

CORNELIA'S WEDDING

1. The custom of a girl's dedicating her toys to the household gods on the evening before her wedding may seem more credible if it is kept in mind that the girl is still likely to be a child in years and not yet a woman of an age that we would consider appropriate for marriage. She may have been playing with the toys even the day before her wedding. The contrast with modern customs may evoke comments from students.

2. Generally speaking, Roman marriages could be described as political, in the sense that they were arranged for the mutual advantage of the two families concerned within the larger framework of the familial networks (*amicitia* and *clientela*) that made Roman society work. See *The Roman Revolution*, Chapter 2. One of the major concerns of the groom's family was to secure an heir in the form of a grandson to inherit and perpetuate the wealth of the family.

3. The word *mundus*, often occurring in the phrase *mundus muliebris*, is of uncertain etymology (perhaps Etruscan), but the ancient grammarian Varro (*De lingua Latina* 5. 129) derived it from the Latin *munditia*, -ae (f.), *cleanliness, elegance, refinement*.

4. According to Cicero in *On Divination* I.16:

In ancient times scarcely any matter out of the ordinary was undertaken, even in private life, without first consulting the auspices. Clear proof of this is seen even at the present time by our custom of having "nuptial auspices," although they have lost their former religious significance and only preserve the name.

By Cicero's day, however, the *auspex*, though always present at a wedding, did not perform his function as an *augur*, but merely acted as a kind of registrar

or witness. This would suggest that divination gradually fell into disuse as time went on, but we can be sure that Cornelius, being from the old school of Romans, would wish to have the ceremony carried out according to true Roman tradition.

Objective

- to introduce purpose clauses

The Story

1. The account of Cornelia's wedding follows the pattern of the description of Roman weddings on p. 95 of the student's book. The *versiculī* keyed to this chapter consist of extracts from a wedding hymn of Catullus, which is recommended reading after study of the story, the grammar, and Exercise 53b and before the stories about Arria. The latter stories shift the focus from the joys of the wedding ceremonies to the harder realities of married life including the demands made upon a wife by her connubial devotion in times of crises involving sickness and death. The stories describe the illness of Arria's husband, the death and funeral of their son, and the suicides of Arria and her husband. The themes of death lead to the background note on Roman funerals and to the subject of the final chapter of the book.

2. Have students deduce: *nūptiālis* (1), *sacrificāre* (9), *ōmen* (9), *hilaritās* (14), and *praecēdere* (17).

3. The two purpose clauses introduced by *ut* (2 and 8–9) can both be translated by the English infinitive, as was the case with the indirect commands introduced in Chapter 51 (see Chapter 51, The Story, note 1). The example with *nē* (19) is given in the vocabulary.

4. Notes on vocabulary and grammar:

a. *tunicā albā indūta* (5–6): For other constructions with this verb, see 43:19 and 51:22.

b. *sacrīs rīte parātīs* (8): No one word can adequately translate the neuter plural *sacra*, which became a noun in its own right: *sacra*, -ōrum (n. pl.) The word would conjure up a whole host of ideas: the sacred vessels and utensils, and the ritual cleansing of these; incense; ribbons; salt and meal; the acts of standing in a set order and facing in a certain direction; as well as the actual offering itself. An inclusive translation such as the following may be suggested: *when all the preparations for the religious ceremony had been duly made*.

c. *simulābat sē eam...abripere* (15–16): This is a useful sentence to point out the difference between *sē* and *is*, *ea*, *id*.

d. *sublāta est* (19): Remind students of the principal parts of this verb, *tollō*, *tollere*, *sustulī*, *sublātum*, and of its meaning, *to lift*, *to raise*.

Lectiō:

Ubi diēs nūptiālis vēnit, omnēs mātūrē surrexērunt. Aurēlia Marcum Sextumque hortābātur ut festinārent. Ancillae hūc illūc concursābant ut omnia parārent.

Flāvia et Vīnia, māter eius, iam diū aderant. Mox adveniēbant cēteri amīcī et propinquī. Appropinquantēs laeti viderunt iānuam et postēs vittīs et corōnīs myrtī laurīque ōrnātōs esse. Domum ingressī in ātrium ductī sunt ubi Cornēlia, tunicā albā indūta, flammeum gerēns, eōs exspectābat. Paulō post clamor rīsusque maximus audītus est. Valerius cum propinquīs amīcīsque suis intrābat.

Cornēlia cum prōnubā ad aram stābat. Sacrīs rīte parātīs, auspex prōcessit ut porcum sacrificāret. Cum exta īnspeisset, "omina," inquit, "bona sunt." Deinde tabulae nūptiālēs obsignātae sunt. Vīnia prōnubā dextrās Valeriī et Cornēliae iūnxit. Valeriō rogantī, "Quid nōmen tibi est?" Cornēlia, "Ubi tū Gaius, ego Gaia," respondit. Quō factō, cunctī, "Fēlīciter!" exclāmābant.

Cēnā iam parāta, omnēs convīvae accubuērunt, atque optimam post cēnam cōsecūta est commissatiō hilaritātis plēna.

Iam advesperascēbat. Cornēlia ad mātrem haerēbat; Valerius simulābat sē eam ē manibus mātris vī abripere. Mox illa domum novam multīs comitantibus dēducēbātur. Praecedēbant quīnque puerī quī taedas ardentēs ferēbant; subsequēbantur cēteri rīdentēs et cantantēs; nucēs ad liberōs, quī undique concurrerant, coniciēbant. Cum domum vēnissent, nova nūpta super līmen sublāta est nē laberētur.

"Quam fēlīx est Cornēlia!" exclāmāvit Flāvia.

Grammatica Latīna**BUILDING THE MEANING**

Emphasize that in English we commonly express purpose by the infinitive, whereas the Romans used *ut* or *nē* and the subjunctive. It is especially important that students remember this when translating from English to Latin and when responding to Latin questions.

It is useful to point out that certain English translations illustrate the distinction between primary and secondary sequence in Latin:

Ancillae hūc illūc concursant ut omnia parent.

The slave-women run about here and there so that they may prepare everything (primary sequence: Latin uses the present subjunctive; English uses *may*)

Ancillae hūc illūc concursābant ut omnia parārent.

The slave-women were running about here and there so that they might prepare everything (secondary sequence: Latin uses the imperfect subjunctive; English uses *might*)

Exercises to Accompany the Grammar

Exercise 53b, no. 2: note that relative cause *qui...sint* has its verb in the subjunctive by attraction to the subjunctive in the purpose clause within which it occurs.

Sententiae to Accompany the Grammar

Use the following to illustrate purpose clauses.

Ut amēris, amābilis estō! *To be loved, be lovable!*
(Ovid, *The Art of Love* II.107)

Lēgum omnēs servī sumus, ut liberī esse possīmus.
We are all slaves of law so that we may be free. (Cicero, *Pro Cluentio* 146)

**Cūr nōn mitto meōs tibi, Pontiliāne, libellōs?
nē mihi tū mittās, Pontiliāne, tuōs!**

*Why don't I send you my little books of verse,
Pontilianus?*

So that you, Pontilianus, won't send me yours! (Martial, *Epigrams* VII.3)

Note that the macron is omitted from *mittō* in Martial's epigram because the *o* must be read as a short vowel for purposes of the meter.

SUBJUNCTIVE PURPOSE CLAUSES

The subjunctive in Classical Latin must be used to express purpose. An infinitive should never be used as in English.

A. Positive Use:

The subjunctive clause is introduced by ut. Meanings: in order to
so that
that
to (most common)
in order that

Commentary: If the phrase in order to can be used in the English translation of a Latin subjunctive clause, one can be assured that the use is purpose.

Primary Sequence:

Auspex prōcēdit ut porcū sacrificet.

The priest comes forward to sacrifice a hog.

in order to sacrifice a hog.

so that he may sacrifice a hog.

that he may sacrifice a hog.

in order that he may sacrifice a hog.

*Note the use of may in the last three translations to translate a present subjunctive verb. This is the big use of may for the subjunctive.

Secondary Sequence:

Auspex prōcessit ut porcum sacrificāret.

The priest went forward to sacrifice a hog.

in order to sacrifice a hog.

so that he might sacrifice a hog.

that he might sacrifice a hog.

in order that he might sacrifice a hog.

* Note the use of might in the last three translations to translate an imperfect subjunctive level.

B. Negative Use:

The subjunctive clause is introduced by nē. meanings: in order not
so that...not
to not
lest

*Remark: **Lest** is probably the easiest way to translate the negative clauses even though the translation may seem a trifle archaic in XXth century English.

Primary Sequence:

Servī vestēs custōdiunt nē pūniantur.

The slaves are guarding the clothes in order not to be punished.

so that they should not be punished.

so that they may not be punished.

in order that they may not be

punished.

in order that they not be punished.

lest they be punished.

Secondary Sequence:

Servī vestēs custōdiēbant nē pūnīrentur.

The slaves were guarding the clothes in order not to be punished.

so that they should not be punished.

so that they might not be punished.

in order that they might not be punished.

in order that they not be punished.

lest they be punished.

NOTE: Purpose clauses are always represented by incomplete actions in the sequence of tenses; therefore, only the present and imperfect subjunctive tenses are ordinarily used to portray these two uses.

MAJOR COMMENT ON PURPOSE CLAUSES:

After verbs of leaving, choosing and sending, instead of using ut to introduce a purpose clause, a form of the relative pronoun quī may be used if there is a definite antecedent (usually a person, but occasionally a thing) in the preceding clause to which the relative pronoun refers back. This structure is called a "qui" purpose clause or relative purpose clause.

e.g. Rēx mīlitēs mittit quī urbem servent.

The king is sending soldiers to save the town.

Rēx mīlitēs mīsit quī urbem servarent.

The king sent soldiers to save the town.

The king sent soldiers who were to save the town, etc.

Vocabulary List 53A

1. vitta, ae F. ribbon, headband
2. myrtus, ī F. myrtle
3. laurus, ī F. bay (tree), laurel
N. B. You will remember from Latin I that arbor, arboris is F;
most trees are feminine no matter what the declension.
4. ōrnō, -āre, -āvī, -ātus to decorate
5. albus, a, um white
6. flammeum, ī N. orange bridal veil
7. āra, ae F. altar (usually small in contrast to altāria)
8. paulō post a little later (paulō = ablative of degree of difference)
9. sacra, sacrōrum N. Pl. religious rites (lit. sacred things)
10. iungō, iungere, iūnxī, iūctus to join

Vocabulary List 53B

1. Fēliciter! Good luck!
2. rīte Adv. of _____ properly
3. auspex, auspīcis M. augur, officiating priest
4. exta, extōrum N. Pl. the inner organs of sacrificial animals (hearts, lungs, liver)
5. dextra, ae F. right hand
6. nova nūpta, -ae F. bride syn. sponsa
7. nē lāberetur so that she wouldn't stumble, in order that she might not stumble
8. ārdeō, ārdere, ārsī, ārsurus intrans. to burn, blaze, glow, be on fire (ardent)
cf. incendō trans.

Exercises to Accompany the Grammar

In Exercise 53c:

1. The version of this story in the student's book is quite close to Pliny's original. The latter is given with additional vocabulary aid as a translation exercise in the language activity book (Activity 53b).

2. Have students deduce: **pulchritūdō** (2), **interrogāre** (5), **prōrumpere** (6), and **compōnere** (7).

3. **Aegrōtābat et filius** (1): As not many examples of **et** meaning *too* have occurred, students may need some help with this.

4. **Eximiā pulchritūdine** (2): The ablative of description will be treated formally in Book III (an example appeared in Exercise 39f, line 10). It may cause difficulty, but the clue of **et** followed by **parentibus cārissimus** should help students to realize that these two phrases are essentially parallel ideas and that both describe **puer** (2).

5. **Cum... intrāverat** (4): **Cum** has appeared once before (32:4-5) in a general temporal clause (= *whenever*). There it was used with the perfect indicative (*whenever a Roman senator invites*), and here it is used with the pluperfect indicative (*whenever she entered*).

6. Structures:

Word order:

Aegrōtābat Caecina... (1)

ignōrāret marītus (3)

vīvere filium (4)

Paetō saepe interrogantī... respondēbat (5) ...**quid ageret puer** (5)

Anaphora:

Aegrōtābat Caecina. . . aegrōtābat et filius (1)

ita fūnus parāvit, ita dūxit exsequiās (3)

List:

lacrimās retinēbat, dolōrem operiēbat (8)

Tālis in variō solet
 dīvītis dōminā mortulō
 stārē flōs hyacinthinus.
 Sed morārīs! Abīt diēs!
 Prōdeās, nōvā nūptā!
 Tollitē, ō puerī, facēs!
 Flammeūm videō venīrē.
 Ite, concinitē in modum
 "Iō Hymēn Hymēnaee iō,
 iō Hymēn Hymēnaee!"

Da nūcēs puerīs, iners
 concubīne: satis diū
 lūsistī nucibus. Lubet
 iam servīre Talassiō.
 Concubīne, nūcēs da!

Exercise 53f: With the theme of the suicide of the devoted wife here, one may compare the story of Pyramus and Thisbe. The reversal of the order of the suicides here emphasizes the nobility and courage of Arria.

Language Activity Book

Activity 53b: The following are sample translations of the two paragraphs of this story:

Caecina Paetus, the husband of Arria, was ill, (their) son was ill, both mortally, as it seemed. The son died, (a boy) of outstanding beauty (and) equal modesty, and dear to (his) parents no less for other (reasons) than that he was (their) son. She prepared his funeral and carried out the funeral rites in such a way that (her) husband was ignorant (of it); indeed whenever she entered his bedroom, she pretended that (their) son was still alive and even in better health, and to (her husband) who was very often asking how the boy was doing she would reply, "He rested well, he took food willingly."

Then when the tears that she had held back for a long time overcame (her) and burst forth, she went out (from her husband's sick room); then she gave herself over to grief; satiated (i.e., when her grief was exhausted) with her eyes dried and face composed she would return, as if she had left the loss of her child outside the door. She hid (her) tears, covered (her) mourning, and although she had lost her son she still acted the mother.