2.2 The reading passage for this chapter consists of Ovid speaking directly to the reader. Consider, however, what would need to change if rather than speaking to us directly Ovid had reported the content of the prayer indirectly, such as by quoting a priest; he would likely have moved into indirect discourse, requiring an accusative-infinitive construction. For the sake of practice, take three full clauses from the above reading section and convert them into indirect discourse. For example:

si mea falx rāmō lūcum spoliāvit opācō

If my sickle deprived from a sacred grove a shady branch

Agricola credit falcem ramo lucum spoliavisse opaco

The farmer believes that his sickle deprived from a sacred grove a shady branch

Use the lines below to write your composition:

CHAPTER 3

THE SATURNALIA

Saturnalia is perhaps the best known Roman holiday today, since it shares many customs with Christmas and occupies a similar place on the calendar near the winter solstice. Held in honor of the god Saturn, the Saturnalia was celebrated in both the public and private sphere. It began with a public meal outside the temple of Saturn and the accompanying cry of *io Saturnalia!* (Versnel 147). Public business was suspended to make way for merrymaking, and everyone both free and enslaved wore the *pilleus*, a felt cap that marked one as a freedman (Versnel 147). This was a time when normal social constraints were lifted, both a way to alleviate the tension that built up under those constraints—particularly in the relationship between a master and his enslaved people—and as a way to reinforce those constraints throughout the rest of the year (Dolansky 499). In other words, the ‘abnormal’ behavior allowed during the Saturnalia helped better define what ‘normal’ was.

According to Macrobius—a fifth century author whose account we will see in the upcoming reading—the Saturnalia was a celebration of the reign of the god Saturn, an Italic deity equated with the Greek titan Cronus. The Saturnalia began on December 17th and initially lasted three days, then gradually expanded to five days. Saturnalia was meant to commemorate the rule of that ancient Italic monarch, who was said to be exceptionally just and fair; the story goes that in the beginning, the indigenous Italians—this was well before the migration of Aeneas and his refugees from Troy—were ruled by King Janus, a wise king, but the people were wild and barbarous, without law or agriculture. This changed when Saturn arrived from across the sea. Saturn taught the indigenous Italians how to sow and harvest the fields, how to use manure as fertilizer, how to cultivate fruit trees, and how to raise “all produce of every conceivable kind” (*Sat.* 1.7.25). Janus was so appreciative of the knowledge Saturn had brought to his people that he

made Saturn co-monarch, but unfortunately Saturn mysteriously disappeared at some point during their shared reign. Janus then instituted the sacred rites of Saturnalia as a way of honoring the memory of Saturn (*Sat.* 1.7.20-25).

According to our sources, the reign of Saturn was considered to have been a golden age of peace and prosperity; special attention was given to the absence of slaves, a sign of the equality enjoyed by all. The Latin writer Justinus, in his summary of the now lost *Historiae Philippicae* by Pompeius Trogus, writes that the reign of Saturn was so just that “there was no slavery during his reign and no private ownership of property; instead, everything was held in common, undivided, as if all men shared a single family estate.” (Just. *Epit.* 43.1-4) Later on in the *Saturnalia*, Macrobius makes the same observation, noting that the reign of Saturn was “said to have been the happiest, both because of its material abundance and also because the distinction between slavery and freedom did not yet exist.” (*Sat.* 7.26) This theme of liberty for enslaved persons is a focal point for Saturnalia celebrations and explains the reasoning for its most famous practice: masters and slaves dining together at the same table. As we will see, however, while indulgences to enslaved people was a constant theme during Saturnalia festivities, the form those indulgences took could vary widely from time to time and from household to household.

In his account, Macrobius does not have his aristocratic main cast of characters dine with their slaves. Rather the slaves simply dined first, on a meal prepared as though for their master, while the master and his guests waited outside to be served after the slaves had eaten. Macrobius’s characters assign this practice to only “observant households,” implying that this was not a uniform custom (*Sat.* 24.22-23). Indeed, Pliny the Younger makes no mention of granting so great a concession to his slaves as ceding his dinner to them. Instead, in a lengthy description of his Laurentine villa and its amenities, he describes a special room set off from the main villa wherein he retreats to avoid the *licentia* granted to his household staff during the Saturnalia (*Ep.* 2.17.24). Pliny’s indulgence for his slaves, then, was simply the absence of their master. Cato the Elder, on the other hand, merely decreed that his enslaved persons be given an extra ration of wine on the Saturnalia, with no mention of any other liberties to be granted (Cato. *Agr.* 57). We can deduce from these varying accounts that while the theme of allowing slaves freedoms otherwise

denied to them during the rest of the year was an enduring component of Saturnalia celebrations, the shape that theme took was inconsistent not only across centuries but between individual families.

The poet Martial offers us a glimpse of the Saturnalia as it appeared from the perspective of the public sphere, rather than the private customs of individual households, and here we see a far greater emphasis placed on the legalization of gambling during the Saturnalia. Book XIV of his epigrams is devoted to poems which can be attached to gifts given during the Saturnalia—not too dissimilar to the modern practice of attaching store-bought cards to gifts—which opens with a reference to a slave being able to play dice without fear of being caught (Mart. 14.4). This theme of freedom from punishment reappears in poem 79 of that book, in an epigram meant to be paired with the gift of a whip; the poem exhorts the readers to have fun, since the master's whips are to be sealed for the five days of the Saturnalia (Mart. 14.79). The theme of gambling, meanwhile, and specifically dicing, can be seen in the Chronograph of 354, also known as the Calendar of Philocalus, an illustrated calendar which has for December the image of a man in a fur cloak holding a torch and playing dice, with a note in the margin reminding slaves that now is their chance to play games with their masters (Versnel 148). This tradition of gift-giving is perhaps most striking parallel to our modern Christmas celebration; indeed, it was apparently a big enough business that Martial saw profit in writing an entire book of over two hundred poems introducing Saturnalia gifts, including things such as writing tablets, paper, furniture, wine cups, utensils, warm clothes, and even a nice pair of socks. Candles were also a popular choice for Saturnalia gifts, which Macrobius attributes to a law which forbade the wealthy from receiving any gifts but candles, so as to prevent them from burdening their less-well-off clients with the obligation to buy expensive presents (*Sat.* 7.32).

Our reading for this chapter comes from the fifth century author Macrobius and his work entitled the *Saturnalia*. Written as a sort of compendium of antique lore and history for his son Eustachius, the Saturnalia has as its framing device a group of learned aristocrats gathering at the house of Vettius Agorius Praetextatus over the course of the Saturnalia holiday for a series of banquets. The conversations between these men served as Macrobius' way to communicate his eclectic store of facts and stories. Our

reading comes from Book I, which is concerned primarily with the origins of the Roman calendar, the nature of sun-worship, and the mythical beginnings of the Saturnalia. We know very little about Macrobius as a person, but it may be heartening to Latin students to learn that Macrobius himself was not a native speaker of Latin, though the specifics of his origins are unfortunately lost to us (*Sat.* Pref. 11).

Goaded on by the guests he has invited to his villa to celebrate the Saturnalia, Praetextus tells the story of the holiday, beginning with Janus, a mythical Italian monarch.

1. Sāturnāliōrum orīginem illam mihi¹ in medium prōferre fās est², non quae ad arcānam dīvinitātis
2. nātūram refertur³, sed quae aut fābulōsīs admixta disseritur aut a physicīs in vulgus aperītur. Nam
3. occultās⁴ et mānantēs⁴ ex merō vērī fonte ratiōnēs ne⁵ in ipsīs quidem sacris enarrare permittitur,

admixtus -a -um + abl. : mixed (with) aperīō, aperīrre, aperuī, apertum : to uncover, revel, make known arcanus -a -um : secret, hidden, arcane disserō, disserere, dissēvī, dissitum : to discuss, examine, treat fābulōsus -a -um : fabled, legendary fōns, fontis, m. : a spring, fountain ēnārrō, -āre, -āvī, -ātum : to explain, to detail	mānō, -āre, -āvī, ātum : to pour forth, become known occulō, occultare, occuluī, occultum : to hide, conceal orīgō, orīginis, f. : beginning, origin physicus, -ī, m. : natural philosopher, sacrum, -ī, n. : sacred rites, mysteries Sāturnālia, Sāturnāliōrum, n : Saturnalia vulgus, -ī, n. : the common people, public
---	---

1. Dative with an impersonal verb. *It is right/permissible for me to...*
2. *Fas est* is the impersonal subject of this sentence.
3. This is not the last time we will encounter the idea that certain religious knowledge is too holy or sacred to be communicated even in writing.
4. Participles with *rationes*. *For explanations which have been hidden or have been revealed ex mero veri fonte*. The accusative case is used because *rationes* is the object of *enarrare*, which is a complementary infinitive with *permittitur*.
5. *Ne...quidem* is a correlative meaning *not even*.

1. sed si quis¹ illās² adsequitur, continēre intra conscientiam tectās³ iubētur. Unde quae⁴ scīrī fās est
2. Hōrus nōster⁵ licēbit mēcum recognōscat.⁶ Regiōnem istam quae nunc vocātur Ītalia rēgnō⁷ Ianus
3. optinuit...

adsequor, adsequi, adsecutus : to obtain, gain	recognōscō, -ere, -recognōvī, recognitum : to review, recall
cōscientia, -ae, f. : knowledge, conscience	rēgnum, -ī, n. : kingdom
licet + dat. : it is allowed, permitted	tegō, tegere, tēxī, tēctum : to cover, conceal
optineō, -ēre, optinui, optentum : possess, hold	

1. *Si quis* is equivalent to *aliquis*. Translate as *if anyone...*
2. This pronoun refers to *rationes* from the previous page.
3. The construction is a simple present conditional. *If...then*. *Tectas, concealed explanations*, is the direct object of the infinitive *continere*, which is a complementary infinitive with *iubetur*. *He is ordered to keep the secret explanations intra conscientiam* (as opposed to sharing them).
4. Neuter plural. *And so the things which are permissible to be known...*
5. *Our Horus*. Not the Egyptian god, but one of Praetextus's dinner guests. It is a common trope in Latin and Greek literature that Egyptians are privy to secret religious knowledge.
6. Normally we expect an impersonal verb like *licet* to have an infinitive in the subject clause, but it is just as common to see them with a subjunctive verb and an understood *ut*. *Our Horus will be allowed to review (them) with me*.
7. Ablative of Place, which occasionally omits the preposition *in*. *Janus possessed in his kingdom...*

The arrival of Saturn from across the sea to Janus's kingdom.

1. Hic¹ igitur Ianus, cum Saturnum classe pervectum excepisset² hospitio³ et ab eo doctus peritiam⁴
2. ruris ferum illum et rudem ante fruges cognitatas victum⁵ in melius redeget, regni⁶ eum societate
3. muneravit.

classis, classis, f. : fleet	regnum, regni, n. : kingdom
excipio, excipere, excepi, exceptum : receive, admit, accept	Saturnus, Saturni, m. : King Saturnus, Saturn
frux, frugis, f. : crop, fruit	societas, societatis, f. : share, stake, membership
in melius redigere : to improve, make better	peritia, peritiae, f. : expertise, skill
munero, munere, muneravi, muneratum : to present, award, honor	perveho, pervehere, pervexi, pervectum : to carry, bear, convey
rudis, rude : rough, raw, uncultivated	victus, victus, m. : nourishment, diet

1. Adverbial *hic*, meaning *here, in this place*, not to be confused with the demonstrative *hic*.
2. Temporal *cum* clause. Normally temporal *cum* clauses use the indicative, but the subjunctive is possible when the *cum* clause describes not the *time* but the *circumstances*.
3. Ablative of means, *with hospitality*.
4. Although *doctus* is a passive participle, it nonetheless takes *peritiam* as an accusative direct object. *By this man he was taught the art of...*
5. *Victus* is a fourth declension noun best defined here as food or nourishment. It is being modified by *illum, rudem, and ferum*.
6. Partitive genitive modifying *societate*, *societate* here being an ablative of means or instrument. *He awarded him with a share of...*

1. Cum p̄mus¹ quoque aera signāret,² servāvit et³ in hoc Sātūrnī⁴ reverentiam, ut⁵ quoniam ille nāvī
2. fuerat advectus⁶, ex unā quidem parte⁷ suī capitis effigiēs,⁸ ex alterā vērō nāvīs⁹ exprimerētur, quō¹⁰
3. Sātūrnī memoriam in posterōs¹¹ prōpāgāret.

advehō, advehere, advexī, advectum : to bring	prōpāgō, -āre- āvī- ātum : extend, enlarge
aes, aeris, n. : copper, a copper coin, money	quidem : indeed
effigiēs, effigiēī, f. : likeness, portrait	quō : in order that
exprimō, exprimere, expressī, expressum : press out, imprint, copy	reverentia, -ae, f. : reverence, respect
posterus -a -um : following, next, after	signō, -āre, āvī, -ātum : to mark, seal, stamp
	vērō : but, however

1. Adjective modifying the understood subject *Janus*. Janus was first to *signaret* coins.
2. Imperfect subjunctive in a temporal *cum* clause.
3. *Also*.
4. Objective Genitive with *reverentiam*.
5. Remember that *ut* with an indicative verb simply means *as*.
6. *Advectus fuerat* is the pluperfect passive of *adveho, advehere*. Bear in mind that although grammar books uniformly list *sum, esse* as coming after the participle, in literature it just as often precedes the participle.
7. *Ex una parte...ex altera (parte)*, on one side...on the other side of an understood singular *aes*.
8. *Effigies* is the subject of *exprimeretur*. Here it is modified by *sui capitis* meaning *of his own (Janus) head*.
9. This genitive is modifying an understood *effigies*.
10. A relative clause of purpose, identifiable by the use of the subjunctive. Translate *quo* as *ut*.
11. A substantive adjective; those who come later, i.e. posterity.

1. Aes ita fuisse¹ signātum hodiēque intellegitur in āleae lūsū, cum² puerī dēnāriōs in sublīme iactantēs
2. capita aut nāvīa³ lūsū teste⁴ vetustātis exclāmant. Hōs unā concordēsque rēgnāsse⁵ vīcīnaque oppida
3. commūnī operā condidisse,⁵ praeter Marōnem,⁶ quī refert “Iāniculum⁷ huic,⁸ illī⁸ fuerat Saturnia
4. nōmen,”

ālea, -ae, f. : a game of chance, a die concors, concordis (adj.) : likeminded, harmonious lūsus, -ūs, m. : a game oppidum, -ī, m. : town	opus, operis, n. : work, labor referō, referre, rettulī, relātum : to recount, tell sublīme, -is (adj.) : on high, up high testis, is, m./f.. : witness vetustās, vetustātis, f. : antiquity
--	---

1. Infinitive in an indirect statement with *intellegitur*.
2. A temporal *cum* clause with an indicative verb. *It is understood that the coin was thus marked today, too, when....*
3. *Capita aut navia*, meaning *heads or ships*, is the Latin name for the game heads or tails. Both *capita* and *navia* are the neuter accusative plural objects of *exclamant*.
4. *Lusu* and *teste* are in apposition. *With the game as a testament of antiquity...*
5. Both *regnasse* (truncated form of *regnavisse*) and *condidisse* are the infinitives in indirect statement. The verb is understood and must be supplied in your translation: *it is known that they...beyond Maro, who....*
6. Virgil (Publius Vergilius Maro).
7. A quotation from book 8 of the Aeneid. *This one was named Janiculum, that one Saturnia*. That two adjacent townships were named after the co-rulers is meant to demonstrate their *concordia*.
8. Datives of the Possessor with *nomen*.

1. etiam ob illud in prōmptū est,¹ quod posterī quoque duōs² eīs continuōs² mēnsēs dicārunť, ut
2. December sacrum Sāturnī, Iānuārius alterīus³ vocābulum possidēret.⁴
3. Cum inter haec subitō Sāturnus nōn compāruisset⁵, excōgitāvit Ianus honōrum⁶ eius augmenta ac
4. prīmum⁷ terram omnem diciōnī suae parentem⁸ “Saturniam” nōmināvit, āram deinde cum sacrīs
5. tamquam deō condidit, quae “Sāturnālia”⁹ nōmināvit.

augmentum, -ī, n. : extension, magnification	honor, -oris, n. : esteem, reputation
compāreō, -ēre, compāruī, compāritum : to be present, visible	ob + acc. : because of
continuus -a -um : successive, in a row	pāreō, pārēre, pāruī, pāritum + dat. : to obey
diciō, -onis, f. : authority, power, control	possideō, possidēre, possēdi, possessum : to have, hold, possess
dicō, -āre, āvī, -ātum : to dedicate, devote	
excōgitō, -āre, -āvī, ātum : to think up, create	sacrum, -ī, n. : religious observance, festival

1. *In promptu esse* is an idiom meaning *to be manifest, known, visible*.
2. Adjectives modifying *menses*.
3. Genitive modifying *vocabulum*. *The name of the other*, which is to say, Janus.
4. Imperfect subjunctive in a result clause. *So that December would have the festival of Saturn...*
5. Pluperfect Subjunctive in a Temporal Clause with *cum*. Saturnus’s sudden disappearance in the middle of his reign invites comparison with the miraculous disappearance of Romulus.
6. Objective Genitive modifying *augmenta*, which is the object of *excogitavit*.
7. Adverbial and correlative with *deinde*. *Primum...deinde, first...then*.
8. Participle of *pareo, parere*. Its subject is *terra*, and its object is *dicioni*.
9. Literally, *Saturnus + -alia*. *Alia* is a common suffix used to denote religious holidays and festivals.

Macrobius, *Saturnalia* 1.7.26

A description of Saturn's reign, characterized as the Italian Golden Age.

1. Regnī eius tempora fēlicissima feruntur,¹ cum² propter rērum cōpiam tum² et quod³ nōndum
2. quisquam servitiō⁴ vel libertātē⁴ discrīminābātur, quae rēs intellegī potest quod⁵ Sāturnālibus⁶ tota
3. servīs licentia permittitur.

cōpia, -ae, f. : abundance, wealth, supply discrīminō, -āre, -āvī, -ātum : to distinguish, divide, separate licentia, -ae, f. : freedom, liberty	nōndum : not yet permitō, -ere, permīsī, permissum : to allow, grant quisquam : anyone servitium, ī, n. : slavery, servitude
---	---

1. Remember that while *fero* literally means *I carry*, it can figuratively mean *I say, tell*. *The times of his kingship are said to be...*
2. *Cum...tum* is an common correlative meaning *not only...but also*.
3. This the conjunction *quod*, not the pronoun, meaning *since* or *because*.
4. Ablatives of Respect. *Not yet was anyone distinguished by/with respect to...*
5. Another conjunction *quod*.
6. Ablative of Time When. *During the Saturnalia...*

Exercise 3.1 Summarize in Latin the events of the reading section. Your sentences do not need to be complex, but do not copy word-for-word from the reading exercise. Write in your own voice.

Exercise 3.2 Read carefully these two sentences, which have been abridged from the reading section.

1. Cum primus quoque aera signaret, servavit et in hoc Saturni reverentiam.

Also, when he (Janus) was first to stamp coins, he kept reverence of Saturn even in this.

2. Aes ita fuisse signatum hodieque intellegitur, cum pueri denarios in sublime iactantes capita aut navia exclamant.

And it is understood today that coins had been marked thus, when children throwing denarii on high shout 'heads or ships.'

You probably learned that temporal *cum* clauses only take the indicative mood, however, we are hard pressed to translate the *cum* in sentence 1 as anything but *when*. This is because while temporal *cum* clauses that define *only the time in which the main verb takes place* use the indicative, temporal *cum*

clauses which define *the circumstances which preceded the main verb* take either the imperfect or pluperfect subjunctive.

Consider the use of *when* in the following English sentence.

Caesar saw an eagle when he crossed the river.

Were an author to write this sentence in Latin with an indicative verb, then *when* would be strictly temporal. In other words, *when* Caesar crossed the river is being used to specify the date when Caesar saw the eagle. That is not to say that we ourselves can identify the date the author means (49 BC is a tempting guess), but it does mean that the author meant a specific time and place. If however our Latin sentence used the subjunctive, then the author is not using *when Caesar crossed the river* to date when he saw the eagle. He is merely describing the *circumstances* preceding Caesar seeing the eagle.

Compose two sentences with temporal *cum* clauses, one with an indicative verb and one with a subjunctive verb. They do not need to be complex. Consider how the choice of either the indicative or subjunctive allows you to be more precise in Latin than in English.

CHAPTER 4

THE ROBIGALIA

The Robigalia is one of the less well attested festivals from the Roman calendar. Held in honor of Robigo, the Roman goddess of rust and mildew, the Robigalia took place on April 25th, around the beginning of the growing season, and was conducted by a priest of Quirinus, a native god of the early Roman people and their neighbors. The priest would lead a procession on the Via Claudia, a road leading north out of Rome, to a sacred grove where the priest recited a prayer and offered a sacrifice of wine, incense and, *horribile dictu*, the entrails of a slaughtered puppy.

The purpose of this gruesome rite was to prevent the goddess from inflicting what the author Varro calls *robigo*, whence the goddess got her name (*Ling.* 6.16). The word *robigo* in Latin can refer both to rust on metal and to a type of reddish fungal infection that attacks wheat crops, and in the context of Robigo, the Romans do not seem to have made a distinction between the two phenomena. The need to propitiate Robigo is a testament to the great anxiety that Roman farmers felt regarding how little power they had over the success or failure of their crops—a life or death matter in a preindustrial society. The hard truth of the matter was that once the seeds were in the ground there was little the people could do to guarantee a successful harvest. It was beyond the realm of mortals, which is to say that it was indeed the business of the gods. Many perils threatened the crops, and the goddess Robigo was an expression of but one of them. It is interesting to note that as the goddess of a type of crop blight, Robigo was worshiped not because she could bestow favor but rather because she could do harm; the power to injure demanded no less respect than the power to aid. The purpose of the Robigalia, then, was not to draw the goddess's attention but rather to ensure her absence. There is an interesting dichotomy between gods that were praised so that they might be drawn closer to their worshippers and gods who were worshiped so that they

might be driven further from the lives of men, something the Romans themselves noticed. In his *Attic Nights* the Latin author Aulus Gellius listed Robigo as the last of a series of deities who must be propitiated not for a boon but “in order to avoid their hostility.” (NA 5.12.14)

There is debate among scholars as to the significance of sacrificing a dog. Some, noting that the sacrificial puppy was meant to have reddish fur, chalk it up as an act of sympathetic magic; a reddish dog should therefore have power over the equally reddish wheat (Scullard 109). Pliny in his *Naturalis Historia* offers a similar explanation and attributes it to the fact that the star Sirius, called the Dog Star, set on April 25th. Pliny asserts that the blight of *robigo* upon the fields was due to the setting of the Dog Star and determines that a star thus named must require a dog as sacrifice (Plin. *Nat.* 18.69). William Warde Fowler, in his expansive overview of Republican-era festivals, insists that the significance of the victim is unknowable, and that it was forgotten by the Romans themselves due to the age and obscurity of the rite (Fowler 90). The Robigalia was indeed one of the oldest ceremonies on the Roman calendar, as its limited scope to the fields near Rome and its purely agricultural character attest. Tertullian attributes its foundation to the early Roman monarchy and credits the third king, Numa Pompilius, with establishing it. (Tert. *de spect.* 5.35).

Our reading comes from book IV of the *Fasti*, a poem on the Roman Calendar by Ovid. Each book of the *Fasti* is devoted to one of the Roman calendar months and details the author's first-hand experience with each holiday and festival therein. Unfortunately only the first six books remain; the last six were either lost to time or never completed. Though a delight to read, the *Fasti* is more obscure than his other famous works, such as the *Metamorphoses*, a 15 book epic poem which collects together hundreds of myths from antiquity organized around the theme of transformation, and *Ars Amatoria*, a didactic poem on the art of love and seduction. It is sometimes thought that the *Ars Amatoria* was the cause of Ovid's exile from Rome in the year 8 AD to Tomis, a town on the shore of the Black Sea in what is modern day Romania, and that this exile in turn was responsible for the poet's failure to complete the *Fasti*.

Ovid, *Fasti* 4.901-942

Ovid, returning to Rome from the town of Nomentum, encounters a priest on the road preparing to perform the rites of the Robigalia.

1. Sex ubi, quae¹ restant, lūcēs Aprīlis habēbit
2. in mediō cursū² tempora vērīs erunt,
3. et frūstrā pecudem³ quaerēs Athamāntidos Hellēs,⁴
4. signaque dant imbrēs,⁵ exoriturque Canis.⁶

cursus, -ūs, m. : road, way, passage	medius -a -um : middle of, midst of, midway
exorior, exorīrī, exortus sum : to appear, come forth	restō, -āre, restitī : to remain
imber, imbris, m. : rain, rainstorm	vēr, -is, n. : spring (season)
	pecus, pecudis, f. : herd animal

1. The antecedent of *quae* is *lux*. This is a good example of the fluidity of Latin word order; the antecedent follows rather than precedes the relative pronoun.
2. *In the middle of their course*. Although the English translation uses the word *of*, the adjective *medius* does not require a genitive noun to have this meaning.
3. Presumably a ram, which is to say, the constellation Aries.
4. *Athamantidos Helles* are Greek genitives and are genitives of possession with *pecudem*. *When you will seek in vain the ram of Helle, daughter of Athamas*. Helle and her brother Phrixus were borne across the hellespont by a golden ram. Helle fell off, and it's from her that the Hellespont got its name. This is an allusion to the fact that you cannot see the constellation Aries (the ram) in the sky at this time of year.
5. A reference to springtime rainstorms.
6. Sirius, also known as the Dog Star, the brightest star visible from Earth.

1. Hāc¹ mihi² Nōmentō Rōmam cum³ lūce redīrem,
2. Obstitit in mediā candida⁴ turba viā:
3. flāmen in antīquae⁵ lūcum Rōbīginis ībat,
4. exta⁶ canis flammīs,⁷ exta datūrus ovis.
5. Prōtinus accessī, rītūs⁸ ne nescius essem;⁹

accēdō, accēdere, accessī, accessum : to approach	lūcus, -ī, m. : sacred grove
candidus, -a, -um : white	nescius, -a, -um : ignorant
exta, -ōrum, n. : entrails	obstō, obstāre, obstitī, obstātūrus : to stand in
flāmen, flāminis, m. : special priest devoted to a particular god	the way, to obstruct
	prōtinus : forthwith, right away, immediately
	rītus, -ūs, m. : rite, ceremony

1. *Hac luce*, Ablative of Time When. *Lux* here means something closer to *day* than *light*.
2. An Ethical Dative. Indicates in whose interest the action of the verb is performed. Translate as *I*.
3. A temporal *cum* clause with *redirem*. Torturous word order. *When on this day I was returning*.
4. *White* in the sense of *white-clothed*. The crowd was probably dressed in linen. Note the word picture; just as the *linen-clad crowd* stands in the middle of the road, so the words *candida turba* stand in the middle of the prepositional phrase.
5. Adjective modifying *Robiginis*. Word order for translation is *flamen ibat in lucum antiquae Robiginis*
6. *Extā* is the neuter plural object of *daturus*.
7. Dative of Indirect Object with *daturus*.
8. Idiomatic genitive with *nescius*. *Nescius ritus, ignorant of the rite*.
9. Subjunctive in a negative purpose clause with *ne*. *So that I will not be ignorant of the rite*.

1. ēdidit haec flāmen verba, Quirīne, tuus:¹
2. “aspera Rōbīgo, parcās² ceriālibus herbīs,
3. et tremat in summa leve cacūmen³ humō.
4. Tu⁴ sata sīderibus⁵ caelī nūtrīta secundī
5. crēscere, dum⁶ fīant falcibus apta, sinās.

asper, aspera, asperum : rough, course	nūtrītus, -a, -um : nourished
cacūmen, cacūminis, n. : top	parcō, parcere, pepercī, parsum : to spare
ceriālis, -is, adj. : of or pertaining to Ceres, the Roman goddess of grain crops	Quirīnus, -ī, m. : early Roman war god
ēdō, ēdere, ēdidī, ēditum : to announce, declare	sata, -ōrum, n. : crops
falx, falcis, f. : sickle, scythe	secundus, secunda, secundum : favorable
humus, -ī, f. : ground, soil	sīdus, sīderis, n. : star
levis, leve : soft, light	sinō, sinere, sīvī, situm : to allow, permit
	tremō, tremere, tremuī, tremītum : to tremble

1. Word order for translation is *flamen tuus edidit haec verba*.
2. Hortatory Subjunctive. Remember that *parcō* commonly takes a dative object.
3. Ovid elsewhere uses *cacumen* to refer to the tip of a blade of grass. Here *cacumen* presumably refers to the wheat. *And let the soft head (of the wheat) tremble in the topsoil.*
4. You must go all the way down to *sinas* to get the requisite 2nd person singular verb to translate this clause.
5. Ablative of Means, itself modified by the genitives *caeli secundi*. The reference to stars is presumably another allusion to the season. *Crops nurtured by the stars of a favorable sky.*
6. Although it normally takes an indicative verb, *dum* does take a subjunctive when it refers to a specific desired end. *Let the crops grow...until they are fit for the sickles.*

1. Vīs tua non levis est. Quae¹ tu frūmenta notāstī,²
2. maestus³ in amissīs⁴ illa⁵ colōnus habet.⁶
3. Nec ventī tantum Cererī⁷ nocuēre nec imbrēs,
4. Nec sic marmoreō pallet adusta⁸ gelū,
5. Quantum si culmōs Titan incalfacit ūdōs.

adustus, -a, -um : burnt, singed	incalfaciō, incalfacere : to heat, warm
Cerēs, Cereris, f. : Roman goddess of agriculture	maestus, -a, -um : mournful, melancholy
colōnus, -ī, m. : farmer	marmoreus, -a, -um : made of marble
culmus, culmī, m. : stalk, stem	notō, notāre, notāvī, notātum : to mark, brand
frūmentum, frūmentī, n. : grain, wheat	palleō, pallēre, palluī : to fade, turn pale
gelū, gelūs, n. : frost, chill	Titan, Titanis, m. : alternate name for Helios, Greek god of the sun.
imber, imbris, m. : rain, rainstorm	ūdōs, -a, -um : wet

1. The antecedent of this pronoun is *frumenta*.
2. Syncopation of *notavisti*.
3. This adjective modifies *colonus*, and is a good reminder that a Latin adjective is connected to its noun by gender, number, and case rather than proximity.
4. Literally, *among things lost*. Plants touched by Robigo were of no profit to the farmer.
5. Demonstrative pronoun replacing *frumenta* and the direct object of *habet*.
6. Remember that while *habeo* can literally mean *I have*, it may also mean *I consider, regard*.
7. Remember that *noceo* takes a dative object.
8. The noun being modified by this adjective is an understood nominative *Ceres*, who is also the subject of *pallet*. And she does not thus turn pale (i.e., become damaged) when burnt by marble (i.e., bright white) frost as much as if...

1. Tum locus¹ est irae, diva timenda, tuae.
2. Parce, precor, scabrāsque manūs a messibis aufer,²
3. neve noce² cultīs; posse nocere⁴ sat est.
4. Nec tenerās segetēs, sed durum amplectere⁵ ferrum,⁶
5. quodque potest aliōs perdere perde prior.⁷

amplector, amplexi, amplexus sum : to grasp, clasp	prior : first, before, sooner
aufero, auferre, abstuli, ablatum : to remove	quisque, quaeque, quidque : anyone, whoever
messis, -is, f. : harvest	sat : enough
parcō, parcere, peperci, parsum : to spare	scaber, scabra, scabrum : scabby, rough
perdō, perdere, perdi, perditum : to destroy	seges, segetis, f. : grain field, field having been sown or planted with grain
precor, precari, precatus sum : to beg, beseech	tener, tenera, tenerum : soft, delicate

1. *Locus* refers here to the conditions of heat and dampness described on the previous page, and in which a fungal infection like mildew would thrive. *Then that is the place of...*
2. Remember that *fero* is one of a handful of verbs with an irregular imperative. *Aufer! Take away!*
3. *Ne* plus an enclitic *-ve*, which here has the same meaning as an enclitic *-que*. A negative command, in contrast to the previous positive command. *And don't...!*
4. Complementary infinitive with *posse* which is itself an infinitive with the impersonal *est*. *It is enough to...*
5. Remember that singular imperatives of deponents look similar to infinitives.
6. *Ferrum*, literally *iron*, is a common euphemism for *sword*.
7. The word order here is tricky. Begin with the imperative *perde*, which has as its object the relative pronoun *quodque*. *Destroy whatever is able to...*

1. Ūtilius gladiōs et tēla nocentia carpēs,
2. nil opus est¹ illīs; otia mundus agit.²
3. Sarcula nunc dūrusque bidēns et vōmer aduncus,
4. rūris opēs,³ niteant;⁴ inquinēt⁵ arma situs

aduncus, -a, -um : bent, curved	niteō, nitēre, nituī : to flourish, thrive, abound
arma, armorum n. : weapons	ops, opis, f. : wealth
bidēns, bidētis, m. : mattock	rūs, rūris, n. : countryside, farmland
carpō, carpere, carpsī, carptum : to wear away, consume	sarculum, sarculī, n. : hoe
inquinō, inquināre, inquināvī, inquinātum : to pollute, befoul	situs, sitūs, m. : decay, neglect
	ūtiliter : usefully, profitably
	vōmer, vōmeris, m. : plough

1. *Opus est* is a fairly common impersonal construction meaning *there is need of*, with the thing need in the ablative case. *There is no need for them* (the swords and spears).
2. *Ago, agere, egi, actum* is a fiendishly difficult word to translate at times. It may be best to read this as an inversion of the idiom *agere bellum, to wage war*. Instead of war, the world *agit otia*, or *wages peace*.
3. *Opes* here is in apposition with the list of farming equipment in the previous line. The *sarcula*, *bidens*, and *vomer* are the *riches of the countryside*.
4. Hortatory Subjunctive. *Let them flourish*.
5. Another Hortatory Subjunctive. The subject is *situs* and the object is *arma*.

1. Cōnātusque aliquis vāgīnā¹ dūcere² ferrum
2. adstrictum longā sentiat esse³ morā.
3. At tū nē violā Cererem, semperque colōnus
4. absentī⁴ possit solvere vōta⁵ tibi,”
5. dīxerat. A dextrā villīs⁶ mantēle solūtīs
6. cumque merī⁷ paterā tūris acerrā fuit.

absum, abesse, āfuī, āfutūrus : to be absent	merum, merī, n. : pure wine
accera, accerae, f. : small box	mora, -ae, f. : duration of time, delay
astringo, astringere, astrīnxī, astrictum : to restrain	patera, paterae, f. : type of broad dish or bowl used for liquid offerings to the gods
aliquis, aliqua, aliquid : someone, anyone	tūs, tūris, n. : incense
cōnor, cōnārī, cōnātus sum : to try, attempt	vāgīna, -ae, f. : sheath, scabbard
dextra, -ae, f. : right hand	villus, villī, m. : hair, tuft of hair
mantēle, mantēlis, n. : towel, cloth	vōtum, vōtī, n. : vow, pledge, prayer

1. Ablative of Separation
2. Complementary Infinitive with *conatus*. *Let anyone who has tried to draw a sword from its sheath...*
3. Infinitive in Indirect Statement. *Let (aliquis) feel that it is restrained by a long time (of disuse).*
4. A Dative Present Participle modifying *tibi*. Dative of Purpose. *Let the farmer fulfill the vows for your absence.*
5. *Votum solvere* is an idiom meaning *to fulfill a vow*.
6. *Villis* and *solutis* are Ablatives of Description modifying *mantele*. *In his right hand was a towel of smooth hair...*
7. Word order for translation is *accera patera meri turis, a broad bowl of pure incense*.

1. Tūra focī¹ vīnumque dedit fibrāsque bidentis²
2. Turpiaque obscēnae—vīdimus—exta canis.²
3. Tum mihi⁴ “cūr dētur sacrīs nova victima quaeris?”
4. Quaesieram.⁵ “Causam percipe” flāmen ait.
5. “Est Canis, Īcarium⁶ dīcunt, quō sīdere mōtō⁷

bidēns, bidentis, m. : sheep	obscēnus, -a, um : repulsive, disgusting
fibra, -ae, f. : entrails, bowels	percipiō, percipere, percēpī, perceptum : to know
focus, focī, m. : fireplace, hearth	turpis, turpe : foul, filthy
novus, -a, -um : unusual, novel	

1. Dative Indirect Object of *dedit*.
2. The word *bidens* can mean both *mattock* and *sheep*, presumably in reference to a sheep’s two prominent front teeth.
3. An example of a ‘golden line.’ The term refers to a line that begins with two adjectives, ends with their corresponding nouns, and has the verb in the middle. *Turpia* goes with *exta*, *obscenae* with *canis*.
4. A verb of speaking is implied. *Then the priest said to me...*
5. Syncopated form of *quaesiveram*, *I had asked*.
6. *There is a dog, the Icarian dog they say...* The reference is not to Icarus but Icarius, an Athenian farmer who was murdered by his shepherds. Favored by Dionysus, Icarius, his daughter, and his dog were made constellations and placed in the sky, where said dog became Sirius, the dog star.
7. Remember that an Ablative Absolute can be both temporal and circumstantial. *When this star moves...*

1. tosta sitit tellūs praecipiturque seges:
2. Prō cane sīdereō canis hic impōnitur arae,¹
3. Et quārē fīat² nīl nisi nōmen habet.”

praecipīō, praecipere, praecēpī, praeceptum : to take beforehand, harvest early quārē : for what reason sīdereus, -a, -um : heavenly, starry	sitiō, sitīre, sitīvī : to thirst tellūs, tellūris, f. : earth, ground, soil tostus, -a, -um : parched, roasted
--	--

1. Dative of Reference. *This dog is placed on the altar pro sidereo cane.*
2. Subjunctive in an indirect question. *Quare fit? Nil nisi nomen habet, quare fiat.*

Exercise 4.1 Properly conjugate the verbs and decline the nouns in order to form a complete sentence.

Conjugate verbs in the specified tense.

1. Flamen / esse (perfect) / vir / qui / deus / laudare (perfect) / et / dicere (perfect).

The flamen was a man who praised and spoke to the gods.

2. Cum / deus / flamen / laudare (present) / deus / vir / donum / laudare (present).

When the flamens praise the gods, the gods give men gifts.

3. Si / flamen / Robigo / laudare (future perfect) / ea / perdere / seges.

If the flamens don't praise Robigo, she will destroy the fields.

4. Ut / dea / vinum / exta / dare (imperfect subjunctive) / flamen / lucum / ire (perfect).

In order to give wine and entrails to the goddess, the flamen went to the sacred grove

5. The Roman people do not want the goddess to destroy the fields.

Populus / Romanus / velle (present) / dea / seges / perdere (present infinitive).

Exercise 4.2 Summarize with 3-5 short sentences in Latin the sequence of events that take place in the poem.

Exercise 4.3 One of the biggest hurdles for Latin students is coping with Latin's fluid word order. Often students will try to begin translating a sentence from left to right straightaway, and when the Latin fails to give them the information they need in a comprehensible order they become frustrated. That frustration then leads to mistakes, which leads to more frustration, which leads to further mistakes, and so on. The way to avoid this trap is to not start translating until you have read the entire sentence in Latin. Only then, once you have each word of the entire Latin sentence at your disposal, can you translate.

Observe this sentence from chapter 1 of Sallust's *Bellum Catilinae*:

*Omnis hominis, qui sese student praestare ceteris animalibus, summa ope niti **decet**, ne vitam silentio transeant veluti pecora quae natura prona atque ventri oboedientia finxit.*

An English translation of the sentence must start with *decet*, meaning *it is right*. This tells us both that the subject is an impersonal verb and that we are going into indirect statement. If you simply started translating from left to right into English, however, it is unlikely that you would reach *decet* before your translation became word salad. You must have all your tools at hand—that is to say, every word of the Latin sentence—before you can set to work.

As an exercise, form groups no larger than three. Each group will compose a sentence in Latin, with the goal of producing a grammatically correct sentence as far removed from English word order as possible. After ten minutes the groups will reconvene and their sentences will be posted anonymously on the board. Once the sentences have been translated, the class will vote which was the most convoluted.

CHAPTER 5

THE LUPERCALIA

The Lupercalia is one of the oldest Roman festivals. It is best known today for its inclusion in Shakespeare's play *Julius Caesar*, wherein it is characterized as a fertility ritual. Ancient sources were not so united. While the core ritual of the Lupercalia, namely young men running through the streets of Rome naked or at least scantily clad and whipping passersby with strips of goatskin, is consistently attested by ancient writers, there is evidence of alternative explanations for why they performed this odd ceremony. This should not surprise. Remember that Greco-Roman paganism had no central governing authority and no canonical rationales for its ceremonies and rituals. Some stories were simply more popular than others. We should also not expect that a festival celebrated for over a thousand years would remain fixed and unchanged throughout the ages.

The Lupercalia was celebrated on the 15th of February. Ancient writers are mostly consistent about the content of the festival: young men would perform an animal sacrifice in a holy cave at the foot of the Palatine Hill known as the Lupercal; after they were anointed, the young men would run through the city naked or at least nearly naked. Women would be struck by these men with strips of the sacrificed beast's hide in hopes of promoting fertility and easing childbirth (Dion. Hal. *Ant. Rom.* 1.80.1). Some authors state that a select pair of aristocratic men performed the ritual, while others report that multiple nobles as well as magistrates ran naked through the streets (Plut. *Vit. Caes.* 61.1-3). These two observations need not be mutually exclusive. It is entirely possible if not probable that the tradition was originally restricted to two select youths before being broadened to include other celebrants. Regardless, well-heeled and famous young men careening across the city nude was enough of a spectacle that it drew onlookers as well as participants. Julius Caesar, only recently returned to Rome after the conclusion of his

civil war with the partisans of Pompey, was a spectator of the Lupercalia of 44 BC. At this event, Mark Antony, who was himself running as one of the Luperci, offered Caesar a crown, which to the pleasure of the gathered crowd Caesar refused to accept. It was this very instance of the celebration of the Lupercalia that provided the backdrop for Shakespeare's play more than a millennium later.

Romans were in agreement that the Lupercalia was an ancient rite with its roots in the murky legends of an age before recorded history. There were, however, contradictory stories about both its origin and significance. Ovid tells one story: after Romulus and the first generation of Romans kidnapped the Sabine women to be their wives, a plague of infertility fell upon the city. Sacrificing in a sacred grove, the Romans received a cryptic oracle from the goddess Lucina that a sacred goat was to enter the Italian matrons. An Etruscan soothsayer interpreted this to mean that a goat was to be sacrificed and the women whipped with strips of its hide, providing the basis for the Lupercalia's ceremonial practice (Ovid. *Fast.* 2.425-452). This version is consistent with the characterization of the Lupercalia as a fertility ritual. A different story appears more frequently in our sources: Dionysius of Halicarnassus writes that in the early days of myth, long before Aeneas came to Italy, a Greek immigrant named Evander and his followers from a region of Greece called Arcadia established the ceremony. The most revered deity of Arcadia was the nature god Pan, and in honor of Pan these Greek immigrants picked out the Lupercal as a place to celebrate the Lupercalia, which was in fact simply a preexisting rite imported from Greece (Dion. Hal. *Ant.* 1.32.3). This version, in addition to giving the Lupercalia a pedigree as old as the most ancient Greek myths, opens up the Lupercalia to much broader interpretation as a festival of nature worship and purification. Plutarch writes yet another story: Romulus and Remus, during their youth as shepherds, went in search of a flock of lost sheep naked so as to avoid being slowed down by their sweat-soaked clothes, which the nude run during the Lupercalia commemorates (Plut. *Vit. Rom.* 21.7-8). There was certainly no single definitive story. Popular preference probably varied century to century, as did the details of the rite itself.

We can see some of the changes the Lupercalia underwent in late antiquity in the letters of Pope Gelasius, the Bishop of Rome from 492-496 AD. Gelasius advocated suppressing the pagan Lupercalia, which the nominally Christian people of the city of Rome still celebrated. When a senator known only as Andromachus opposed this suppression, Gelasius wrote a tract condemning the aristocrats of the city for supporting a pagan rite. Among his criticisms was the charge that though the aristocrats insisted the Lupercalia be carried out, the aristocrats themselves no longer took part in the festival. By Gelasius's time it appears that the practice of running naked through the streets was now beneath the dignity of the noble class, and the rite once performed by aristocrats and magistrates was now hired out to those of lower social standing, possibly even actors (Gelasius 216.17). Gelasius also goes into great detail about the mythological pedigree of the Lupercalia with emphasis on stories that cast it as a fertility ritual; he does so apparently to refute the interpretation of the Lupercalia in his own day, which seems to have been centered around ritual purification and the prevention of disease in the city (Gelasius 214.12).

The reading section for this chapter comes from Ovid's *Fasti* and tells a story to explain why the Luperci run naked. Ovid adopts the view that the Lupercalia is an adaptation of a Greek festival in honor of Pan (Faunus), a nature deity. The story takes place during Heracles's Twelve Labors, at a point where Heracles had been sold as a slave to the Lydian Queen Omphale as punishment for a crime. Omphale takes Heracles and a retinue of other servants into the wilderness to perform a ceremony in honor of Dionysius. Pan, upon spotting the group, attempts to rape Omphale but his plan quickly goes awry, as we will see. It is as a result of this incident that Pan develops a hatred for clothing, and so his worshippers at the Lupercalia run naked.

Having established that the Lupercalia is a Greek ritual imported by Greek immigrants prior to the foundation of Rome, Ovid proceeds to tell a story explaining why the celebrants run naked.

1. Forte comes¹ dominae² iuvenis Tirynthius ībat,
2. vīdit³ ab excelsō⁴ Faunus utrumque⁵ iugō,
3. vīdit et incaluit,⁶ “montana” que⁷ “numina,”⁸ dīxit

comes, comitis, m./f. : courtier, servant	incalēscō, incalēscere, incaluī : to grow warm, to grow hot
excelsus, -a, -um : lofty	
Faunus -ī, m. : Italic nature deity, equivalent to the Greek Pan	iugum, -ī, n. : summit of a mountain
forte : once upon a time	nūmen, numinis, n. : divinity
	Tirynthius, -ī, m. : of Tiryns

1. *Comes* is in apposition with *iuvenis Tirynthius*. The Tirynian youth is Heracles, who in the story of his twelve labors was a native of the city of Tiryns.
2. Genitive of Possession with *comes*. *The companion of his mistress*. This is a reference to Omphale, a queen who purchased Heracles as a slave for a year. Omphale was the queen of Lydia, an ancient kingdom which comprised roughly half of modern day Turkey.
3. The subject of this verb is *Faunus*.
4. Adjective modifying *iugo* at the end of the line. This is an Ablative of Place From Which.
5. Direct object of *vidit*. *Utrumque* refers to both Heracles and Omphale.
6. Faunus *grew hot* in the sense that he *became aroused*. Often in poetic language fire imagery is used to represent passion, love, and lust. This is true in both Latin and English.
7. This enclitic *-que* logically goes with *dixit*. *Faunus saw them and grew aroused and said...* It has been detached from *dixit*, however, to preserve the meter.
8. The *montana numina* refers to the mountain nymphs who are Faunus’s usual lovers.

1. “Nīl mihi vobiscum est,¹ hīc² meus ardor erit.
2. Ībat³ odōrātīs⁴ umerōs perfūsa⁵ capillīs⁶
3. Maeonis, aurātō conspicienda sinū,⁷
4. aurea pellēbant⁸ tepidōs⁹ umbrācula,

ardor, ardōris, m. : flame, desire, love aurātus, -a, -um : golden, gold-colored capillus, -ī, m. : hair conspiciendus, -a, -um : worthy to be seen Maeonis, Maeonidis, f. : Lydian, from the kingdom of Lydia nīl (indeclinable) : nothing odōrātus, -a, -um : perfumed	pellō, pellere, pepulī, pulsum : to beat back, expel, overcome perfundō, perfundere, perfūdī, perfūsum : to suffuse, imbue, pour over sinus, -ūs, m. : bosom, breast tepidus, -a, -um : warm, lukewarm umbrāculum, -ī, n. : parasol umerus, -ī, m. : shoulder
---	--

1. *There is nothing for me with you.* A continuation of Faunus’s rejection of the mountain nymphs.
2. This is an adverb meaning *here*, not a pronoun. By *here*, Faunus means *with Omphale*.
3. The subject of this verb is an unstated noun modified by *Maeonis*. *The queen of Maeonia was...*
4. Adjective modifying *capillis*.
5. Perfect passive participle, *having been suffused*. The subject is Omphale. *Umeros* is an Accusative of Respect.
6. Ablative of Means. The means by which Omphale suffuses her shoulders.
7. The cause of her being *conspicienda*.
8. The subject of this verb is *aurea umbracula*. The poetic plural may be translated as a singular.
9. This adjective is modifying an unstated noun. *The golden parasol was beating back the warm (rays of the sun).*

1. quae¹ tamen Herculeae² sustinuēre³ manūs.
2. Iam Bacchī nemus et Tmōlī vīnēta tenēbat,⁴
3. Hesperus et fuscō rōscidus ībat equō.⁵
4. Antra⁶ subit tōfīs laqueāta et pūmice vīvō,
5. garrulus in prīmō līmine rīvus erat.
6. Dumque parānt⁷ epulās pōtandaque vīna ministri,

antrum, -ī, n. : cave	minister, ministrī, m. : servant, slave
Bacchus, -ī, m. : Dionysius, god of wine	nemus, nemoris, n. : grove or glade
dum : while	pōtō, -āre, -āvī, pōtum : to drink
epulum, -ī, . : feast (this word is 1st conj. when sing. and 2nd conj. when pl.)	rōscidus, -a, -um : dewy, moist
garrulus, -a, -um : babbling, mumurring	sustineō, sustinēre, sustinūī, sustentum : to hold upright
Herculeus, -a, -um : Herculean	teneō, tenēre, tenuī, tentum : to reach
Hesperus, -ī, m. : the evening star personified	Tmōlus, -ī, m. : mountain range south of Sardis, the capital city of Lydia
laqueātus, -a, -um : paneled, paneled cieling	tōfus, -ī, m. : porous lightweight rock
vivus, -a, -um : natural, unaltered	vīnētum, -ī, n. : vineyard
līmen, līminis, n. : threshold, entrance	

1. Neuter plural accusative. The antecedent is *umbracula* from the previous page.
2. Adjective modifying *manus*, the subject of this clause.
3. Contraction of *sustinuerunt*.
4. The subject is still Omphale.
5. *And dewy Hesperus was going forth with his dusky horse*. A poetic way to say that it is evening.
6. The plural is poetic and may be translated as singular. *She enters a cave paneled with...*
7. Subject is *ministri* and objects are *epulas* and *potanda vina*. *Feasts and wine for drinking*

1. cultibus Alcīden¹ īnstruit² illa suīs:
2. dat³ tenuēs tunicās Gaetūlō mūrīce tinctās,
3. dat teretem zōnam, quā⁴ modo cincta fuit.
4. Ventre⁵ minor zōna est, tunicārum vincla relaxat,
5. ut posset magnās⁶ exseruisse manūs.

Alcīdēs, Alcīdis, m. : Another name for Heracles	Mūrex, mūrīcis, m. : type of shellfish used for purple dye
cultus, -ūs, m. : dress, clothing	
exserō, exserere, exseruī, exsertum : to stretch forth, thrust out	relaxō, -āre, -āvī, ātum : to widen, loosen, stretch
Gaetūlus, -ī, m. : of Gaetulia, a region on the coast of northern Africa	tenuis, tenue : thin, slender
īnstruō, īnstruere, īnstrūxī, īnstrūctum : to furnish, provide, equip, make ready	teres, teretis (adj.) : smooth, polished
modo : presently	tīnctus, -a, -um : colored
	venter, ventris, m. : stomach, belly
	vinculum, -ī, n. : tie, cord, binding
	zōna, -ae, f. : girdle, belt

1. *Alcides* is a sort of nickname for Heracles, referencing his grandfather Alcaeus.
2. The subject of both this verb and the demonstrative adjective following it is Omphale.
3. The subject is still Omphale. *To Heracles* is the understood direct object. This exchange of clothing is presumably related to the story of Dionysius being dressed and raised as a girl to hide him from Hera.
4. Ablative of Means. *With which we she had just now been girdled*
5. Ablative of Comparison with *minor*.
6. Imperfect Subjunctive in a Purpose Clause. Heracles had to stretch out the arm holes of the tunic in order to fit his hands through.
7. *Magnas manus* are the direct objects of the Complementary Infinitive *exseruisse*.

1. Frēgerat armillās non illa ad braccia¹ factās,
2. scindēbant magnī vincula parva² pedēs.
3. Ipsa³ capit clāvamque gravem spoliūque leōnis
4. conditaque⁴ in pharetrā tēla minōra suā.
5. Sic epulīs fūctī⁵ sīc dant sua corpora somnō,
6. et positīs iūxtā secubuerē⁶ torīs;

armilla, armillae, f. : bracelet, armlet	pēs, pedis, m. : foot
clāva, -ae, f. : club, cudgel	pharetra, -ae, f. : quiver
condō, condere, condidī, conditum : to put away, store	scindō, scindere, scidi, scissum : to tear
frangō, frangere, frēgī, frāctum : to break	sēcubō, sēcubāre, sēcubuī, sēcubitum: to sleep alone
fungor, fungī, fūctus : to complete (with ablative)	spoliū, -ī, n. : skin of an animal
iūxtā : near, nearly, close	torus, -ī, m. : bed, couch
	tēlum, -ī, n. : offensive weapon
	vinculum, -ī, n. : tie, cord, binding

1. Word order for translation is *ad illa braccia*.
2. *Vincula parva* are your direct objects. *His big feet tore the little bindings (of her shoes.)*
3. The subject is Omphale.
4. Neuter plural accusative, direct object of *capit* in the previous line. Word order for translation is: *capit...tela minora condita in pharetra sua*. Referring to Heracles's bow and arrows.
5. Remember the *fungor* is deponent. *Functi (sunt)* is passive in form but active in meaning. Also remember that *fungor* is one of those few words that takes an ablative of means in place of a direct object. The ablative in question here is *epulis*.
6. They lay themselves down separately in *beds placed nearby*, as opposed to sleeping together.

1. causa,¹ repertōrī² vītis quia sacra parābant,
2. quae facerent³ pūrē, cum foret⁴ orta diēs.
3. Noctis erat medium. Quid nōn amor improbus audet?⁵
4. Roscida⁶ per tenebrās Faunus ad antra venit,
5. utque⁷ videt comitēs somnō vinōque solūtōs,⁸

amor, amōris, m. : love	tenebrae, tenebrārum, f. : darkness
causa, -ae, f. : cause, reason	orior, orīrī, ortus sum : to arise
comes, comitis, m./f. : servant, attendant	pūrē : purely, chastely
improbus, -a, -um : wicked, shameless	sacrum, -ī, n. : rite, ceremony
medium, -ī, n. : middle	solvō, solvere, solvī, solūtum : to slacken, weaken, relax
repertor, repertōris, m. : one who finds, discovers	vītis, vītis, f. : vine, grapevine

1. *Causa* is a nominative subject in apposition with the rest of the line. *The reason (is) because...*
2. Dative of Indirect Object. *For whom* Omphale and Heracles have prepared the *sacra*.
3. The subjunctive is here used in a Relative Purpose Clause. *In order that they might carry out the rite chastely.*
4. A *cum* clause takes the subjunctive when it describes the *circumstances* rather than the *specific time* of an action.
5. The idea seems to be that *the middle of the night* is an inauspicious time. Nothing good is done at such an hour. *What does wicked love not dare?*
6. Tricky word order. This adjective belongs in the prepositional phrase *ad roscida antra*.
7. Remember that *ut* followed by the indicative simply means *as*. *And as he sees...*
8. The attendants and servants of Omphale are *soluti* with sleep and wine. In other words, they are passed out drunk.

1. spēm capit in dominīs esse sopōris idem.¹
2. Intrat et hūc illūc² temerārius errat adulter,
3. et praefert cautās³ subsequiturque manūs.
4. Vēnerat ad strātī captāta cubīlia lectī,⁴
5. et fēlīx prīmā sorte futur⁵ erat;

adulter, -ī, m. : adulterer	intrō, -āre, -āvi, -ātum : to enter
cautus, -a, -um : cautious, wary	sopor, soporis, m : sleep
cubile, cubilis, n. : couch	sors, sortis, f. : allotment, fate, chance
errō, -āre, -āvi, -ātum : to roam, wander	strātus, -a, -um : spread out
hūc : hither	spēs, speī, f. : hope
illūc : thither	temerārius, -a, -um : reckless

1. This passage does not lend itself to a smooth literal translation. *He seizes hope in there being a same measure of sleep for their masters.* A more idiomatic translation: *he seizes upon the hope that the master and mistress are asleep as well.*
2. A common phrase, though the *et* is omitted here. *Hither and thither the reckless adulterer roamed.*
3. Adjective modifying *manus*, which is the direct object of both *praefert* and *subsequitur*.
4. *He had come to the beds, which he had been grasping at, made up of layered bedclothes.*
5. The subject is Faunus. *Prima sorte* does not translate comfortably into idiomatic English. *And at first glance he was going to be happy.*

1. Ut tetigit fulvī¹ saetīs² hīrsūta³ leōnis
2. vellera, pertimuit sustinuitque manum,
3. attonitusque metū rediit, ut⁴ saepe viātor
4. turbātum⁵ vīsō⁶ rettulit angue pedem.

anguis, anguis m./f. : snake	sustineō, sistinēre, susstinuī, sustentum : to hold back, restrain, stay
attonitus, -a, -um : stunned, struck	tangō, tangere, tetigī, tāctum : to touch
fulvus, -a, um : tawny, reddish-yellow	turbātus, -a, um : disturbed, upset
hīrsūtus, -a, -um : hairy	vellus, velleris, n. : hide, pelt
inde : then, thence, next	viātor, viātoris, m. : traveler
saeta, -ae, f. : bristle	vīsō, vīsere, vīsī, vīsum : to see, view

1. Adjective modifying *leonis*. *Leonis* modifies *hirsuta vellera*. *The hairy pelt of a tawny lion*.
2. Ablative of Specification with *hirsuta*. The Ablative of Specification can often be translated into English simply using *with*. *Hairy with bristles*.
3. The adjective modifies *vellera* in the next line. In poetry this is called ‘enjambment,’ wherein the sense unit of one line spills into the next without intervening punctuation.
4. *Ut* with an indicative verb. *He stayed his hand and retreated, struck with fear, just as a traveler...*
5. Participle modifying *pedem* at the end of the line. *Pedem* is the direct object of *rettulit*.
6. *Viso angue* is an Ablative Absolute. *When a snake has been seen*.

1. Inde torī¹ quī² iūnctus erat vėlāmina tangit
2. mollia³, mendācī dēcipiturque notā.
3. Ascendit spondāque⁴ sibi⁵ propiōre recumbit,
4. et tumidum⁶ cornū⁷ dūrius inguen erat.
5. Intereā tunicās orā⁸ subducit ab īmā,

cornū, -ūs, n. : horn dēcipiō, dēcipere, dēcēpī, dēceptum : to deceive, entrapp, ensnare inguen, inguinis, n. : groin, sexual organ iungō, iungere, iūnxī, iūnctum : to join mendāx, mendācis (adj.) : deceptive, deceitful mollis, molle : soft	nota, -ae, f. : quality, distinguishing feature ora, -ae, f. : brim, border proprior, propius : nearer, closer recumbō, recumbere, recubī : to recline sponda, -ae, f. : side tumidus, -a, -um : swollen vėlāmen, vėlāminis : cover, covering
--	--

1. Genitive modifying *velamina*, which is the direct object of *tangit*.
2. The antecedent is *tori*. *He touched the soft covers of the bed which was nearby*.
3. Another example of enjambment. *Mollia* modifies *velamina* in the previous line.
4. Ablative of Place Where; *sponda* modified by *propiore*.
5. Dative of Reference. *And he reclines on the side nearer to himself*.
6. *Tumidum* modifies *inguen*, which is the subject of the sentence.
7. Ablative with a comparative adjective. *Harder than horn*.
8. Word order for translation is *interea subducit tunicas ab ima ora*. *Meanwhile he lifts the tunic* (which he mistakenly believes belongs to Omphale) *from its lower hem*.

1. horrēbant¹ densīs² aspera crura pilīs.
2. Cētera³ temptantem⁴ subitō Tirynthius hērōs
3. reppulit; ē summō dēcēdīt ille⁵ torō.
4. Fit sonus, inclāmat⁶ comitēs et lūmina poscit
5. Maeonis; inlātis ignibus⁷ ācta patent.

ācta, āctōrum, n., pl. : transgressions cētera, cēterōrum n. pl. : other things crūs, crūris, n. : leg groan, lament hērōs, hērōis, m. : hero horreō, horrēre, horruī : to bristle īmus, -a, -um : lowest, bottom	inclāmō, -āre, -āvī, -ātum : to call upon pateō, patēre, patuī : to expose pilus, -ī, m. : hair repelō, repellere, reppulī, repulsum : to drive back, ward off, repulse sonus, -ī, m. : sound subitō : suddenly temptō, -āre, -āvī, -ātum : to try, attempt
---	---

1. Heracles's *crura* are the subject of *horrebant*.
2. Adjective modifying *pilis*. *Pilis* is an ablative of specification: *his legs bristled, rough with dense hair*.
3. Neuter plural accusative, object of *temptantem*.
4. The understood subject of this participle is Faunus. It is the direct object of the verb *reppulit* in the next line.
5. The subject of *ille decedit* is Faunus.
6. The subject of this verb is found in the next line. *Maeonis*, i.e. *the Maeonian woman* is understood to refer to Omphale.
7. Ablatives Absolute.

1. Ille gemit lectō¹ graviter dēiectus ab altō,
2. Membraque dē dūrā vix sua² tollit humō.
3. Rīdet et Alcīdēs³ et quī vīdēre iacentem,⁴
4. Rīdet amātōrem⁵ Lyda puella suum.
5. Veste⁶ deus lusūs fallēntēs⁷ lūmina⁸ vestēs
6. nōn amat, et nūdōs ad sua sacra vocat.

amātor, amātōris, m. : lover	lūdō, lūdere, lūsī, lūsum : to mock
gemō, gemere, genuī, gemitum : to	Lydus, -a, -um : Lydian, of Lydia
graviter : violently, harshly	rīdeō, rīdēre, rīsī, rīsum : to laugh
fallō, fallere, fefellī, falsum : to deceive	tollō, tollere, sustulī, sublātum : to lift
humus, -ī, f. : ground, floor	vestis, vestis, f. : clothing

1. Despite being nowhere near the preposition, *lecto* is part of the prepositional phrase with *ab*.
2. Do not be fooled into thinking *sua* is feminine ablative with *dura*. It is nominative neuter plural with *membra*. The prepositional phrase is *de dura humo*. *From the hard ground*.
3. Heracles.
4. This clause is highly condensed. *And those (servants) who saw him lying there* (laughed too.)
5. Referring to Heracles.
6. Ablative of Means explaining how the *deus* was *lusus*.
7. *Fallentes vestes* is the accusative object of *amat* in the next line. Remember that all participles can take direct objects; in this case, *fallentes* takes *lumina* as a direct object.
8. The word *lumina* is often used in poetry to mean *eyes*.

Exercise 5.1 Pretend that you are an observer of the Lupercalia. In your own words, in Latin, compose a minimum of five sentences detailing what you see and hear.

Exercise 5.2 Translating Participles

Observe the following sentence taken from this chapter's reading:

Ille gemit lecto graviter deiectus ab alto...

Sentences like this can be challenging for English-speaking students of Latin due to Latin's use of a participle, like *deiectus*, where English would use a subordinate clause. The easy way to translate the above sentence is:

That one having been violently thrown from the bed groans.

The phrase '*having been...*' is technically accurate but stylistically clunky. A more appropriate English translation would use a conjunction:

He groans after he was violently thrown from the tall bed...

The question is: which conjunction English has a wealth of such subordinating conjunctions like *after*, *when*, etc. If you consider the sentence within the context of the wider text, the most logical choice will become clear.

Another issue that sometimes stymies students is the issue of tense with participles, which must be considered in relation to the tense of the main verb. While this may sound daunting, it is actually quite formulaic. The problem is the expectation that the tense of the participle will tell you the ‘time’ of the action of the participle. This is understandable but misleading. Remember that the tense of a participle will tell you one of three things:

Present Participle = the tense of the participle matches the tense of the main verb

Perfect Participle = the tense of the participle is a step further into the past than the tense of the main verb

Future Participle = the tense of the participle is a step further into the future than the tense of the main verb

The important thing to remember is that the tense of the participle does not tell you the time of the action, but rather the time of the action in relation to the main verb.

Visens mulierem, Faunus ardescit.

Faunus becomes aroused when he sees a woman.

vs.

Visens mulierem, Faunus arsit.

Faunus became aroused when he saw a woman.

Note that the tense of the translation changes even though the participle remains ‘present.’ This is because a present participle merely matches the tense of the main verb, just as a perfect participle would precede the tense of the main verb.

Visa mulier, Faunus arsit

After a woman had been seen, Faunus became aroused.

Look back over your translation of the reading passage. Find an instance where you used the ‘having been..’ construction to translate a participle and reconstruct it using a subordinate clause.

CHAPTER 6

ISIS AND THE NAVIGIUM ISIDIS

The mythology surrounding Isis is as ancient the Egyptian civilization itself, and there has likely never been a single authoritative version of her foundational myth. A version found in Plutarch's essay *De Iside et Osiride* gives what can be considered a 'final version' of the story, insomuch as it reconciles her myth with the wider mythology of the Greco-Roman world. Within his telling, Isis is the child of the titan Rhea, who also gives birth to Isis's siblings: her brother-husband Osiris; her sister Nephtys; and her brother Seth, whom as an example of the Hellenization which facilitated the spread of Egyptian mythology across the Mediterranean, Plutarch names Typhon, a famous monster of Greek myth. (10)

The story goes that Osiris ruled over Egypt with Isis as his queen, civilizing mankind by teaching them agriculture and providing them with laws. Seth, envious of his brother, arranged a banquet of seventy-two co-conspirators and invited Osiris to attend. A sumptuous sarcophagus—secretly constructed to fit Osiris's measurements—was revealed at the banquet and was promised to be given to whomever of the banqueters got inside and found it to fit their body. When Osiris climbed inside, the conspirators closed him in and sealed it shut with molten lead. Seth then floated the sarcophagus down the Nile and out to sea, where the trapped Osiris eventually perished.

When Isis learned what had transpired she wandered the world in mourning, searching for her husband's body. She was aided in her search by Anubis, the son of Osiris and Nephtys, and eventually the pair did discover where the sarcophagus had landed and been engulfed by a tree which grew up around it. Isis returned the body to Egypt, but when Seth discovered it he dismembered Osiris's body into fourteen pieces and scattered them to the winds. Once again Isis searched the world over for her husband's body and reunited his severed limbs, at which point some versions of the myth say she used her magic to enliven the corpse—not to the extent that he could return to his seat as king of Egypt, but rather

so that he could become king of the dead (Donalson 2). This shade of Osiris then aided his son Horus in overthrowing Seth and reclaiming his father's throne (Plutarch pp. 11-16).

While the cult of Isis had an ancient pedigree in Egypt, much of its spread throughout the Greco-Roman Mediterranean can be attributed to the conquest of Egypt by Alexander the Great. After Alexander's death, Egypt came to be ruled by a series of Greek pharaohs known as the Ptolemaic dynasty, named for the Macedonian general Ptolemy I Soter. In addition to a vested interest in reconciling Egyptian and Greek mythology, the Ptolemies also oversaw a trade network that stretched from the Red Sea to the western edge of the Mediterranean, with a route from Alexandria to Puteoli connecting them to the growing power that was Rome in Italy (Witt 48). The spread of religion went hand in hand with growth of trade, no doubt aided by the evolution of Isis from mistress of the flooded Nile to the guardian of all seafarers, the "lady of rivers, winds, and ocean," who due to her own voyages across the sea in search of her husband had the pedigree to claim this role (Witt 101). Indeed, though already nearly omnipotent within her native Egyptian context, having gone so far as to coerce from the sun god Ra his secret name, by the time of her integration into the wider Greco-Roman religious landscape Isis had gained sway over a vast selection of human and cosmic affairs (Donalson 4). Through her association with the moon and pious chastity she could take the place of Artemis; through her romance with Osiris and her knowledge of love potions, she competed with Aphrodite; by virtue of her marriage to Osiris, she could claim the roles of both Hera as wife of Zeus and Persephone as the bride of Hades; her association with the harvest in conjunction with the flooding Nile contains echoes of Demeter; and her status as the protector of her suppliants and a master weaver invite comparisons to Athena. She had, in other words, developed into a sort of *Panthea*, or All-Goddess, under whose worship many of the goddesses of Roman and Greek myth could be integrated or outright subsumed (Donalson 10).

Just as important to the spread of the Isis cult, however, was the nature of its worship, which differed from its Greek and Roman forebears in some surprising ways. Isis worship could act as a sort of social equalizer, lacking as it did a hierarchical command structure or central authority, welcoming with open arms slaves, women, and freedmen as well as the elite (Donalson 116). Moreover, Isis worship

allowed for a more personal relationship with its goddess than did the traditional state cult of Rome; emphasis on the misery she suffered in her travels in search of her murdered husband proved that she could empathize with the sufferings of her followers. As R. E. Witt points out in *Isis in the Graeco-Roman World*, “It was her capacity to feel deeply, and in particular to express so poignantly human grief...that enabled her to win the hearts of men in the Graeco-Roman world whom the traditional Olympian theology had often quite alienated” (19). Far from untouched and unbothered by human cares and concerns, to those who flocked to her worship Isis could be a deeply personal and emotionally present object of religious devotion.

The cult of Isis celebrated a number of annual festivals, but the one we will be looking at was called the *Navigium Isidis*, or The Ship of Isis, which took place annually on March 5. Clearly inspired by the seafaring episode of her myth, the *Navigium Isidis* was a colorful parade in which celebrants carried a model ship from the temple of Isis to a nearby body of water to seek protection for sailors. This association with sailors and sailing was no doubt particularly felt in port cities that received shipments of grain from Egypt since the patronage of Isis “granted the corn-fleet immunity from storms and let it safely enter the port” (Witt 180). The similarities between the modern *Carnival* celebrations and the *Navigium Isidis* have been noted, with some going so far as to say that the modern festivals are descendants of the old Isiac faith and that even the word *Carnival* descends from the Latin *carrus navalis*, meaning ‘the carriage of the ship’ (Witt 183). Such a pedigree can only ever be speculative, but the fact remains that more than a few traditional Christian holidays, such as Easter and Christmas, can be associated with pagan festivals.

Our reading for the *Navigium Isidis* comes from what is commonly called *The Golden Ass*, the only intact example of a Latin novel we have from the Greco-Roman world. *The Golden Ass* was written by Lucius Apuleius Madaurensis, a North African orator and author born in the city of Madauros in what was then the province of Numidia, roughly corresponding with modern day Algeria. (*Apol.* 24.1) What little we know of the author comes from one of his other works, the *Apologia*, which he composed in order to defend himself when he was accused of using magic to coerce a wealthy widow into marrying

him. He included snippets of biographical information within his defense, from which we know that he inherited a considerable amount of money from his father and that he used this money to fund his education and his travels across the Mediterranean (*Apol.* 23.1). *The Golden Ass* itself follows its protagonist Lucius as he meddles with the magical equipment of a witch in an attempt to turn himself temporarily into a bird. Instead he is changed into a donkey. As a donkey Lucius endures a gauntlet of deadly misadventures across the countryside of Greece, until at last the goddess Isis takes pity on his suffering and arranges for his transformation back into a man. This transformation takes place during the *Navigium Isidis*, which Apuleius describes in detail and which furnishes the following Latin text. Though the text itself comes from a work of fiction, Apuleius's account is generally accepted as a fair example of what the *Navigium Isidis* would have looked like to an observer.

Apuleius, *The Golden Ass* 11.8

Our protagonist Lucius, still trapped in the form of a donkey, has been told by a vision of Isis to attend the festival in order to be healed by her chief priest. Lucius approaches the procession as they are underway and describes for us what he sees.

1. Ecce pompae magnae¹ paulātim praecēdunt antelūdia vōtīvīs cuiusque studiīs² exōrnāta pulcherrumē.
2. Hic³ incīnctus balteō⁴ mīlitem gerebat,⁵ illum³ succīnctum chlamyde⁶ crēpidēs et vēnābula vēnātōrem
3. fēcerant,

antelūdium, -ī, n. : prelude, the initial members of the procession.	paulātim : little by little
balteus, balteī, m. : sword belt	praecēdo -ere, praecessi, praecessum : to go before, to proceed, to lead the way
chlamys, chlamydis, f. : Greek woolen garment	succīntus -a -um : tucked up, girded
crēpis, crēpidis, f. : small boot or sandal	vēnātor -ōris, m. : hunter
incingō, -ere, -incīnxī, incinctum : to gird	vēnābulum, -ī, n. : hunting spear
pompa, -ae, f. : procession, parade	vōtīvus -a -um : desired, wished for
	exōnō, -āre, -āvī, ātum : to equip, adorn,

1. Genitives with *anteludia*. The *anteludia* are the subjects of *praecedunt*.
2. Ablative of Respect. Translate as *adorned according to the desired interests of each*.
3. Correlative pair beginning a long descriptive list of parade-goers. *This man...that man*. Beware that while *hic* is the subject of its clause, *illum* is the object of its clause. The subjects of the second clause are *crepides* and *venabula*.
4. Ablative of Means.
5. An idiomatic phrase. Translate *mīlitem gerebat* with something like *was representing the soldier*.
6. Ablative of Respect.

1. *alius*¹ *soccīs*² *obaurātīs* *inductus*,³ *sēricā* *veste* *mundōque*⁴ *pretiōsō*, *et* *attextīs* *capitī*⁵ *crīnibus*, *incessū*⁶
2. *perfluō* *fēminam* *mentiēbātur*. *Porrō* *aliū*⁷ *ocreīs*, *scūtō*, *galeā* *ferrōque*⁸ *insignem* *ē* *ludō* *putārēs*⁹
3. *gladiātōriō* *prōcēdere*.

attexō, attexere, attexuī, attextum : to braid together <i>crīnis, crīnis, n.</i> : hair, a lock of hair <i>galea, galeae, f.</i> : helmet <i>incessus, incessūs, m.</i> : gait, walk <i>īnsignis, īnsigne</i> : marked, distinguished <i>mentior, mentīrī, mentitus sum</i> : to imitate <i>mundus, mundī, m.</i> : adornment, ornament	perfluus -a -um : flowing, undulating scūtum, scūtī, n. : large wooden shield sēricus -a -um : silken, made of silk soccus, -ī, m. : low-heeled shoe or slipper associated with comic actors obaurātus -a -um : gilded, gold-plated ocrea, ae, f. : soldier's greaves, leg-armor porrō : onwards, furthermore
---	--

1. *This man...that man...another man*
2. Ablative of Description with an adjective. The final member of this triad arrives with an ostentatious display of wealth.
3. *Inductus* here means *having dressed himself with...*
4. Beware mistaking this for the more familiar *mundus* meaning *world*. *Mundo pretioso* and *serica veste* are Ablatives Absolute further describing the clothing of this last parade goer.
5. Dative with the compound verb *attexo*. *With (artificial) locks braided onto his head.*
6. Ablative of Means explaining how he *mentiebatur feminam*. Be careful not to mistake the following adjective *perfluus* for a 1st person verb.
7. Continuation of our list of parade-goers. Be aware that we have entered an indirect statement set off by *putares* further down.
8. Ablatives of Respect specifying in what way the man is *insignem*.
9. Potential subjunctive. *You might think...* The verb is oddly placed within a prepositional phrase.

1. Nec ille dēerat quī magistratum fascibus purpurāque² lūderet, nec quī¹ palliō baculōque et baxeīs et
2. hircinō barbitiō³ philosophum fingeret, nec quī diversīs harundinibus alter⁴ aucupem cum viscō, alter
3. piscātōrem cum hāmīs induceret.

auceps, -is, m. : bird-catcher	hāmus, ī, m. : fishhook
baculum, -ī, n. : stick, cane, or staff	harundō, harundinis, f. : reed
barbitium, -ī, n. : beard	hicinus -a -um : being goat-like, reminiscent of a goat
baxea, ae, f. : type of sandal worn by philosophers	pallium, palī, n. : cloak
fascis, fascis, m. : bundle of rods tied around an axe, symbolic of a magistrate's authority.	piscātor, piscātōris, m. : fisherman
figō, fingere, finxī, fictum : to imitate	viscum, viscī, n. : birdlime, a sticky substance used to catch birds

1. Ablative of Means with *luderet*
2. A repetition of *deerat* is understood but not written. *Nec ille deerat...nec qui (deerat)*
3. *Pallio, baculo, and barbitio* are Ablatives of Means with *fingeret*. The stereotypical dress of a philosopher.
4. Though the subject and verb are singular, there is an understood repetition after each *alter*. Translate along the lines of *alter (qui induceret)...alter (qui induceret.)*

1. Vīdī et ursam mansuem cultū mātrōnālī,¹ quae sellā vehēbātur, et sīmiam pīlēō textilī crocōtisque
2. Phrygiīs catamitī pāstōris² speciēs³ aureum gestantem pōculum, et asinum pinnīs agglūtinātīs
3. adambulāntem cuidam senī dēbilī,⁴ ut illum⁵ quidem Bellerophontem⁶, hunc autem dīceres⁷ Pegasum,
4. tamen rideres utrumque.

agglūtinō, -āre, āvī, ātum : to glue, to attach	pastor, pastōris, m. : shepherd
asinus, -ī, m. : donkey	penna, -ae, f. : wing, feather, or fin
catamītus, -ī, m. : boy or younger man in a homosexual relationship.	phrygius -a -um : Phrygian, of Phrygia
crocōta, -ae, f. : saffron colored dress	pileus, -ī, m. : felt cap worn by freed slaves
cultus, -ūs, m. : style, style of dress, attire, bearing, appearance	pōculum, -ī, n. : cup
gestāns, -antis : bearing, carrying	sella, -ae, f. : seat, chair
mānsuēs, mānsuētis (adj.) : tame, tamed	sīmia, -ae, f. : ape or monkey
mātrōnālīs, mātrōnāle : matronly, womanly	speciēs, -ēi, f. : form, shape, appearance
	textilis, textile : woven
	ursa, ae, f. : female bear

1. Ablatives of Description. Translate along the lines of *with/having a matronly bearing*.
2. The Phrygian shepherd mentioned here is Ganymede, a Trojan prince famous for his beauty. The story goes that Zeus fell in love with him and abducted him in the form of an eagle, taking him up to Olympus to serve as his personal cupbearer.
3. Ablatives of Respect.
4. Remember that compound verbs are regularly paired with a dative complement to complete their meaning.
5. Correlative pair with *hunc* in the next clause. *That one (the old man)...this one (the donkey.)*
6. A somewhat lesser known Greek hero. A son of Poseidon, he tamed the winged horse Pegasus and slew the Chimera, a monster made up of a goat, snake, and lion.
7. Imperfect Subjunctive in a result clause set off by *ut*.

Apuleius, *The Golden Ass* 11.10

The previous passage described members of the laity or the local community taking part in the procession; now we come to the priests and initiates of Isis. Note their distinctive dress: both men and women wear white linen clothes, while it is customary for men to completely shave their heads.

1. Tunc īnfluunt¹ turbae sacrīs dīvīnīs² initiātae, virī fēminaeque omnis dignitātis³ et omnis aetātis³
2. linteae vestis⁴ candōre pūrō lūminōsī,⁵

candor, -ōris, m. : cleanness, brightness, beauty	sacrum, -ī, n. : sacred object, place, rite, or act
initiō, -āre, -avī, ātum : to consecrate, initiate	turba, -ae, f. : crowd, a multitude
lintheus -a -um : linen, made of linen	vestis, vestis, f. : garment, clothing, vestments
lūminōsus -a -um : bright, luminous	

1. Note how the verb *influo* calls to mind flowing water, as though the procession itself were a stream flowing towards the ocean.
2. Ablative of Means. Explains by what method the *turbae* are *initiatae*.
3. Genitives of Description. Remember that one of the attractive aspects of Isis worship was its willingness to accept adherents from all walks of life.
4. Another Genitive of Description. The men and women are *luminosi* with the *candore puro* of *lintheae vestis*.
5. The subjects of this adjective are *viri* and *feminae*. Normally we would expect the gender to come from the last item mentioned, but in this case *luminosi* takes its gender from *viri*.

1. illae¹ līpidō tegmine² crīnēs³ madidōs⁴ obvolūtae, hī¹ capillum⁵ dērāsī funditus verticem⁶
2. praenitentēs, magnae religiōnis⁷ terrēna sīdera⁸, aereīs et argenteīs, immō vērō aureīs etiam sīstrīs⁹
3. argūtum tinnītum constrepentēs.

aereus -a -um : being made of bronze	praenitēs, praenitēis : shining
argenteus -a -um : being made of silver	religiō, -ōnis, f. : piety, sanctity, religious observance
argūtus -a -um : melodious	sīdus, sīderis, n. : star or group of stars
aureus -a -um : being made of gold	sīstrum, -ī, n. : ancient Egyptian instrument, a rattle
constrepēs, constrepentis : rattling, shaking	tegmen, tegminis, n. : cover, a covering
dērādō, dērādere, dērāsī, dērāsum : to shave	terrēnus -a -um : earthly, terrestrial
funditus : utterly, entirely, completely	tinnītus, -ūs, m. : ringing sound
līpidus -a -um : clear, transparent	vertex, verticis, m. : top, summit, head
madidus -a -um : moist, anointed	
obvolvō, -ere, -ī, obvolūtum : to cover	

1. Correlative pair referring back to *viri feminaeque*. *Illae* (the latter) and *hi* (the former.)
2. Ablative of Means. Presumably some sort of linen headscarf or shawl.
3. An example of the Accusative of Respect, also called the Greek Accusative. The women are covered *with respect* to their dampened hair.
4. Perhaps with oil or perfume.
5. Accusative of Respect with the participle *derasi*.
6. Accusative of Respect with the participle *praenitentes*.
7. Genitives of Description
8. The men's heads. Apuleius freely crosses the line between religious solemnity and comedy.
9. Ablative of Means. The tool with which they were *constrepentes* an *argutum tinnitum*.

1. Sed antistitēs sacrōrum procerēs illī,¹ quī candidō linteāmine cīnctum pectorālem² adusque vestīgia
2. strictim iniectī, potentissimōrum deum³ prōferēbant īnsignēs exuviās⁴: quōrum⁵ prīmus lucernam
3. clārō praemicāntem porrigēbat lūmine,

adusque : all the way to, as far as antistes, antistis, m. or f. : high priest cinctum, -ī, m. : belt, girdle exuviae, -ārum, f. : clothes, arms, equipment iniciō, -ere, iniēcī, iniectum : to wrap over, bind īnsignis, īnsigne : distinguishing, characteristic linteāmen, linteāminis, n. : linen cloth	lucerna, lucernae, f. : oil lamp pectorālis, pectorāle : of or pertaining to the chest porrigō, -ere, porrēxī, porrēctum : to extend, stretch out praemicāns, praemicāntis : shining forth procer, proceris, m. : noble, prince, chief strictim : straitly, closely, tightly vestīgium, -ī, n. : footprint
--	---

1. *But those high priests and chiefs of sacred rites...*
2. Greek Accusative. They had a linen cloth *cinctum* around their chests which hung down to their *vestigia*, or feet.
3. Be careful not to mistake this syncopated genitive plural for an accusative singular. The followers of Isis were not precluded from recognizing and honoring other gods within Greco-Roman polytheism.
4. Objects or relics associated with the gods. A list of what these objects are follows.
5. This relative pronoun refers back to the *proceres*. The narrator is describing the priests carrying the sacred objects as they appear in a line in the procession.

1. nōn adeō nostrīs illīs cōnsimilem¹ quae vespertīnas illūminant epulās, sed aureum cymbium² mediō
2. suī patōre flammulam suscitāns largiōrem³: secundus⁴ vestītū⁵ quidem similī, sed manibus ambābus⁶
3. gerēbat “auxillās,”⁷ quibus nōmen dedit⁸ proprium deae summatis auxiliāris prōvidentia:

adeo : to the point that, to the extent that	proprius, -a, um : belonging to oneself,
auxilla, -ae, f. : small pot or container	appropriate to x (w/ genitive)
auxiliāris, -is, (adj.) : help-giving	summas, summatis, m. : highborn,
cymbium, -ī, n. : boat shaped lamp	eminent
epulae, epulārum, f. : feast, banquet	suscitāns, suscitantis : stirring up
illūmino, āre, āvī, ātum : to illuminate, light up	vespertīnus -a -um : evening
pator, patōris, m. : opening, open space	vestitus, -ūs, m. : clothing, attire

1. *Similis* and related words often take a dative object to complete their meaning. *Illis* here stands for implied *other (Roman) lamps*, ones used in day to day life. The narrator wishes to make sure we understand that the priest’s lamp is not quite the same as an ordinary lamp.
2. That the holy lamp is shaped like a boat calls to mind Isis’s association with water and seafaring.
3. That is to say, larger than an ordinary lamp’s flame.
4. A second priest carrying another sacred item.
5. Ablative of Description. The second priest is dressed much like the others.
6. *In both hands.*
7. Perhaps *situlae*, pails or buckets with which sacred water from the Nile is drawn.
8. Beware the tricky word order. *Nomen* is the object of this verb; its subject is *providentia* at the end of the sentence.

1. Tbat tertius attollēns palmam aurō¹ subtīliter² foliātā necnōn Mercuriale etiam cādūceum³:
2. quārtus aequitātis ostendēbat indicium, dēfōrmātā manum sinistram porrēctā palmulā,⁴ quae genuīnā
3. pigritiā⁴, nūllā calliditātē⁴, nūllā sollertiā praedita, vidēbātur aequitātē⁵ magis aptior quam dextera;

attollēns, attollentis: lifting, raising cādūceum, cādūceī, n. : caduceus, the staff of Mercury calliditās, -ātis, f. : skill, cunning dēfōrmō, -āre, āvī, -āum: to deform, disfigure foliātus -a -um : leafy, having leaves genuīnus -a -um : innate, native indicium, indicī, n. : indication, sign, token	mercurialis, mercuriale : having to do with Mercury, of Mercury necnōn : and also porrigō, porrigere, porrēxi, porrēctum : to extend praeditus -a -um : endowed, gifted pigritia, -ae, f. : sloth, laziness sollertia, -ae, f. : dexterity, ingenuity subtīliter : precisely, finely
---	---

1. Ablative of Means. Not an actual palm leaf but an imitation wrought in gold. Palm trees were an important image in Isis iconography, reinforcing the cult's Egyptian pedigree.
2. This adverb modifies *foliātā* and refers to the precision of the craftsmanship.
3. Since both were responsible for leading souls to the underworld, Hermes and Anubis became closely associated with one another as Egyptian myth was integrated into the Hellenistic world, sometimes to the point of being fused into a single deity.
4. Ablatives of Description. Notice the derogatory terms the author uses to describe the left hand. The Greco-Roman world was prejudicial of left-handedness, as were many cultures throughout history up to and including our own modern era. Note the etymology of the English word *sinister*.
5. Ablative of Respect. *It* (the right hand) *seemed to be more appropriate with respect to equality than the left*. The idea being that while right hands may have different and varying skills, everyone's left hands are equally useless.

1. Idem gerēbat et¹ aureum vāsculum in modum papillae rotundātum¹ de quō lacte lībābat: quintus
2. auream vannum aureīs congestam rāmulīs², et alius ferēbat amphoram.

amphora, -ae, f. : large vessel or container	papilla, -ae, f. : nipple, breast
congerō, -ere, congressī, congestum : to gather together, compile	rāmulus, -ī, m. : small branch, a twig
lac, lactis, n. : milk	rotundō, -āre, -āvī, -ātum : to round, to make round
lībō, -āre, -āvī, -ātum : to sprinkle, to spill	vāsculum, -ī, n. : small vessel or container
	vannus, -ī, f. : fan for winnowing grain

1. Remember that *et* can mean *also*.
2. Word order for translation is *vasculum rotundatum in modum papillae. Isis lactans*, or the lactating Isis, was a prominent version of the goddess in iconography, reinforcing her role as a maternal goddess and nurturer of pharaohs.
3. Word order for translation is *auream vannum congestam aureis ramulis*. Another important bit of iconography; Isis had a long standing association with agriculture, stemming from her long standing association with the flooding of the Nile and the fertile soil thus produced.

Apuleius, *The Golden Ass* 11.11

This last section features the entrance of the god Anubis and goddess Hathor, both of whom are deeply entwined in the Isaic myth. Anubis plays the role of Isis's helper during her search for Osiris, while the bovine deity Hathor is a fertility goddess who at times was associated with and at times replaced by Isis.

1. Nec¹ mora,² cum deī dignātī pedibus hūmānīs incēdere prōdeunt.³ Hīc⁴ horrendus ille superum
2. commeātor et īferum,⁵ nunc atrā nunc aureā faciē sublīmis, attollēns canis cervīcēs⁶ arduās Anūbis,

arduus -a -um : tall, lofty attollēns, -entis : lifting, raising cervīx, cervīcis, f. : neck commeātor, ōris, m. : one who goes to and from, in reference specifically to Mercury as the messenger of the gods dignātus -a -um : having deigned	incēdō, -ere, incessī, incessum : to walk forward īferus -a -um : having to do with the lower regions, the underworld sublīmis, sublīme : lofty, exalted superus -a -um : having to do with the upper regions, and by extension the gods
--	---

1. Beware the temptation to translate *nec* as *nor*. When used as part of a correlative pair like *nec...nec* it means *nor*, but when used on its own it translated as *and not*, *not even*.
2. Implied *erat*. *And there was no delay...*
3. It is usual to use the indicative in a temporal *cum*-clause in the present tense. It is doubtful that this statement is meant to be taken literally, given the tone of the book.
4. This *hic* is an adverb meaning *here*, not to be mistaken with the pronoun.
5. We see again the syncretization of Anubis and Mercury. *Superum* and *īferum* are syncopated genitive plurals. *The messenger of heavenly and infernal gods...*
6. Object of *attollens*. Translate as singular.

1. laevā¹ cādūceum gerēns, dexterā palmam virentem quatiēns; huius vestīgium continuum² sequēbātur
2. bōs in ērēctum levāta statum, bōs, omniparentis deae fēcundum simulācrum, quod³ residēns humerīs
3. suīs prōferēbat ūnus⁴ ē ministeriō beātō, gressū gestuōsus.

beātus -a -um : happy, blessed continuum : immediately dexterā, -ae, f. : right hand erectus -a -um : upright fēcundus -a -um : fertile, fruitful, productive gestuōsus -a -um : dramatic, ostentatious gressus, -ūs, m. : course, way humerus, -ī, m. : shoulder laeva, -ae, f. : left hand levō, -āre, -āvī, -ātum : to raise, lift	ministerium, -ī, n. : ministry, ministration, service omniparēns, -entis : bearing, producing all things, an epithet for gods and goddesses. prōferō, prōferre, prōtulī, prōlātum : to bring out, bring forth quatiēns, -ientis : shaking, brandishing residēns, -entis : residing, abiding, sitting simulācrum, -ī, n. : image, likeness status, -ūs, m. : position, condition virēns, -entis : green, flourishing
--	--

1. Ablative of means. *In his left hand...in his right hand...*
2. The cow is following in the priest's footsteps; translate *continuum* as an adverb.
3. *Bos* is in apposition with *simulacrum*, which is the antecedent of *quod*. *Quod* here is the object of *proferebat*.
4. *Unus e ministerio* is the subject of this clause, presumably another priest from the temple, who is holding the symbolically relevant cow's forelegs up on his shoulders so that it walks like a man.

1. Ferēbātur ab aliō¹ cista sēcrētōrum² capāx penitus cēlāns operta³ magnificae religiōnis. Gerēbat alius
2. fēlicī⁴ suō gremiō summī nūminis venerandam effigiem, non pecoris,⁵ non avis, non ferae, ac ne
3. hominis quidem⁶ ipsius cōnsimilem,⁵

avis, avis, f. : bird	operiō, -īre, operūi, opertum : to cover
capāx, -ācis (adj.): spacious, capacious	pecus, pecoris, n. : cattle
cēlāns, -antis : concealing, hiding	penitus : inwardly, deep inside
cista, -ae, f. : chest, container	sēcernō, -ere, sēcrēvī, secretum : to make secret, to sepearate
gremium, -ī, n. : embrace	venerandus -a -um : which is to be feared, to be respected
effigiēs, effigiēi, f. : image, likeness	
nūmen, nūminis, n. : divine will, divine power, divinity	

1. It was carried *by another*, presumably another member of the priesthood.
2. Substantive participle in place of a noun. *A chest of things that are secret.*
3. Another substantive. *Things kept hidden, hidden things.*
4. *In his happy lap.* An example of an Transferred Epithet, in which an epithet that logically describes the subject is applied to something else. Compare it to the English phrase ‘he spent a sleepless night.’
5. Though we translate *consimilem* as *similar to*, it regularly takes a genitive rather than a dative complement.
6. *Ne...quidem* translates as *nor indeed, not even*. This venerable image, then, looks nothing like anything else we have ever seen, as befitting a mystery cult. One of the main draws of secretive religions such as Isis worship was the revelation of hidden knowledge.

1. sed sollertī repertū etiam ipsā novitāte reverendam,¹ altiōris² utcumque et magnō silentiō³ tegendae
2. religiōnis argūmentum⁴ ineffābile, sed ad istum plānē modum fulgente aurō figūrātam: urnula
3. faberrimē cavāta, fundō quam rotundō, mirīs extrīnsecus simulācrīs⁵ Aegyptiōrum effigiāta; eius
4. ōrificium nōn altiusculē lēvātum in canālem porrēctum longō rīvulō prōminēbat,⁶

altiusculē : rather high, not too high	novitās, novitātis, f. : newness, strangeness
argūmentum, -ī, n. : proof, evidence	porrigō, -ere, -porrēxī, -porrēctum : to stretch o
canālis, canālis, m. : spout, duct	quam : how, so much
cavo, -āre -āvī, -ātum : to be made hollow	repertus, -ūs, m. : invention, discovery
effigio, -āre, -āvī, -ātum : to shape, fashion	revereor, reverērī, reveritus sum : to honor, to respect
etiam : and indeed	rīvulus, -ī, n. : small channel, watercourse
extrīnsecus : externally, from without	sollers, sollertis (adj.) : skilled, skillful,
faberrimē : most skillfully, cleverly	tegō, tegere, tēxī, tēctum : to cover, to protect
fulgēs, fulgentis : glittering, shining	urnula, -ae, f. : a small urn
fundus, -ī, m. : bottom, foundation	utcumque : in whatever way
ineffabilis, ineffabile : indescribable	

1. Our subject is still the mysterious object. The nouns are in hendiadys; *to be revered indeed for the novelty of its skilled invention*.
2. This adjective is modifying *religionis* ahead.
3. Ablative of Means.
4. *Argumentum* is in apposition with *effigiem* from the previous section.
5. The little urn was decorated with stock images a Roman observer would recognize as Egyptian, perhaps native plants or animals.
6. This clause is a description of the indescribable sacred object. From a modern perspective, it is difficult not to picture a watering-can.

1. ex aliā vero parte multum¹ recēdēns spatiōsā dīlātiōne adhaerēbat ānsa, quam contortō nōdulō²
2. supersedēbat aspis³ squāmeae cervīcis striātō⁴ tumōre sublīmis.

adhaereō, -ēre, adhaesī, adhaesum : to cleave to, to adhere to	recēdō, -ere, recessī, recessum : to recede, to go back
ānsa, -ae, f. : handle, grip	spatiōsus -a -um : spacious, wide, long
aspis, aspidis, f. : an asp, a viper	striō, -āre, -ātum : to furnish with grooves, to striate
cervīx, cervīcis, f. : neck, nape	squāmeus -a -um : scaly
dīlātiō, -ōnis, f. : interval, open space	tumor, tumōris, m. : swelling
nōdulus, -i, m. : little knot	

1. This *multum* is being used adverbially to modify *recedens*.
2. This may be best translated as *in a contorted knot*, in reference to the asp.
3. The asp here is most likely what we now call the Egyptian cobra. *Aspis* is being modified here by an Ablative of Description (*striato tumore*), and a regular adjective (*sublimis*). Note that the genitives *squameae cervicis* are dependent on *striato tumore*.
4. If this is an Egyptian cobra, this may be in reference to the pattern of the scales of its hood. Isis is often accompanied by snake iconography; in one of her more famous myths, she used snake venom to poison the sun god Ra and withheld the antidote until he revealed his secret name.

Exercise 6.1 Properly inflect the following words in order to form a complete sentence. Conjugate verbs into the specified tense.

1. Isis / esse (present) / dea / Aegyptus / qui / multus / homo / adorare (perfect)

Isis is an Egyptian goddess whom many men worship.

2. Cum / Lucius / auxilium / petere (imperfect subjunctive) / ad / deus / supplex / venire (perfect)

Since Lucius sought help from the goddess, he went to her as a suppliant.

3. Lucius / inquit / si / tu / ego / auxilium / dare (future perfect) / ego / sacerdos / tuus / fieri (future)

Lucius said, "if you will help me, I will become your priest."

4. Lucius / rosa / necesse esse (present) / edere / ut / forma / asinus / deponere (present subjunctive)

Lucius has to eat roses in order to get rid of his donkey form.

5. Ergo / Lucius / ad / navigium Isidis / ire (perfect) / ut / sacerdos / is / rosa / dare (imperfect subjunctive)

Therefore Lucius went to the *Navigium Isidis* so that a priest might give him roses.

Exercise 6.2 Ablatives and Genitives of Description.

As we have seen, Apuleius makes frequent use of the Ablative of Description and the Genitive of Description. These are mostly interchangeable in translation, though the Ablative of Description is more often used for describing physical characteristics than the Genitive of Description, which is more common for describing philosophical traits.

1. The Genitive of Description consists of a noun and adjective in the Genitive Case.

Cicero est vir summae eloquentiae. Cicero is a man of the highest eloquence

Note that the adjective is not optional. You will never see *Cicero est vir eloquentiae*. It would instead be *Cicero est vir eloquens*, using a nominative adjective.

2. The Ablative of Description consists of an Ablative noun and adjective. It can often be translated with the word *with*.

Cicero capite calvo est vir summae eloquentiae. Cicero, with his bald head, is a man of

the highest eloquence.

Using Apuleius as a model, construct three sentences of your own using the Ablative and Genitive of Description.

Exercise 6.3 Note the sparsity of our literary evidence for the *Navigium Isidis*: a handful of chapters in a work of fiction. Much of our knowledge of the Greco-Roman world comes to us in this way, through bits of information that simply happened to survive into the modern era, and which focus on subject matter only tangentially related to what we actually want to know. As a thought exercise, give some consideration to how such piecemeal information might distort a historian's perception of our modern world. Set aside your preexisting knowledge and write two or three paragraphs about what conclusions you could draw regarding a modern holiday with only a single piece of evidence, such as Christmas through an episode of a sitcom or Thanksgiving through a children's book.

REFERENCES

- Alvar, Jamie. *Romanizing the Oriental Gods: Myth, Salvation, and Ethics in the Cults of Cybele, Isis, and Mithras*. Translated by Richard Gordan, Brill, Boston, 2008.
- Arnobius, of Sicca. *The Seven Books of Arnobius Adversus Gentes*. T. & T. Clark, 1871.
- Apuleius, et al. *Apologia ; Florida ; De Deo Socratis*. Harvard University Press, 2017.
- Apuleius, et al. *The Golden Ass : Being the Metamorphoses of Lucius Apuleius*. William Heinemann, 1922.
- Cato, Marcus Porcius, et al. *Marcus Porcius Cato, On Agriculture. Marcus Terentius Varro, On Agriculture. With an English Translation by William Davis Hooper, Rev. by Harrison Boyd Ash*. Harvard Univ. Press, 1960.
- Cicero: *The Speeches*. Loeb Library; Heinemann, 1924.
- Dionysius, of Halicarnassus. *The Roman Antiquities of Dionysius of Halicarnassus*. Edited by Earnest Cary Edward Spelman, Harvard University Press.
- Dolansky, F. (2010). Celebrating the Saturnalia: Religious Ritual and Roman Domestic Life. In *A Companion to Families in the Greek and Roman Worlds*, B. Rawson (Ed.).
<https://doi.org/10.1002/9781444390766.ch29>
- Fowler, W. Warde. *The Roman Festivals of the Period of the Republic; an Introduction to the Study of the Religion of the Romans*. 7 Jan. 2024
<https://archive.org/details/romanfestivals00fowluoft/romanfestivals00fowluoft/page/66/mode/2up>
- Donalson, Malcom Drew. *The Cult of Isis in the Roman Empire: Isis Invicta*. The Edwin Mellen Press, Ltd., 2003.
- Gelasius I. “The Letters of Gelasius I (492-496).” Edited by Bronwen Neil and Pauline Allen, Brepols
- Gellius, Aulus, and John Carew Rolfe. *The Attic Nights of Aulus Gellius*. W.
- Justinus, Marcus Junianus, and Pompeius Trogus. *Epitome of the Philippic History of Pompeius Trogus*. Scholars Press, 1994.
- Livius, Titus. *Ab urbe condita*. W. Weissenborn and H. J. Müller. 1962.

Macrobius, Ambrosius Aurelius Theodosius. *Saturnalia*. Edited by Robert A. Kaster, Harvard University Press, 2011.

Martial. "Martial XIV Apophoreta." 8 Dec. 2023
<https://www.thelatinlibrary.com/martial/mart14.shtml>

Ovid. *Fasti* IV. 2 Feb. 2024. <https://www.thelatinlibrary.com/ovid/ovid.fasti4.shtml>

Ovid, et al. *Fasti*. 2nd ed., With corrections / rev. by G.P. Goold., Harvard University Press, 2003.

Pliny the Elder. *Naturalis Historia*. 5 Jan. 2024.
<http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0137%3Abook%3D18%3Achapter%3D69>

Pliny, the Younger. *Pliny, the Younger: Epistles*. Edited by Christopher Whitton, CAMBRIDGE University Press, 2013

Plutarch. *Plutarch's Lives*. Edited by Bernadotte Perrin and W. Heinemann, 1914/

Plutarch. *Plutarch's Morals: Theosophical Essays*. Translated by C. W. King, London, George Bell and Sons, 1908.

Propertius. *Elegiae* IV. 2 Feb. 2024. <https://www.thelatinlibrary.com/prop4.html>

Sallust. *Bellum Catilinae*. 27 Jan. 2024. <https://www.thelatinlibrary.com/sall.1.html>

Scullard, H. H. *Festivals and Ceremonies of the Roman Republic*. First edition., Cornell University Press, 1981.

Tertullian, and Giuseppe Marra. *De Spectaculis: De Fuga in Persecutione: De Pallio*. In *aedibus Io. Bapt. Paraviae et Sociorum*, 1954. *EBSCOhost*,
search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=cat06564a&AN=uga.996164123902959&site=eds-live.

Varro, Marcus Terentius. *On the Latin Language*. Edited by Roland G. Kent, W. Heinemann, 1958.

Vermaseren, M. J. *Cybele and Attis: The Myth and the Cult*. Thames and Hudson, 1977.

Versnel, H. S. *Inconsistencies in Greek and Roman Religion*. V. 2. E.J. Brill, 1990.

Witt, R.E. *Isis in the Graeco-Roman World*. Cornell University Press, 1971.