




FOREWORD

Skeptics may scoff at the idea that another volume of Latin readings is needed in intermediate level classrooms, but even the most dubious will be swayed by the latest addition to the *Latin for the New Millennium* series. This Level 3 text strives to address all the deficiencies teachers encounter with other transitional volumes and offers instead a comprehensive introduction to a series of authors with every support—lexical, grammatical, historical—that the reading neophyte could need.

Most pleasing is the inclusion of all six of the authors so often read in the schools—Caesar, Cicero, Catullus, Vergil, Horace, and Ovid. Too often teachers are forced to choose readers for one or two authors to the exclusion of others. As a result some students have no exposure either to prose or to poetry in meters other than dactylic hexameter. But this volume allows students to experience a variety of both prose and poetic styles. The inclusion of a chapter devoted to post-antique Latin continues the series' commitment to reminding teachers and students alike that there is an abundance of engaging and elegant Latin texts spanning the last millennium and more, which we can and should be enjoying. The decision to incorporate letters of Erasmus, who was at the center of the humanist movement of the fifteenth and sixteenth centuries, opens for students a window into the scholarly community of his time, in which Erasmus and his friends and associates were remarkably interconnected. The inclusion of pieces by Petrarch and John Clark on Vergil and Horace, respectively, nicely brings the reader back to the classical sources from which the movement began.

The selections from each author are modest, which is precisely what is suitable for students reading their first extended, unadapted Latin. There is a nice variety in the readings from Cicero, drawn from the *Prō Archiā*, *In Catilinam* I, and *De amicitia*. All of the passages from Caesar and several of those from Vergil appear also on the AP syllabus, giving students who read them in an intermediate course and then go on to AP a leg up on the required reading, but more important, exposure to those authors in a less harried, more supportive setting. Beginning the *Aeneid* or *Dē bellō Gallicō* again will be like revisiting an old friend.

Equally as important as the variety of authors is the superb context that this text provides through several historical essays and introductions, not only to each author but also to each reading selection. Many readers ask Latin students to deal with texts in a virtual vacuum, with very little idea of the author's motivation or the audience for which each selection was composed. Instructors are left to fill in knowledge gaps. This volume not only sets the scene for each passage but then, in the passage notes and in the "Take Note" sections, provides cultural details that relate directly to customs and practices mentioned in the reading. All of these resources give students the means to apply top-down reading strategies to the text, anticipating what may be said and relating it to what they already know—a critical skill for fluent readers to develop.



Of great assistance to the student is the markup of the first selection for each classical author. Variations in font and the use of underlining and spacing all facilitate the breaking of the text into intelligible chunks and highlight the syntactical structure of the Latin. In addition, words that are missing by ellipsis are included in parentheses, as a way to acclimate the reader to the compressed nature of the language. Of particular importance is the inclusion of the passage again towards the end of the section without any markup, so that students can envision for themselves the structure of the Latin and the necessary repetition of elements for understanding. Special attention has been given to the first selections from Cicero, whose periodic style can be so befuddling for inexperienced readers. The editors have applied the “pass-through” system, adding a clause at a time and indenting clauses to indicate subordination and illuminate structure and meaning. All these supports lead the student to develop a sensitivity to arrangement and style.

The editors of this Level 3 text know their students well; notes in other readers that do not appear immediately adjacent to a text too frequently remain unconsulted; and so here vocabulary and notes for each section of the selection appear beneath and opposite the Latin. The notes are thorough without being wordy or overwhelming, as can happen with overly zealous commentators.

All of these elements discussed so far (context, notes, etc.) can be found in varying degrees in a number of readers, albeit generally not executed nearly as well as in this volume. But this text truly excels in the materials that follow each chunk of a reading, beginning with comprehension questions and exercises.

The first exercise after each passage draws students to a bottom-up assessment of the Latin, enhancing skills that enable them to understand the details of a passage, adding to the more global assessment of meaning that top-down strategies provide. Here students must capture the nitty-gritty details of the grammar, parsing words and analyzing structures. Then most selections are followed by at least one “Language Fact”—a category used to introduce new grammar in the *Latin for the New Millennium* Level 1 and Level 2 texts. In this volume the “Fact” concerns a syntactical element that is employed in the selection just read and serves as a review for students, and so rather than suffer through a stilted and dull review of grammar undertaken at the beginning of the course, students will refresh and strengthen their knowledge of syntax organically, as they encounter it in their reading. Each of the “Language Facts” is immediately reinforced by an exercise whose content is drawn from the preceding and previous reading selections. The outcome is thus twofold: the students’ attention is drawn to the syntactical form at the same time as their understanding of the reading is enhanced—a magnificent combination.

The text eschews traditional vocabulary lists; instead the editors have chosen to include sections entitled “Vocabulary Building,” with such varied content as names of peoples and rivers, synonyms and antonyms, roots, prefixes and suffixes, and idioms. Other familiar features from the earlier Level 1 and 2 texts are “Study Tips” and “By the Ways,” which point out sticky grammatical points, unusual features of Latin grammar or vocabulary, rhetorical and poetic devices, and other intriguing bits of information.



Finally, and perhaps most important for teachers of AP and any instructor who wants students to be able to do literary analysis of Latin texts, an essay assignment is included for each reading selection, in which students are asked to write a response that is supported by direct citation of the Latin text. This kind of assignment prepares students not only for the demands of the AP Latin curriculum, but for critical writing across many disciplines, where analysis of source material is vital to a successful argument.

While this is the third volume of the *Latin for the New Millennium* series, using a number of familiar elements from the earlier levels, it can quite happily be used as a beginning reader in any intermediate Latin classroom, following the completion of any introductory text or series. The editors are to be applauded for assembling a well-conceived, remarkably complete, and thoroughly usable resource.

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PREFACE

Latin for the New Millennium, Level 3, will help you learn how to read unadapted passages of Latin with ease and understanding. There are seven chapters in this book. The first six chapters include passages from Caesar, Catullus, Cicero, Vergil, Horace, and Ovid. The seventh chapter contains passages from Erasmus and his correspondents as well as a reading from Petrarch about Vergil and a poem praising Horace by an early American Latin poet, John Parke.


Latin for the New Millennium, Level 3, is indebted to Bolchazy-Carducci Publishers' primary author texts for high school, its Workbook Series, and its LEGAMUS Transitional Reader Series, *Latin for the New Millennium*, Level 1 and Level 2, as well as to several other titles. The solid pedagogy, excellent scholarship, and success of these texts have been an inspiration to the development of *Latin for the New Millennium*, Level 3. Please consult the Acknowledgements pp. xx–xxii for a complete listing of these texts.

CHAPTER COMPONENTS

READING PASSAGES, VOCABULARY, AND NOTES

In *Latin for the New Millennium*, Level 3, each reading section begins with a Latin passage taken from a Latin author. The first passage in each section is designed to ease you into reading the style of the author. You may find certain words underlined, in different fonts, or in parentheses. Directions before the passage will explain how to use these special aids. The same reading passage will be repeated without adaptations after the adapted passage. For most authors the remaining reading passages in each chapter will not feature these aids. You will find in the Cicero chapter, however, that the aids continue for the first five reading passages owing to the style of his Latin.

Each reading passage is followed by notes that include vocabulary entries, translation aids, grammatical and syntactical features, historical and cultural material, and suggestions on ways to interpret and analyze the Latin. The editors have endeavored to incorporate every new vocabulary word and grammatical/syntactical item found in the reading selection in order to assist you with reading the Latin passage. In addition, grammatical/syntactical explanations and vocabulary entries may refer to words and topics already seen in *Latin for the New Millennium*, Levels 1 and 2. If the word has a different meaning or nuance or can be easily forgotten, if the topic contains new information or is often confused or not remembered, or if the editors felt that there was sufficient reason, the word or topic is included again. Translations can be



easily recognized in the notes because they are surrounded by quotation marks. A new figure of speech is defined in a *By the Way*, which also explains how the figure enhances the line or passage. Figures of speech already introduced in a *By the Way* are usually indicated in the notes. It is your responsibility to determine how the figure of speech enriches the line or passages in which it is included.

COMPREHENSION QUESTIONS

Comprehension questions follow the vocabulary and notes for each reading passage and are designed to help you determine how well you understood the passage. Some comprehension questions ask you to “cite the Latin.” For these questions you should find the Latin words in the passage that illustrate the answer you have given in English. Citing the Latin is an important skill to master since you will be required to do this in the answers you write to essay questions and on some standardized examinations.

VOCABULARY BUILDERS

Latin for the New Millennium, Level 3, does not ask you to master specific vocabulary words as you were asked to do in the Vocabulary to Learn sections of the Levels 1 and 2 books. Yet one of the goals of Latin 3 is to increase your vocabulary and thereby your ability to read Latin. To this end, a Vocabulary Builder in which you will find information and sometimes exercises on ways to build your vocabulary will follow many of the Latin passages. This will include learning Latin synonyms and antonyms, mastering an author’s idioms, using derivative study to aid your vocabulary development, and studying prefixes, suffixes, and Latin word families.

SHORT ANSWER QUESTIONS—EXERCISE 1

Understanding Latin grammar and syntax underpins your ability to read and comprehend Latin accurately. The short answer questions that follow each reading passage focus on the case, number, and use of nouns; the tense, voice, mood, person, and number of verbs; the use of subjunctive verbs; the degree of adjectives and adverbs, the word(s) that an adjective modifies; and the tense, voice, and use of infinitives and participles. In this book when you are asked for the “form” of a Latin word, you are being instructed to identify the word as an infinitive, participle, or imperative.

LANGUAGE FACTS AND EXERCISES

As in *Latin for the New Millennium*, Levels 1 and 2, the Language Fact section provides information on grammar or syntax that you have already seen in the reading passage. Sometimes the information will be new to you and, therefore, something that you need to master; at other times, the information will be a review of a topic presented earlier in the book or in Levels 1 or 2. Sometimes a new piece of information is added to what is being reviewed.

The exercise(s) that follows the Language Fact section is designed to help you practice the Language Fact. You will often see in this exercise(s) phrases and sentences that will seem familiar to you since many of these have been taken from or adapted from current or past reading passages.



ESSAY QUESTIONS

The ability to express yourself in writing is a skill that is necessary for state and standardized tests, for university courses, and for the world of work. An essay question about each reading passage is included in *Latin for the New Millennium*, Level 3. It is helpful to think through or to jot down the points you intend to make in your essay before you begin writing. When writing about a piece of literature, it is necessary to support what you say with quotations (called citations) from the passage in the original language and with a translation of the citation.

SCANSION EXERCISES

In Latin poetry, it is essential to know which vowels are long and which ones are short. For a fuller discussion of Latin meter and scansion, see Appendix B. You will be asked to scan several lines of Latin poetry at the end of each reading passage of Catullus, Vergil, Horace, and Ovid.

ADDITIONAL FEATURES

MEMORĀBILE DICTŪ

In the *Memorabile Dictū* section at the beginning of each chapter, a Latin quote from the chapter's author is given and an explanation of the significance of this saying is presented. Learning this quote will increase your understanding of the thoughts and ideas of the author.

STUDY TIPS

The same Study Tip icon that was used in *Latin for the New Millennium*, Levels 1 and 2, will notify you of something to study or of a way to learn the information. Sometimes rhymes or mnemonic devices are given as learning aids.

BY THE WAY

The By the Way icon that you saw in *Latin for the New Millennium*, Levels 1 and 2, called your attention to additional information of note. This By the Way icon serves the same function in *Latin for the New Millennium*, Level 3, but also introduces new figures of speech (these special terms are identified in SMALL capital letters) and explains how these figures enhance the Latin under discussion. Smaller points of grammar and syntax are also sometimes explained in a By the Way instead of in the Language Fact sections, which focus on larger topics.

REMINDER

Latin for the New Millennium, Level 3, introduces many grammatical and syntactical topics along with numerous figures of speech. In order to assist you with this new information, a Reminder icon will be used to signal that information is being repeated. A Reminder is usually given only once, although occasionally an additional Reminder is given when the information was presented much earlier in the text. Sometimes, too, you will be reminded about a grammatical or syntactical topic in the information on the given line in the Notes. If you realize that there is something you need to refresh in your mind and there is no Reminder, you should consult the index to find the page on which the topic was first presented.



TAKE NOTE

As in *Latin for the New Millennium, Level 2*, a Take Note icon following the notes and vocabulary for a reading alerts you to additional information related to the reading passage. These help you build your Latin reading skills and your understanding of the literature and the culture that produced it.

HISTORICAL ESSAYS

Latin literature should be read and interpreted within the historical context that influenced the writers of that time. For this reason *Latin for the New Millennium, Level 3*, offers two historical overviews so that you can better understand the times of turbulence and transition in the first century BCE and at the start of the first century CE, an age that produced the six extraordinary authors whose remarkable writings are presented in this book. The last chapter of this book contains selections from medieval and Renaissance writers of Latin and continues the theme, presented in *Latin for the New Millennium, Level 2*, of the importance of medieval and later Latin literature that has spanned the millennia.



INTRODUCTION

Latin for the New Millennium, Level 3, introduces you to six authors of the classical period, Caesar, Catullus, Cicero, Vergil, Horace, and Ovid, and several authors from later centuries. Why should you devote so much effort to reading the works of these authors in the original Latin texts? Reading Latin literature in translation will allow you to understand the thoughts of the ancient authors—thoughts that have shaped the culture of our world—but reading the same authors in Latin allows you to see the subtleties and nuances of language and word order that often cannot be captured in a translation. Examples illustrating this point follow.

In Poem 5 Catullus invites Lesbia to enjoy life and to love; Lesbia is the focal point of the “living” and “loving” as is suggested by her occupying the center of the line.

Vivāmus, mea Lesbia, atque amēmus
“Let us live, my Lesbia, and let us love”

He next requests that she discount the rumors of rather stern old men. The repetition of “s” in lines 2–3 subtly suggests the sound of the whispers of those very individuals who would disapprove of his and Lesbia’s love; all such rumors are to be valued at one cent:

rūmōrēsque senum sevēriōrum
omnēs ūnius aestimēmus assis!
“and all rumors of rather stern old men
let us assess at one cent!”

We can replicate the “s” sound in English to a certain extent, but it is difficult to do so in the sustained way that Catullus accomplishes in his poem.

To reinforce his point that Lesbia should embrace love, Catullus reminds her of life’s brevity by juxtaposing the renewal of nature against the inevitability of death for humankind (*nōbis, . . . nox est perpetua ūna dormienda*, lines 5–6). The repeated “re-” (which, as a prefix means “back” or “again”) in line 4, a repetition that cannot be achieved in our English translation, calls to mind nature’s cycles:

sōlēs occidere et redire possunt;
“suns are able to set and to return;”

Play on sound and syllables as well as the word order all contribute to the impact of Catullus’s poem.

In Book 2 of the *Aeneid* lines 524 and following, Vergil describes how Achilles’s son Pyrrhus first kills one of Priam’s sons in front of Priam and his wife and then kills Priam himself. The Latin passage cited below paints a heartrending picture of Priam trembling (*tremementem*) from rage and old age and slipping repeatedly—for this is what the participle *lāpsantem* suggests—in the copious blood of his son:

(Pyrrhus) . . . *altāria ad ipsa (Priamum) trementem
trāxit et in multō lāpsantem sanguine nātī,
implicuitque comam laevā, dextrāque coruscum
extulit ac laterī capulō tenuis abdidit ēnsem.*

(Aeneid 2.550–553)

“Pyrrhus drew to the altar itself Priam trembling
and slipping in the copious blood of his son,
and he entwined Priam’s hair with his left hand and
unsheathed with his right hand the gleaming sword and
buried it in Priam’s side up to the hilt.”

Notice that Vergil has, in fact, located Priam in the middle of the pool of blood, with *lāpsantem*, which refers to Priam, framed by *multō* and *sanguine* (line 551). This example shows how the flexibility of the Latin language enables Vergil to exploit word order to enhance the meaning of the text.

In the *First Catilinarian* (5.11), Cicero effusively gives thanks to the immortal gods and to Jupiter Stator, in whose temple the Senate is meeting, for allowing Cicero to escape so many times from the dangers posed by Catiline:

*Magna dīs immortālibus habenda est atque huic ipsī Iovī Statōrī, antiquissimō
custōdī hūius urbis, grātia, quod hanc tam taetram, tam horribilem tamque
īnfestam rē pūblicaē pestem totiēns iam effūgimus.*

“Great gratitude must be given to the immortal gods and to this very Jupiter Stator (Cicero refers to a statue of the god in the temple), the most ancient guardian of this city, because we now have so often escaped this disease so foul, so fear-inspiring, and so dangerous to the state.”

In this passage Cicero emphasizes the word “gratitude” by placing *grātia* at the end of its clause and separating the word from *magna*, the adjective at the beginning of the clause that modifies it, with the result that “great gratitude” frames the entire main clause. English cannot replicate this effect because, unlike Latin, its word order is less flexible. The *quod* clause also is notable because Cicero uses a metaphor of disease here to refer to Catiline. Catiline is a *pestis*, an infectious and contagious disease that is physically offensive (*taeter* can refer to the smell that accompanies illness), fear-inspiring (*horribilem*), and dangerous (*īnfestus*). It is difficult to capture this metaphor in translation and at the same time make clear that *pestis* signifies Catiline.

Julius Caesar begins his *Dē bellō Gallicō* by explaining why the Helvetians decided to invade Gaul. Orgetorix, the richest and most noble of the Helvetians, had great ambitions to expand their territory. As Orgetorix sets plans in place for the emigration of the Helvetians from their lands, he decides to invite the leaders of the Sequanians and the Aeduans to participate in his scheme to conquer all Gaul:



Perfacile factū esse illis probat cōnāta perficere, proptereā quod ipse suae civitātis imperium obtentūrus esset.

“He demonstrates to them that to bring about the undertakings is very easy to do because he himself would obtain the command of his own state.”

The language that Caesar uses to reflect Orgetorix’s conversation with these leaders focuses on the doability of his idea by repeating the base for “to do” in *perfacile*, *factū*, and *perficere*. It is impossible to render this wordplay in English.

In *Odes* 1.5, the first love poem of the *Odes* 1–3, Horace uses word order to focus the first line on the subject of his poem; a chiasitic arrangement of nouns and adjectives (an ABBA order of words that is very difficult to achieve in English), a slender boy and many roses, frames Pyrrha (*tē*): *Quis multā gracilis tē puer in rosā*. The Latin here provides a word picture of what is actually happening in the poem, because the close proximity of the *puer* to the *puella* in line 1 is reinforced in line 2 where the *puer* is described as “pressing” her (*urget*):

*Quis multā gracilis tē puer in rosā
perfūsus liquidis urget odōribus
grātō, Pyrrha, sub antrō?*

“What slender youth, drenched with liquid perfumes, presses you amid many a rose, Pyrrha, under [the shelter of] a pleasant grotto?”

Several lines later (6–8) Horace uses a metaphor of the sea to describe Pyrrha’s fickle character: *aspera / nigris aequora ventis / emirabitur*. “[Her suitor] will wonder at the seas [now] rough with black winds.” The Latin also can be translated as “[her suitor] will wonder at seas [now] black with harsh winds” if both adjectives are interpreted as “transferred epithets”; that is, the adjective agrees in sense, but not in gender and form, with another noun. And so *nigris* could be taken with *aequora* and *aspera* with *ventis*. Chances are Horace intended both interpretations, which in English, unlike Latin, are impossible to reproduce simultaneously.

Ovid uses word order in his story of Pyramus and Thisbe for a different effect. In predicting the death of the two lovers, he writes at *Metamorphōsēs* 4.108: “*ūna duōs*” inquit “*nox perdet amantēs*” (“one night will destroy two lovers”). The interlocked order of nouns and adjectives (an ABAB order of words) closely intertwines the single night and the two lovers in a way that English cannot reproduce; what is more, the striking antithesis between the juxtaposed numerals “one” and “two” cannot be replicated in English.

Reading the literature and thoughts of the ancients will broaden your education and sensitize you particularly to classical allusions and sources. For example, in reading the story of the star-crossed lovers, Pyramus and Thisbe, in the chapter on Ovid, you will recognize that this story very likely forms the source for one of Shakespeare’s greatest and most celebrated tragedies, *Romeo and Juliet*. Similarly, Ovid’s tale of Pygmalion inspired works of literature and art, including the well-known musical *My Fair Lady*. In the chapter on Catullus, you will discover that poetry



of the classical period can transcend time and seem as fresh and spontaneous as when it was written over two thousand years ago. From Vergil's *Aeneid* you will learn that literary heroes suffer much personal loss and have to overcome seemingly insurmountable obstacles; the same qualities characterize heroes in current literary works such as the Harry Potter series, in which J.K. Rowling brilliantly recycles classical myth to suit the purposes and needs of her epic tale. Cicero's *Dē amicitia* reminds us of the universality of friendship and how essential interpersonal relationships are to humankind. Caesar's commentaries on the Gallic War, the only surviving historical document from the first century BCE to focus on this part of the world, provide us with a firsthand account of the culture and civilization of Gaul, Germany, and Britain. For some, seeing the continuity between the past and present western cultures offers one of the principal attractions for studying the classical world.