

## Classics 250B

### Exam #2 Grading Key

**Part I: 6 points each (54 points total).**

**Scale:**

**6.0: 100% (A+)**

**5.5: 92% (A/A-)**

**5.0: 83% (B/B-)**

**4.5: 75% (C)**

**4.0: 67% (D+)**

**3.5: 58% (E)**

*praeceptor amoris*: “the teacher/doctor of love;” didactic stance taken by (esp.) Ovid in his instructional poetry about love (as in some of the *Amores*)

*bougonia*: ancient process to create bees from an ox’s corpse, as described in Virgil’s *Georgics*

Lucretia: after she is raped by Sextus Tarquinius (at the end of Livy’s first book), she kills herself so as to serve as the ultimate model of chastity for Roman women; her death also leads to the establishment of the republic

apostrophe: rhetorical device in which a writer turns away from his (narrative or other) purpose at hand and address a character, thing, abstraction, etc., directly in the 2<sup>nd</sup> person .

priamel: a rhetorical formula of the type “some prefer X, others prefer Y, but my preference is for Z” (an example is Horace’s opening *Ode* 1.1)

Juturna: Turnus’s sister, her name reflects her role as agent of Juno/supporter of Turnus; called out of battle in *Aeneid* 12 as Turnus faces his final fate and laments her unjust treatment by Jupiter

Corinna: female addressee of some of Ovid’s *Amores* and name of classical Greek lyric poetess

*Georgics*: Virgil’s didactic poem on agriculture (written 38-26 BCE), modeled both on Hesiod’s *Works & Days* and learned Alexandrian “scientific” poetry

*carpe diem*: “harvest [i.e., not quite “seize”] the day;” Epicurean injunction in one of Horace’s poems (i.e., seize a present opportunity while it is “ripe” and don’t concern yourself with the future/death)

Pallas: son of Evander, placed in Aeneas’s care; killed by Turnus, which leads to

Aeneas's slaughter of Turnus at the epic's end (i.e., when he spots Pallas's sword-belt displayed as a spoil)

Cerinthus: (male) addressee of Sulpicia's poems; his name means "bee-bread" (bees are traditionally associated with poetry; cf. also the idea that the name of Cerinthus recalls both Corinna & Cynthia)

Maecenas: Augustus's right hand man in Rome and patron of the arts, patron of the poets Virgil and Horace.

**Part II: 20 points each (120 points total).**

**Distribution of Points:**

**(1): 2 points total**

**(2): 2 points total**

**(3): 2 points total**

**(4): 2 points total**

**(5): 12 points total**

**Scale for commentary (part 5):**

**12.0: 100% (A/A+)**

**11.5: 96% (A)**

**11.0: 92% (A/A-)**

**10.5: 88% (B+)**

**10.0: 83% (B/B-)**

**9.5: 79% (C+)**

**9.0: 75% (C)**

**8.5: 71% (C-)**

**8.0: 67% (D+)**

**7.5: 63% (D/D-)**

**7.0: 58% (E)**

**A. (Tibullus 1.1.41ff.)**

(1) Tibullus

(2) *Poems/Carmina*

(3) Tibullus/the poet/poet's persona/the poem's 1<sup>st</sup> person speaker

(4) in his opening (programmatic) poem, Tibullus is defining his personal and poetic values

(5) some possible talking points:

- expression of Tibullus's typical themes (love, peace, security, rustic life/the farm), including the simple, Epicurean life
- aversion to values of traditional Roman (male) culture, i.e., pursuit of wealth, military accolades; he instead is devoted to his mistress, to whose beauty he is "captive" (cf. *militia amoris*)

- confused setting: is he in the country or the city (merely dreaming of the country?)—"Janitor-like, I guard her stubborn door" suggests an urban *paraclausithyron*

## **B. (Virgil, *Eclogues* 1)**

(1) Virgil

(2) *Eclogues*

(3) Speaker #1 = Meliboeus, Speaker #2 = Tityrus

(4) near the opening of the poem, Tityrus informs his fellow shepherd of his imminent departure

(5) some possible talking points:

- Meliboeus apparently has lost his land and possessions as a result of land confiscations—an example of how contemporary politics invades V.'s bucolic world—and must leave the pastoral world behind for good;
- Tityrus, who seems to be stand-in for Virgil, by contrast has escaped a similar fate as the result of an appeal to a "god-like" figure (Octavian?) in Rome, who has intervened on his behalf;
- the poem explores the tensions between the two shepherds, whose fates are sharply contrasted, and ends on a tragic note (typical of Virgil) as Meliboeus helplessly embraces his exile (after first enjoying the kindness of Tityrus).

## **C. (Propertius 2.13.7ff.)**

(1) Propertius

(2) *Poems/Carmina*

(3) Propertius/the poet/poet's persona/the poem's 1<sup>st</sup> person speaker

(4) the speaker imagines his death and funeral

(5) some possible talking points:

- the speaker's overall obsession with death and the preservation of his memory, primarily through his "three books" of elegies
- the Propertian poet's typical defiance and rejection of traditional Roman aristocratic values (here represented by lavish funeral rites)
- the speaker's own epitaph here in caps.; his wish to be remembered as "the slave of love" and a kind of male version of the idealized *unvira*

## **D. (Propertius 2.7.1ff.)**

(1) Propertius

(2) *Poems/Carmina*

(3) Propertius/the poet/poet's persona/the poem's 1<sup>st</sup> person speaker

(4) the speaker celebrates the repeal of a law (bachelor tax or adultery legislation?) that somehow threatened his relationship with his mistress

(5) some possible talking points:

- the unflattering (implied) comparison between Augustus and the omnipotent/autocratic Jupiter
- the speaker's typically elegiac allegiance to romantic love over service to the state/warfare ("the soldiery of love")

- the Propertian speaker's general defiance of the Augustan regime and his untraditional preference for romantic love over all else, including marriage & continuation of the male line/patriarchy

#### **E. (Virgil, *Aeneid* 4.506ff.)**

(1) Virgil

(2) *Aeneid*

(3) Virgil /the poet/poet's persona/the poem's 1<sup>st</sup> person speaker

(4) the poet describes Dido's reaction as she watches (from her royal tower above) the Trojans prepare to leave (on the beach below)

(5) some possible talking points:

- the ant simile powerfully captures both the Trojans' cold and communal precision, and their indifference to Dido and her extreme isolation as she looks down upon the beach
- the passage illustrates Virgil's highly subjective style, e.g., through its focalization of Dido's perspective and esp. by the narrator's apostrophe to Dido
- as a further indication of the narrator's identification with Dido's emotions, he apostrophizes the personification of Love (i.e., as the force ultimately responsible for Dido's unfolding tragedy)

#### **F. (Sulpicia 3.13.1ff.)**

(1) Sulpicia

(2) *Poems/Carmina*

(3) Sulpicia/the poet/poet's persona/the poem's 1<sup>st</sup> person speaker

(4) This apparently is the opening (programmatic) poem of Sulpicia's elegies

(5) some possible talking points:

- Sulpicia is clearly conscious of her unusual status as a female elegiac poet
- she claims to write for an audience, presumably female, that has not experienced the joys of elegiac love as she has
- she flouts tradition and gender expectations here by asserting that she requires no "discretion" and confidently welcomes any "infamy" that may attach to her affair (and poetry)

#### **G. (Ovid *Amores* 1.9.41ff.)**

(1) Ovid

(2) *Poems/Carmina/Amores*

(3) Ovid/the poet/poet's persona/the poem's 1<sup>st</sup> person speaker

(4) the poem explores the idea that lovers are the "real soldiers" in human life

(5) some possible talking points:

- the Ovidian speaker is taking this conventional idea (i.e., *militia amoris*) to new extremes (i.e., the entire poem)
- in this culture, one typically thinks of military service as a call to action and duty; here the love-poet claims his only service is to his beloved

- the lover thus turns traditional military values on their head and declares—perhaps with playful and typically Ovidian humor/parody—love’s nocturnal battlefields to be the highest possible calling

#### **H. (Horace, *Odes* 1.4)**

(1) Horace

(2) *Poems/Carmina/Odes*

(3) Horace /the poet/poet’s persona/the poem’s 1<sup>st</sup> person speaker

(4) this is an entire poem, set at the arrival of spring and calling for typically

Epicurean enjoyment of the moment

(5) some possible talking points:

- the spring thaw is a kind of universal call for all creatures to rise to action/seek pleasure
- the call to action takes place on both the human and divine/mythic levels (as is typical of Horace)
- typically Epicurean and Horatian is the backdrop of death here, the ultimate equalizer (i.e., we should ignore it and all future considerations and instead harvest the day)

#### **I. (Livy, Preface)**

(1) Livy

(2) *The Rise of Rome/Ab Vrbe Condita*

(3) Livy/the author/the historian in his own voice

(4) Livy is setting out his views of history/historiography in his Preface

(5) some possible talking points:

- historical accuracy is difficult when dealing with the distant past/lack of reliable records, and so is not a priority for Livy
- cultural myths are thus inevitable (and useful)
- Rome is especially entitled to its cultural myths, including those linking its origins to the gods, because it (currently) is one of history’s “winners” (i.e., a powerful empire)

**The exam is worth 174 Total Points. Scores are computed and recorded as a percentage in D2L.**