Livius Andronicus: first playwright to have performed a Latin play in Rome based on a Greek model (240 BCE).

Neoterics: “New Poets”, a pejorative term used (by Cicero) to describe Catullus and his fellow “radical” poets.

Contaminatio: the blending together of plays or scenes from (multiple) plays, viewed as a fault by the likes of Luscius Lanuvium, but critical to the Roman process of creatively adapting Greek literature.

Callimachus: important figure in Greek poetry in Alexandria (3rd century BCE), which influenced Latin poets such as Catullus and Lucretius (e.g., in advocating non-epic forms of poetry, focus on craft, learning, etc.).

Thais: the hooker with a heart of gold (and main character?) of Terence’s Eunuchus.

Pompey: chief opponent of Caesar in the civil wars, unenthusiastically supported by Cicero in his letters as the lesser of two evils.

Epicurus: Greek founder of the philosophy of Epicureanism, based on atomic theory, and set forth in Lucretius’ poem On the Nature of Things.

Lesbia: addressee of several of Catullus’ poems, identified with the historical Clodia; her fictional name reflects Catullus’ poetic debt to Sappho (of Lesbos).

Messenio: the dedicated “good slave” of Menaechmus of Syracuse in Menaechmi.

Terentia: wife of Cicero, whom he addresses tenderly in his letters, later divorced by Cicero.

Ekphrasis: an extended description of a work of art, place, object, etc., in a literary work, e.g., the description of the Jupiter & Danäe painting in Terence’s Eunuch.

Attis: character of Catullus, Poem 63 who, as priest of Cybele, castrates himself in the prime of his youth and regrets his action.
Part II: 20 points each (120 points total).

**Distribution of Points:**

1. 2 points total (author)
2. 2 points total (work)
3. 2 points total (speaker(s))
4. 2 points total (context)
5. 12 points total (commentary)

\[12 = 100\%; 11.5 = 96\%; 11 = 92\%; 10.5 = 88\%; 10 = 83\%; 9.5 = 79\%; 9 = 75\%; 8.5 = 71\%; 8 = 67\%; 7.5 = 63\%; 7 = 58\%\]

**A. (Plautus, *Rudens* 83ff.)**

1. Plautus
2. *Rudens*
3. Sceparnio
4. the slave is assessing the storm damage to his master’s roof at the play’s opening
5. some possible talking points for elaboration:
   
a. immediately following the prologue in which Arcturus has set the (unusual) coastal scene in rural Cyrene, Sceparnio’s reference to the violent storm prepares the audience for the arrival of the castaways;
   b. the storm is described in metatheatrical terms, with reference to Euripides’ *Alkmene*, which might have been adapted recently on the Romans stage; reference to this play introduces tragedy as a running motif in *Rudens* (perhaps Plautus’ most “tragicomic” play);
   c. the learned metatheatrical reference is comically incongruous here in the mouth of the crude country slave.

**B. (Lucretius, *On the Nature of Things* 2.1ff.)**

1. Lucretius
2. *On the Nature of Things*
3. poem’s speaker/didactic narrator/Lucretius
4. one of the book openings, in which Lucretius typically praises Epicurus and the liberation his philosophy brings
5. some possible talking points for elaboration:

   a. the superior vantage point of the person watching the shipwreck emblematizes that of the Epicurean who has separated himself from the noise, danger, and anxiety of the world;
   b. the simple life of Epicureanism, i.e., living life in accordance with nature’s simple requirements, as it is laid out here;
   c. the description of human *ataraxia* here approximates the detached and tranquil life of the gods vis-à-vis the human world.
C. (Terence, *Eunuchus* 580ff.)

1. Terence
2. *Eunuchus*
3. Chaerea
4. Chaerea brags of his rape of Pamphila (to his fellow ephebe Antipho);
5. some possible talking points for elaboration:
   a. the *ekphrasis* of the painting of Jupiter and Danaë;
   b. Chaerea’s bold drawing of parallels between himself and the sexually all-powerful Jupiter as self-exhortation & justification for committing rape;
   c. the discordance between the brutality of Chaerea’s act and his aestheticism (e.g., the *ekphrasis*, his quotation of a line from Roman tragedy) as he describes the only rape to occur within the time-frame/performance of an ancient play.

D. (Catullus 7)
1. Catullus
2. *Poems/Carmina*
3. Catullus/the poem’s speaker
4. one of Catullus nugatory love poems addressed to his beloved Lesbia
5. some possible talking points for elaboration:
   a. “kissimizations” is an example of C.’s many creative (and here comic) word coinages;
   b. the straightforward “as many stars in the sky” simile stands in sharp contrast to the learned Alexandrian one about specific Libyan sands (Battus also alludes to Callimachus);
   c. the wish to confuse meddlers/kiss-counters marks the poem’s stance against Roman traditional values (cf. Poem 5), here perhaps the idea of a censor.

E. (Terence, *Adelphoe* 985ff.)
1. Terence
2. *Adelphoe*
3. Demea
4. the end of the play, just after Demea effectively has turned the tables on Micio by forcing him to spend lavishly and get married himself
5. some possible talking points for elaboration:
   a. contrary to expectations set up in the play, Demea shows Micio to be more a “pushover” than a principled, liberal theorist as a parent;
   b. Demea’s offer to provide guidance to Aeschinus, taken together with his new tolerance and Aeschinus’s (positive) response at play’s end, suggests that the play advocates a middle position between the parental severity of Demea and the laxity of Micio, i.e., the drama in the end offers a mediation of opposites;
   c. the play’s preoccupation with ethical issues, here those related to parenting, is
typical of Terence’s “serious” brand of comedy.

F. (Plautus, *Menaechmi* 787ff.)
1. Plautus
2. *Menaechmi*
3. Speaker 1 = Senex, Speaker 2 = Matrona
4. Matrona has called for her father to arbitrate in her marital difficulties with Menaechmus of Epidamnus
5. some possible talking points for elaboration:

   a. the scene is Romanized in its assumption of a *sine manu* marriage in which Matrona retains her own property and remains under her father’s power (elsewhere in the play we learn she is a “dowered wife”);
   b. Senex takes a Roman patriarchal view of the marriage in supporting Menaechmus’ privilege and power to do as he pleases in it, as long as he meets his financial obligations;
   c. apropos of (b) immediately above, Senex only becomes concerned about the marriage when he learns that Menaechmus may be stealing some of his daughter’s property (see the end of the passage).

G. (Catullus 63)
1. Catullus
2. *Poems/Carmina*
3. Attis
4. after a night of ecstatic worship followed by sleep, Attis wakes in the morning and expresses his regrets
5. some possible talking points for elaboration:

   a. after waking on the beach, Attis surprisingly experiences horror instead of liberation, rebirth, enlightenment *et sim.* typically associated with mystery experience;
   b. Attis here clearly identifies himself as Greek through references to athletics and the gymnasium, and once a widely courted young male before his castration, he now has been transformed from urban starlet to a wild, rustic creature;
   c. some discussion of gender, e.g., how Attis now figures himself as a female, as subservient to a female (Cybele), etc.

H. (Cato, *De Agri Cultura*)
1. Cato
2. *De Agri Cultura/ On Agriculture*
3. Cato/the didactic speaker of the treatise
4. this is part of a discussion of the religious duties associated with the farm
5. some possible talking points for elaboration:

   a. an explanation of what a *suovetaurilia* is, i.e., procession of a pig, sheep, and a bull
followed by their sacrifice in an effort to purify the land for agricultural purposes (an index of the close ties between agriculture and Roman religion);
b. Cato preserves an archaic prayer here, one that is typically Roman in its legalistic comprehensiveness to both promote growth and ward off evil;
c. the emphasis on Mars here as father of the Roman race reflects the work’s opening assertion that the gentleman farmer makes the best citizen-soldier.

I. (Cicero Letter 166)
1. Cicero
2. Letters
3. Cicero
4. Cicero is writing to Brutus as his life and the Republican cause are fast coming to an end
5. some possible talking points for elaboration:
a. the letter is socio-historically significant, as it attests to the influence of Brutus’s mother in political events of great moment;
b. the letter is the last known of Cicero’s collection, and captures his final tragic efforts to preserve the traditional oligarchical system of (senatorial) government;
c. as is the case for many of his letters, Cicero casually mixes discussion of momentous political events with personal matters, here his pledge to protect Brutus’s sister’s children.

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

Grading Scale:
90-100% = A
80-89% = B
70-79% = C
60-69% = D
59% and below = E