

Candidate 1 evidence

Introduction

Lucius Annaeus Seneca the Younger composed a broad range of works dealing with human emotions, conditions and reactions. The strongest, perhaps, of these themes was his recognition of uncontrolled anger as a completely destructive drive into intensely regrettable actions, which come under the name of vengeance, leading to ultimate grief. In this dissertation, I aim to discuss pathways from the idea of human anger, through vengeance, to grief-causing disaster, in Seneca's *Hercules Furens* and *Medea*. The dissertation will draw on these plays in particular because they each represent aptly individual reasons for which different types of *ira* lead to different types of grief. A comparison between these plays will examine differences between the actions and results of *irrational* vengeance (in the *Hercules Furens*), unleashed by unbridled anger, and *rational* vengeance (in the *Medea*), caused by controlled anger.

1. The Theme of Anger

I shall begin by introducing Seneca's concept of anger (*ira*) in both his prose and his poetry, with particular focus on his poetic model of Hercules in the *Hercules Furens* as a vehicle for divine fury. Examining this play will merely introduce a concept which is the *cause* of greater consequences, namely vengeance, and the ultimate consequences - death and grief. Seneca's *Medea* will come under brief examination, clarifying the concept of *ira* in the play.

Unlike Aristotle's views on anger, Lucius Annaeus Seneca maintains that anger is a force of evil, to which all mortal men and women are liable to fall victim. In the third book of *De Ira*, an essay addressed to Seneca's brother, Novatus, he compares anger to "lightning and hurricanes and all other phenomena beyond control",¹ as a driving force which consumes; it is comparable to dangerous weather, in that it is outwith human influence and highly destructive. Such a metaphor is like Seneca's demonstration of the goddess Juno's anger against Hercules in his *Hercules Furens*, which results in the play's tragic ending. The wife of Jupiter, jealous due to the presence of many of Jupiter's own 'bastard' children, is furious that Hercules has overcome all of her tasks for him, and fears that he will soon be deified. In the opening monologue of Seneca's play, Juno expresses openly her desire for her anger to run Hercules down:

Perge, ira, perge et magna meditantem opprime,
congrederere, manibus ipsa dilacera tuis.²

*Go forth, my rage, go forth, and shatter this planning man!
Clash with him, and ruin him with your own hands!*

Here, Seneca gives double power to anger as a concept, personifying it with the ability to "ruin" Hercules with its own strength and "hands"; and he puts this anger in the will of the queen of the gods, Juno, thus reinforcing his philosophical evaluation of anger as an unstoppable force. The repetition in these lines of the term "*perge*" ("go forth") clarifies Juno's

¹ Seneca, 'De Ira', 3.1.4, Perseus Digital Library
<http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A2007.01.0014%3Abook%3D3%3Achapter%3D1%3Asection%3D4> (last accessed 30.03.22) (all Latin prose references are taken from Perseus Digital Library, and all translations are my own).

² Seneca, 'Medea', 75-76, in *VIII, Hercules and other plays*, trans. John G. Fitch (Harvard University Press, London, 2002) (all Latin verse references are taken from this edition, and all verse translations used are my own)

will that anger will move with haste, as do lightning and hurricanes. This, coupled with the direct address - the vocative "*ira*" - to anger, both turns anger into a power which has the ability to move and control itself, and one which can respond to divine command. It makes sense, therefore, and is powerful, that Seneca should maintain the original play's divine intervention, as it allows him to maintain the notion of 'deified anger' as Euripides does with Iris as the messenger of Hera (Juno).³

Seneca's rendition of this Stoic philosophy, however, not only describes anger as unstoppable. For Seneca, anger neither improves us nor hastens our progress - it forces us rather to descend into self-ruin. In the third book of his essay *De Ira* ('On Anger'), Seneca depicts anger as a force which destroys the mortal, who becomes:

carissimorum eorumque quae mox amissa fleturus est carnifex.

*the executioner of his dearest ones, whom, having departed, he will soon lament.*⁴

We can therefore see clearly in Seneca's words his conviction that anger is most dangerous and leads to the loss of things dear to us. Indeed, this is evident in his *Hercules Furens*. Upon his return from his final labour, Hercules is told that his city of Thebes has been usurped by Lycus, whom he sets out to kill; after killing him, a great madness is induced in him by the goddess Juno, and he slaughters his three children and wife, under the impression that the children are Lycus' children and his wife Juno. Exactly what this hallucination signifies, I will explore in the following section dealing with vengeance, a human reaction to anger. Awakening from a subsequent coma, Hercules realises his actions and almost commits suicide. We can compare this horrific outcome to Seneca's vision of anger as a madness which brings beloved things - and people - to an end. We must, however, view Seneca's tragedy through the lens of his philosophy in this instance. The above quotation refers to an angry *man*; in the play, it is not Hercules who is angry, but Juno, who puts Hercules into a state of literal hallucination because of her *own* anger.

In the *Medea*, however, Medea's own *ira* is provoked not by a deity but by her intense feelings of *amor*. Before her life in Corinth, in order to have a life with Jason, she left her homeland of Colchis and her father Aetes, killing her brother Absyrtus to delay her father's pursuit of her and Jason's ship. Gianni Guastella notes that "the *scelera* of the past were prompted by *amor*, but from now on it is no longer love but wrath, *ira*, which will drive Medea's revenge", quoting the chorus' recognition of the fusion of Medea's *ira* and *amor*:

³ Euripides' 'Herakles', in *Medea and other plays*, trans. Philip Vellacott (Penguin Books, London, 1963)

⁴ Seneca, 'De Ira', 3.3.3

Frenare nescit iras
 Medea, non amores;
 nunc ira amorque causam
 iunxere: quid sequetur?

*Medea knows not
 how to check her rage or love:
 now that rage and love
 have joined reason, what will follow?*⁵

Guastella continues, identifying a difference between Medea's past and present (Medea as the *virgo*, before marriage to Jason; Medea as the *coniunx/mater*, married to Jason and mother to his children): "The criminal career of the *virgo* Medea was driven by love, while that of the *coniunx/mater* will be marked by the consequences of that same love",⁶ i.e. the rage which has been caused by Medea's feeling of loss after the crimes she committed leaving Colchis. It is this rage which will lead, ultimately, to destruction and grief.

Seneca's philosophy on anger, therefore, runs from his essays through to his poetic work, inasmuch as he displays effectively, in the *Hercules Furens*, the control which anger holds over a mortal, as he indeed outlined in his essay, *De Ira*. The *Medea*, too, acts as a piece which 'joins' the two plays by the theme of anger, which leads to death and grief. In this latter, however, Medea's rage is not necessarily completely unbridled, nor does it necessarily hold total control of her. I shall discuss this in the next section.

⁵ Seneca, 'Medea', 866-869

⁶ Gianni Guastella "Virgo, Coniunx, Mater: The Wrath of Seneca's Medea." *Classical Antiquity* 20, no. 2 (2001), p.205 <https://doi.org/10.1525/ca.2001.20.2.197>.

2. The Theme of Vengeance

The next section of this pathway from initial anger to resounding grief is the *action* which anger provokes: vengeance. In this section, the *Medea* will be particularly useful in presenting the differences between the ways in which vengeance is displayed in the two plays. Subsequent attention will then be given to the *Hercules Furens*. The importance of vengeance is that it binds the start and end of the pathway, and is thus the *reason* for which grief occurs, as it is always an action, not a mindset, which causes harm.

In the first book of his *De Ira*, Seneca outlines what often occurs as a result of anger, describing this as something which harms, destroys and leads to death:

hic totus concitatus et in impetu doloris est, armorum sanguinis suppliciorum minime humana furens cupiditate, dum alteri noceat sui neglegens, in ipsa irruens tela et ultionis secum ultorem tractuare avidus.⁷

This whole thing is put quickly into motion and is in the impulse for pain, raging with an inhuman desire for weapons, blood and sufferings, with no care for itself, as long as it harms another, rushing straight to weapons themselves, lusting for vengeance, even if it drags the avenger down with it.

It is clearly identifiable, here, that Seneca is indicating a sense of loss of reasoning, or at least of *rational* reasoning, as he states that somebody in such a state of rage - of desire for revenge - has no care for what will happen to himself. The only thing of importance for a person in this mind is, therefore, that enemies are destroyed and that wrongs are set right. The necessary basis of this concept is that somebody who is "greedy for revenge" is not responsive to *ratio*, because he has his mind only on the reasoning which will rectify a situation he considers to be unjust.

In the *Medea*, this unresponsiveness to rational thought is particularly notable, as the principal character is fixated upon balancing her situation with that of Jason, for whom she has not only killed her brother but renounced her family (denying herself any chance of returning to her homeland, Colchis). Finding herself on the verge of exile with her two sons, Medea, from the beginning of the play, seeks ways to avenge her injuries. In the first act of the play, she exclaims:

⁷ Seneca, 'De Ira', 1.1.1

Unde me ulcisci queam?

Utinam esset illi frater! est coniunx: in hanc
ferrum exigatur.⁸

From where can I take revenge?

*If only he had a brother! There is a wife: let the sword
strike her.*

The initial rhetorical question which Medea poses indicates an active search for what she identifies as an ability to take revenge - *ulcisci*. In a way, it is this thought which becomes Medea's character, and which leads her to imagine, for a moment, a scenario in which there is a victim whose murder would aptly avenge the murder of Absyrtus, Medea's brother - again, it should be noted that Medea regards Absyrtus' loss as a wrong done *against* her, even if by her, since it was for Jason, who has now abandoned her.⁹ Medea's process of vengeance is not, however, uncontrolled, as Seneca mentions. She displays a clear line of thought which is as reasoned as it is imaginative. Unable to compensate truly for her brother's loss, brother for brother, Medea recognises the next most suitable victim: Jason's new wife, Princess Creusa. Medea is responding to an internal *ratio* of which Seneca does not seem to disapprove:

Hoc semper in omni animadversione servabit, ut sciat alteram adhiberi, ut emendet malos, alteram, ut tollat.

*He will keep this principle in mind, in all punishment: one penalty is inflicted to correct the wicked, another to destroy them.*¹⁰

This is consistent with Medea's thinking; she plans to hurt Jason once (in the murder of Creusa, which ends in the death of Creon, too), and again, an intensely self-debated double infanticide in Act 5. Jon Berry stresses that Medea at no point seems unduly influenced by anger: "Nowhere and at no time does she appear out-of-control, pulled unwillingly along by the riptide of emotion."¹¹ Indeed, not even in the time before her infanticide does Medea seem carried away by her *ira* - she reasons at that point, even if it is only in response to her

⁸ Seneca, 'Medea', 124-126

⁹ Guastella, p.202

¹⁰ Seneca, 'De Ira', 1.19.7

¹¹ Jon M. Berry, "The Dramatic Incarnation of Will in Seneca's Medea." *The Journal of Dramatic Theory and Criticism* 10 (1996): pp.11-12.

own reason. As Braicovich agrees with Berry, he stresses that Seneca's intention is to emphasise that Medea is responding to reason, albeit her own: "It is true that the reasons and arguments that her mind constructs are sick and distorted, but what Seneca intends to stress is that they are, nevertheless, *reasons and arguments*."¹² Medea's murder of both of her children seems to be a culmination of what Medea sees as her action to "destroy" the wicked (as quoted from Seneca above). After balancing the things she lost at Colchis with the murders of both Creusa and Creon, Medea *corrected* the injustices committed against her, and the murders of her boys were the destruction of Jason's life.

In starkest contrast, the revenge in the *Hercules Furens* is planned only by the external divine force, Juno, who causes Hercules immense fury and plain hallucination. In Act 4, Hercules begins the slaughter of his own family, imagining the family of Lycus, usurper of Thebes:

sed ecce proles regis inimici latet,
Lyci nefandum semen. invisio patri
haec dextra iam vos reddet.

*But see, here are my enemy's children, hiding, King
Lycus' vile seed. This hand will return you
to your wicked father.*¹³

The brevity of Hercules' thought to kill these children is indicative of the rage which is overcoming him in this vengeance, and it is much different to Medea's process of thinking: Hercules responds to no *ratio* at all, but to the *ira* which Juno sends upon him, and thus he acts hatefully, executing his own children.

The symbol of vengeance in this play is, however, less straightforward, as one could argue that it is represented either in Juno's actions against Hercules, or in Hercules' actions against enemies whom he imagines in the place of his own wife and children. I shall take the latter approach: Juno at no point specifies in what way Hercules' madness will take form, other than that she will support his use of weapons in an action which will lead to his self-destruction. As we see in the action itself, Hercules' *vengeance* is directed towards people he thinks to be related to Lycus, whom he has just defeated and killed, saving Thebes from tyranny. Since Juno's intentions do not clarify a particular desire for Hercules to imagine

¹² Rodrigo Sebastián Braicovich, 2017. "Seneca's Medea and De Ira: Justice and Revenge". *Journal of Ancient Philosophy* 11 (2): p.112. <https://doi.org/10.11606/issn.1981-9471.v11i2p106-119>.

¹³ Seneca, 'Hercules Furens', 987-989

such things, we can assume that his hallucinations - again, induced by divine power - originate from an underlying, and natural, desire for vengeance on Lycus, which takes form, in this instance, in murdering his wife and children. It is not safe to assume that Hercules either would or would not actually perform such executions on children and a young woman, enemies or not, but it seems natural that his rage in this case would be directed against enemies. Whether or not we can assume either that he would or would not do this, he is hallucinating, which is a result of an unstoppable *ira*, as discussed earlier, and therefore commits an act which he would never intend, and which is so horrific because his imaginary (and exaggerated) vengeance was completely driven by such *ira* and completely unprepared and unreasoned. As we shall see in the section on grief, Hercules soon abhors his actions when he is returned to full consciousness, indicating further that his actions were evidently neither intended nor planned. The statement which Seneca makes, here, is entirely consistent with the quote from the first section, on anger - unreasoned anger leads only to undesired actions, and the destruction of "those persons whose loss will soon make them [an avenger] weep".

The overall purpose of examining the vengeance in these two plays is to join an initial, usually sporadic, human emotion (anger) to a longlasting, resounding ultimate emotion (grief). The concept of vengeance in these plays is what Seneca identifies as such a bridge, clarifying exactly to what result anger leads. The comparison between the individual arches of the plays aims to emphasise a difference in Seneca's statements - in the *Medea* the main action of revenge is highly calculated, whereas that in the *Hercules Furens* is unplanned and rage-induced. The differences in their results will be outlined in the next section, on grief, where controlled vengeance leads to controlled grief, and uncontrolled vengeance to uncontrolled grief.

3. The Theme of Grief

It is grief in which anger results, caused directly by the action of vengeance, and which gives tragedies such as the *Medea* and the *Hercules Furens* cathartic and profoundly harrowing endings - to each tragic act, a tragic ending. In this section, I aim to demonstrate how the individual *revengē* pathways of these plays are resolved, examining how *Medea*'s rational revenge leads to a directed and planned grief, and how *Hercules*' unrational revenge leads to a most profound and uncontrolled grief. Giving equal weighting to each play, the theme of grief will be apparent as a result of the common concepts of rage and vengeance.

In the *Hercules Furens*, we have witnessed the direction of *ira* towards *Hercules* by the goddess *Juno*, and then an extremely sudden demonstration of the unorganised and rage-controlled vengeance against which *Seneca* warns in his *De Ira*.¹⁴ Indeed, his warning is consistent with his interpretation of anger's results in the play. Concluding a sequence of victories, *Hercules*' downfall is representative of the exact way in which uncontrolled vengeance comes to an end - the conclusion being that anger has caused *Hercules*' self-ruin and tremendous grief, emphasised by the punchy statement after his moment of *anagnorisis*:

inferis reddam Herculem.¹⁵

I shall give Hercules back to the underworld.

By the end of the play, "the climactic, sensational, worldly victories of the penultimate *Hercules*" have been completely undercut when his ending position - of wishing to be returned to death - juxtaposes his previous status: "the hero-savior at the heights suddenly becomes the lunatic villain plunged to the depths".¹⁶ Such, indeed, is *Seneca*'s view. *Hercules*, a demi-god whose strength earns him extreme recognition, and whose proximity to full deification intimidates *Juno*, queen of the gods, is cut down not only by the inevitability of his downfall - since it is divine willed *ira* - but by the scale of his fall itself: from height, to the lowest point of ruin. We see here that *Hercules*' vengeance,¹⁷ responsive not to *ratio* but

¹⁴ *Seneca*, 'De Ira', 1.2.1: "Iam vero si effectus eius damnaque intueri velis, nulla pestis humano generi pluris stetit." - "Now, if you choose to view its results and the mischief that it does, no plague has cost the human race more dear."

¹⁵ *Seneca*, 'Hercules Furens', 1218

¹⁶ *Anna Lydia Motto* and *John R. Clark*. "Maxima Virtus in *Seneca's Hercules Furens*." *Classical Philology* 76, no. 2 (1981): p.104 <http://www.jstor.org/stable/270118>.

¹⁷ To reiterate, I am taking the opinion that *Hercules*' vengeance is represented in an underlying desire for vengeance, in the form of a quadruple murder against his three sons and wife.

to *ira*, leads to a most profound grief, which can only be caused by an action which is completely destructive, as discussed in the section on anger.¹⁸

Such is Hercules' grief, indeed, that he comes to the verge of suicide, a concept whose effects Seneca well understands. In consolatory epistles, such as his 78th *Epistle*, to Lucilius, on a physical illness, Seneca discusses that he himself experienced the wish for suicide as a young man, when he was gravely ill due to an underlying health condition - he would go on, in later years, to be sentenced to death by suicide under the rule of his former tutee, Nero - and although coming close to ending his own life, realised that he was unable, for consideration of his elderly father:

Cogitavi enim non quam fortiter ego mori possem, sed quam ille fortiter desiderare non posset.

For I considered not how strongly I could die, but how without strength he could face it. ¹⁹

A similar idea occurs in the final action of the *Hercules Furens*, when Amphitryon, Hercules' father, offers him the choice between further murder in suicide, or preservation of both his own life and his father's:

aut vivis aut occidis.²⁰

Either you live or kill.

Amphitryon's balanced phrase here, with "*aut...aut*", weighs up Hercules' options, just as Seneca weighs up his own in his letter to Lucilius. The brevity of this line reflects the brevity of life, which is an important theme in the *Hercules Furens*, for the lives of the hero's children have themselves been extremely brief. Indeed, Hercules might see his own fault in this line, or a representation of the way in which his horrific act is his own doing. Ironically, we know that it is not Hercules' fault, but something divinely willed and thus unavoidable; it is the fault of uncontrolled *ira*. It also clarifies the finality of this notion of *vita* or *caedes*, and that there are only two options to which Hercules can turn. We see, therefore, that a revenge which does not respond to any form of *ratio* will cause an unintended action which has traumatising and life-ruining consequences.

¹⁸ See the quote from Seneca's 'De Ira', 3.3.3

¹⁹ Seneca, 'Ad Lucilium Epistulae Morales', 78.2

²⁰ Seneca, 'Hercules Furens', 1308

In the *Medea*, the theme of grief is manifested in a different way, in that it is grief *intended*, through *intentional* vengeance. Unlike in the *Hercules Furens*, therefore, Medea's actions do not cause her any internal grief, only the grief she desires to inflict upon the man she considers to have wronged her, and whose wrongs she aims to rectify. Medea experiences, instead of self-ruin, a form of 'success'. While her final vengeance comes to fruition, Medea delights in a new self-discovery:

Medea nunc sum: crevit ingenium malis.²¹

Now am I Medea: my genius has outgrown evils.

It is this realisation - this confirmation - of renewed self-identity which proves a relationship between controlled vengeance and controlled grief. While he argues that anger becomes one's "master" and that one in rage "cannot even be called free", he displays a character whose freedom is apparently achieved only *in* rage. Furthermore, although "Seneca adopts the role of moral advisor, leading his addressees toward the perfection of rationality in their moral lives",²² John G. Fitch argues aptly that it is a weak argument that Seneca takes a totally didactic approach, for "one does not discourage an audience from anger by showing its success".²³ If Seneca wishes to display the profoundly harmful effects of anger, as he does addressing Novatus in *De Ira*, then he succeeds as far as demonstrating the harmful effects that Medea's anger has on her surroundings and her loved ones; what is missing, however, is that anger is the path to a self-ruin, which is invisible in the *Medea*. It must be, therefore, that Seneca is not discouraging from a controlled anger, since his argument against being overwhelmed by anger is successful in the *Hercules Furens*, and he is clearly aware of how to demonstrate the results of one allowing anger to consume himself. His effort to establish Medea's becoming herself could be an effort to emphasise the pathway from an *ira* of which the main character has control, and within which she responds to some form of *ratio* or another.

It is important, now, to address the reason for which this study requires a comparison between the ideas of grief in these two plays; and why, as a result, the argument cannot end simply at an examination of the plays' differences in vengeance. The essential basis is that different forms of anger (and thus different forms of vengeance) lead to individual responses

²¹ Seneca, 'Medea', 910

²² James Ker, "Review: Gregory A Staley: *Seneca and the Idea of Tragedy*"
<https://ndpr.nd.edu/reviews/seneca-and-the-idea-of-tragedy/>

²³ Seneca, *Hercules and Other Plays*, p.33

and results. Both Medea and Hercules are, undoubtedly, highly skilled and controlled characters in their own ways; both characters experience forms of anger and forms of a desire for revenge. Why, then, are their consequences different? This is answered only by the differences between their actions throughout the plays themselves. Medea's controlled vengeance leads to a grief which is directed and which, more importantly, does not affect Medea herself. This is emphatic of the fact that Hercules' own uncontrolled vengeance is entirely directed by Seneca's metaphor for *ira* (in a divinity), and that this *does* affect Hercules himself.

In conclusion, what Seneca demonstrates in his tragedies *Hercules Furens* and *Medea* is clear. In the former play, an uncontrolled form of what is essentially total rage - the true idea of unbridled and unstoppable *ira* - leads to a revenge, *ultio*, which is not only unplanned, but *unknown* by the avenger. In the latter play, the *Medea*, the avenger's own *ultio* is planned from the beginning and occurs in a most deliberate and careful fashion. In the *Hercules Furens*, Hercules' vengeance, completely unresponsive to any form of *ratio*, leads to a most profound feeling of grief, which extends beyond typical lamentation to a wish for death, and the decision between remaining in a miserable life after an unbearable deed and committing further murder. Medea's vengeance, however, responsive at least to her own *ratio*, causes a form of grief which affects her only as far as letting her be liberated and 'become' herself.

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Candidate 2 evidence

9a)	that every lover is a soldier, addressing it to Atticus, and they are in Cupid's camp.
b)	Ovid makes reference to Achilles and his grief in regards to Briseides, which is effective as Achilles loved Briseides, but he was also a soldier, solidifying the comparisons between soldiers & lovers.
	He also references Mars being in chains, <i>Mars quoque depressus fabrilis vincula sensit</i> , the incident in which Vulcan caught Mars and Venus in a bed together and trapped them with chains. It is an effective reference, as Mars is the god of war, but also is a lover, ^{which} highlights the similarities between lovers and soldiers.
c)	Ovid's lifestyle before he fell in love was
d)	Cynthia's love has changed Propertius, as he is now miserable because of his longing for her, ' <i>Cynthia prima suis miserum me cepit ocellis</i> ', that she has taught him to scorn nice girls, ' <i>donec me docuit castas odisse puellas</i> '.

10) Ovid uses humor to convey the effects of love through lines such as 'sweet music of rusty hinges', the creak of hinges would usually be an unpleasant sound, but to Ovid it is sweet because of the to him it symbolises the fact that he gets to see his lover, the line 'love's melted off my poundage' shows how he has been longing for her so much he's forgotten to eat, and has lost weight, the effect of love. The exaggeration of his weight loss - 'I'm a shadow, a skeleton'; adds to the ~~about image~~ desperation he is showing to see her. Ovid then goes on to say that he was scared of the dark; but now, with the intervention of Cupid, which he says he heard laughter from, he is not afraid. All these things Ovid uses convey ^{his love for her, in quite} a ~~more light-hearted tone~~ a humorous way. ~~than other poets who write about~~

11a) the repetition of Gallus emphasizes him, and makes him stick in the reader's mind, while it also shows Ovid's own dislike of him. ~~He does not~~ He writes about how he will be with Apollo, while other poets will not, and ends the poem with the line 'ergo etiam cum me supremus adederit ignis, vivam, parsque mei multa superstes erit', saying a part of him will live through his poetry, a fact which turned out to be true, as his poems are still widely read today.

b) Propertius wants to be remembered as a love poet, ~~and not~~ ~~as~~ as evidenced by lines such as "let my praise be just that I pleased a talented girl", showing his desire to ~~be~~ please his lover, "In vain you'll wish to write romantic verse -", saying that he believes that love poetry is better and that other poets wish they could write such poetry like himself. The quote "And I shall be preferred of Roman wits", shows that he believes his love poetry will be preferred by Romans, and therefore be remembered for longer.

12) This poem is about love to a great extent, though mainly about platonic and not romantic love. Catullus writes "I love I loved you then ... but as a father his children.", showing that although he did love Lesbia, he loved her ~~to~~ not in the romantic sense.

13) The repetition of *difficile est* at the start of line 13 & 14 emphasise ~~his~~ Catullus's struggle to ~~part~~ part from his feelings towards Lesbia. The repetition of *neq* also highlights his struggle, as in this poem Catullus is talking to himself, and this shows how he is trying to hold himself back.

14)	Propertius' attitude towards his girlfriend could be read as pleading, like he is trying to persuade her that the jewels and extravagance is not as beautiful and elegant as natural beauty. He starts off the poem with a question, 'Nehat's the point, my love --', as if trying to reason with her, and goes on to use words with negative connotations to describe the gifts, 'Parading in rippling Coan silk:', 'drench your hair in Orontean myrrh --', as if trying to tell her they are bad things. He then goes on to praise the natural beauty, with words like 'grace', and 'goodness'.
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16)	<p>Catullus does not seem to be the only Roman love poet who expresses genuine emotion. Although other poets may express different emotions in their poems compared to Catullus, it is not to say that they do not express genuine emotion at all. While Catullus is known for being quite serious in regards to love, ^{as is Propertius and Tibullus} Ovid focus ^{writes} his poems in a more playful tone. Horace Horace, on the other hand, focuses more on the ugly side of love - the love he believes to be distasteful, namely love between old people. Though the emotions expressed ^{by poets} are different, that does not mean they are not genuine.</p>	
	<p>Catullus' emotion in poems like poem 13, express how much he loves her by using similes such as 'aut quam sidera multa, cum facat nox...' etc which emphasises his love for her, by saying as many as the stars in the sky, which are infinite, solidifying his love for her.</p>	
	<p>In poem 15, he expresses the emotion of jealousy, as he sees her laughing and talking with another man. He writes 'A subtle flame spreads through his ^{my} limbs', implying his ^{envy} jealousy, as people ^{are} often described as 'hot' with jealousy. The next poem shows his ^{growing} distrust of her, as he compares her what she says to 'running water', and that it 'should be written out on air', all things which are not permanent, showing how he doesn't believe what she says.</p>	

Then in poem 17, he goes on to say that he did not love Lesbia romantically ~~but rather~~, 'not as men love their women' but rather 'as a father, to his children...' i.e. platonic love. Whether this is the truth or not ~~can~~ can be argued, as previous poems all had a more romantic tone to them. He then goes on to ~~say~~ write the line 'increased violence of love', which ties into poem 19. In poem 19 ~~he~~ Catullus writes ~~about~~ 'odi et amo', 'I hate and I love', a common theme in love. He goes on to ~~say~~ use words such as 'exanimior' showing how much ^{emotional} pain ~~he~~ he is in because of love. In all these examples Catullus showcases genuine emotion.

Another poet who expresses genuine emotion in his poems is Propertius. In ~~Propertius~~ poem 20, Propertius is lovesick and heartbroken over Cynthia to such an extent that he turns to a witch to cure his heart-break, suggesting the intensity of his feelings, showing genuine emotion. ~~He~~ He then goes on to write, 'And at no time does Love either rest or cease,' implying that his feelings are not gone. In the last few lines, he tries to warn other people, by saying 'Be warned, avoid my woe' showing how genuine he is in his feelings.

In poem 21, Propertius clearly expresses frustration and exasperation in his lover, ~~with~~ The poem begins with a question 'Now what's the point...', suggesting a helpless tone as he tries to reason with his lover. He then goes on to list examples of women with natural beauty, and how they did not wear jewels or riches, saying 'Their beauty was not in debt to jewels.', perhaps trying to convince his lover that jewels are not necessary. He then ends with the line 'If only you'd tire of the pitiful extravagance!' The word choice of 'pitiful' ~~also~~ highlights how tired and annoyed he is with his lover - always wanting new things, and the exclamation mark at the end emphasises his genuine frustration at her desires.

In poem 24, Propertius writes ~~as a~~ Paraklausithyron, in which he addresses the door, thereby personifying it. ~~He believes~~ He believes that the door is the source of all his grief, 'you the special cause of my grief' as it is preventing him from seeing his mistress. Also in Poem 20, Propertius begins with writing about how his love for Cynthia has made him miserable, 'Cynthia prima suis miserum me cepit ocellis', All the show the range of emotions Propertius expresses in his poetry.

Horace also expresses genuine emotion in his poems. In poem 98, his jealousy and bitterness is evident in his writing. He ~~writes~~ addresses it to ~~Pyrrha~~ Pyrrha, as she goes on a date with another boy, saying 'cui flavam religas comam, simplex munditiis?', 'insulting the boy and how young and ~~ex~~ inexperienced he is. He then goes on to talk about his and Pyrrha's relationship, ~~using the word~~ ~~semper~~ repeating the word 'semper', always and using the ~~word~~ phrase rescis aurae fallacis. Describing their relationship as a storm shows the negative ~~connotations~~ ~~the~~ associations he has towards it, and ending the poem with the ^{metaphor} ~~sentence~~ 'me tabula sacer votiva paries indicat auida suspendisse potenti vestimentamaris deo', saying that although his clothes are wet and dripping, he survived the storm that was their relationship. Storms have many negative connotations, so Horace was expressing his genuine emotions and opinions towards his relationship with Pyrrha.

In poem 29, Horace clearly expresses his jealousy in the line 'my simmering ~~the~~ ~~liver~~ liver swells with crochety bile'; as Lydia promises someone else, he also uses phrases such as 'stealthy tears', '~~new~~ symptoms of inward maceration above slow fires', highlighting his genuine expression of his jealousy towards Lydia's other lovers.

In the next poem, poem 30, much time has passed, as Lydia is now old, and Horace mocks her for it. His disdain is evident, as he highlights her appearance comparing her to 'dead leaves... , winter's companion.' His distaste of old people and old love is evident throughout the entirety of the poem. ~~In addition to 30, Horace also makes his disdain for old lovers evident in poem 21~~

In poem 31, Horace writes about unrequited love, mentioning a love chain, in which 'Love for Cyrus scorches Lylonis' ~~unrequited~~, and then 'Cyrus inclines to waspish Phoebe...'⁹, showing ~~the~~ the hopelessness of this endeavour, he writes 'her cruel humour' suggesting he thinks it unfair, and it becomes evident why when the last stanza reveals that he has been a recipient of unrequited love. All these examples show genuine emotion from Catullus.

Although Ovid tends to use a more humorous and light-hearted tone, he does also express genuine ~~emotions~~ emotion in his writing. In Poem 5, his ~~re~~ constant repetition of the line 'The night is passing: slide that door bolt free?' shows his desperation and desire to see his lover.

Candidate 3 evidence

1. a) Cicero reassures Trebatius by telling him that Britain is not an intimidating place to be (in Britannia nihil... neque argenti) and that he is a diligent and excellent writer anyway (... quem de te diligentissime et sapientissime scribo) - no better or more diligent writer). This reassures Trebatius as he is made aware that his time in Britain can be brief and that he has nothing to worry about as Cicero and Balbus consider him to be a great man/writer for the job.

b) Cicero uses lots of encouraging language in these lines such as 'opportunitissimam' and 'commendationem certe singularem' - this encourages Trebatius as it boosts up his ego and means a lot as it is coming from Cicero himself.

c. Both letters 4 and 10 provide an insight into the Roman system of patronage as, for example in letter 10, it is written politely in order to ask for a favour; if the favour is to be granted, the individual requesting the favour would be placed in debt to the person carrying it out (you will place me in debt to you both in his name) - this tells us that Roman patronage relied heavily on favours

being returned, and that every favour that one person did for another, placed 'money in the bank' for them, and placed the other indebted to them. Letter A is beneficial for providing an insight into the Roman system of patronage as it is written as genuine correspondence from patron-client.

2. It is evident that Cicero is feeling more optimistic about the future in the line 'actio spern pimum populo R.' - he is more optimistic about the future as he believes that a post-Antony society will be a better one, and that the new leader will be better, thus he has more hope for Roman future.

3. The evidence that Cicero is writing to a good friend (L) where he says that he puts his health problem 'down to his 'good luck' rather than 'good sense' - this shows that they are close friends as he is making a joke, something you would only do with a friend. What more, Cicero also says that he has no doubt that in his [manus] bedroom where he has made a window for

himself, he had been spending the mornings doing some 'light reading' - this is evidence that they are good friends as it shows that Cicero knows Manilius well enough to have been to or heard about Manilius' houseplan, and to know what (usually) activities Manilius partakes in. Furthermore, he [Cicero] knows that the games/shaw would not be to Manilius' taste (sed non tui stomachi) - this shows that he knows the type of things that Manilius does and doesn't like, whilst linking metaphorical taste to physical taste.

b) Seneca uses letter-convention technique in order to give himself an introduction ('you have sent me a letter') - he also uses direct speech in order to make his points accessible so he speaks directly to the reader ('but if you are looking on anyone... making a grave mistake') - this format makes his points accessible as it is easier for the reader to follow and understand.

4. Seneca skillfully uses language to criticise and emphasize the cruelty with which slaves were treated by using contrast between the 'domini' and the 'domitii' to emphasize the fact that

present silence results in later gossiping, so it is better to allow them [the slaves] to speak at a banquet (contrast between *conlibetatur* and *arrogantiae*). Furthermore, Seneca uses strong, shocking language to emphasise how gross the ill-treatment of slaves is in the line 'crudelia, inhumana praeterea'. Additionally, Seneca uses the 't' sound repeatedly to show his contempt and disapproval in the line 'asperta detergit... temulentorum turo subditum colligit'. The use of such 'coloured' vocabulary throughout the line also emphasises how gross it is.

5. Cicero advises Tiro to organise the books (*libros componere*) as Metrodorus asks, go and watch the gladiators (*spectare gladiatores*) or to do whatever feels right by him (*potestatis recte... videbitur*). Finally, he advises that Tiro takes care of himself (*cura te*) if he loves him [Seneca].

6. Cicero clearly feels more upset for himself than his wife and family as he states explicitly that he is more miserable than her [his wife] - (*hoc miserior sum quam tu*) - this shows that

even though he is acknowledging his wife's misery, no one is as miserable as he is. On top of this, he is self-pitiful, as he states that it is no one's fault but his, and that the blame is on him (*sed culpa mea propria est*) - this accords towards his self-pity and misery and weighing his family's as he is placing all of the blame on himself. Furthermore, he says that there is nothing less noble for him to have done, and continues to emphasize how bad his own actions were (~~non deficiam, ne omnia mea culpa fecidisse videantur~~). (*hoc miserum, turpius, indignum nobis nihil fuit*). Moreover, he evidently feels more upset for himself than anyone else as his paranoia makes an appearance where he says 'inimici sunt multi, invidi paene omnes' - this is showing that he now feels as though everyone is against him and that he now has many enemies.

2. a) Letters 24 and 29 provide us with an insight into the role of letters in Roman women's lives and tell us that women wrote letters as genuine correspondence and could often be good letters.

writing of good standard. Letter 24 shows us an invitation to a party where the wives tell the husband(s) greetings to each other on behalf of themselves, showing that letters were an important way for people (normal people, not famous writers or rich people) to communicate. Letter 29 shows us that women would often have to hold the letters in their embrace as opposed to their husband(s) when they were out on business. Furthermore, women would often write their husband(s) back, meaning that they too could hold their letters (identem in manu quasi novae sumo). The wife is told to write as often as possible (tu tamen quam frequentissime scribe), showing us that letters were often the main way in which wives would be able to communicate with their husband(s).

b) Pliny's tone in Letter 28 to Calpurnia Hispanica is light and full of gratitude - he is praising C. Hispanica for her great work in raising his wife (Calpurnia) and explaining that she is a credit to her family; the tone is kept light as Pliny states that C. is worthy of her father, worthy

g her, and worthy of her grand father
(dignam patre, dignam te, dignam avo
-vadere).

8. These letters contribute to our understanding
of political and social life in the Roman world
as, not only were some of the letters written as
instructions or as insights into every day Roman
life, a lot of them were written as genuine
correspondence by regular people and not polished
by publication.

The vindolanda tablets contribute highly to
our understanding of social life in the Roman
world as they prove that ordinary people would
send invitations to gatherings and greet one
another by letter, including their husbands
(invitation) (24). Furthermore, the vindolanda
tablets offer an insight into the northern
frontier, to the point where it is evident
that families were able to travel and settle
as well comfortably.

with letters from the likes of Cicero and Pliny,

A genuine insight into the lives of Roman people is given as they are writing about things that were current in their time, making them contemporary pieces - Cicero writing to Manius regarding the show that he missed is a helpful insight into their lives as it is evidence of the sort of things that they would attend. An example of this, Cicero describes in Letter 11 the fact that Manius had a window added to his house, showing us that the Romans underwent the same home improvements that we do now.

From a political point of view, in Letter 11 also, Cicero mocking the Greeks is also a good insight into Roman political attitudes as he says that Manius wouldn't even walk down 'Greek Street' to get to his villa (he ad villam avidem tuam via Graeca ire soleat) - the same as the sort of shabbiness that the upper class had towards certain groups of people.

A good insight into the attitudes towards slavery is only given by Seneca when he expressed his contempt for the ill-treatment

nt of slaves); this shows us that not everybody thought highly of the treatment of slaves, and advocated for treating them well.

Letters written by Seneca were published by publication and took more an essay-like format, meaning that they contribute to our understanding of political and social life in the Roman world in a more formal way.

Letters by Cicero and the Vindolanda tablets however, are written as a part of a genuine correspondence and are thus more insightful to us as they were written by ~~senators~~ ordinary people and not famous writers, making them more useful to us and our understanding of the lives of normal Roman citizens.

Letters 4 and 10 tell us about the client-patron relationship that often occurred in Roman society and allow us to understand Roman patronage better; the system is expressed in these letters by Cicero and the Vindolanda by means of showing us their relationship in closer detail (Letter 4) - Cicero shows us the

types of things that the patron would say and the type of advice / encouragement that they would give to their grasshopper, such as ~~that~~ Trebatius needing encouragement to complete and fulfil his time in Britain and to get back as soon as possible. Building on this, the Roman attitude towards Britons can be seen in Cicero's letter addressed to Trebatius as he looks down on the Britons and states that there is nothing in Britain for Trebatius, which is why it is important that he sees him home to Rome as soon as he can.

All of these letters combined, by all three letter-writers, contribute heavily to our understanding of political and social life in the Roman world, especially where they are written as part of genuine correspondence (indolentia).