

ENTER NUMBER OF QUESTION	DO NOT WRITE IN THIS MARGIN
7a)	
<p>Ovid had originally intended to write an epic poem. This epic poem would have included "arma" (weapons), "gravi numero" (serious metre) and "violenta bella" (violent wars). However, Ovid says that Cupid <del>did</del> "risisse" (laughed) and "unum surripuisse pedem" (stole away a foot). This resulted in the poem having alternating lines of dactylic <del>and</del> hexameter and pentameter: the traditional form of a <u>love</u> poem (not an epic).</p>	
<p>Ovid believes that Cupid is interfering in an area in which he does not belong: "Pieridum rates, non tua, turba sumus" (we are the Priests of the Muses not your crowd). Ovid is a highly intelligent poet and Cupid is a love god. This makes Ovid angry that Cupid is wrongly interfering with his work, calling him a "saevus puer" (cruel boy).</p>	

7b)	<p>To illustrate Ovid's point that gods should stick to their own roles and not interfere with others, Ovid considers Gods swapping roles. This seems very unnatural.</p>
	<p><u>Minerva (god of weapons) and Venus (god of love)</u>          "praecipit Venus arma Minervae" - Venus seized the weapons of Minerva. This seems very unnatural as Venus is the god of <u>love</u> and should not be involved with Minerva's weapons.</p>
	<p>"ventilet accensas Minerva faces" - Minerva fanned the lighted torches. Again, it seems <del>wrong</del> that a god of weapons is involved in love.</p>
	<p><u>Ceres (god of fields/crops) and Diana (god of mountain hunting)</u>          "in silves Cererem regnare iugosis" - Ceres reigning the mountain fests, Ceres belongs in the fields, not in the mountains!</p>
	<p>"lege pharetratae Virginis arva coli" - the fields were tilled by Diana. <del>Similarly</del> Similarly, Diana belongs in the mountains and not the fields. The two gods</p>

have swapped roles and it feels very wrong. They should stick to their own specialties.

Apollo (god of music) and Mars (god of war)  
Phoebus (Apollo) is said to have the "acuta cuspidem" which was iconic to Mars (sharp-pointed spear).

Mars, on the other hand, was "Aonian movente lyram" (strumming the Aonian lyre), which belonged to Apollo. Ovid once again demonstrates how unnatural it is for the gods to swap roles.

Overall, Ovid successfully uses references to the gods to show how wrong it is for gods to stray out of their area of expertise. In other words, Cupid should stay away from Ovid's poetry.

;) Ovid refers to poets as "Pieridium vates" (priests of the muses). This is a very formal and snobbish way to refer to himself. Meanwhile, he refers to Cupid as "teu turba" (your crowd). This is quite a degrading term and makes it seem as though Cupid is inferior to Ovid and poets.

However, Cupid turns the words round on Ovid and mocks him: "vates accipe" (take this bard). This is humorous as Ovid thought that he is smarter and above Cupid. Yet Cupid uses Ovid's own words against him and mocks him while shooting Ovid with an arrow; this teaches Ovid to never think he is superior to a god!

The poet also uses typical love phrases such as "me miserum!" (poor me). This seems as though Ovid might be poking fun at the dramaticness of love poets, providing some humour.

Ovid also provides humour through the phrase "vix etiam Phoebo iam lyra tuta sua est" (is even Phoebus' lyre safe).

own lyre no longer safe?'). This is funny because the lyre was a symbol of Phoebus (he was the god of music). But Cupid is trying to take over everything, and he is heading for Apollo next! He better watch out... And is mocking Cupid here, making it funny.

- 8a) These lines tell us that it was unacceptable to beat a girl up in Rome. If Ovid was to attack someone insignificant ("lowest bum") and this person was a Roman citizen, Ovid would be in big trouble ("I'd be for it"). So, if he was to hit a respectable Roman woman, that would be even worse!
- 8b) I believe that Ovid's regret is <sup>not</sup> genuine. His word choice of "enormity" emphasises how big a deal it is that he abused his girl - and he realises that this is a huge deal. This suggests that Ovid feels bad.
- However, he goes on to say "don't hesitate, darling". This seems very degrading - he is using words of endearment to someone he just beat up. There is a sense of mockery.
- The final line of the poem highlights Ovid's total disregard for his actions: "just rearrange your

hair as it was before". The poet is suggesting that his attack did nothing but mess up the girl's hair. This is clearly not the case as a ferocious beating up has mental and physical effects and Ovid is simply brushing this off.

Also, Ovid says everything will be solved if she just hits him back: "revenge will lessen the agony". This is a very childish approach: I hit you, so you can hit me back. Again, it is clear that Ovid does not view the situation as a serious one, and his regret is not at all genuine.

c)) Lydia was also the victim of a violent attack: "marked your snowy shoulders" (bruises from punching) and "stamped a memento on your lip with ~~his~~ his teeth" (biting).

ii) The attitudes of Horace and Ovid differ vastly. While Ovid does not seem to care about beating up his girl, and thinks the only thing that he did was mess up Corinna's hair, Horace seems disgusted by abuse towards women. Horace refers to Telephus (the abuse) as a "savage" making his views clear that is it not right to hit a woman. He also says "I am charmed" if Telephus was to beat up Lydia, illuminating the idea that Horace would not be happy and thinks that it is wrong. This is clearly a very different attitude to Ovid who thinks beating up a woman is a big joke: "what I did was mess up her new coiffure!"



QUESTION	
9a)	In the first line <sup>Catullus</sup> <del>Quintus</del> makes it clear that Furius
	and Aurelius are dear to <del>him</del> him:
	"omnes Catulli" (friends of Catullus).
	Also, he says that his friends would give
	a message to Lesbia for him: "pauca non
	bona dicta" (a brief message statements not
	well intentioned). If his friends are willing to
	give a difficult and not very nice message to
	Catullus' girl they are clearly very valuable
	and loyal.
	Finally, Catullus gives a massive list of
	places (including the very far away "extremis
	Indis" - remotest India) where Furius and
	Aurelius would travel for Catullus to give
	Lesbia this message. <del>in "fate"</del> <del>voluntas</del>

c) Catullus compares Lesbia to a "praetereunte arato" (passing plough) which "cecidit flos" (cuts down flowers). A plough is a destructive piece of equipment and has no regard for the flowers that it cuts down - it just goes right through them killing all the flowers.

This suggests that Lesbia too, like the plough, is a destructive force. Also, she has no regard for Catullus' feelings because, like the plough, she just cut down their love ("Amorem") without giving a second thought.

The plough can take a beautiful thing (flowers) and destroy it; Lesbia can take a beautiful thing (their love) and destroy it.

a) Propertius says that Milanion "velocem potuit  
domuisse puellam" (was able to tame the swift  
girl) because of "fides et benefacta" (loyalty  
and good deeds).

The reader can see Milanion's loyalty as he  
was "amens" (mad) about Atalanta: he showed  
her loyalty through his love of her.

He also did a good deed when he saved Atalanta  
from the attack of Hylaeus, which resulted in  
Milanion being "saucius" (wounded).

Because Milanion demonstrated loyalty and a good  
deed, he was successful in love.

b) "tardus Amor" - love is slow. Propertius is  
struggling because:

- "non ullas cogitat artes" - does not think up  
plans of action (i.e. a chance for good deeds).

- "nec notat ire vias" - nor does it follow well-known  
routes (Propertius cannot look to previous love stories for help)

c) Tibullus talks about Messalla and how it is right for Messalla to go to war by land and sea ("te bellare decet terra marique"). And how Messalla will be wealthy ("hostiles exuvias" - spoils of enemies). However, for Tibullus he is more interested in love than war.

"me retinent iunctas formosae vincula puellae" - the charms of a pretty girl hold me. In other words, he's in love!

He is not interested in war glory ("non ego laudes: curo" - I do not care to be praised by others) and as previously mentioned he's not interested in the riches. He wants to be in love! He's happy to be called lazy and idle ("segnis inersque") which are qualities of a lover.

This differs from Propertius: unlike P, Tibullus is not interested in being a hero. It is love on it's own that is the most important thing.

11. Throughout all of the love poems there are a wide variety of ways in which women are portrayed.

Starting off with Ovid, in poem 4, his girl Corinna is portrayed as nothing more than a sexual object there for Ovid's pleasing. Ovid lists all of Corinna's beautiful qualities (including her breasts - "papillarum" - and thigh - "femur"). Ovid doesn't talk about Corinna being intellectual or domestically skilled, he just ~~is~~ wants a pretty girl for his sexual pleasing.

Catullus portrays women as not to be trusted if they are in love. He says that anything a woman tells her love "should be written out on air and running water" (i.e. forgotten about quickly and not thought about as true).

Also, in Catullus' poetry he portrays women (lesbian) as unfaithful and not good in romances. His

can be seen when he says: "non iam illud quæro contra me ut diligat ille ut quod non potest esse pudica velit" (I no longer make the request that she love me in return or a thing which is not possible that she should want to be faithful)

~~Horace~~ Horace makes a similar point about Pyrrah says that she is not always loving: "qui semper vacuum semper amabilem sperat" (he who hopes that she will always be available always be loving). Suggests that Pyrrah moves from man to man, and is not successful at relationships or being faithful

Women are also displayed as destructive at times: Pyrrah in Horace poem 20 ("aure fallacis" - treacherous breezes) suggesting she is not plain sailing and is dangerous, and when ~~Horace~~ Catullus compares Lesbia to a "arator" (plough) which is a destructive force when

it cuts down flowers, like she is a destructive force in relationships and ruins their love.

In conclusion, women are portrayed in a variety of ways, such as dangerous forces and unfaithful as well as objects only there for sexual purposes.