

IM SYLLABUS (2026)

CLASSICAL STUDIES

IM 33

SYLLABUS

Classical Studies IM 33 Syllabus	(Available in September) 1 Paper (3hrs)
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Aim

This syllabus provides students with a knowledge of the major aspects that made the world of Greece and Rome. It is conveniently divided into five sections to give students abroad perception of some of the most important features of the Classical age that have had a lasting influence on subsequent ages, including modern times. Such a priceless body of knowledge of the Classical world provides students with both a real asset in many university courses and a unique understanding of Western culture.

Objectives

- To engender a lively interest in the Classical world in its several aspects;
- To promote the concept of the modern world's great indebtedness to Greece and Rome;
- To give prospective university students a fundamental knowledge and skills that will be invaluable for their future studies.

Scheme of Assessment

The Assessment consists of a three-hour written paper, divided into five sections. Each section corresponds to one of the five sections of the syllabus content, namely: History, Language, Mythology, Literature, and Art and Architecture. Each of the five sections will have equal weighting, i.e. 20% each.

- Section A (History) will consist of two essay questions to choose one. The answer should be in essay format of ca 350 words.
- Section B (Language) will consist of five simple sentences to translate from Latin into English, and five simple sentences from Classical Greek to translate into English.
- Section C (Mythology) will consist of two essay questions to choose one. The answer should be in essay format of ca 350 words.
- Section D (Literature) will consist of five short questions on one of the prescribed texts.
- Section E (Art and Architecture) will consist of five short questions on a reproduction of one of the prescribed artworks or pieces of architecture.

Content

HISTORY

The aim of this module is to introduce the student to important events in the history of Ancient Greece and Rome.

1. Greece

▪ The Persian Wars

A critical examination of the origin and results of the Persian wars with special reference to:

- Lydia and the Ionian city states;
- Relationship of mainland Greece to the Ionian city states;
- Causes of the Persian wars;
- Geography in military strategy (with special reference to Thermopylae, Marathon, Salamis);
- The military effects resulting from the Greek victory (the formation of the Delian League and its leadership);
- The cultural effects resulting from the Greek victory (the rebuilding of Athens, literature).

▪ Alexander the Great

A critical examination of his life, exploits and character in context, with special reference to:

- his relationship with his family, friends and foes;
- his campaigns and travels in the East;
- Persian influences on Alexander and his empire;
- his attitude to religion and mythology;
- the dismemberment of his empire on his death.

2. Rome

▪ The Punic Wars

A critical examination of the causes and results of the Punic wars, with special reference to:

- the geography of the Western Mediterranean;
- Carthage and its empire;
- the political status quo in the Western Mediterranean before 264 BC in regard to Rome, Carthage and Sicily;
- the successes/failures of two opposing generals: Hannibal and Scipio Africanus.

▪ **Augustus**

A critical examination of the character, career and success of Augustus in context, with reference to:

- Relationship to Julius Caesar;
- his rise to power (the second triumvirate and its dissolution);
- his constitutional settlements of 27 and 23 BC;
- his attitude to religion;
- his social legislation.

LANGUAGE

The aim of this module is to introduce the student to the Ancient Greek and Latin languages through an acquaintance with basic grammatical forms and syntax. By the end of this module, the student will be able to translate into English easy sentences in Latin and Greek (including simple case-usage and prepositional phrases).

Latin

Verbs: Indicative Mood, Active Voice of 1st conjugation verbs.

Tenses: Present tense.

Verb 'to be', Present tense, 3rd person singular and plural.

Nouns: 1st and 2nd declension (-us, -a, -um).

Adjectives in (-us, -a, -um).

Vocabulary

verbs	nouns	nouns	nouns	adjectives
est / sunt	mensa	annus	bellum	bonus, a, um
amo	pictura	equus	periculum	laetus, a, um
porto	puella	barbarus	consilium	magnus, a, um
laudo	tabula	populus	oppidum	Romanus, a, um
specto	sapientia	amicus	auxilium	parvus, a, um

Greek

Verbs: Indicative Mood, Active Voice Present tense of -ω verbs.

Verb 'to be', Present tense, 3rd person singular and plural.

Article: ὁ, ἡ, το.

Nouns: 1st (-η form only) and 2nd declension (-ος, -ον).

Adjectives in -ος, -η, -ον.

Vocabulary

verbs	nouns	nouns	nouns	adjectives and prepositions
ἐστι, εἰσι	μαχη	ἄνθρωπος	δωρον	σοφος, η, ον
λυω	τιμη	ποταμος	ἔργον	άγαθος, η, ον
θηρευω	νικη	στρατηγος	δενδρον	καλος, η, ον
παιδευω	γη	ἵππος	παιδιον	κακος, η, ον
παυω	Ἀθηνη	δουλος	άντρον	έν

MYTHOLOGY

This module aims to introduce the student to the origin and importance of myth in an ancient oral environment, and its development and uses in the literate world of Greece and Rome. A set of basic myths will be discussed in the light of mythology's function in explaining the cosmos; gods, man and religion; the origin of material things; morality and values; ethnographic and cultural divisions.

1. The Olympian Gods and the First Man

- The Titans and the rise of Zeus
- The Olympian Gods: attributes and symbols
- Prometheus and the first man

2. Heracles

- Birth, early life and first marriage
- The Twelve Labours
- Death and apotheosis

3. The Trojan War

- The causes
- The unfolding
- The return journey of the Greeks
- The flight of Aeneas

4. Mythology in Popular Culture

- Music
- Films and television
- Other media: public institutions, science and technology, children's literature, comics and video games

LITERATURE

This module aims to introduce the student to a selection of excerpts (refer to Appendix A) from ancient literary sources which are representative of major literary genres.

Students are expected to relate each excerpt to:

- its context and its author;
- the distinctive elements of the genre;
- its relevance to the whole work;
- characterization;
- stylistic technique.

1. Epic

- Three excerpts from Homer's *Iliad*, Book 1:
 - i. Invocation to the Muse (1-11)
 - ii. Achilles falls out with Agamemnon (84-171)
 - iii. The Will of Zeus (493-530)

2. Tragedy

- Excerpt from *Oedipus Rex* of Sophocles:
Oedipus and Teiresias (lines 300-463)

3. Love and Death

- Poems from Catullus:
Catullus 5, 11, 51, 85, and 101

ART AND ARCHITECTURE

This module aims to introduce students to the development of Greek and Roman art and architecture through the study of prescribed set-pieces.

1. Greek Vase-Painting

A critical examination of the development of Attic black-figure and red-figure vase painting c.600-400 BC in context, with reference to continuities, developments and changes.

Study should include:

- Function (shapes and uses);

- Techniques (black-figure, red-figure)
- Stylistic features;
- Composition;
- Subject matter (mythology, history, contemporary life).

The study is based on one example set for each of the two types, with the student choosing at least one other example for each.

- Black-Figure
 - Belly amphora: Exekias, *Achilles and Ajax*;
- Red-Figure
 - Kylix: Oedipus Painter, *Oedipus and the Sphinx*.

2. Greek and Roman Sculpture

A critical examination of free-standing sculpture with reference to continuities, developments and changes in regard to the Classical, Hellenistic and Roman periods.

Comparative studies should concentrate on one set example from each period, together with at least one further example chosen by the student. This study should give special emphasis on movement, and on religious, social, mythological, cultural and/or political implications (if any).

- The Classical Period (Polykleitos, *Doryphorus*)
- The Hellenistic Period (the *Laocoon*)
- The Roman Period (the *Augustus of Prima Porta*)

3. Roman Architecture

A critical examination of the public architecture of the Roman empire with reference to continuities, developments and changes, including an understanding of:

- *the relationships between the functions of a building/structure and its form and style;*
- *relationship between the building/structure and their sculptural decoration;*
- *uses of buildings/structures for religious, social, cultural and/or political statement.*

Studies should concentrate on:

- Amphitheatres (set study case: the *Colosseum*, Rome, and at least one further example to be chosen by the student);
- Temples (set study case: the *Pantheon*, Rome, and at least one further example to be chosen by the student);
- Triumphal arches (set study case: the Arch of Titus, Rome, and at least one further example to be chosen by the student).

Suggested Resources

J.B. Bury, R. Meiggs, *History of Greece* (St. Martin's Press, 1996).

M. Cary, H.H. Scullard, *A history of Rome* (Bedford / St. Martin's Press, 1976).

Rose, H.J., *A handbook of Greek Mythology* (Routledge, 1990).

J. Boardman, *Athenian black figure vases* (London, 1993).

J. Boardman, *Athenian red figure vases, the Archaic period* (London, 1993).

D. Strong, *Roman Art* (Yale University Press, 1992).

On-line Resources

Exekias, *Achilles and Ajax*

<http://www.beazley.ox.ac.uk/tools/pottery/painters/keypieces/blackfigure/exekias.htm>

Oedipus Painter, *Oedipus and the Sphinx*

http://mv.vatican.va/3_EN/pages/x-Schede/MGEs/MGEs_Sala19_15_061.html

Polykleitos, *Doryphoros*

<https://en.wikipedia.org/wiki/Doryphoros>

Laocoon

http://mv.vatican.va/3_EN/pages/x-Schede/MPCs/MPCs_Sala02_03.html

Augustus of Prima Porta

http://mv.vatican.va/4_ES/pages/z-Patrons/MV_Patrons_04_03.html

APPENDIX A – Selected Texts

ILIAD

<http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.01.0134%3Abook%3D1%3Acard%3D1>

Excerpt 1: Homer Iliad Book 1, 1-11

The wrath sing, goddess, of Peleus' son, Achilles, that destructive wrath which brought countless woes upon the Achaeans, and sent forth to Hades many valiant souls of heroes, and made them themselves spoil for dogs and every bird; thus the plan of Zeus came to fulfilment, from the time when first they parted in strife Atreus' son, king of men, and brilliant Achilles. Who then of the gods was it that brought these two together to contend? The son of Leto and Zeus; for he in anger against the king roused throughout the host an evil pestilence, and the people began to perish, because upon the priest Chryses the son of Atreus had wrought dishonour.

Excerpt 2: Homer Iliad book 1, 84-171

In answer to him spoke swift-footed Achilles: “Take heart, and speak out whatever oracle you know; for by Apollo, dear to Zeus, to whom you, Calchas, pray when you reveal oracles to the Danaans, no one, while I live and have sight on the earth, shall lay heavy hands on you beside the hollow ships, no one of the whole host of the Danaans, [90] not even if you name Agamemnon, who now claims to be far the best of the Achaeans.” Then the blameless seer took heart, and spoke: “It is not then because of a vow that he finds fault, nor because of a hecatomb, but because of the priest whom Agamemnon dishonoured, and did not release his daughter nor accept the ransom. [95] For this cause the god who strikes from afar has given woes and will still give them. He will not drive off from the Danaans the loathsome pestilence, until we give back to her dear father the bright-eyed maiden, unbought, unransomed, and lead a sacred hecatomb to Chryse. Then we might appease and persuade him.” [100] When he had thus spoken he sat down, and among them arose the warrior, son of Atreus, wide-ruling Agamemnon, deeply troubled. With rage his black heart was wholly filled, and his eyes were like blazing fire. To Calchas first of all he spoke, and his look threatened evil: [105] “Prophet of evil, never yet have you spoken to me a pleasant thing; ever is evil dear to your heart to prophesy, but a word of good you have never yet spoken, nor brought to pass. And now among the Danaans you claim in prophecy that for this reason the god who strikes from afar brings woes upon them, [110] that I would not accept the glorious ransom for the girl, the daughter of Chryses, since I much prefer to keep her in my home. For certainly I prefer her to Clytemnestra, my wedded wife, since she is not inferior to her, either in form or in stature, or in mind, or in any handiwork. [115] Yet even so will I give her back, if that is better; I would rather the people be safe than perish. But provide me with a prize of honour forthwith, lest I alone of the Argives be without one, since that would not be proper. For you all see this, that my prize goes elsewhere.” [120] In answer to him spoke swift-footed brilliant Achilles: “Most glorious son of Atreus, most covetous of all, how

shall the great-hearted Achaeans give you a prize? We know nothing of a hoard of wealth in common store, but whatever we took by pillage from the cities has been apportioned, [125] and it is not seemly to gather these things back from the army. But give back the girl to the god, and we Achaeans will recompense you three and fourfold, if ever Zeus grants us to sack the well-walled city of Troy.” In answer to him spoke lord Agamemnon: [130] “Do not thus, mighty though you are, godlike Achilles, seek to deceive me with your wit; for you will not get by me nor persuade me. Are you willing, so that your yourself may keep your prize, for me to sit here idly in want, while you order me to give her back? No, if the great-hearted Achaeans give me a prize, [135] suiting it to my mind, so that it will be worth just as much—but if they do not, I myself will come and take your prize, or that of Aias, or that of Odysseus I will seize and bear away. Angry will he be, to whomever I come. But these things we will consider hereafter. [140] Let us now drag a black ship to the shining sea, and quickly gather suitable rowers into it, and place on board a hecatomb, and embark on it the fair-cheeked daughter of Chryses herself. Let one prudent man be its commander, either Aias, or Idomeneus, or brilliant Odysseus, [145] or you, son of Peleus, of all men most extreme, so that on our behalf you may propitiate the god who strikes from afar by offering sacrifice.” Glaring from beneath his brows spoke to him swift-footed Achilles: “Ah me, clothed in shamelessness, thinking of profit, how shall any man of the Achaeans obey your words with a ready heart [150] either to go on a journey or to fight against men with force? It was not on account of the Trojan spearmen that I came here to fight, since they have done no wrong to me. Never have they driven off my cattle or my horses, nor ever in deep-soiled Phthia, nurse of men, [155] did they lay waste the harvest, for many things lie between us—shadowy mountains and sounding sea. But you, shameless one, we followed, so that you might rejoice, seeking to win recompense for Menelaus and for yourself, dog-face, from the Trojans. This you disregard, and take no heed of. [160] And now you threaten that you will yourself take my prize away from me, for which I toiled so much, which the sons of the Achaeans gave to me. Never have I prize like yours, whenever the Achaeans sack a well-inhabited citadel of the Trojans. The brunt of furious battle [165] do my hands undertake, but if ever an apportionment comes, your prize is far greater, while small but dear is the reward I take to my ships, when I have worn myself out in the fighting. Now I will go back to Phthia, since it is far better to return home with my beaked ships, nor do I intend [170] while I am here dishonoured to pile up riches and wealth for you.”

Excerpt 3: Homer Iliad book 1, 493-530

Now when the twelfth morning thereafter had come, then into Olympus came the gods who are for ever, all in one company, and Zeus led the way. And Thetis did not forget the behest [495] of her son, but rose up from the wave of the sea, and at early morning went up to great heaven and Olympus. There she found the far-seeing son of Cronos sitting apart from the rest upon the topmost peak of many-ridged Olympus. So she sat down before him, and clasped his knees [500] with her left hand, while with her right she touched him beneath the chin, and she spoke in prayer to king Zeus, son of Cronos: “Father Zeus, if ever amid the immortals I gave you aid by word or deed, grant me this prayer: do honour to my son, who is doomed to a speedy death beyond all other men;

[505] yet now Agamemnon, king of men, has dishonoured him, for he has taken and keeps his prize by his own arrogant act. But honour him, Olympian Zeus, lord of counsel; and give might to the Trojans, until the Achaeans do honour to my son, and magnify him with recompense.” [510] So she spoke; but Zeus, the cloud-gatherer, spoke no word to her, but sat a long time in silence. Yet Thetis, even as she had clasped his knees, so held to him, clinging close, and questioned him again a second time: “Give me your infallible promise, and bow your head to it, or else deny me, for there is nothing to make you afraid; so that I may know well [515] how far I among all the gods am honoured the least.” Then, greatly troubled, Zeus, the cloud-gatherer spoke to her: “Surely this will be sorry work, since you will set me on to engage in strife with Hera, when she shall anger me with taunting words. Even now she always upbraids me among the immortal gods, [520] and declares that I give aid to the Trojans in battle. But for the present, depart again, lest Hera note something; and I will take thought for these things to bring all to pass. Come, I will bow my head to you, that thou may be certain, for this from me is the surest token among the immortals; [525] no word of mine may be recalled, nor is false, nor unfulfilled, to which I bow my head.” The son of Cronos spoke, and bowed his dark brow in assent, and the ambrosial locks waved from the king's immortal head; and he made great Olympus quake. [530]

OEDIPUS REX

<http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.01.0192%3Acard%3D300>

Scene between Oedipus and Teiresias (lines 300-462)

Oedipus

[300] Teiresias, whose soul grasps all things, both that which may be told and that which is unspeakable, the Olympian secrets and the affairs of the earth, you feel, though you cannot see, what a huge plague haunts our state. From which, great prophet, we find you to be our protector and only saviour. [305] Now, Phoebus—if indeed you have not already heard the news—sent answer to our question that the only way to rid ourselves of this pest that afflicts us is to discover the slayers of Laius, and then to slay them or banish them from our land. [310] So do not begrudge us the voice of the birds or any other path of prophecy, but save yourself and your state, save me, save all that is defiled by the dead. We are in your hands, and man's noblest task is to help others [315] to the best of his means and powers.

Teiresias

Alas, how terrible it is to have wisdom when it does not benefit those who have it. I knew this well, but let it slip from my mind: otherwise I would not have come here.

Oedipus

What now? How disheartened you have come!

Teiresias

[320] Let me go home. For you will bear your own burden to the end, and I will bear mine, if you consent.

Oedipus

Your words are strange and unkind to the state which nurtured you, since you withhold this response.

Teiresias

I see that you, for your part, speak inappropriately. [325] Therefore do not speak, so I will not suffer the same.

Oedipus

For the love of the gods, do not turn away, if you have knowledge: all we suppliants implore you on our knees.

Teiresias

For all of you are without knowledge. But never will I reveal my troubles—not to call them yours.

Oedipus

[330] What are you saying? Do you know the secret and refuse to tell it? Will you betray and destroy the state?

Teiresias

I will grieve neither myself nor you. Why do you ask these things in vain? You will not learn the answers from me.

Oedipus

Will you not, basest of the base— [335] you would anger a stone—speak out? can nothing touch you? Will you never make an end?

Teiresias

You blame my anger, but do not perceive your own: no, you blame me.

Oedipus

Who would not be angry hearing such words, [340] with which you now are slighting the city?

Teiresias

The future will come of itself, though I shroud it in silence.

Oedipus

Since it must come anyway, it is right that you tell it to me.

Teiresias

I will speak no further: rage, if you wish, with the fiercest wrath your heart knows.

Oedipus

[345] In my anger I will not spare to speak all my thoughts. Know that you seem to me to have helped in plotting the deed, and to have done it, short of performing the actual murder with your own hands: if you had eyesight, I would have said that you had done even this by yourself.

Teiresias

[350] In truth? I order you to abide by your own decree, and from this day forth not to speak to these men or to me: you are the accursed defiler of this land.

Oedipus

So brazen with your blustering taunt? [355] Where do you think to escape to?

Teiresias

I have escaped. There is strength in my truth.

Oedipus

Who taught you this? Not your skill, at any rate.

Teiresias

You yourself. For you spurred me on to speak against my will.

Oedipus

What did you say? Speak again, so I may learn it better.

Teiresias

[360] Did you not understand before, or are you talking to test me?

Oedipus

I cannot say I understood fully. Tell me again.

Teiresias

I say that you are the killer of the man whose slayer you seek.

Oedipus

Now you will regret that you have said such dire words twice.

Teiresias

[365] Should I tell you more, that you might get more angry?

Oedipus

Say as much as you want: it will be said in vain.

Teiresias

I say that you have been living in unguessed shame with your closest kin, and do not see into what woe you have fallen.

Oedipus

Do you think that you will always be able to speak like this without smarting for it?

Teiresias

Yes, if indeed there is any strength in truth.

Oedipus

[370] But there is, except not for you. You do not have that strength, since you are maimed in your ears, in your wit, and in your eyes.

Teiresias

And you are a poor wretch to utter taunts that every man here will soon hurl at you.

Oedipus

Night, endless night has you in her keeping, so that you can never hurt me, [375] or any man that sees the light of the sun.

Teiresias

No, it is not your fate to fall at my hands, since Apollo, to whom this matter is a concern, is sufficient.

Oedipus

Are these Creon's devices, or your own?

Teiresias

Creon is no trouble for you: you are your own.

Oedipus

[380] O wealth, and empire, and skill surpassing skill in life's keen rivalries, how great is the envy in your keeping, if for the sake of this office which the city has entrusted to me,

a gift unsought, [385] Creon the trustworthy, Creon, my old friend, has crept upon me by stealth, yearning to overthrow me, and has suborned such a scheming juggler as this, a tricky quack, who has eyes only for profit, but is blind in his art! [390]

Come, tell me, where have you proved yourself a seer? Why, when the watchful dog who wove dark song was here, did you say nothing to free the people? Yet the riddle, at least, was not for the first comer to read: there was need of a seer's help, [395] and you were discovered not to have this art, either from birds, or known from some god. But rather I, Oedipus the ignorant, stopped her, having attained the answer through my wit alone, untaught by birds. It is I whom you are trying to oust, assuming that [400] you will have great influence in Creon's court. But I think that you and the one who plotted these things will rue your zeal to purge the land: if you did not seem to be an old man, you would have learned to your cost how haughty you are.

Chorus

To our way of thinking, these words, both his and yours, Oedipus, [405] have been said in anger. We have no need of this, but rather we must seek how we shall best discharge the mandates of the god.

Teiresias

Though you are king, the right of reply must be considered the same for both: over that I have control. [410] For I do not live as your slave, but as Loxias'. I will not stand enrolled as Creon's client. And I tell you, since you have taunted my blindness, that though you have sight, you do not see what a state of misery you are in, or where you dwell, or with whom. [415] Do you know who your parents are? You have been an unwitting enemy to your own kin, both in the Underworld and on the earth above, and the double lash of your mother's and your father's curse will one day drive you from this land in dreadful haste, with darkness upon those eyes of yours which now can see. [420] What place will be harbor to your cries, what part of all Cithaeron will not ring with them soon, when you have learned the meaning of the nuptials in which, within that house, you found a fatal haven, after a voyage so fair? And you have not guessed at a throng of other ills [425] which will bring you level with your true self and with your own children. Therefore heap your scorn upon Creon and upon my message: for no man will ever be crushed more miserably than you.

Oedipus

Are these taunts to be endured from him? [430] Be gone, to your ruin; be gone this instant! Will you not turn your back and leave this house?

Teiresias

I would not have come if you had not called me.

Oedipus

I did not know you would speak foolishly, for otherwise it would have been a long time before I summoned you to my home.

Teiresias

[435] I was born like this—as you think, a fool, but in the opinion of the parents who bore you, quite sane.

Oedipus

What parents? Wait. What man is my father?

Teiresias

This day will reveal your birth and bring your ruin.

Oedipus

What riddles, what dark words you always say.

Teiresias

[440] Are you not the best at unravelling mysteries?

Oedipus

Reproach me in what you will find me to be great.

Teiresias

Yet it was just that fortune that undid you.

Oedipus

But if it saved this city I care not.

Teiresias

I will take my leave. You, boy, lead me.

Oedipus

[445] Yes, let him take you: while here, you are a hindrance, a source of trouble. When you have gone, you will vex me no more.

Teiresias

I will go when I have performed the errand for which I came, fearless of your frown: you can never destroy me. I tell you: the man whom you have been seeking this long while, [450] uttering threats and proclaiming a search into the murder of Laius, is here, ostensibly an alien sojourner, but soon to be found a native of Thebes; nor will he enjoy his fortune. A blind man, though now he sees, [455] a beggar, though now rich, he will make his way to a foreign land, feeling the ground before him with his staff. And he will be discovered to be at once brother and father of the children with whom he consorts; son and husband of the woman who bore him; [460] heir to his father's bed, shedder of his father's blood. So go in and evaluate this, and if you find that I am wrong, say then that I have no wit in prophecy.

CATULLUS

<http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0006%3Apoem%3D5>

Catullus 5

Let us live, my Lesbia, and let us love, and count all the rumors of stern old men at a penny's fee. Suns can set and rise again: we when once our brief light has set must sleep through a perpetual night.

Give me a thousand kisses, and then a hundred, then another thousand, then a second hundred, then another thousand without resting, then a hundred.

Then, when we have made many thousands, we will confuse the count lest we know the numbering, so that no one can cast an evil eye on us through knowing the number of our kisses.

Catullus 11

Furius and Aurelius, comrades of Catullus, whether he forces his way to furthest India where the shore is lashed by the far-echoing waves of the Dawn, or whether to the land of the Hyrcanians or soft Arabs, or whether to the land of the Sacians or quiver-bearing Parthians, or where the seven-mouthed Nile colors the sea, or whether he traverses the lofty Alps, gazing at the monuments of mighty Caesar, the Gallic Rhine, the shuddering water and remotest Britons, prepared to attempt all these things at once, whatever the will of the heavenly gods may bear,—repeat to my girl a few words, though they are not at all good.

May she live and flourish with her fornicators, and may she hold three hundred at once in her embrace, loving not one in truth, but bursting again and again the guts of all: nor may she look back upon my love as before, which by her lapse has fallen, just as a flower on the meadow's edge, after the touch of the passing plough.

Catullus 51

He seems to me to be equal to a god, he, if such were lawful, to surpass the gods, who sitting across from you again and again gazes on you, and listens to you sweetly laughing, which snatches away from sombre me my every sense: for the instant I glance on you, Lesbia, nothing is left to me [of voice], but my tongue is numbed, a keen-edged flame spreads through my limbs, with sound self-caused my twin ears sing, and my eyes are enwrapped with night. Leisure, Catullus, to you is hurtful: in leisure beyond measure do you exult and pass your life. Leisure first ruined rulers and prosperous cities.

Catullus 85

I hate and I love. Why I do this, perhaps you ask. I know not, but I feel it happening and I am tortured.

Catullus 101

Through many nations and through many seas borne, I come, brother, for these sad funeral rites, that I may give the last gifts to the dead, and may vainly speak to your silent ashes, since fortune has taken yourself away from me. Ah, poor brother, undeservedly snatched from me.

But now receive these gifts, which have been handed down in the ancient manner of ancestors, the sad gifts to the grave, drenched with a brother's tears, and forever, brother, hail and farewell.
