

Origin and Foundation Myths of Rome as presented in Vergil, Ovid and Livy

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INTRODUCTION

This unit is part of a two-semester course in a third or fourth-year Latin curriculum. Ideally, Vergil should be the author read at the fourth year level. However, because the Cicero and Vergil are offered alternate years, some students will be less advanced. Students enter the course after a second year program that included selections from Caesar's *Gallic War* and Ovid's *Metamorphoses*. Students who enter after three years of Latin will have read several complete Ciceronian orations and selections from Latin poets such as Catullus, Ovid, and some Horace. The fourth year includes the reading of the *Aeneid*, Books I and IV *in toto*, and selections from Books II, VI and VIII. The remaining books are read in English translation.

The school is on the accelerated block system. Each class meets every day for ninety minutes. This particular unit will be used in several sections of the course, but most of it will be used in the second semester. I plan to rewrite into simplified Latin prose selections from each author. These adaptations could then be read by first or second year students.

This unit has been written specifically for Latin language courses. However, by reading the suggested translations, the information and the unit could be adapted for literature or history courses that include material that deals with the ancient Mediterranean world.

DISCUSSION OF THE UNIT

The culmination of a high school Latin course is the reading of large sections of Vergil's epic poem, the *Aeneid*, which is the story of Aeneas' struggles to escape Troy and to found the early settlement which is the precursor to Rome. Therefore, in the context of what is the Roman national epic, the focus of this unit is a foundation myth. I propose to read what Vergil wrote and then compare it to the abbreviated version included in Ovid's *Metamorphoses*. With each selection, I will include visual and musical works that deal with the particular episodes in the myth. The visual works will be selected from sources in books, the Web and those that are available in Houston in the Museum of Fine Arts.

In addition to reading Vergil's and Ovid's foundation myths of Rome, the unit will include the foundation myth of Rome as presented in Livy's *History of Rome (Ab Urbe Condita)*. There will also be a section which compares the Aeneas story to the myth of Theseus and Athens as it appears in Ovid and some other Greek sources such as Plutarch's *Parallel Lives* and Sophocles' *Oedipus at Colonus*. Connected with the

Theseus myth are stories of people who are created from the earth, such as the story of Cadmus.

The unit has six objectives in addition to the overall aim of the course, which is to improve the students' ability to read accurately and to understand Latin literature in its historical context.

The first objective is to compare similar themes in Vergil and Ovid and to examine how each poet treats the subject. The unit will study how events written about by Vergil are described by Ovid.

A second objective is to compare the language and diction of each poet. This will include a brief comparison of the way each uses dactylic hexameter.

The third objective will be to introduce the students to other foundation myths which are found in Ovid. Students will read contemporary books on Roman and Greek mythology.

The fourth objective is to discover the influence that Vergil's *Aeneid* and Ovid's *Metamorphoses* had on later artists.

The fifth objective is to help students improve their ability to do research. They will use the many classical sites available on the Web to gather information for oral reports and written papers.

The sixth objective is to learn to appreciate the difficulties of translating from Latin into English. Selections will be made from recent English translations of Vergil. These will be evaluated as to how literal each is and how well Vergil's poem is interpreted.

Vergil and Ovid

The aim of both Vergil and Ovid was to present a story that glorified Rome as well as its emperor, Augustus. Vergil chose a foundation myth that had antecedents in three cultures, Greek, Etruscan and Latin. Characters such as Aeneas, who fought in the Trojan War could be found in the *Iliad*. Sixth century B.C. vases found in Etruria show that the legend was known to the Etruscans. There was also an earlier Latin poem by Naevius (now existing only in fragments) that contained references to Aeneas' travels and his sojourn in Carthage. Vergil emphasized the inevitability of Roman domination by describing historical events as prophecy. Ovid's subject was more ambitious. In writing the *Metamorphoses* he starts at the beginning and describes the universe and its changes from its creation, through the creation of man, to the early history of Rome and finally to the deification of Julius Caesar and the ascension of Augustus Caesar to the highest power in Rome.

It will not be the purpose of this unit to consider the degree to which either poet, especially Vergil, believed the message he was delivering. It should be noted that, like any great piece of literature or author, the *Aeneid* and Vergil have been re-interpreted and re-evaluated regarding the extent to which Vergil was consciously writing propaganda. In the twentieth century, scholars writing at the time of the two World Wars tend to see

the *Aeneid* as a great patriotic poem; scholars writing in the shadow of the war in Viet Nam are more likely to see the *Aeneid* as political propaganda.

The Fall of Troy

The approaches Ovid and Vergil use to tell about the fall of Troy are worth exploring because they show the problems Ovid had in dealing with the saga of the Trojan War. (1) The entire second book of the *Aeneid* (804 lines) describes events which Ovid treats in 173 lines. The *Aeneid* version begins with the discovery of the wooden horse that has been left on the beach. The priest Laocoon warned against the horse, but the Trojans are persuaded to bring the object into the city by the arguments and story of Sinon, who is a Greek secret agent. (2) After Sinon's speech, Laocoon and his sons are killed by serpents that come out of the sea. The Trojans take this as a final omen and pull the horse into the city. In the night, the Greeks emerge from the horse, signal the Greek ships to return to Troy and capture the city. Aeneas and the other Trojans fight, but they are overpowered. Aeneas receives three messages telling him to leave Troy, one from Venus, one from the ghost of Hector and the third from the ghost of his wife. The book ends the following morning when Aeneas and his followers leave the area.

The *Aeneid*, published sometime after Vergil's death in 19 B.C., would have been very familiar to Ovid's prospective audience of 8 A.D. Therefore, Ovid omits the key episodes of the *Aeneid* and instead gives a summary of some of the events that were depicted in Greek tragedies, such as Euripides' *Trojan Women* and *Hecuba*. Ovid, however, uses language and vocabulary that are reminiscent of Vergil. Examples of these verbal allusions will be given in the sample lesson plans.

There are a few echoes of the *Aeneid* in Ovid, and parallels with the Laocoon passage, specifically in the scene that describes Hecuba, Priam's wife, and her daughters who have been driven around the altar, just as doves are driven by a storm (*Aen.* 515-518). The daughters are pictured as embracing the shrines of the gods (*divum amplexae simulacra*). In Ovid (*Meta.* 413), the Trojan mothers are shown holding and embracing the burned temples (*amplexas succensaque templa tenentes*). The use of *amplector* (twine around, embrace) and of *complector* should be compared to the use of anaphora in *Aen.* 214 and 218 where the former verb is used also as a perfect participle (*amplexus*) to describe one serpent as it grabs the sons and later refers to both of the monsters.

In this scene in Vergil, other comparisons could be made between the passages, as in the use of *implicat* (entwine, *Aen.* 214) and *implicuit* (entwined, *Meta.* 551) where the verb is used to describe how Neoptolemus grabbed Priam's hair before killing him. In the latter scene, Priam, slaughtered before the altar could be compared to the simile of the wounded bull before the altar (*Aen.* 222-223) where the simile refers to Laocoon and his sons.

There are associated scenes in Vergil and Ovid that describe Cassandra (*Aen.* II. 402-406 and *Meta.* 410-411). In the former, because her soft hands, the *teneras palmas*, are in chains, she can only hold her eyes to the sky, *ad caelum tendens ardentia lumina*, in Ovid there is similar word choice, where she was holding her palms to the heavens, *tendebat ad aethera palmas*. Sinon is described in terms similar to Cassandra (*Aen.* 153) where he lifts his hands which are no longer chained, *sustulit exutas vinclis ad sidera palmas*. Two people involved in the fall of Troy are described in similar words.

Earlier references to the Laocoon myth were found in Bacchylides' *Iliupersis* and in Apollodorus' *Epit.* 5. 17-18. One version says that the serpents were sent by Apollo to punish Laocoon because Laocoon had married, even though marriage was forbidden for someone in the priesthood of Apollo. This version is morally quite different from the Vergilian version, which shows the honorable Trojans extending the rights of a guest to the deceitful, cunning and lying Sinon who is representative of all Greeks (II 65-66). The emphasis that the Trojans were defeated only by deceit and by the will of the gods is absolutely necessary to ensure proper heroic and noble ancestors for Romans and specifically for Augustus.

Dido and Aeneas, Carthage and Rome

The fourth book of the *Aeneid* tells of the love affair between Aeneas and Dido, the queen of Carthage. (3) Aeneas and his followers had been received at Dido's court. The banquet given to them at their arrival was where Aeneas told of his previous adventures. Venus made Dido fall in love with Aeneas by having her son Cupid take the place of Ascanius, Aeneas' son. Cupid then had an easy opportunity to strike Dido with his arrows. Juno and Venus plan that when the Trojans and the Carthaginians go hunting, a storm will cause Dido and Aeneas to separate from the rest and find shelter in a cave. The plan is successful, the pair enter the cave and there is a symbolic wedding, with lightning flashes standing in for wedding torches. Dido considers this to be marriage (*coniubium*), however, it is also a cause for blame (*culpa*). Vergil says that this is the beginning of death and evils; these are references not only to the unhappy outcome of the affair, but also to the historical event of Punic wars, which will see Rome and Carthage struggle for dominance in the Mediterranean and which will end with the total destruction of Carthage.

Aeneas is torn between his feelings for Dido and his duty to persevere in sailing to Italy and to the new city he will found. Mercury is sent to Aeneas to remind him of his responsibilities. Aeneas prepares to depart. When Dido hears of his plans, she sends her sister, Anna, to plead with Aeneas to stay. Anna is unsuccessful and Dido carries out her plan to commit suicide. The book ends with Dido's death. Aeneas knows nothing of this. He sees the fires of the funeral pyre as he is sailing away, but does not know the cause.

It is interesting to compare Dido and the heroine of early Rome, Lucretia. Each woman was not, strictly speaking, faithful to her husband, although in each case the cause

of the infidelity was beyond the power of the woman to control. Dido had sworn eternal fidelity to her husband Sychaeus, who had been murdered in Tyre. Venus overcomes Dido's reluctance by disguising Cupid as Aeneas' son Ascanius and having him shoot his arrows into Dido's heart. Immediately love is kindled in Dido's heart. Lucretia did not need to swear vows. A Roman matron was expected to be chaste and faithful to her husband. Tarquin overpowers and rapes Lucretia. Even though Lucretia's relatives tell her that she was not responsible for the rape, and therefore should not consider herself to be guilty, she kills herself because she feels that Roman norms of behavior have been violated. Dido and Lucretia believe that they have violated a sense of *pudor* or shame. Each stabs herself, Dido with a sword that has been left behind by Aeneas and Lucretia with a knife she has hidden in her clothing. Each suicide has been a popular theme for later artists.

Ovid was wise to say as little as possible about the Dido episode in the *Metamorphoses*. He deals with this later in the *Heroides*, which is a book of fictitious letters between lovers. His efforts compared unfavorably to the *Aeneid*. In the following sections of the *Metamorphoses* (XIV 83-156) *Aeneid* Books 5 and 6 are paralleled, again briefly. Ovid describes the Sibyl at greater length than Vergil does. Again these episodes are necessary to the theme of glorifying Rome. Virgil must try to explain Aeneas' departure from Carthage to Dido and by extension, to his Roman audience. Aeneas, in Book One, had been forced to abandon his first wife who, like Dido, is described as *infelix*, unfortunate and unhappy. In each case, he has been forced to take this unheroic action by the will of the gods and by his fate (*fatum*, related to the Latin verb *fari*, to speak), which has been told to him by the gods. This fate becomes his destiny. He must give up immediate pleasures and be willing to accept delayed gratification. The Sixth book reveals these promises in the procession of Roman heroes and kings. Aeneas' father, Anchises, is the guide who points out all the souls who are going to be born. The parallel to the procession of Vergil's Roman heroes is the section in the *Metamorphoses* that lists the early kings of Rome. Neither poet mentions the murder of Remus by Romulus. Stressing that a fratricide was walking right next to Augustus would not convey the necessary exalted message of Book Six. The emphasis is that one deified Roman king, Romulus, is accompanying the adopted son of Julius Caesar, another deified Roman. Ovid does give a fuller version of the myth in the *Fasti* passage. However, it is left to Livy to give the details of the twins and their ancestry.

The resolution of Aeneas' wanderings comes when he finally reaches the site of the future Rome after a journey up the peaceful Tiber River. The contrast between the idyllic setting and late first century Rome would have been clear to any of Vergil's contemporaries. Aeneas makes an alliance with Evander, his guide. This alliance involves Aeneas in war with the indigenous populations and against Turnus, specifically. With the death of Turnus at the end of the poem, Aeneas' goal has been reached.

Theseus and Athens

The foundation myth of Theseus and Athens will be contrasted with the Roman myth. Ovid uses a similar method in telling both the Aeneas and the Theseus stories. These are used as background unifying elements, while he presents shorter myths. Ovid, for example, interrupts the Aeneas story to present the myth of Picus who becomes a woodpecker – a totem of The Picentes, a Sabine tribe.

Theseus and Aeneas have several things in common such as journeys, ordeals to undergo, the required heroic trip to the underworld and the safe return, involvement with different women and apparent abandonment of some, and the recognition that each has done something to establish a city. The Theseus myth must be collected from a greater number of ancient sources than is the case for the *Aeneid*. (4) Theseus' character and importance to the Athenian community becomes important in the fifth century B.C. Theseus is not a native of Athens; he comes from Troezen. There is an early tradition, repeated in Thucydides, that Theseus organized the area around Athens and brought about the synoecism, or civic unification of Attica. This centralization of the government is in the fuzzy area between history and mythology. In relationship to Athenian history, it is in the same position as the early Roman kings have to Roman history. There is in the case of Theseus the added difficulty of explaining how a king becomes identified with a democratic government.

There is a change in the frequency in which Theseus is pictured on vases (Walker, p.42) that indicates his increasing importance to Athens. Before 510 B.C., Theseus appears on 5 per cent of Attic vases. After this date he appears on 23 percent. This popularization of Theseus coincides with Cleisthenes and the reestablishment of the republic after the tyrant Pisistratus is overthrown. According to tradition, a vision of Theseus was seen at the battle of Marathon (490 B.C.). In Sophocles' *Oedipus at Colonus*, he becomes the ideal leader.

Related to the Hero-as-Founder myth are myths that describe the origin of people who now inhabit a particular place. They arise from the earth or from some other substance that has been put into the earth. The emergence of the Myrmidons from ants is an example of both an etymological myth and a myth of autochthony. This creation was necessary to repopulate the earth after a plague. Ovid describes the plague in terms which show that he was familiar with Thucydides' description of the great plague of Athens. A similar need for people drove Deucalion and Pyrrha to toss the stones which were cryptically described as the bones of their mother. In order to create people at Thebes, Cadmus sowed dragons' teeth.

The Ovidian myths that describe the ages of man can be used to re-connect with the Aeneas theme. Ovid says that there is an order in the world, coming from either some god or nature, which rules everything. Man is finally created and is the only creature with the ability to look up at heaven and contemplate the universe.

Contemplation of the universe leads to an appreciation of the position of a person in it. In the case of Aeneas, the force that directs the universe also directs his course towards Italy. The contemplation of the universe can be compared with both the neo-Platonic or Stoic view of the world soul and the afterlife that is presented in Book Six of the *Aeneid* and the views of Pythagoras in Book XV of the *Metamorphoses*. The Four Ages of Man can be compared with Aeneas' arrival at the future site of Rome. As Aeneas travels up the Tiber, he is in an environment similar to that of the Golden Age; the river is peaceful and the river god Tiber appears to him. The omen of the white sow with the 30 piglets appears. The Silver age presents a picture of a pastoral life – a happy period that is similar to Aeneas' early arrival in Latium and the picture of a bucolic Rome. The Bronze Age represents the wars that Aeneas has already experienced and those that will follow him in Italy. And finally, the introduction of things that should not be done (*nefas*) in the Iron Age is what Aeneas must avoid. One emphasis of the *Aeneid* is Aeneas' struggle to do what is right (*fas*) and to avoid what is *nefas*, to have respect for the gods (*pietas*), and to be respectful (*pius*). *Pius* is Aeneas' epithet. Respect for the gods, parents and the obligations of a destiny are characteristics of an ideal Roman hero. These along with wisdom (*sapientia*), fortitude (*fortitudo*) and seriousness of purpose (*gravitas*) make up the honor which is characteristic of the ideal of *Romanitas*.

TIME LINE

Homer	Before 700 B.C.	(Greek)	<i>Iliad, Odyssey</i>
Hesiod	later than Homer	(Greek)	<i>Theogony, Works and Days</i>
Thucydides	460-400 B.C.	(Greek)	<i>History of the Peloponnesian War</i>
Naevius	c. 270 B.C.	(Latin)	<i>History of Punic War</i> (Fragments)
Lucretius	94-55 B.C.	(Latin)	<i>De Rerum Natura</i>
Vergil	70-19 B.C.	(Latin)	<i>Aeneid, Georgics, Eclogues</i>
Livy	59 B.C.- 17 A.D.	(Latin)	<i>Ab Urbe Condita</i>
Ovid	43 B.C.- 17 A.D.	(Latin)	<i>Metamorphoses, Fasti, Heroides</i>
Pliny the Elder	23 A.D. - 79 A.D.	(Latin)	<i>Natural History</i>
Plutarch	46-120 A.D.	(Greek)	<i>Parallel Lives</i>
Julius Caesar	120-44 B.C.	(Latin)	
Augustus Caesar	63 B.C. –14 A.D.		

Footnotes

- The following passages refer to the Laocoon scene and the Fall of Troy.
 - Aeneid* II, 40-56 Laocoon's warning about the horse, especially l. 49 (*timeo Danaos et dona ferentes*, I fear the Greeks even bearing gifts.)
 - Aeneid* II, 67-198 The subterfuge of Sinon.
 - Aeneid* II, 199-233 The strangling of Laocoon and his sons by the sea monsters.
 - Aeneid* II, 234- 249 The entry of the horse into Troy. The rest of Book II describes Fall of Troy.
 - Metamorphoses* XIII, 402-575 . The *Metamorphoses* does not mention the horse

or Laocoon. This section describes the fall of Troy.
Statue of Laocoon and Sons, Vatican museum. Referred to by Pliny , *Natural History*, 36.37.

2. The word order in Sinon's speech is complex. His convoluted style reflects the basic deceitfulness of his character and purpose. There are several examples of litotes: *neque...negabo*, I will not deny ; there are parenthetical remarks that make the connections between parts of the speech less clear and logical.

3. Dido and Aeneas Scenes

Aeneid, Book I, Aeneas lands in Carthage and Venus makes Dido fall in love with Aeneas

Book IV, (160-172). Dido and Aeneas. The hunt scene .
(630-705) .Dido's death.

Book VI, 450-476. Aeneas sees Dido in the Underworld.

Ovid, *Metamorphoses*, XIV 75-82. The entire Carthage episode is told in 7 lines.

Heroides VII, letter of Dido to Aeneas

Music: Purcell, *Dido and Aeneas*

Art: *The Hunt of Dido and Aeneas* , Houston Museum of Fine Arts

Death of Dido, Tiepolo, Pushkin Museum, Moscow

Death of Lucretia, Houston Museum of Fine Arts

The Founding of Rome:

Aeneid, Book VI, the procession of heroes

VIII (336-367), Aeneas tours through the future site of Rome
(608-731), The shield of Aeneas.

Ovid, *Metamorphoses*, XIV (320-396) Change of Picus into a woodpecker

(445-452 and 512-565) Battle with Turnus

(609-621) Romulus and Remus preceded by deification of Aeneas,
followed by story of Pomona

(772-851). Early Roman kings.

Metamorphoses XV. The history of Rome to Augustus' day.

Fasti IV (807-862), The founding of Rome

Livy, *History of Rome*, Book 1, The Kings and examples of virtue

Art: The statue of the wolf: Capitoline Museum

4. Theseus and Athens Sources:

Plutarch Life of Theseus; *Parallel Lives of the Noble Greeks and Romans*

Ovid *Metamorphoses*, Books VII, VII, XII

Thucydides, *History of the Peloponnesian War*, Book I

Euripides, *Hippolytus*, *Suppliant Women*

Sophocles, *Oedipus at Colonus*

Art: Treasury at Delphi

Myths of autochthonous founders and myths of created people

Ovid, *Metamorphoses*, III 50-115. Cadmus sows dragon teeth, warriors are born

Metamorphoses, VII 90-135 . Jason sows dragon teeth, warriors are born,
but Jason defeats them by hurling a stone among them,
so they fight one another.

Metamorphoses, I, 315-420 Deucalion and Pyrrha. Earth is repopulated
after the flood. This section is followed by about 15 lines
that describe generation of life from mud.

Metamorphoses, VII, 630-660. Creation of the Myrmidons after the country
had been devastated by a plague.

Metamorphoses, I, 1-162. The creation of the universe from chaos, the
elements of the universe and the Four Ages of Man.

Fasti III, 31-54 The woodpecker is associated with Mars, father of
Romulus and Remus. The woodpecker helped feed the
twins

Lucretius, *De Rerum Natura* V, 449-508, spontaneous generation

Hesiod, *Theogony*, sections 1 and 2 Creation and Chaos

Works and Days, 3 and 4, The forces of Strife and the Ages of Man

SAMPLE LESSON PLANS

Objectives One, Two and Four. Comparison of Vergil and Ovid. Two to three days.

This segment should be used after the Fourth book of the *Aeneid* has been completed.

Readings: Ovid, *Metamorphoses* XIV , lines 75-82.

Heroides, VIII

In the *Metamorphoses* selection, identify the sections of the *Aeneid* that are summarized. (the storm in book I, the arrival in Carthage, the departure of Aeneas and Dido's death in Book IV). What words are used to describe Aeneas? (*Phrygii mariti*, a Phrygian husband) Why is Dido described as *decepta*, deceived, and how did she deceive (*decepit*) everyone?

If students scan these 8 lines, they will observe Ovid's more frequent use of dactyls in the first four feet (In this section, 21 of the 32 are dactyls). Some of the many verbal parallels are listed below. All Vergil references are to the Fourth Book.

Ovid

Vergil

Aeneas is referred to as

perfide (79)

infidum (30) (unfaithful)

scelerate (133) (wicked)

hostis (62)

perfide (305, 366) (faithless)

hospes (308) (guest)

crudelis (311)

hostem (424) (enemy)

- lines 8-12, *Itala regna sequi* (Dido) 361 *Italiam non sponte sequor* (Aeneas)
381 *I, sequere Italiam ventis* (Dido)
- line 13 , *facta fugis* (Dido) 314 *mene fugis?* (Dido)
you are fleeing things already made are you fleeing me?
- lines 25-26 *Aeneas oculis...inhaeret* 4-5 *haerent infixi pectore vultus*
Both refer to how Aeneas is constantly in Dido's mind. In the Ovid (23)
Dido burns (*uror*); in the Aeneid she is seized by a flame (*caeco igne*).
- lines 37-44 *lapis, montes, saevae ferae* 365-367 *horrens Caucasus, Hyrcanae*
tigres
In both instances Dido is saying that Aeneas is an offspring of heartless
mountains and wild beasts. Vergil is more specific in giving exact locations.
- line 50 *utinam mutabilis esses* 569-70 *varium et mutabile semper femina*
The first refers to Aeneas; the second to Dido. See below (Objective 6)
- lines 89-90 *fluctibus eiectum...recepti* 373-374 *eictum litore../excepi*
Dido reminds Aeneas that she helped him when he was ship-wrecked. In the
second line of each Dido states that she gave him a share of her kingdom.
- lines 93-96. The cave scene (*antrum*) 100-172 The cave scene (*spelunca*)
Ovid earlier refers to Dido's *culpa* (guilty act, 86) which echoes Vergil: Dido
Calls her *culpam* (172) *conubium* (marriage). In the symbolic wedding in the
cave, the nymphs wail in both Ovid (*nymphas ululasse*) and in Vergil
(*ulularunt... nymphae*). Ovid's interpretation is that these nymphs were really the
Furies or Eumenides who were warning Dido of her fate. Following the cave
scene in Vergil is the description of Fama or Rumor who grows stronger as it
goes around spreading the news about Dido and Aeneas. This vivid picture is
alluded to in Ovid (92) when Dido wishes that the gossip about the marriage
(*concubitus fama*) had been buried.
- lines 98-104 24-30 and 450-465
The keyword here is *pudor* or sense of shame. This was a quality and a
moral virtue that a Roman woman had to possess. This is a central concept in
understanding the tragedy of Dido. She had sworn to be faithful to her dead
husband Sychaeus. When she betrayed him with Aeneas, she violated the concept
of *pudor*. (*Pudor, quam te violo*, Aeneid, 27 and *laese, pudor, poenas!.violate*
Sychaei, Ovid, 97 and also in 105). Ovid uses the theme of *pudor* in Dido's
care for the shrine to Sychaeus which is marble (*de marmore*, 457, and
marmorea, 99) in each description. She decorates it with leaves and white fleece
(*velleribus niveis et festa fronde*, 459, and *frondes velleraque alba* ,100) While
she is at the shrine she hears her husband calling and an owl hooting. The Ovid

version has no owl, and Sychaeus is directly quoted as having called her four times.

lines 113-132 Book I, 335-370 and IV , 325-326
Each of these tells of Dido’s flight from Tyre. Each refers to her precarious position in North Africa, surrounded by hostile tribes.

lines 133-136 327-330
These scenes give different views of Dido. In the Ovid version, Dido says that she might already be pregnant by Aeneas and that the *infans* will have the same fate as hers. The thought here is “don’t leave, your child will die.” In Vergil Dido says that if only she had a child by Aeneas, the child would at least represent Aeneas to her and therefore, she could endure his departure.

lines 149-152 and 153-164 31-53
Dido’s offer to Aeneas to stay in Troy and enjoy a city that is in the process of being built. If they want war as a means to establish their honor, there will be plenty of opportunity to fight the neighboring tribes. In Vergil, Anna presents this argument to Dido.

lines 165-66 425-428
Dido uses a similar argument in each poem. It was not she who destroyed Troy, therefore Aeneas has no reason to hate her. She could be called a *hospita* instead of a wife (*uxor*).

line 171 417
Aeneas sets sail. In each place the word *carbasus*, canvas, is used for sails; this is an unusual word which is masculine in Vergil and neuter in Ovid. In Vergil the linen calls the breezes (*vocat iam carbasus auras*). In Ovid, Aeneas gives the canvas to the winds (*praebebis carbasa ventis*). In each line, the phrase occupies the entire line following the caesura in the third foot.

lines 177-180 433-436
Dido’s final plea for a little more time. In Ovid, the phrase is *tempora parva peto*; in Vergil, the phrase is *tempus inane peto*. In each passage, she wants to learn how to endure the sadness.

lines 181-196 642-705
The final scene in which Dido kills herself with the sword that Aeneas left behind.

In presenting this to students, there are various approaches.

1. To individuals or to groups, give the Vergil passages, and have students find the passages in Ovid.

2. Once the parallel passages have been found, have students scan the verses. In the Ovid it will be necessary to explain the elegaic meter.
3. Compare and contrast passages. For instance in the final passage in Vergil, have students find words for color. Does Ovid use any of the same words? In this same passage, Vergil uses words for particular types of sound (*gemitu* and *ululatu*, groaning and wailing, 667; *plangor*, striking or beating, line 668.)
4. In Vergil, Dido refers to the armor that Aeneas left behind as *dulces exuviae*. What words does Ovid use for the sword? Use the Latin word search in Perseus to locate other places in Vergil where *exuviae* is used. (They will find other uses in II, 275, where it refers to the arms of Achilles and in II, 473 where it is used in the simile that compares Pyrrhus, Achilles son, to a snake. The *exuviae* is the old snakeskin that has been shed.
5. Refer to the list of art work below. Have students visit the Houston Museum of Fine Arts and look for the works that use Dido as a subject. A related subject is the death of Lucretia. Have students read the Lucretia story, either in Ovid or in Livy. What did she and Dido have in common? Find similarities between the picture of the death of Lucretia and the Bronze medallion of Dido.
6. Grammar review: Deponent verbs appear here. *Sequor* appears in 361,381, 384 and 576. There are also several examples of imperatives in Jupiter's orders to Mercury in the *Aeneid*, 223.

Objective Four. Other Foundation Myths. One to Two days each.

Myrmidons:

Ovid, *Metamorphoses* VII, 614-660. The creation of the Myrmidons.

Vergil, *Aeneid* IV, 402-407 and I, 430-436. Similes using ants and bees.

The two similes in Vergil describe the Carthaginians building a new Carthage and the Trojans as they are busy trying to get away from Carthage. The first simile compares the Carthaginians to bees who work diligently in the summer to fill the hives with honey. The second simile compares the Trojans to the ants who are storing up food for the winter. There is a contrast between time of year, early spring, (*aestate nova* 430) and winter (*hiemis memores*, 403). Each simile uses the word *agmen*, which is technically a battle line of soldiers, to describe the bees and ants (460 and 434). The grain that the ants carry is called *praedam*, spoils of battle. Each uses the words *opus*, work, and *fervere*, to boil or grow hot (*opere omnis semita fervet*, 407 and *fervet opus*, 436) to describe the activity. Both bees and ants have members that work to protect the society. The bees have groups who keep the drones away from the hive; the ants have a section that spurs on sluggish members (*castigant moras*, 405). The ant simile reminds the reader of Mercury's warning to Aeneas to hurry up (*teris otia*, 271). It is echoed later when the Sibyl tells Aeneas that there is no time to look at the pictures on the temple doors (VI, 37).

The passage in Ovid describes the repopulation of Aeacus' city after a plague has gone through it and killed its citizens. Aeacus stands near an oak tree and admires the large number of ants moving about on the tree. He wishes that his city had as many people as there are ants. That night he has a dream in which he sees the same tree and the same ants. In the dream, the ants gradually change into men. When Aeacus wakes up, he hears human voices and realizes that his prayer has been answered. Ovid explains that this is why the Myrmidonians are so diligent- they work hard because they come from an animal that is identified with hard work. There is also a similarity between the name of the town and the Greek word for ant, *myrmedon*.

Students should find similar phrases in the Ovid and Vergil passages. Some examples are:

Ovid	Vergil
<i>Agmine longo</i> in a long line (624)	<i>nigrum agmen</i> a black line, 404
<i>Graniferum agmen</i> , grainbearing line (638)	
<i>Nigrum colorem</i> , black color (640)	
<i>Suum callem</i> , their narrow path (626)	<i>calle angusto</i> in a narrow path (405)

Line 626 is a type of Golden Line, with a participle substituted for the central finite verb.

A B A B
Rugosoque suum servantes cortice callem

A Golden Line has a verb in the middle which is surrounded by nouns modified by adjectives. The order should be adjective, adjective, verb, noun, noun. In this example *rugoso* modifies *cortice* and *suum* modifies *callem*.

Students should scan lines 622-628 in the Ovid and 402-407 in the Vergil.

Compare dactyls in the first 4 feet: 15 in Ovid, 7 in Vergil

Compare the frequency of diaeresis (the ending of a word with the metrical foot).

In Ovid there are 15: 4 after feet 1,2,3; 6 after foot 4; 5 after foot 5

In Vergil, there are 9: 1 after feet 1,2,3; 4 after foot 4; 4 after foot 5.

Read the sections aloud. Notice the more fluid line of Vergil

The following adaptation of the Ovid could be used for less advanced students.

After Aeacus sees that his city has been depopulated by a plague, he prays to Jupiter.

“Aut meos cives mihi redde aut me in sepulcro conde, Jupiter. Omen aut signum mihi da.” Forte stabat iuxta altam quercum quae multos ramos habebat. In ramis formicas videbat. Formicae frumenta, gravia onera, portabant. Aeacus hunc laborem et numerum formicarum mirabatur. Dixit, “Pater omnipotens, totidem cives mihi da.”

Nox subit et somnus eius corpora occupavit. In somno vidit eandam quercum ei adesse et formicas in ramis esse; formicas plures pluresque surgentes humo videre, se humo tollere, numerum pedum coloremque ponere et humanam formam inducere.

Somnus abiit. Dies erat. Aeacus voces hominum audivit. Eius somnium non falsum erat. Multos viros vidit. Ei viri igitur Myrmidones appellati sunt quod “formica” Graece dicitur “murmedon”.

Theseus and Athens

Readings: Plutarch, *Life of Theseus*

Morford, *Classical Mythology*, chapter 21

Ovid, *Metamorphoses* VII, 404-500; Humphries translation, pp. 166-169

Metamorphoses VIII, 153-235; Humphries translation, pp. 186-189

260-444; Humphries translation, pp.190-195

563-610; Humphries translation, pp198-200

Vergil, *Aeneid* VI, 1-41

In reading this section of the Aeneid, two other foundation myths can be introduced—the story of Cumae, a town north of Naples in Magna Graecia and the story of Theseus, who is identified with the establishment of democracy at Athens.

Aeneas has landed at Cumae and has arrived at the temple of Apollo. Cumae, which was one of the oldest Greek colonies, was established by people from Euboea. Daedalus landed here after his escape from Crete and the death of his son Icarus. Daedalus decorated the temple doors with four scenes from the Theseus myth: the death of Androgeos, son of Minos; the tribute of seven youths and seven maidens; Pasiphae and the Bull; Theseus and Ariadne and the escape from the labyrinth.

This section should be compared with the murals in the temple of Juno in Carthage (I, 446-493) which picture the final battle at Troy and show Aeneas.

Student activities and projects or reports:

1. Comparison of Aeneas and Theseus. Journeys, visits to underworld, heroic deeds, relationships with women, contributions to founding cities.
2. Get a map of the Mediterranean and locate places that are associated with each hero. The Perseus Web site is a good place to get this information.
3. Consider similarities between people who helped each hero. Ariadne’s string guiding Theseus through the labyrinth and the Sibyl guiding Aeneas through the underworld.
4. Compare and contrast the reasons that made each hero visit the underworld. What did each do or see there?

5. Make a drawing of what Aeneas saw on each of the doors at the temple. What parts of the Theseus myth are included? Which parts are excluded?
6. Refer to the web sites that deal with making mazes. What is the geometric theory behind a maze? What is the difference between a maze and a labyrinth?
7. Some students might enjoy reading one of the Mary Renault novels that deal with the Theseus myth. What aspects of the myth are emphasized? Are there any additions?
8. In the Aeneid, the Sibyl is Aeneas' guide. Have students locate a picture of the Sibyl in the Sistine Chapel

Objective Six. Comparing Translations. One day.

Give students copies of the following seven selections. Explain that Latin is difficult to translate into English because Latin is a highly inflected language. The grammatical construction of a word is determined by its ending, not by its location in a sentence's word order. Illustrations will be given below.

1. *Quicquid id est, timeo Danaos et dona ferentes
Sic fatus, validis ingentem viribus hastam (II 49-50)
.....contorsit.*

Whatever it is, I fear the Greeks even with gifts
So he spoke and with all his strength (he whirled) a great spear ... (Lind)

Whatever it is, even when Greeks bring gifts
I fear them, gifts and all. He broke off then
And (rifled) his big spear with all his might ... (Fitzgerald)

Whatever it is, I distrust the Greeks, even when they are generous
He spoke: he put forth his strength and (spun) his huge great spear. (Day Lewis)

Whatever it may be,
I fear the Greeks, even when they bring gifts.
And as he spoke he (hurled) his massive shaft
With heavy force.... (Mandlebaum)

2. *Varium et mutabile semper femina (IV, 569-570)*

A woman is always inconstant and changeable. (Lind)

Woman's a thing
Forever fitful and forever changing. (Fitzgerald)

Woman was ever
A veering, weathercock creature. (Day-Lewis)

An ever
Uncertain and inconstant thing is woman. (Mandlebaum)

3. *Insequitur clamorque virum stridorque rudentum* (I,87)

4. *Infixum stridit sub pectore vulnus.* (IV, 689)

There follow the shouting of men and the creaking of ropes.

The wound in the breast where the sword stood fixed gave a gurgle. (Lind)

No one heard
The cries of men and screech of ropes in the rigging.

Her chest wound whistled air. (Fitzgerald)

There follows a shouting of men, a shrilling of stays and halyards.
The sword blade grated against her breastbone. (Day Lewis)

Cries
Of men, the creaking of the cables rise.

The deep wound
In her chest is loud and hoarse. (Mandlebaum)

5. *Sic fata **gradus** evaserat **altos**,
semianimemque sinu **germanam** amplexa fovebat
cum gemitu atque **atros** siccabat veste **cruores**.* (IV, 685-687)

(Underlined words are adjectives modifying the subject.

Bold faced words are direct objects.

The verbs end in -t)

So speaking, she climbed to the top of the steps
And pressed her half-dead sister close to her breast;
Sobbing, she tried to dry up the black blood with her dress. (Lind)

Now she had climbed
The topmost steps and took her dying sister

- Into her arms to cherish, with a sob,
Using her dress to stanch the dark blood flow. (Fitzgerald)
- This said, she climbed the high steps, then she clasped
her half-dead sister to her breast, and moaning,
embraced her, dried the black blood with her dress. (Mandlebaum)
6. *Dux femina facti* (I, 364)
- A woman was leader of the deed. (Lind)
- And captaining the venture was a woman. (Fitzgerald)
- A woman leads. (Mandlebaum)
7. *Forsitan et haec olim meminisse iuvabit.* (I, 203)
- Perhaps you will one day be glad
To remember these dangers. (Lind)
- Some day, perhaps, remembering even this
Will be a pleasure (Fitzgerald)
- Perhaps one day you will remember even
These our adversities with pleasure. (Mandlebaum)
8. Compare simile of bees (Carthage rising) and ants (Aeneas departing)
I. 430-436 and IV. 402-407

Selection 1

The speaker is Laocoon, the priest who warns against taking the Horse left by the Greeks into Troy. After striking the horse with a spear, Laocoon and his sons are crushed to death by serpents who crawl from the sea.

The key words are *dona ferentes*. *Ferentes*, carrying, modifies *Danaos*, Greeks. The literal translation would be Greeks, even gift-bearing. In the second line there is an example of synchysis, or interlocked word order (*validis..viridis* and *ingentem...hastam*; with powerful strength and huge spear.) The former phrase also illustrates alliteration.

How does each poet translate the phrases?

Where does the English put in definite articles (Latin doesn't have them).

Why do you think the phrase "I fear the Greeks even bearing gifts," is used in English?

Selection 2

Mercury is warning Aeneas to leave Carthage as soon as possible.

The problem here is how to express the gender of the words. Latin has three genders, feminine, masculine and neuter. The word *femina*, woman, is feminine. The adjectives *varium* and *mutabile* are neuter. The verb, when omitted, as it is here is presumed to be a form of the verb *esse*, to be. The use of the neuter implies a thing.

How does each translator solve the problem?

Selections 3 and 4

Selection 3 describes Aeneas' ship during a great storm. Selection 4 describes Dido's wound.

The challenge to a translator is how to keep a consistency between nouns and verbs which have the same root. (*stridor* and *stridere*) The basic meaning is a harsh sound (the English word strident is a derivative).

How does each poet translate the noun and the verb?

If *stridor* is an example of onomatopoeia, which of the translations conveys the same sound?

Latin students could look at the appearances of these words elsewhere in Vergil. Use the Perseus web site.

Selection 5

The scene is Dido's funeral pyre. Dido's sister, Anna, arrives and embraces the dying Dido.

Each line illustrates the differences between Latin and English word order. Line 685 has the direct object surrounding the verb. Line 686 has the direct object surrounding the word *sinu*, a curve (which is used to refer to a lap, an embrace or a small bay). The last line again has the direct object surrounding the verb.

Selection 6

This very famous line refers to Dido, who led her followers from Tyre to Carthage.

This half line omits the verb. The literal meaning of the words in the Latin order is "(The) leader (is) (a) woman of (the) deed."

What does each translator emphasize?

What verbs are used?

Selection 7.

The scene is the North African coast, right after Aeneas and his men have landed. They have just experienced a terrible storm.

The problem is translating *iuvabit*, it will be pleasing. *Haec*, these things, is the direct object of the infinitive, *meminisse*, to remember.

Selection 8

See discussion of these similes above in Objective Four.

ANNOTATED BIBLIOGRAPHY

Primary Texts: Latin Authors

Anderson, William S, editor, *Ovid's Metamorphoses*, Books 6-10. Norman, OK, University of Oklahoma Press, 1972. There are extensive notes that are helpful for the teacher. They are too detailed for students.

Bowen, Anthony, *The Story of Lucretia, Selections from Ovid and Livy*, Oak Park, IL, Bolchazy-Carducci Publishers, 1987. This is an excellent choice for high school students. There are many good notes both on the grammar and the history.

Jenny, Charles, Rogers Scudder and David D. Coffin, *Fourth Year Latin*, Boston, Allyn and Bacon, 1991. This is a good school text. It contains all of the first six books of the *Aeneid*, large sections of book seven, all of book eight and sections of books nine through twelve. There are selections from the *Heroides (VII)*, the letter from Dido to Aeneas and *Fasti IV*, the foundation of Rome.

Lee, A.G. *Metamorphoseon*, Book 1. Cambridge, Cambridge University Press, 1962. This is one of the volumes of the Pitt Press Series. They are written for advanced high school students. Helpful notes.

Translations: Latin Authors

Ovid, *Fasti*, edited and translated by James G. Frazer. Hildesheim, Georg Ochs Verlag, 1973. This is a facsimile edition of the 1929 London, edition. There are 5 volumes that contain the text a translation and voluminous notes.

____ *Heroides*, translated by Harold Cannon, New York, E.P.Dutton, 1971. Each of the letters has a brief introduction. Rhyme is used in the translation.

____ *Metamorphoses*, translated by Rolfe Humphries, Bloomington, Indiana University Press, 1955. The translation is in blank verse and is fairly literal.

Vergil, *Aeneid*, translated by C.Day Lewis, New York, Oxford University Press, 1952.

____ *Aeneid*, translated by Robert Fitzgerald, New York, Vintage Books, 1996.

____ *Aeneid*, translated by Rolfe Humphries, New York, Scribner's, 1951.

____ *Aeneid*, translated by L.R.Lind, Bloomington, University of Indiana Press, 1962.

____ Aeneid, translated by Alan Mandelbaum, Berkeley, University of California Press, 1982. The Mandelbaum translation is an interesting contrast with the first four translations.

Translations: Greek Authors

Euripides, *Hippolytus*, translated by David Greene, in *Euripides I*, Chicago, The University of Chicago Press, 1958. This is a clear translation that is easy to follow.

____ *The Suppliant Women*, translated by Frank William Jones, in *Euripides IV*, Chicago, The University of Chicago Press, 1958. Another clear translation.

Plutarch, *Lives of the Noble Greeks and Romans*, translated by John Dryden, New York, Modern Library, No date. The parallel lives of Theseus and Romulus. This translation is great English literature and is fairly easy to read.

Sophocles, *Oedipus at Colonus*, Robert Fitzgerald, translator. In *Sophocles I*, New York, Modern Library, 1954. This translation is lucid.

Books For Teachers

Galinsky, Karl, "Aeneas at Rome and Lavinium" in *The Two Worlds of the Poet: New Perspectives on Vergil*, Robert M. Wilhelm and Howard Jones, editors. Detroit, Wayne State University Press, 1992. This has information on vases found in Etruria that date from the late 6th century that show Aeneas.

Hight, Gilbert, *Poets in a Landscape*, New York, Alfred A. Knopf, 1957. This has short chapters on the lives and Vergil and Ovid. Students could read this.

Mack, Sara, *Patterns of Time in Vergil*, Hamden, CT, Archon Books, 1978. A study of the frequency of various tenses in Vergil and contrasts with Ovid. This could be used to show students that tense really does matter.

____ "Teaching Ovid's *Orpheus* to Beginners" *Classical Journal*, vol. 90.3 (1995), pp.279-85. This is an excellent example of how an episode in Ovid should be taught.

Martin, Rene, editor, *Enee & Didon, Naissance, fonctionnement et survie d'un mythe* Paris, Editions du Centre National de la recherche scientifique, 1990. This volume, with contributions from various authors deals with the Dido myth as it is used in antiquity, the middle ages, the Renaissance and in French Classicism. The introduction contains an inventory of paintings that deal with the Dido theme (compiled by Michel Hanno). Rene Martin has listed all the uses of the theme in literature, drama and in film.

- Monti, Richard, *The Dido Episode and the Aeneid*, Leiden, E.J. Brill, 1981. The examination of Social and political values is good . There is an excellent bibliography.
- Otis, Brooks, *Virgil A Study in Civilized Poetry*, Oxford, Oxford University Press, 1964. This is an excellent book. The analyses of the *Aeneid* in terms of the *Iliad* and *Odyssey* (chapters 6 and 7) are useful for this unit.
- Pöschl, Viktor, *The Art of Vergil*, Ann Arbor, The University of Michigan Press, 1962. Chapter Two, The Principal Figures, has 30 page sections on Dido and Aeneas. These chapters could also be used by students.
- Putnam, Michael, *Vergil's Aeneid*, Chapel Hill, University of North Carolina Press, 1991. Chapter 10 has a good discussion of *clementia* and *pietas*.
- _____*Virgil's Epic Designs: Ekphrasis in the Aeneid*, New Haven ,Yale University Press, 1995. Stresses the tripartite nature of the *Aeneid*. Interprets the descriptions of art work described in the poem. The discussions of the Carthage murals and the shield of Aeneas are especially helpful for this unit.
- Renault, Mary, *The Bull from the Sea*, New York, Pantheon, 1962 . A novel based on the Theseus myth after his return from Crete.
- _____*The King Must Die*, New York, Pantheon, 1958. This novel is based on the life of Theseus and includes his journey to Crete. Each of the Renault novel is very well written. Some students could enjoy them.
- Walker, *Theseus and Athens*, Oxford, Oxford University Press, 1993. This is a thorough examination of all facets of the development of the Theseus myth.
- Wilkerson, L.P., *Ovid Recalled*, Cambridge, Cambridge University Press, 1955. This has sections on all aspects of Ovid's works and life, including the error that caused his exile.

Books for Students

Students could use the translations listed above and also some of the literary analysis.

Gardner, Jane, *Roman Myths*, Austin, University of Texas Press, 1993. Useful information, concisely given and there are good pictures.

Hight, Gilbert, *Poets in a Landscape*, New York, Alfred A. Knopf, 1957. This has brief biographies of Vergil and Ovid.

Morford, Mark and Robert J. Lenardon, *Classical Mythology*, 6th ed., New York, Longman, 1999. Excellent organization of myths and good pictures.

Staccioli, R.A., *Ancient Rome*, (Roma Antica), Rome, Vision s.r.l., 1989. A picture book with pictures of the remains of Roman buildings over which are plastic see through reconstructions.

Wilhelm, Robert M. *Many Faces of the Hero: Odysseus, Theseus and Jason*, Amawalk, NY, Jackdaw Publishing Co., 1997. This has handouts and suggestions for activities.

Web Sites

Ancient World Web Site, <http://www.julen.net/ancient>. This is basic web site with links to sites dealing with all ancient civilizations. It is easy to use. There are convenient sub-listings. 05/01/00.

Perseus Project, <http://www.perseus.tufts.edu/> This site vaster databases for Greece than for Rome, although it has a Latin concordance. Students have no problem finding their way around. This is a basic site with many other links. It has a good history of Greece, Thomas R. Martin's *An Overview of Classical Greek History from Homer to Alexander*. 05/01/00.

Romarch, <http://www.sys.uea.ac.uk/Research/researcharea>. This is the site for Roman archaeology and has lists of museums for all parts of the Roman Empire. The site is very easy to use. If you want to find the Capitoline Museum in Rome you go from Italy to Rome to Public Museums and the desired museum will appear in a directory. 05/01/00.

Ara Pacis (Altar of Peace) of Augustus, <http://www.roma2000.it/zara.html> This has several views of the Altar. 05/01/00.

Bulfinch's *Mythology*, <http://www.bulfinch.org/fables>. This is an on line mythology. There are good illustrations. 05/01/00.

Capitolium. <http://www.capitolium.org>. This is the official site of the city of Rome for the 2000 jubilee year. There are several live cameras that can be moved by the viewer. Because the cameras provide live views, the best viewing times are before noon. The site has virtual tours of the Roman Forum and the Imperial Fora. There is information on ancient Roman customs and a cookbook with recipes from Apicius. 05/01/00.

Ovid's *Metamorphoses*, <http://www.larryavisbrown.homestead.com/files/xeno.ovid.html>. This is useful for allusions to Ovid elsewhere in English literature. 05/01/00.

Vatican Museum, <http://www.christusrex.org/www1/vaticano/sc> This is the site of the first statue gallery (Galleria delle Statue I). There are 4 views of the Laocoon group and 2 views of the Augustus of Prima Porta. 05/01/00.

Mazes on the Web: http://ilc.tsms.soton.ac.uk/caerdroia/f_links.htm This has information on how to make a maze. There are links to other sites. 05/01/00.

http://www.geomancy.org//labyrinth/lab_1.html This site explains the different types of mazes, including the Roman Maze. 05/01/00.

Art Work with Mythological Subjects in the Houston Museum of Fine Arts

Listing as of Mar.27, 2000.

Solimena, Francesco	<i>Royal Hunt of Dido and Aeneas</i>	c. 1712-1714	200 Beck
	2000.92		
Black figured Oinochoe picturing Heracles and Athena		c. 520	200 Beck
	80.94		

The following Bronzes are in Room 203 Beck:

Riccio, Andrea	<i>Death of Dido</i>	c. 1470
	44.593	
	<i>Venus and Cupid</i>	c.1470
	44.595	
.	<i>Chained Satyr</i>	c. 1500
	44.594	
follower of Bertoldo di Giovanni	<i>Kneeling Vulcan</i>	c. 1490
	44.585	
Antico	<i>Hercules Resting after the Slaying of the Lion</i>	c.1500

Sculpture in Room 104 Beck:

Aphrodite	marble copy of Greek original	1 st century A.D.
Artemis	marble copy of Greek original	1 st century A.D.
	74.253	

Sarcophagus with scenes of the return of Meleager's body to Kalydon 220 A.D.
76.228

Other Sculpture, first floor

Mac Monnies	<i>Bacchante with Infant Faun</i>	c. 1893-1894
	98.252	
Manship, Paul	<i>Hercules Upholding the Heavens</i>	1918
	39.148	

Paintings in Beck, rooms 207-220

Lazzorini, Gregorio	<i>The Golden Age</i> On long term loan	1650
Natoirez, Charles	<i>Bacchanal</i> 84.200	1747
Panini, Giovanni	<i>View of the Pantheon and Other Monuments</i> 61.62	1732
DeLatture, Laurent	<i>Rape of Europa</i> 70.12	1644
Jean-Baptiste-Marie, Pierre	<i>Rape of Europa</i> 1990.03	1759
Mignard, Pierre	<i>Pan and Syrinx</i> 1989.05	1688
van Loo, Carlo	<i>Mars and Venus</i> 1978.24	c. 1726
Tiepolo	<i>Juno and Luna</i> 1983.04	1735
Corot, Camille	<i>Orpheus Leading Eurydice from the Underworld</i> 87.190	1811
Cranach the Elder, Lucas	<i>The Suicide of Lucretia</i> 1979.02	c. 1520
Corot	Two busts of Bacchantes 73.177 and 73.178	1860s