

# LATIN FOR THE NEW MILLENNIUM

## A TRAILBLAZING NEW LATIN CURRICULUM

### CHAPTER

# 2

#### GAIUS VALERIUS CATULLUS

Complementary Infinitives and Infinitives with Impersonal Verbs; Partitive Genitive; Diminutives; *Cum* Clauses; Imperatives and Prohibitions; Conditional Sentences; Positive, Comparative, and Superlative Adjectives and Adverbs; Genitive and Dative Pronouns

Chiasmus, Sibilance, Anaphora, Apostrophe, Rhetorical Question, Hyperbaton, Onomatopoeia, Transferred Epithet



Antonis Zucchi (1736–1793) depicts the poetic tradition of Cupid inspiring the Greek poet Sappho in his painting "Sappho Taking Notes from Love." Catullus highly esteemed the poetry of Sappho and emulated her work in his own love poetry.

#### MEMORABILE DICTŪ

**Vivāmus, mea Lesbia, atque amēmus.**

"Let us live and love, my Lesbia." (Catullus 5.1)

In this often quoted line, Catullus links living and loving, and later in the poem he recommends a life of love since humans are ultimately mortal.



## AN OVERVIEW

*Latin for the New Millennium* is the crown in Bolchazy-Carducci's thirty-five year tradition of serving the Latin classroom. The series provides a comprehensive approach to the study of Latin that synthesizes best practices and cutting-edge pedagogy. *LNM* brilliantly fuses the traditional grammar approach with the reading method.

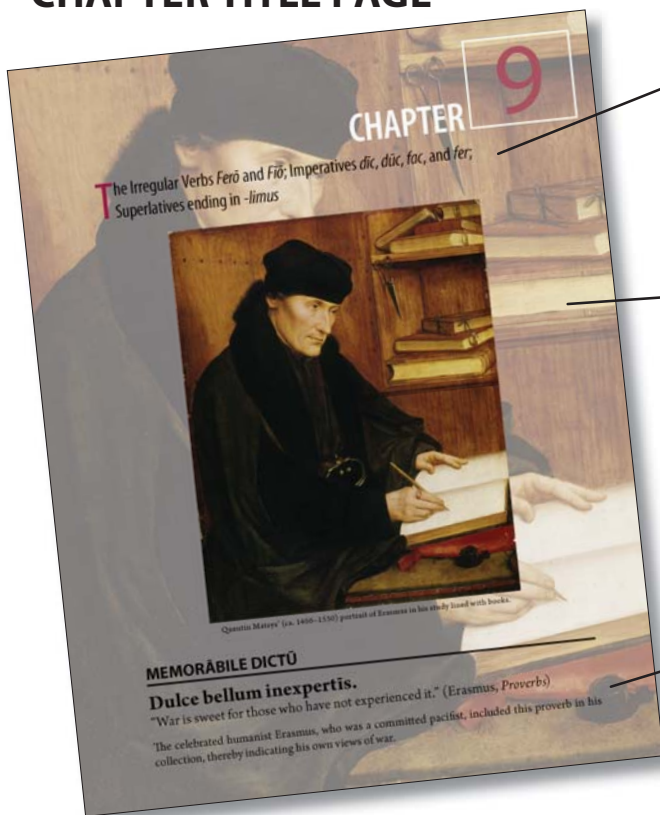
B-C commissioned esteemed Latinists, Professors Milena Minkova and Terence Tunberg, to create Level 1 and 2 texts that address the full legacy of Latin literature and include a strong aural-oral component. The authors' passion for Latin's rich post-antique corpus and for oral Latin makes *Latin for the New Millennium* a groundbreaking program.

When teachers using *LNM 1* and *LNM 2* requested a Level 3, B-C tapped the talented duo of Helena Dettmer of the University of Iowa and LeaAnn Osburn, former B-C editor and high school classroom veteran. Dettmer and Osburn had collaborated previously on *A Catullus Workbook* and are recognized for their creative classroom expertise and their commitment to scholarship. In developing *LNM 3*, they drew on Bolchazy-Carducci's respected set of author texts for upper-level Latin, the popular *LEGAMUS* Transitional Readers and the Latin Literature Workbook Series. To learn more about *LNM 3*, see pages 16–22.

The *Latin for the New Millennium* program offers amenities for both teachers and students from eBooks to workbooks, teacher's manuals, a free web-based Teachers' Lounge for classroom teachers, free teacher webinars, audio recordings, electronic flashcards, free test banks and other downloadables, and much more. This brochure provides information on all the program components.

## STUDENT TEXTS

### CHAPTER TITLE PAGE



Introduces chapter's grammar and morphology topics

#### Full Page Artwork

- stunning image serves as prompt for chapter Latin reading
- rich artwork appeals to visual learners
- Teacher's Manual provides background information about the image

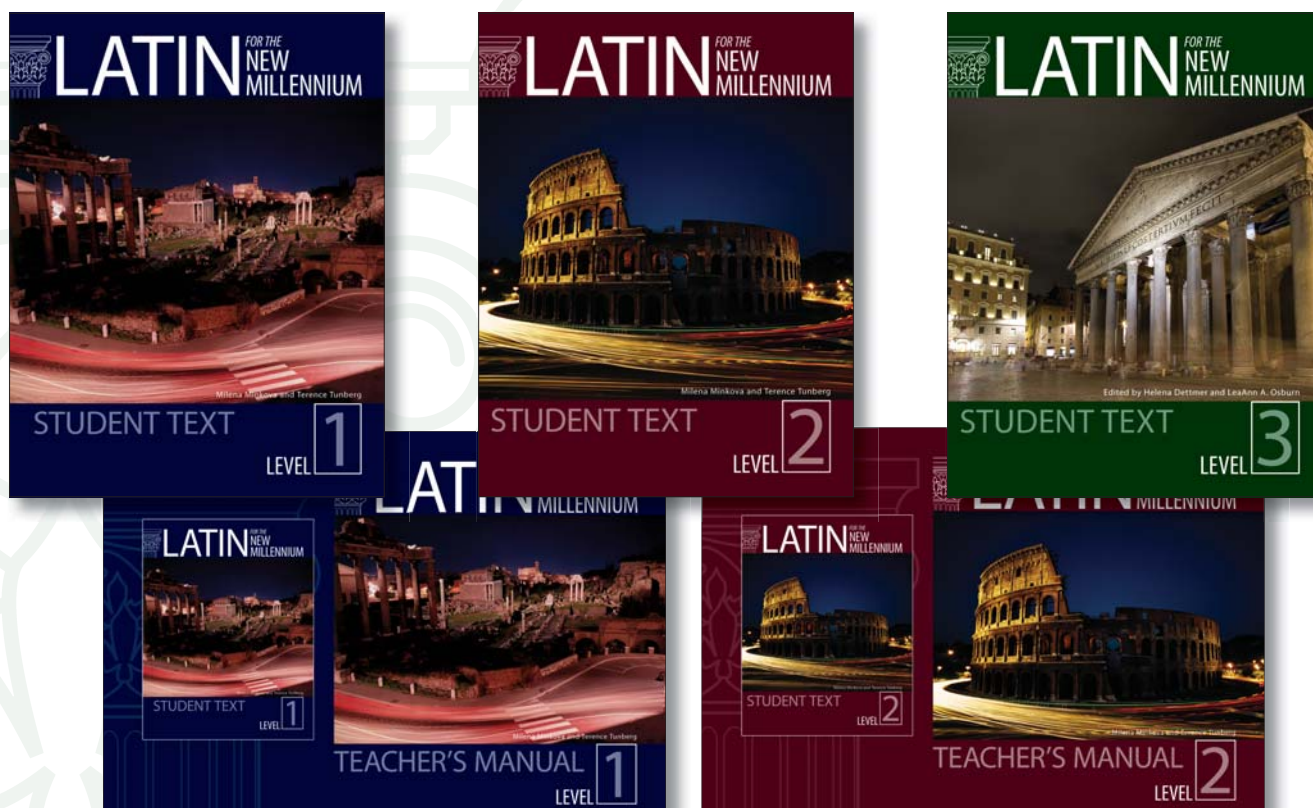
#### MEMORĀBILE DICTŪ

- Famous Latin saying connects to chapter's Latin reading passage
- Subject matter of saying stimulates thoughtful discussion

Chapter title page to left taken from *LNM 2*, Chapter 9.  
Brochure cover image from *LNM 3*, Chapter 2.



## LNM CELEBRATES THE CONTINUUM OF LATIN LITERATURE AND BUILDS STRONG READERS OF LATIN



All *LNM* readings are drawn from the works of Latin authors. The adapted readings of Level 1 and 2 grow in complexity as students deepen their Latin reading skills. Each chapter of Level 2 features an unadapted classical Latin reading from Nepos' *Life of Atticus*. Level 3 provides comprehensive resources for students as they read unadapted selections from key Latin authors. All *LNM* readings offer subject matter that invites discussion.

*LNM* proudly presents the full legacy of the Latin language and Latin literature.

### *LNM* 1

- features the Roman authors from Plautus and Terence to Augustine and Boethius
- introduces students to those Roman authors regularly taught: Caesar, Catullus, Cicero, Horace, Ovid, Pliny the Younger, and Vergil

### *LNM* 2

- constitutes a pioneering expansion of the traditional Latin curriculum—building on Latin's Roman foundations to celebrate the richness of the Latin written in the subsequent 1,500 years
- takes students through the adapted authentic Latin of such authors as Bede, Heloise, Petrarch, Erasmus, and Copernicus. Each chapter keeps students grounded in the first century BCE with thought-provoking readings from the *Life of Atticus*.

### *LNM* 3

- provides students with an in-depth experience of the Roman authors Caesar, Catullus, Cicero, Horace, Ovid, and Vergil
- showcases the intellectual circle of Erasmus and his friends through the lens of their correspondence
- demonstrates the full continuum of the Latin tradition with Petrarch's "Ode to Vergil" and John Parke's "In Praise of Horace"



# FUSION APPROACH

## GRAMMAR DRAWN DIRECTLY FROM LATIN READINGS

Each grammar or syntax concept is presented separately.



**BY THE WAY** provides additional information or insight.

Plentiful English-to-Latin and Latin-to-English **EXERCISES** reinforce the new grammar and morphology.

"LNM's fusion of reading, grammar-translation, and oral-aural communication-friendly approaches is based on the best in current Latin pedagogy. A particular strength of the series is its teaching of the importance of context in learning Latin."

– Ronnie Ancona  
Hunter College and City University of New York  
Graduate Center

Complete morphology charts from the outset. Students get to see the big picture.



**STUDY TIP** provides student-friendly assistance in the form of a mnemonic device, an alternative explanation, or a clarification for complex concepts.

### LANGUAGE FACT III

#### COMPLEMENTARY INFINITIVE WITH POSSUM, DĒBĒŌ, SOLEŌ

Some Latin verbs, such as *possum*, do not usually appear by themselves.

The most common of these verbs are:

*possum* – "I am able" (to do something)  
*dĕbĕŏ* – "I ought" (to do something)  
*solĕŏ* – "I am accustomed" (to do something)

Such verbs often form phrases with a complementary infinitive that "fills out" their meaning.

There are clear examples of such phrases in the passage at the front of this chapter:

*Druīdēs . . . dĕ vīrīs bonīs et malīs iudicāre solēt.*

The Druids are accustomed to make judgement about good and bad men.

*Druīdēs scientiam magnam memoriā servāre possunt.*

The Druids are able to preserve a large body of knowledge by means of memory.



**BY THE WAY**  
Verbs (like *possum*, *dĕbĕŏ*, and *solĕŏ*) that take a complementary infinitive can appear with either an active or passive infinitive.

For example: *Puella puerō librū dare potest*, "The girl can give the book to the boy," in the passive voice becomes *Liber puerō ā puella dārī potest*, "The book can be given to the boy by the girl."

#### ► EXERCISE 4

Translate into Latin.

1. We are accustomed to preserve (our) books.
2. You (plural) ought not to fear the Druids (Druidēs).
3. Memory can be strengthened.
4. Stories are usually (are accustomed to be) told by the Druids (Druidēs).
5. We can have the rewards: rewards can be given by the Druids.
6. Boys ought to be taught.

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Examples of the concept are excerpted from the chapter's Latin reading. The grammar in each **LANGUAGE FACT** flows directly from the Latin reading.

### LANGUAGE FACT IV

#### TRANSITIVE AND INTRANSITIVE VERBS

The verbs *sum* and *possum* have no passive forms because they are intransitive.

An intransitive verb describes a state of being or an action that takes no direct object (coming, going, and the like). Here are some other intransitive verbs, in addition to those you have already learned: *ambulo* ("walk"), *iscedo* ("lie down"), and *maneo* ("remain").

A transitive verb, by contrast, is a verb that takes a direct object and so can be used in the passive voice. Such verbs include: *dō* ("give"), *habĕŏ* ("have"), *vidĕŏ* ("see").



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### LANGUAGE FACT I

#### FOURTH CONJUGATION VERBS: PRESENT ACTIVE AND PASSIVE TENSE, PRESENT ACTIVE AND PASSIVE INFINITIVE

In the narrative about Catiline there are a number of verbs belonging to the third conjugation: e.g., *crĕdunt*, *petit*, *gert*, *dicit*. Notice also the form *audir*, which seems similar to the third conjugation verbs, but actually belongs to the fourth. If you look at the infinitive *audire*, and the forms *audiant* and *audiantur*, you will understand that this certainly is not a third conjugation verb.

Here are the present active and passive voices of the fourth conjugation, using the verb *audire* as an example:

Fourth Conjugation: Present Active			
	Singular		Plural
First person	<i>audio</i>	I hear	<i>audimus</i> we hear
Second person	<i>audis</i>	you hear	<i>auditis</i> you hear
Third person	<i>audit</i>	s/he/it hears	<i>audiunt</i> they hear

#### Present Active Infinitive

*audire* to hear

Fourth Conjugation: Present Passive			
	Singular		Plural
First person	<i>audior</i>	I am heard	<i>audimur</i> we are heard
Second person	<i>audiris</i>	you are heard	<i>audimini</i> you are heard
Third person	<i>auditur</i>	s/he/it is heard	<i>audiuntur</i> they are heard

#### Present Passive Infinitive

*audiri* to be heard



#### STUDY TIP

The fourth conjugation is formed as usual by adding the personal endings to the verb stem. The linking vowel *-i-* appears only in the third person plural, just as in the third conjugation.

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**LANGUAGE FACT III**  
**CONCESSIVE CLAUSES**

In the chapter reading passage, Sepúlveda makes this statement:  
*Nautis quidem timere coepit Colónus, quoniam de navigátióne ipsa numquam dísperávit.*  
"Columbus began to fear the sailors indeed, although he never lost hope about the voyage itself."  
The subordinate clause beginning with *quoniam* is **concessive**. We call it this, because it states a fact **despite which** the action in the main clause happens or is true. Columbus begins to fear the sailors **despite the fact** that he still does not despair about the voyage.  
The two most used concessive conjunctions in Latin are *quoniam*, which is used with the indicative and presents the concession as a fact, and *quamvis*, which is used with the subjunctive and presents the concession as the thought of a person in the narrative, but not necessarily that of the author.

*Quoniam iter est longum, ire débemus.*  
"Although the trip is long, we will need to go."

The Columbus Foundation reconstructed Columbus' favorite ship the Niña to celebrate the quinquenary anniversary of the famous voyage of 1492. The Niña, a classic caravel with three (square) sails in the mainmast, was launched in 1991. The ship travels as a museum and has sailed in many ports.



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*Quamvis nolum venire nollis, hoc tamen facere debetis.*  
"Although you do not want to come with me, nevertheless you have to do this."  
The conjunction *cum* may also be used with a concessive meaning. When *cum* has this meaning, the verb in the subordinate clause it introduces is in the subjunctive, and in the main clause or causal. Here are some examples:  
*Cum nolum venire nollis, hoc tamen facere debetis.*  
"Although you do not want to come with me, nevertheless you have to do this."  
Note that in this sentence *cum* has the same meaning as *quamvis* (in the example shown earlier). We can put the same sentence in the past, and the construction will be the same, with only a change in the tenses of the verbs.  
*Cum nolum venire nollis, hoc tamen facere debetis.*  
"Although you did not want to come with me, nevertheless you were obliged to do this."

**BY THE WAY**

The presence of the word *tamen* in the main clause often functions as a clue to the reader that a concessive clause may be present.

**EXERCISE 3**

Fill in the blanks with the appropriate causal or concessive conjunction. Translate the sentences.  
Example: Mater filium curat \_\_\_\_\_ eum amat.  
The mother takes care of <her> son because she loves him.

- Colónus navigábat \_\_\_\_\_ novam terram quærébat.  
Colonus, i, m. - Columbus
- Nautae irá sunt capti \_\_\_\_\_ iam diu nihil cónspicébat.
- Nautae Colónum occidere volébant \_\_\_\_\_ ille in pericula eós díceret.
- Colónus à nautis tandem non occisus est \_\_\_\_\_ nautae diserant eum moritúrum esse.
- \_\_\_\_\_ nautae expectare nólébant, tamen decréverunt per trís diés expectare.
- \_\_\_\_\_ trís diés essent tempus longum, operae pretium fuit expectare.
- Omnes tandem maximo gaudió sunt capti \_\_\_\_\_ lumen cónspicere potérunt.

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**BY THE WAY** clarifies a key grammatical point for the students.

The **EXERCISE** requires immediate student practice with a discrete component of the new grammar.

LNM Level 2 teaches students to recognize and comprehend the full set of complex constructions from the ablative absolute to conditions.

LNM Level 1 presents the indirect statement, thereby ensuring students' mastery of this key concept.

These **STUDY TIPS** help students (1) readily recognize the result clause and (2) distinguish the result from the purpose clause.

**COMPREHENSION QUESTIONS**

- What was the concept that ancient people held about the earth and why?
- How does Copernicus answer the argument that the earth would be dispersed if it turned around?
- For what two reasons, according to Copernicus, was it more likely that the earth moved than that the skies moved?
- For what purpose does Copernicus introduce the comparison with Aeneas?

**LANGUAGE FACT I**  
**RESULT CLAUSES**

In the chapter reading passage, Copernicus proposes the following argument advanced by the ancients to defend that the earth was impossible in the center of the universe:

*Si terra volveretur, non esset tam stabilis quam nunc est; si hoc fieret, iam vehementer dissipáretur.*  
"If the earth were turned around, it would not be so steady as it is now; if this happened, the earth would need to be turned around so vehemently that no person or animal could stay on it and it would be scattered itself."

The subordinate clauses at *nihil homo, nihil animal stare posset* and *et car> ipsa dissipáretur* are result clauses. They show what would happen as a result of the action in the main clause; if the earth was turning around, thought the ancients, the result of this turning would be that no man or no animal could stand on it and the earth itself would fall apart.

**STUDY TIP**

When trying to recognize a result clause in Latin, look for a **TIP OFF** word in the main clause. These tip offs like *tam*, *se*, *ita*, *ita*, "in such a way," *tantus*, "so great," *talis*, "such," *tot* "so many," etc., often contain the letter "t."

Look at some more examples of result clauses.

- Terra est tam ingens at à nobis ita cónspici nón possit.*  
"The earth is so huge that it cannot be observed by us whole."
- Antiquarum an non erat ita magna ut illi omnia de terra intelligerent.*  
"The science of the ancients was not so large that they understood everything about the earth."
- Copernicus tam multa de terra et de síde inveniit ut librum celeberrimum scripserit.*  
"Copernicus discovered so many things about the earth and the sun that he wrote a very famous book."

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A result clause is introduced by at ("so... that") or *ut* ("so... that not"), and always has a **subjective** verb. The tense of the subjunctive does not depend on the tense of the main clause, but on the actual time when the result occurred. The present subjunctive is used for a result in the present (even coming out of a past action), imperfect subjunctive for a prolonged result in the past, perfect subjunctive for completed result in the past. Look at the above examples again, paying attention to what tense is used in each result clause.

**STUDY TIP**

Result and purpose clauses have similar components but they are two different types of propositions. Consider the sentence: "I fell so badly that I broke my leg." The subordinate clause here expresses result but no purpose. Also, the negative for the result clause is *ut*, while the negative for the result clause is *ut nón*, negative for the purpose clause is *ut*, while the negative for the result clause is *ut nón*. Finally, purpose clauses have present or imperfect subjunctives according to the tense of the main clause, while the result clauses have present, imperfect, or perfect subjunctives according to the time when the result occurred.

If you are still not sure about recognizing result clauses, remember that result clauses answer the question "What happened!," while purpose clauses answer the question "Why?"



Reconstruction of the trigonon, an astronomical instrument, first described by Ptolemy (second century CE) and also discussed by Copernicus in Book IV of *De revolutionibus* as a method for calculating the angular elevation of a heavenly body observed through a sight mounted on the upper arc.



The 1973 stamp with a portrait and images of space stations commemorates the 500th anniversary of Copernicus' birth. The African nation of Liberia was founded by freed slaves from the United States who established a Republic in 1847. Following a brutal civil war, Ellen Johnson Sirleaf was democratically elected president in 2005.

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# COPIOUS EXERCISES

So, *bonus* by itself would mean "a good man," *bona* by itself would mean "a good woman" (or "good things," if neuter plural), and *bonum* by itself would mean "a good thing." A frequent use of these **substantive adjectives** is in the **neuter plural**; the noun "things" is always implied with such adjectives. Note that a masculine plural substantive adjective may refer to people collectively, both male and female (e.g., *boni*, "good people").

► **EXERCISE 6**  
Translate into English.

1. Pulchra nōn semper servāmus.
2. Fortēs nōn semper vincunt.
3. Felīcēs timōre liberantur.
4. Multi iūsta petunt.
5. Boni gaudium, mali timōrem sentiunt.
6. Felīcia et pulchra petimus, mala timēmus.

► **EXERCISE 7**  
Choose the best answer for each of the following questions and translate. The questions pertain to the Latin reading passage. The Reading Vocabulary may be consulted.

1. Cōsius (whose) cōsiliō equus ligneus aedificātur?  
Trōiānorū cōsiliō equus ligneus aedificātur.  
Deorū cōsiliō equus ligneus aedificātur.  
Ulixis cōsiliō equus ligneus aedificātur.
2. Cūr (why) Trōiāni equum nōn timēt?  
Trōiāni bellum nōn timēt.  
Trōiāni equum esse dōnum crēdunt.  
Trōiāni sē nōn esse felīcēs crēdunt.
3. Cūr Trōiāni nōn sunt felīcēs?  
Trōiāni equum vident.  
Equus ad urbem movētur.  
Trōiāni Graecōs abesse crēdunt, sed Graeci nōn absunt.


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Multiple **EXERCISES** ensure that students become comfortable with new concepts.

Authors Minkova and Tunberg have developed a range of creative, transformational exercises that require a deeper comprehension of the materials than do the ordinary exercises.

Dialogue between Aeneas and Mercury builds off the chapter reading—an adaptation from Vergil's *Aeneid*.

4. Qualēs (what sort of) milītēs in equō occulantur?  
Multi milītēs in equō occulantur.  
Pauci milītēs in equō occulantur.  
Milītēs ācrēs in equō occulantur.
5. Cūr Trōiāni vincuntur?  
Graeci armātī ex equō in urbem exeunt.  
Equus ligneus ad urbis portam movētur.  
Graeci tenebrās expectant.



An imperial era mosaic showing Vergil, author of the *Aeneid*. The eighth line of the *Aeneid* (*Misae, miser, carere*) can be seen on the scroll on his lap. To the right and the left of Vergil are the nose of history, Clois, and the nose of tragedy, Melpomene.

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► **EXERCISE 6**  
Read the following dialogue, which is written partly in English and partly in Latin. Translate the English parts into Latin, and the Latin parts into English. Use *-ne* for questions and *-que* for Mercury, sent by Jupiter, appears before Aeneas.

**Mercurius:** Salvē! Esne Aenēās?  
**Aenēās:** I am Aeneas. You seem to be very great! Are you a god?  
**Mercurius:** Deus sum! Mercurius sum. Quid nunc parās?  
**Aenēās:** Dido and I want to be king and queen in Carthage. I am building a cottage. Does the cottage seem beautiful?  
**Mercurius:** Ita vērō! Sed cum Didōne manēre Carthāgineque habitāre nōn potēs.  
**Aenēās:** Do you believe that love is bad? Do you understand that Dido and Aeneas must remain together?  
**Mercurius:** Dei dē amorē hominū cōgitāre nōn solent. Amorē Aenēae Didōnisque ūniū assis aestimō! Aenēās Iovis verba audire dēbet nec cum Didōne manēre!  
**Aenēās:** Must I abandon Dido and sail to Italy?  
**Mercurius:** Iuppiter tē iubet Didōnem relinquere Italiāque petere.  
**Aenēās:** Jupiter is cruel! You are cruel! The gods are cruel!  
**Mercurius:** Nōn dei, sed fāta sunt crudēlia. Fāta dicunt Aenēam Italiā petere dēbere.  
**Aenēās:** Must men be wretched?  
**Mercurius:** Ita vērō. Postēa autem Aenēās erit celebrē poētaque dicit "Tantae mōlis erat Rōmānam condere gentem!"

condō, condere, condidi, conditum – to found	ita vērō – yes indeed
dicat – will say (future tense)	mōlis, mōlis, f. – weight, mass, trouble, effort
erit – will be (future tense)	nec – and not
fāta, fātōrum, n. pl. – the Fates	quid...? – what...?
gens, gentis, f. – race, nation	salvē! – hello!
Iovis – of Jupiter (genitive case of Iuppiter)	tantus, tanta, tantum – so much, so great

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# REVIEW SECTIONS

Each **REVIEW** presents the three chapters' **VOCABULARY TO LEARN** in a **VOCABULARY TO KNOW** list organized by part of speech.

For every three chapters, a **REVIEW** offers a set of new exercises to test cumulative mastery of the new grammar and syntax.

**EXERCISES** are designed to build on one another for a spiraling effect and deeper comprehension.

**PREPOSITION**  
prope + accusative – near

**CONJUNCTION**  
nec – and not, nor

**ENCLITIC PARTICLES**  
-ne – added to the first word of a question  
-que – and

**PHRASES**  
bellum gerō – to wage war  
pro viribus – with all one's might

► **EXERCISE 1**  
Decline the following phrases.

- dōnum tuum
- hostis noster
- rēgina crudēlis
- equus celebr

► **EXERCISE 2**  
Conjugate the following verb in the present active and passive voice and give the present active and passive infinitives.

- cōspiciō, cōspicere, cōspect, cōspectum

► **EXERCISE 3**  
Conjugate the following verbs in the imperfect active voice.

- pugnō, pugnāre, pugnāvī, pugnātum
- fugiō, fugere, fugi, —
- veniō, venire, veni, ventum

Conjugate the following verbs in the imperfect passive voice.

- movēō, movēre, movi, mōtum
- ostendō, ostendere, ostendi, ostentum

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## ► EXERCISE 7

Below is the dialogue you have just read in Exercise 6. Rewrite the dialogue using the verbs in parentheses to construct indirect questions or indirect statements as the sense requires. Note that *hic, haec, hoc* in direct speech become *ille, illa, illud* in indirect speech. Translate the rewritten dialogue. The Reading Vocabulary and the added vocabulary in Exercise 6 may be consulted.

Example:

**Viātor:** (rogāvit) Qui hominēs hoc castellum aedificāverunt?

**Mystagōgus:** (dixit) Franci hoc castellum aedificāverunt.  
Viātor rogāvit qui hominēs illud castellum aedificāvisse.  
Mystagōgus dixit Francōs illud castellum aedificāvisse.

**Viātor:** (exclāmāvit) Quam ingēns est castellum!

**Mystagōgus:** (dixit) Pauca castella sunt maiōra.

**Viātor:** (rogāvit) Quāndō hominēs hoc castellum aedificāverunt?

**Mystagōgus:** (respondit) Hierosolyma sunt ā militibus Franci capta; at victorēs multis in Palaestinae Syriaeque partibus tūti esse nōn poterant; nam incolae in Francōs impetūs saepe faciēbant; itaque Franci et hoc castellum et multa alia castella aedificāverunt.

**Viātor:** (rogāvit) Quāndū Franci hoc castellum tenēbant?

**Mystagōgus:** (respondit) Franci hoc castellum paene duo saecula tenēbant.

**Viātor:** (rogāvit) Quot custodēs castellum tenēbant?

**Mystagōgus:** (exclāmāvit) Quam pauci militēs castellum defendere poterant!

**Viātor:** (dixit) Hoc discere cupiō.

**Mystagōgus:** (dixit) Ducenti militēs in hoc castellō manentēs ingentem exercitum facīle depellere poterant.

**Viātor:** (exclāmāvit) Quanta et quam alta sunt mūnimenta et prōpugnacula!

Krak de Chevaliers, the legend of the crusader fortresses, housed the Knights Hospitaler. Located in Syria near Tripoli, Lebanon, the fort was built in 1031 ce for the Muslim Emir of Aleppo, Syria. Raymond of Toulouse captured it in 1099 during the First Crusade and from 1150 to 1250 it received its present plan and was enlarged to house 2,000 troops.



## ► EXERCISE 4

Make the adjective in parentheses agree with the noun. For some, more than one answer is possible.

Example: militis miserī (fortis)  
militis fortis

- poētā iūstō (celeber)
- puellārum multārum (fortis)
- lupae malae (fortis)
- praemia magna (celeber)
- cōsulēs boni (acer)
- rēgum honorūm (fēlix)
- viā longā (fēlix)

## ► EXERCISE 5

Fill in the blanks with the correct form of the first or second person pronoun and translate the completed sentence. The verb in bold determines the person and number of the required personal pronoun.

Example: Nōmina hostium \_\_\_\_\_ dicō. Itaque praemium mihi dare **dēbētis**.  
Nōmina hostium vōbis dicō. Itaque praemium mihi dare **dēbētis**.  
I am telling you (plural) the names of the enemies. Therefore you (plural) ought to give me a reward.

- \_\_\_\_\_ esse severum dicis. Sed animum **meum** tē nōn intellegere credō.
- \_\_\_\_\_ vidēre possumus. Sed ā **vōbis** nōn cōspicimur.
- Ā \_\_\_\_\_ valdē amāris. Sed **mē** nōn valdē amāre vidēris.
- Vidēris** mihi multōs habēre amicōs. Itaque \_\_\_\_\_ esse fēlicem putō.
- Puella ā \_\_\_\_\_ amātur, sed \_\_\_\_\_ ūnius assis aestimat. Itaque **doleō** et **sum** miser.
- Intellegō, Māci, fortitūdinem **tuam** vinci nōn posse. Itaque \_\_\_\_\_ liberāre decernō.

# TALKING

Each chapter of *LNM* 1 and 2 contains a **TALKING** section, immersing students in conversational Latin about everyday matters.

**TALKING**  
Quota hora est? "What time is it?"  
Est hora prima. "It's one o'clock."  
... secunda. "It's two o'clock."  
... tertia. "It's three o'clock."  
... quarta. "It's four o'clock."  
... quinta. "It's five o'clock."  
... sexta. "It's six o'clock."  
... septima. "It's seven o'clock."  
... octava. "It's eight o'clock."  
... nona. "It's nine o'clock."  
... decima. "It's ten o'clock."  
... undecima. "It's eleven o'clock."  
... duodecima. "It's twelve o'clock."  
Est hora prima (secunda etc.) et quadrans. "It's a quarter past one (two etc.)."  
Est hora prima (secunda etc.) et dimidia. "It's half past one (two etc.)."  
Est hora prima (secunda etc.) et duobus. "It's three quarters past one (two etc.)."  
Est meridiem. "It's midday."  
Est media nox. "It's midnight."

The Romans used sundials to determine the hour of the day.

Here is a table of the first ten cardinal and ordinal numerals in Latin.

Cardinal numerals	Ordinal numerals
1-I	unus, una, unum
2-II	duo, duae, duo
3-III	tres (m., f.), tria (n.)
4-IV	quattuor
5-V	quinque
6-VI	six
7-VII	septem
8-VIII	octo
9-IX	novem
10-X	decem

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**BY THE WAYS** give students additional information about a topic or insight into a difficult concept. Often, as in the discussion of the Roman concept of time, the **BY THE WAY** calls students' attention to a cultural difference.

An everyday reality of school life—"Late for School"—serves as a natural introduction to cardinal and ordinal numbers.

**BY THE WAY**  
The Romans used to count the daytime hours from the first hour, *hora prima* (about 6 AM), to the twelfth hour, *hora duodecima* (about 6 PM). For example, our 11 AM is, according to the Romans, the fifth hour, *hora quinta*. The length of the Roman hour varied according to the time of year, since they told time by the sun.

They divided the night into watches: first watch, *vigilia prima* (about 6 PM–9 PM), second watch, *vigilia secunda* (about 9 PM–midnight), third watch, *vigilia tertia* (about midnight–3 AM), fourth watch, *vigilia quarta* (about 3 AM–6 AM).

**LATE FOR SCHOOL**  
**Helena:** Propera (hurry), Marcus! Sumus in mora (delay).  
**Marcus:** Debemus properare?  
**Helena:** Ita (yes), properare debemus.  
**Marcus:** Quota hora est?  
**Helena:** Est hora octava et quadrans.  
**Marcus:** Tum properare non debemus. Nam schola (school) incipit (start) horis octava et dimidia (at 8:30).  
**Helena:** In schola tamen hora octava et quadrante (at 8:15) intrare debemus. Nam libros parare debemus.  
**Marcus:** Ego autem horam primam expecto.  
**Helena:** Cur? (Why?)  
**Marcus:** Nam hora prima est finis (end) scholarum.  
**Helena:** Nihil de fine scholarum nunc cogitare, sed mecum veni!

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**EXERCISE 7**  
Translate into Latin.

- I ask you not to be forgetful of the sweet things!
- I do not know what plan has been made.
- I know that this is the plan.
- You (pl.) asked what plans had been made.
- You (pl.) knew that these plans had been made.
- They asked me to have all things in mind.

**TALKING ABOUT A READING**  
**ABOUT THE JOYS OF LIFE AND UNADAPTED LATIN: ATTICUS HONORED IN ATHENS**

**DÉ VITAE GAUDIIS**  
**Maria:** Ego quoque bonam vitam habere cupio, ut dicit poeta, cuius verba legimus. Utinam magnam pecuniam possideam, ut omnia emere (buy) possim quae amo. Nam in vicis tabernarum (mall) ambulare et novis res mihi emere amo.  
**Christina:** At novae res non diu faciunt felices. Mihi placet corpus exercere (to exercise). Placet mihi natare (to swim) in natatorio (swimming pool).  
**Maria:** Mihi quoque placet corpus exercere: birota vehi (ride a bicycle), palastram (fitness center) petere. At vespere (in the evening) me delectat saltatorium (dance club) petere, ubi saltatorium venire?  
**Marcus (looks at Helen):** Non scio habeamne tempus vacuum.  
Quid tibi, Helena, placet?  
**Helena:** Dulcia mihi placent. Theobroma (chocolate) comedere amo.  
**Marcus:** Non solum theobroma est dulce, sed aliae quoque res. Amor est dulcis...

Dulcia mihi placent. Theobroma comedere amo.


The **TALKING ABOUT A READING** sections in *LNM* 2 find the teenagers talking about the chapter Latin reading or about the undapeted Atticus passage.

"My students are enjoying the dialogues between Marcus, Maria, and Helena."  
– Linda Kennedy, Bishop McGuinness High School  
Kernersville, North Carolina





# ENGLISH VOCABULARY BUILDING




## MIRABILE AUDITŪ


**PHRASES AND MOTTOES RELATING TO GOVERNMENT AND DEMOCRACY**

**PHRASES**


- *E plūribus ūnum.* "One <whole> out of more <elements>." This Latin phrase expresses the essence of the federal spirit as conceived by the founding fathers: a group of self-governing units, all parts of an indissoluble whole. It appears on the Great Seal of the United States, as well as on the one-dollar bill.
- *Ex officio.* "By virtue of office" held by a particular individual.



The motto of the United States, *E Pluribus Unum*, can be seen on the reverse side of a penny.



*E Pluribus Unum* is shown on this postage stamp.



On the one-dollar bill, the reverse side of the Great Seal of the United States is shown with the phrase *E Pluribus Unum* on banners on both sides of the eagle's head.

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Each **REVIEW** includes a **MIRABILE AUDITŪ** section of themed Latin phrases, mottoes, proverbs, or abbreviations referenced in English today.

In each chapter, immediately following the **VOCABULARY TO LEARN, EXERCISE 2** is designed to build students' English vocabulary through derivatives study.

## VOCABULARY TO LEARN

**NOUNS**

*alibi, alibi, ac, -ae, -um*  
*regnum, regnum, i, -um*  
*solus, solus, i, -um*  
*tempus, tempus, -us, -a*

**ADVERBS**

*in, in, -um*  
*per, per, -um*  
*quomodo, quomodo, -um*

**ADJECTIVES**

*ambiguum, ambiguum, -um*  
*certus, certus, -us, -a*

**VERBS**

*agere, agere, -um, -um*  
*habere, habere, -um, -um*  
*quiescere, quiescere, -um, -um*  
*quiescere, quiescere, -um, -um*

**ENCLITIC PARTICLES**

*que, que, -um, -um*  
*quod, quod, -um, -um*

**EXERCISE 2**

Find the English derivatives based on the Vocabulary to Learn in the following sentences. Write the corresponding Latin word.

1. An **ambitious** bill will keep you **awake**.
2. After the **regime** a republic was established.
3. I heard his **insistent** conclusion of laws.
4. His embarrassment was **comprehensive** and **everybody** could see it.
5. After a **temporary** love affair they settled to **quiesce** life.
6. He is an **agent** of a foreign state.
7. I advise you to **relinquish** these plans **completely** and **move on**.
8. **Majority** is always **winning**.
9. The **decision** was unanimous.
10. **Who** hasn't had any **misgivings** from him since he was deployed for the mission.
11. After the surgery she has had a **perpetually** **delicious** expression.
12. Matches were found in his **car** and he was **accused** of arson.
13. They were **walking** in the **sequestered** woods and wondering whether they would meet any **solitary** **deities**.

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**EXERCISE 2 ANSWERS**

1. active
2. regime
3. agent
4. conspicuous
5. tempestuous
6. agent
7. relinquish
8. novelty
9. unanimous
10. misgive, mission
11. delicious
12. arson
13. sylvan/silvan

**TEACHING TIP**

Although in Exercise 2 the students are directed to find only the derivatives based on the Vocabulary to Learn, they may be interested to learn that there are other derivatives in Exercise 2. The derivation of these words is provided for the teacher's convenience.

- 1. longer – from *longus* (long)
- 2. republic – from *res publica* (thing, matter; public); established – from *stabilis* (to make stable, establish)
- 3. confession – from *confessus* (acknowledgment, confession); *confiteri* (to confess, acknowledge, establish)
- 4. affair – from *afficere* (to affect, endow, afflict with); from *facis* (to do make), *quietus* – from *quiescere* (to rest, peaceful, calm, etc.)
- 5. foreign – from *foris* (outside), *status* – from *status* (position, situation, form of government, condition)
- 6. advise – from *ad* (to, toward) + *videre* (to look at, survey, see to), *plana* – from *planus* (level, flat, plain, clear), *completely* – from *complus* (to fill up, fulfill, finish), *move* – from *movere* (to move)
- 7. reacting – from *excitare* (to rouse, wake up, summon, raise)
- 8. decision – from *decidere* (to settle, put an end to, cut off)
- 9. perpetually – from *perpetuus* (continuous, entire, universal), *expression* – from *exprime* (to squeeze out, force out, press up)
- 10. accused – from *accusare* (to reproach, prosecute, accuse) from *ad causam* (to call to account), *sequester* out, force out, press up)
- 11. mysterious – *mysterium* (secret religion, mystery, secret) from the Greek *mysterion* (mystery) – to shut out, close, deities – from *deus* (god)

Teacher's Manual • Student Text with Exercise Answers • 163

## EXERCISE 1

Find five more present participles in the chapter reading.

## VOCABULARY TO LEARN

**NOUNS**

*gemma, ae, f. – gem, precious stone*  
*legatus, i, m. – ambassador*  
*populus, i, m. – a people, populace*  
*servus, i, m. – slave, servant*

**ADJECTIVES**

*alter, altera, alterum – the other (of two)*  
*neuter, neutra, neutrum – neither, none (of two)*  
*solus, a, um – none*  
*solus, a, um – alone, only*  
*totus, a, um – whole, entire*  
*turpis, turpe – shameful, disgraceful*  
*uter, utra, utrum – who, which (of two)?*

**VERBS**

*nescio, ire, nescivi, nescitum – not to know*  
*salutō, āre, āvi, ātum – to greet*  
*spectō, āre, āvi, ātum – to watch*  
*taceō, ēre, tacui, tacitum – to be silent, keep quiet*  
*utor, ūti, ūsus sum – ablativ – to use*

**ADVERBS**

*minime – least, very little*  
*quomodo – how*

**PHRASE**

*magni habeo – esteem a lot*  
*operae pretium est – it is worthwhile*

## EXERCISE 2

In the sentences below, find the words derived from the Vocabulary to Learn in this chapter. Write the corresponding Latin word.

1. For Valentine's day I received a ring with a beautiful gem on it.
2. We all need to keep in mind the legacy of the Founding Fathers.
3. What is the total amount due?
4. This view is not very popular in our region.
5. The old man died in solitude.
6. This country remained neutral during the war.
7. This man's servile manner toward the more powerful was repulsive.
8. An army man needs to salute his superiors.
9. He is helping the other student for altruistic reasons.
10. This contract is null and void.
11. The view from the top of the mountain was spectacular.
12. How much do you pay for utilities every month?
13. She does not speak a lot; in fact, her nature is rather taciturn.

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The Teacher's Manuals offer an expanded set of English derivatives for teachers to present to their classes.


# SAMPLE REVIEW PAGES

Some 320 full-color images not only enrich *LNM* 1 & 2 but also provide instruction through informative captions. Images of material culture like this connect students to how the Romans lived. This image shows the instruments associated with writing in the Roman world and connects to the exercise.

Latin reading in **REVIEW 1** of *LNM* 1 presents the unadapted Latin wit of Martial.

**EXERCISES** in each **REVIEW** test cumulative mastery of the three chapters' vocabulary and grammar.

Images connect Latin literature with historical figures of the period.



This fresco from the House of the Baker, possibly Lucius Caecilius Iucundus, in Pompeii depicts the type of writing utensils that might be used by educated Roman adults and writers like Martial. The scrolls are housed in a typical cylindrical container and a writing tablet is shown.

**► EXERCISE 6**  
Translate the following Latin text.

This short poem was written by Marcus Valerius Martialis, known to us as Martial, who lived from ca. 40–102 CE. Born in Spain, he specialized in the literary form of the epigram. Martial's epigrams are renowned for their pointed wit, and for the vivid picture of Roman society that they paint.

The Latin text of this epigram has not been modified or simplified, but presented in the very words that Martial wrote twenty centuries ago.

Nōn amo tē, Sabidi, nec possum dicere quāre.  
Hoc tantum possum dicere: nōn amo tē. (Martial 1.32)

hec = this  
nec = et/and  
possum dicere = I can say  
quāre = why

Sabidus, Sabidi, m. – a personal name, Sabidus  
tantum (adv.) – only  
tē – you (accusative singular)

Martial's epigram is the source of the famous poem:

I do not like thee, Doctor Fell,  
The reason why, I cannot tell;  
But this I know, and know full well,  
I do not like thee, Doctor Fell.


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New reading in the **REVIEW** is connected to the Vergil readings in the previous chapters.

**► EXERCISE 5**  
Fill in the blanks with the correct genitive form of the first or second person, singular or plural pronoun. Identify the type of genitive. Translate the sentences.

**Example:** Vos potestis mihi auxilium dare. Quis \_\_\_\_\_ mihi auxilium dabit?  
Vos potestis mihi auxilium dare. Quis vestrum mihi auxilium dabit?  
You can give me help. Which of you will give me help? Partitive genitive.

- Propter amorem \_\_\_\_\_ tēcum semper manēbō.
- Hostēs gladium meum cōspiciunt et propter timōrem \_\_\_\_\_ stant nec moventur.
- Vos estis militēs crudēlēs. Timor \_\_\_\_\_ nōs movet.
- Nōs difficilia nōn timēmus. Multi enim \_\_\_\_\_ difficilia petunt.
- Multis hominibus licet in villam nostram convenire, sed propter odium \_\_\_\_\_ nōn veniunt.



Statue of the Roman emperor Augustus, who asked Vergil to write the *Aeneid*.

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**► EXERCISE 6**  
Translate into English.

The following text is adapted from Vergil's *Aeneid*, excerpts of which you read in Chapters 10 and 11. You remember how Aeneas abandoned Queen Dido, and how Dido, overwhelmed with grief, committed suicide. Later Aeneas met Dido's ghost in the underworld, but she turned her face away from her former lover, and refused to talk to him. The main reason for Aeneas' descent own fate and that of his people. Here Aeneas and Anchises converse in the land of the shadows.

"Nunc tē tua fāta docēbō. Diū nāvīgābis, diū pugnābis et tandem domum veniēs. Nam novam urbem condēs. Nōmen urbis erit Rōma. Hominibus subiectis Rōmāni parcent et hominēs superbōs vincēt. Tandem imperātor omnibus populis pācem dabit," inquit Anchisēs.

"Qui imperātor pācem dabit, pater?" rogat Aenēās.

"Pax omnibus populis ab imperātore Augustō dabitur, cūius nōmen ubique audiētur," respondet Anchisēs.

Aenēās, m. – Aeneas  
Anchisēs, m. – Anchises  
cōdō, condere, condidi, conditum – to found  
domum – homeward, home  
fātum, fāti, n. – fate, destiny

imperātor, imperātōris, m. – emperor  
parcō, parcere, peperci, passum + dative – to spare  
populus, populī, m. – people  
subiectus, subiecta, subiectum – subdued  
superbus, superba, superbum – proud

Review 5: Chapters 13–15 • 263



# EXTENSION MATERIALS IN REVIEW SECTIONS

## CONSIDERING THE CLASSICAL GODS

### MINERVA

Three more female goddesses belong to the family of the Olympians. Athena, or Athena, whose Latin name is Minerva, is a daughter of Jupiter and Metis, the goddess of wisdom. Because Jupiter feared that the offspring of Metis would overthrow him, he swallowed the pregnant Metis and delivered the baby Minerva from his own body; his concerns were confirmed when she emerged from her father's head already helmeted and shining in from her armor. Minerva is the goddess not only of war but also of wisdom and practical intelligence. Skillful in weaving as well, she serves as a protectress of Athens, the city whose own name is related to her Greek name. According to Greek myth, however, the god Neptune at one time challenged Minerva's position, and the Athenians characteristically decided to choose their patron deity by democratic election. In return for the people's support, Neptune offered a spring of salt water, Minerva an olive tree. She was victorious, and her gift of greater importance—the olive oil produced by the tree—is of great significance in the Mediterranean world.



Statue of Minerva wearing her helmet, from Arezzo.



Minerva woven her veil behind her waist.

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Illustrations demonstrate Rome's influence through the ages and the perennial interest in classical mythology.

Each **REVIEW** in *LNM 1* introduces students to the basic stories of the twelve Olympians. Gods in the **REVIEW** have usually been encountered in the Latin chapter readings.

Paradoxically, Venus is married to Vulcan, the crippled blacksmith of the Olympians. She often has other lovers, most notably Mars, the god of war. A skillful metal worker and craftsman, in the midst of their embraces, the god of chains for Venus and Mars, which caught them with love arrows, is Venus' son. So is Aeneas, the result of her union with a mortal, the Trojan shepherd Anchises.

### READ AND TRANSLATE THE FOLLOWING PASSAGES

Arachné valde bene texere poterat. Putabat se posse Minervam vincere. Arachné dicebat: "Minerva est dea, sed cum ea certabō etiam vincam. Eius ars nō est valde magna." Minerva verō: "Semper texās, sed verba dicere nō poteris." Propter iram deae misera Arachné corpus arāneae iam habēbat.

Arachné (nom.), Arachnés (gen.) — Arachné (his name means "spider" in Greek) *deā, deae, f. — goddess*  
 aranea, araneae, f. — spider *Minerva, Minervae, f. — Minerva*  
 ars, artis, f. — art, skill *mitā, mitāre, mitāvī, mitātum — to change*  
 certō, certāre, certāvit, certāvit — to compete *texō, texere, texi, textum — to weave*

Venus amōre Adōnīdis ardēbat. Nam Adōnis erat valde pulcher. Mārs odīo movēbatur. "Quis occidit Adōnis?" inquit Mārs. "Homō quī a deā amātur." Mārs aprum ad Adōnīdem mittit, quī eum mē separāvit! Amōre tui tenese? Adōnis tamen iam nōn vivere vidētur. Tum Venus Adōnīdem in

Adōnis, Adōnīdis, m. — Adonis *Mārs, Mārtis, m. — Mars*  
 aprus, aprī, m. — bear *mittō, mittāre, mittāvī, mittātum — to change*  
 deus, deī, m. — flower *Venus, Venēris, f. — Venus*

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Mythology essays culminate in a Latin version of a significant story about the gods.


### Mythology Topics of LNM 1:

- Mars, Jupiter, Juno
- Neptune, Pluto, Vesta, Ceres
- Apollo
- Mercury
- Minerva, Diana, Venus
- Bacchus
- Vulcan


## CONSIDERING THE HEROES OF CLASSICAL MYTHOLOGY

### THE TROJAN WAR

Ancient writers trace the motivations behind the Trojan War to the wedding of the mortal Peleus and the sea nymph Thetis. All of the goddesses were invited to the celebration except Eris, the goddess of discord. Even so, she appeared at the event, and tossed into the crowd of celebrants a golden apple, on which were inscribed the following words: "To the Most Beautiful." After three different goddesses—Juno, Minerva, and Venus—claimed the title, much disagreement ensued. Annoyed at the quarreling, Zeus then tossed



To arrange being invited by the other Eris disguised Peleus and Thetis' wedding feast with the golden apple. "The golden apple" inscribed "To the Most Beautiful." The goddess stirred up the other goddesses, and the Greek goddesses "Juno," "Minerva," and "Venus" claimed the title, much disagreement ensued.



King Priam of Troy mourns over the body of his son Hector. Priam's appeal to the Greek camp to ransom his son's body results in a commutation for the century manuscript shows the Trojans in contemporary garb.

But Hector's mortal did not end the Trojan War. Achilles, who was half mortal and half immortal, had the choice of a long and quiet life without glory, or an early death and eternal renown. Because he sought immortality, he chose the latter option. His mother Thetis had tried to make him immortal as an infant by dropping him in the waters of the river Styx in the underworld. Yet she left one part of his body unprotected: his heel, by which she held him. Paris thus managed to kill Achilles by shooting an arrow into his heel. Today we refer to an individual's greatest weakness as his or her "Achilles' heel."

Troy was eventually captured, not by the brawn of Achilles, but the brains of Odysseus, who devised the stratagem of the Trojan horse. A large wooden structure, its hollow belly had a force of armed Greek soldiers. After the rest of the Greek army sailed away to a nearby island, pretending to abandon Troy and the fighting, they left the horse at the gates of the city. They convinced the Trojans that the horse was a gift they were dedicating to the gods. Although some of the Trojans were skeptical, warning about their fear of "Greeks bearing gifts," most welcomed the horse and urged that it be brought into the city. Once the horse was inside the city walls, Troy could no longer protect itself. During the night the soldiers concealed in the horse came out, they opened the city gates to admit the rest of the claimed that Aeneas, the major Trojan leader who survived, was their nation's forefather, a remote ancestor of Julius and Augustus Caesar.

This statue of Achilles throughout the exhibition Palace on the Greek island of Sparta. The statue of Achilles was made by Emperor Hadrian of Sparta was made by Achilles whom the emperor, while in 1900, German Kaiser Wilhelm II, who commissioned Johann Gottlieb to create a replica of the statue of Achilles.

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Each **REVIEW** in *LNM 2* introduces students to the heroes of classical mythology.

### Mythology Topics of LNM 2:

- Perseus, Hercules, Theseus, Jason
- The Trojan War
- The *Odyssey*
- The House of Atreus, The House of Labdacus
- Aeneas; Romulus and Remus; the Horatii and the Curiatii; Mucius Scaevola, Cloelia, Horatius Cocles

# STUDY OF ROMAN AND POST-ANTIQUÉ CULTURE FLOWS FROM THE LATIN READINGS

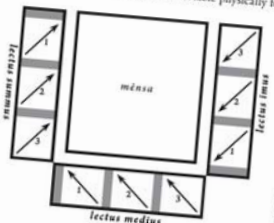


## CONNECTING WITH THE ANCIENT WORLD

### ROMAN FOOD

In Chapter 10 you saw some Latin words relating to food and meals. The ancient Romans usually ate three meals a day: *ientaculum*, breakfast, *prandium*, lunch; *cena*, dinner. They sometimes omitted the first two, however, or only ate very light fare, such as water in the morning, or a piece of bread with cheese. Lunch usually consisted of bread, cold meat, fruit, and vegetables, all washed down with a bottle of wine. The main meal for the Romans was dinner, which they ate after their bath, before nightfall.

Yet in imperial times, when excessive eating became more customary, dinner could begin as early as noon and last until midnight. It was served in a special room called the *triclinium*, which is also the name of the couch on which people reclined to eat. The *triclinium* consisted of three sections, arranged around three sides of the table. Reclining was not only more comfortable physically for those dining but was also considered a mark of elegance. Dinner guests washed their hands before dinner and frequently during dinner, since they used their fingers for handling their food, though knives with iron blades or handles of bone were used to cut up food, and spoons of bronze, silver, or bone were also available. Guests brought their own napkins.



Plates with a straw covering and a glass goblet on a mosaic from a *triclinium*.

Wooden plates with spoons of bronze used by the Roman soldiers during the time of Caesars.



From different periods of the Roman Empire these artifacts: mosaic, helmet, Julia, sarcophagus, oil lamp, and axe.

A Roman dinner could be comprised of as many as seven courses, and feature elaborate dishes of meat, fowl, and fish, artfully presented. The main meal consisted of three courses: the appetizer (*gustatio*); the main course (*prima mensa*); and the dessert course called the *mensa secunda*, "second table." Since eggs were eaten at the beginning of the meal and apples at the end, the expression *ab ovo usque ad mala* (literally translated "from the egg to apples," our "from soup to nuts") characterizes the meal. During dinner itself, there were dances, recitations, and games, and, especially at relatively frugal meals, philosophical conversations. In the imperial period dining was sometimes marked by immoderation and excess: *sumptuous* guests might visit the so-called vomiting room after stuffing themselves with food so that they could continue their feasting.

Wine was also consumed, at times excessively, over the course of Roman banquets. The thickly textured wine from southern Italy was usually mixed with water, a custom the Romans shared with the Greeks. Romans also liked *mulsum*, a mixture of wine and honey. In his *Satyricon*, a novel in prose and verse, the first-century CE Roman author Petronius offers a picturesque description of a banquet hosted by a newly wealthy man of questionable taste named Trimalchus whose feast is characterized by both culinary and behavioral excesses.

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## CONNECTING WITH THE POST-ANCIENT WORLD

### UNIVERSITIES IN THE MIDDLE AGES

Both the favor displayed by Charlemagne for scholars, and his promotion of Latin learning at his court, set an important example for Western Europe as a whole. From his reign onward, despite the political chaos following his death, schools were founded in many of the settlements in which there was a cathedral church, or the seat of a bishop. These "cathedral schools" were the first significant educational establishments outside monasteries in Western Europe since the collapse of the ancient Roman Empire in the west. The importance and the number of cathedral schools increased greatly after 1050, owing to the growth of towns.



A relief in the Museo Civico in Bologna, Italy, glimpses into the everyday academic life of the medieval university. The professor seated in the *cathedra*, the official professorial chair, lectures to his class of students whose attention is attracted by the well-known scribe. The size of medieval institutions made for excellent student/professor ratios.

By about 1200 a few of these towns witnessed the development of special institutions, devoted to higher learning, known as universities. Educational institutions restricted to more advanced students were by no means new. They had existed in the ancient Greek and Roman world even since the founding of Plato's Academy in the fourth century BCE, and were also known in Islamic society. Nevertheless, the universities that arose in medieval Europe were unlike anything that

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CONNECTING essays in each REVIEW discuss aspects of Roman and post-antique culture and daily life encountered in the chapter Latin readings.

Lush images bring the Roman world and its material culture to life.

### Culture/Daily Life Topics Covered in LNM 1 CONNECTING Essays:

- Slavery in Ancient Rome
- Roman Marriage
- Roman Attire
- Roman Food
- Roman Cities and Roads
- Gladiatorial Games
- Roman Education

The culture essays for LNM 2 not only contextualize the Latin chapter readings but also deepen students' understanding of the foundations of their culture.

### Culture/Daily Life Topics Covered in LNM 2 CONNECTING Essays:

- The Orders of Medieval Society
- Universities in the Middle Ages
- The Renaissance
- The New World
- The Scientific Revolution



# SCHOLARLY ESSAYS SHOWCASE CURRENT SCHOLARSHIP IN THE CLASSICS

Classics scholars from across the United States were invited to pen an essay on a field of their expertise.

The **EXPLORING** essays give students a taste of scholarly writing and insight into key topics raised by the Latin chapter readings.

**EXPLORING** essays and accompanying illustrations trace the classical influence from Rome through the centuries to the current day.

To see a full Table of Contents and the list of scholarly essays and their authors, check out [www.lnm.bolchazy.com](http://www.lnm.bolchazy.com).

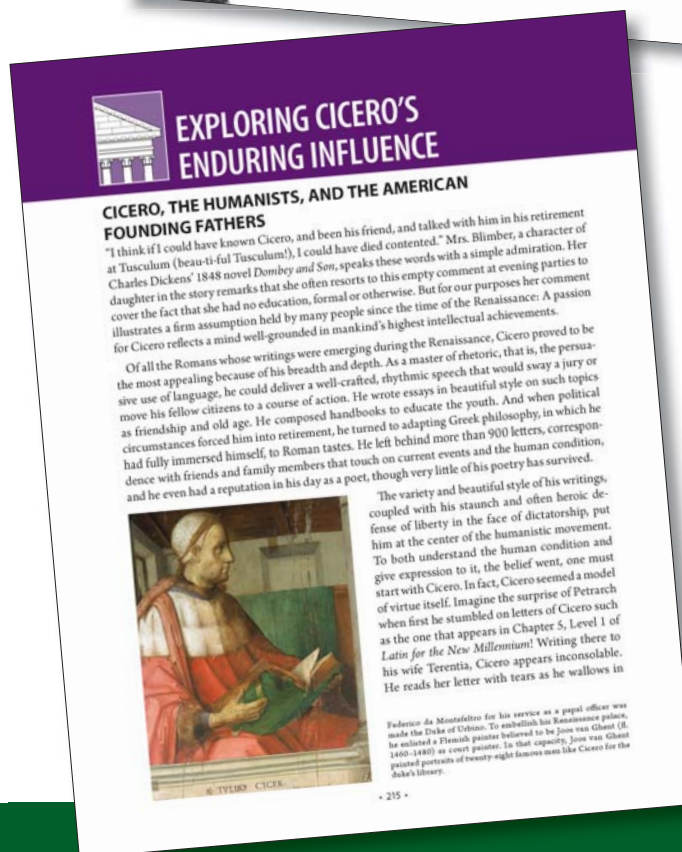
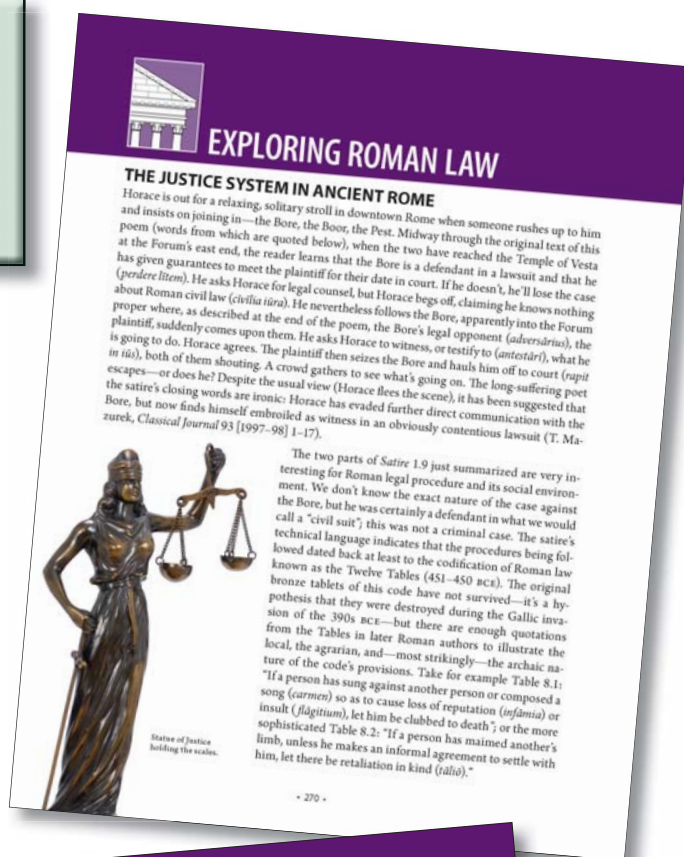
## Topics Covered in LNM 1 EXPLORING Essays:

- Roman Comedy: Roman Productions and Modern Renditions
- Roman Families: Parents and Children Then and Now
- Roman Government: Politics in Greece, Rome, and the United States
- The Myth of the Trojan Horse: Never Look a Gift Horse in the Mouth
- Roman Law: The Justice System in Ancient Rome
- Roman Disasters: Earth, Air, Fire, and Water
- Roman Libraries: Public Libraries and Their Books

LNM is a rich trans-disciplinary experience that helps students make connections between their study of Latin and the Roman and early European worlds and the other subjects they study.

## Topics Covered in LNM 2 EXPLORING Essays:

- Tragic Love Stories through the Ages: Love and Longing
- The Muslim Influence in Spain
- Cicero's Enduring Influence: Cicero, the Humanists, and the American Founding Fathers
- New Worlds: Searching the Globe and the Universe
- The Development of the Sciences: Autodidacts, Polymaths, and Their Theories



# FIRM FOOTING IN CLASSICAL LATIN

Each chapter of *LNM 2* ends with an **un**adapted passage of classical Latin from Nepos' *Life of Atticus*. Ten additional Nepos readings like this one follow *LNM 2*'s fifteen chapters.

The Atticus readings give students experience with some 264 lines of connected Latin prose as well as with the major events and figures of the late Republic and the Principate.

Latin **COMPREHENSION QUESTIONS** for the Atticus readings train students to find answers in the Latin itself.

The Atticus sections continue to build the students' Latin vocabulary foundation. *LNM*'s vocabulary is geared to Latin literature.

**4. ATTICUS AND THE EMPEROR'S BEST FRIEND**  
 Atticus not only befriends Agrippa, right-hand man to Augustus, but he also becomes Agrippa's father-in-law.

**CORNELII NEPOTIS ATTICUS, 12**  
 Marcus Vipsanius Agrippa, a simple and modest man, was a lifelong friend of the first Roman emperor Augustus. It is said that in a critical moment Augustus even entrusted Agrippa with his own signet ring, thus unofficially allowing Agrippa to exercise the emperor's power. Agrippa became a close friend of Atticus, and this friendship resulted in the marriage of Atticus' daughter to Agrippa. This girl was the first of Agrippa's three wives (the third one was the daughter of Augustus himself).

12. 1. His igitur rebus effecit, ut M. Vipsanius Agrippa, intima familiaritate coniunctus adolescenti Caesaris, cum propter suam gratiam et Caesaris potentiam nullius conditionis non haberet potestatem, potissimum eius deligeret affinitatem praepotaretque equitis Romani filiam generosarum nuptiis. 2. Atque harum nuptiarum conciliator fuit—non enim celandum—M. Antonius, triumphur rei publicae constituendae. Causa gratia cum augere possessiones posset suas, tantum amicitii cupiditate perniciae, ut nulla in re usus sit et nisi in deprecandis amicorum aut periculis aut incommodis.

**COMPREHENSION QUESTIONS**  
 Answer the following questions in Latin using the text on p. 304. The Reading Vocabulary may be consulted.

1. Quis fuit Marcus Vipsianus Agrippa?
2. Quid factum est inter Agrippam et Atticum?
3. Potuiste Agrippa aliam uxorem habere? Cur?
4. Quis adiecit Atticum et Agrippam ad nuptias parandas?
5. Voluiste Atticus possessiones suas augere (otem gratia Antonii)?
6. Ad quam rem faciendam Atticus Antonio est usus?

**VOCABULARY TO LEARN**

**NOUNS**  
 Caesar, Caesaris, m. - emperor  
 conditio, conditionis, f. - condition  
 equus, equitis, m. - knight, member of the equestrian order  
 gratia, ae, f. - agreement, favor, influence, prestige  
 incommodum, i, n. - disadvantage, harm  
 nuptiarum, nuptiarum, f. pl. - wedding, marriage  
 potentia, ae, f. - power  
 potestas, potestatis, f. - command, control, power

**VERBS**  
 augere, ere, auxi, auxurum - to increase  
 coniungo, ere, coniunxi, coniunctum - to connect, join together

**ADVERBS**  
 tamquam (adv.) - so much, only

**CONJUNCTIONS**  
 cum + imperfect subjunctive - although

\*Additional information about the words marked with the double dagger will be in the Take Note section that follows the Vocabulary to Learn.

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The format for the Atticus readings follows that of traditional Latin author texts with facing vocabulary and notes.

The Nepos readings empower *Latin for the New Millennium* students to transition easily from Latin 1 and 2 to *LNM 3* and reading authors in-depth.

**READING VOCABULARY**

1. efficit, ere, effecit, effectum (fides + ut) - to cause to happen, bring about

2. coniungo, ere, coniunxi, coniunctum - to connect, join together

3. gratia, ae, f. - agreement, favor, influence, prestige

4. potentia, ae, f. - power

5. potestas, potestatis, f. - command, control, power

6. potissimum (adv.) - especially, above all

7. nuptiarum, nuptiarum, f. - wedding, marriage

8. praepotens, praepotentis, praepotentis + accusative + dative - to prefer something to something

9. equus, ae, m. - knight, member of the equestrian order

10. nuptiae, nuptiarum, f. pl. - wedding, marriage

11. conciliator, conciliatoris, m. - mediator

12. intima, ae, f. - intimate, close

13. triumphus, triumphus, m. - member of a committee of three men

14. nuptiarum, nuptiarum, f. - wedding, marriage

15. conciliator, conciliatoris, m. - mediator

16. efficit, ere, effecit, effectum (fides + ut) - to cause to happen, bring about

17. nuptiarum, nuptiarum, f. - wedding, marriage

18. gratia, ae, f. - agreement, favor, influence, prestige

19. nuptiarum, nuptiarum, f. - wedding, marriage

20. nuptiarum, nuptiarum, f. - wedding, marriage

21. nuptiarum, nuptiarum, f. - wedding, marriage

22. nuptiarum, nuptiarum, f. - wedding, marriage

23. nuptiarum, nuptiarum, f. - wedding, marriage

24. nuptiarum, nuptiarum, f. - wedding, marriage

25. nuptiarum, nuptiarum, f. - wedding, marriage

26. nuptiarum, nuptiarum, f. - wedding, marriage

27. nuptiarum, nuptiarum, f. - wedding, marriage

28. nuptiarum, nuptiarum, f. - wedding, marriage

29. nuptiarum, nuptiarum, f. - wedding, marriage

30. nuptiarum, nuptiarum, f. - wedding, marriage

**READING NOTES**

1. His igitur rebus: The word *rebus* refers to Atticus' prudent and moral actions described in Sections 3 and the phrase is an allative of means.

2. adolescenti Caesaris: The word *Caesaris* here refers to Augustus.

3-4. Cum... haberet potestatem: Here cum is concessive and means "although" or "despite the fact that."

3-4. nullius conditionis non haberet potestatem: The double negative *nullus conditionis non haberet potestatem* amounts to a strong affirmative: "he could have power over *calculatedly* every condition..."

6-7. praepotens praepotenti: *praepotens* is a superlative of *potens*. The word *praepotens* means "of women of noble birth."

8-9. M. Antonius, triumphur rei publicae constituendae: The three powerful men who emerged after the civil strife between Julius Caesar and the senatorial party (which had been led by Pompey) were Antony, Lepidus, and Octavian. In 43 BCE, each gave political crisis, they were appointed as a commission of three to restore the state: *triumviri rei publicae constituendae*. In a dative of purpose.

10. Causa gratia cum augere possessiones posset suas: The connecting relative refers to something or someone mentioned in the previous sentence and translates as a demonstrative or personal pronoun. Here, therefore, *causa* means the equivalent of "it," which refers to Antony.

11. nuptiarum in rebus of 12: The possessive construction is a dative of purpose.

12-13. nuptiarum in rebus of 12: The possessive construction is a dative of purpose.

14-15. nuptiarum in rebus of 12: The possessive construction is a dative of purpose.

16-17. nuptiarum in rebus of 12: The possessive construction is a dative of purpose.

18-19. nuptiarum in rebus of 12: The possessive construction is a dative of purpose.

20-21. nuptiarum in rebus of 12: The possessive construction is a dative of purpose.

22-23. nuptiarum in rebus of 12: The possessive construction is a dative of purpose.

24-25. nuptiarum in rebus of 12: The possessive construction is a dative of purpose.

26-27. nuptiarum in rebus of 12: The possessive construction is a dative of purpose.

28-29. nuptiarum in rebus of 12: The possessive construction is a dative of purpose.

30. nuptiarum in rebus of 12: The possessive construction is a dative of purpose.

Additional Readings from Nepos' *Life of Atticus* • 305

**TAKE NOTE** sections explain special linguistic, cultural, or historical aspects of a Latin word.

Creative **EXERCISES** for the Atticus sections build on the Latin of the original Nepos reading.

**TAKE NOTE**

**Caesar** This was initially the name of Julius Caesar. Octavian, having been adopted by others who succeeded Augustus, took the name Caesar. So did the simply become one of the official titles for the emperor.

**equus** Literally a "horseman" because an equus came to battle equipped with a horse, Atticus belonged. The knights were rather high in social standing, although they had less political responsibility than the highest order, the patricians. Both orders were closer together than the third lowest order, the plebeians: that made Cicero propose the concept of *concordia ordinum*, "agreement of orders," including in it, however, only patricians and knights.

**EXERCISE 1**

The following exercise is an imaginary dialogue between Agrippa and Atticus, when the betrothal of Agrippa and Atticus' daughter Caecilia Attica was arranged in Atticus' home with the mediation of Mark Antony. Translate the English parts into Latin and the Latin parts into English.

Atticus: Salve, Attice! Ene domi? Venio enim pettum ut filiam tuam uxorem mihi des.

Agrippa: Come in, Agrippa! I am expecting you, so that we may speak.

Atticus: Volo coniungi cum familia optima viri. Itaque, quamquam mihi licet alius feminas divites petere, decrevi me malle filiam tuam habere.

Agrippa: You ought to learn, Agrippa, that my daughter is not poor. I have such great riches that I am able to give her a huge dowry.

Atticus: At ipse cupio filiam tuam non solum propter dotem, sed etiam propter virtutes. Nam debet esse patris sui similis.

Agrippa: My daughter is endowed indeed with the very best morals. You also seem a good man. If you were not a good man, I would not give you my daughter. Did you bring a ring with you?

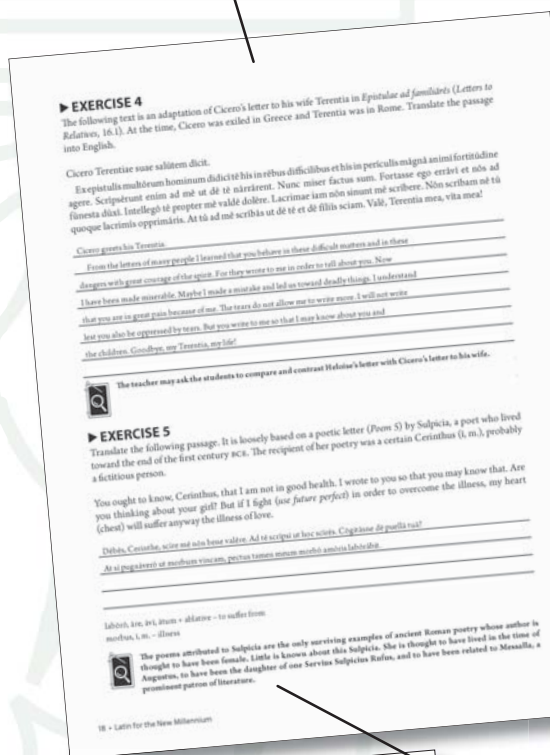
Atticus: Ita, amulum mecum tuli ut illam filiae tuae darem.

Agrippa: I will call my daughter. After the ring is given, we will all eat together. Now is the time for (i.e., "of") drinking (use a gerund).

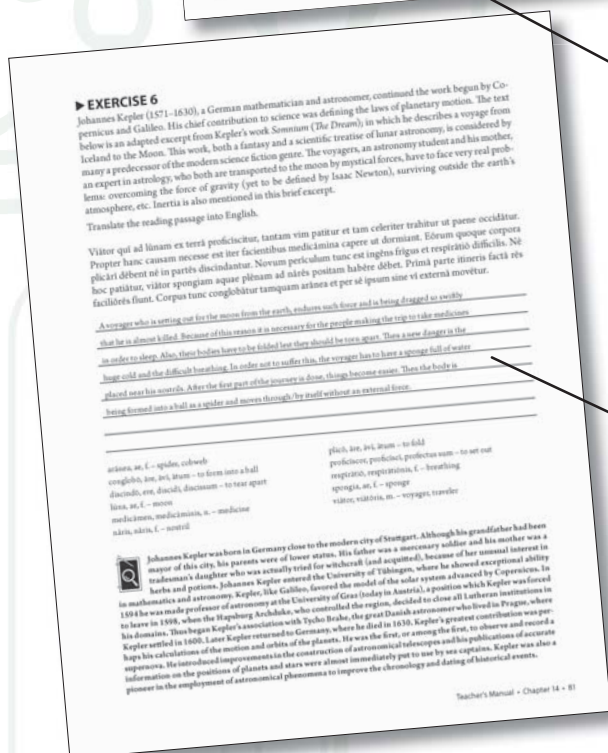
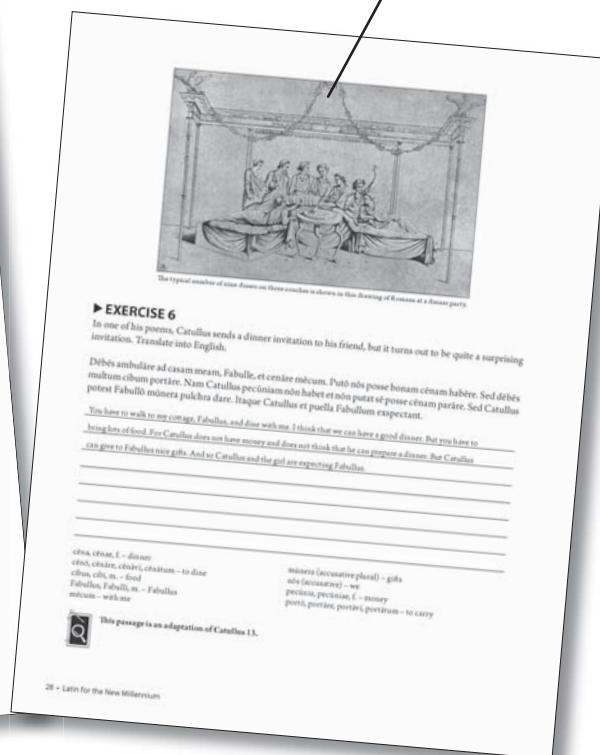
Additional Readings from Nepos' *Life of Atticus* • 307

# STUDENT WORKBOOKS

Student Workbooks contain a battery of exercises that supplement those in the text itself.



Student Workbooks feature black-and-white illustrations that provide visual context for the Latin readings.



Teacher's Manual for each level contains additional information for the teacher to share as desired.

Adapted Latin passages expose students to additional works from authors (Catullus and Cicero samples reproduced here) introduced in the regular text as well as to other authors (Sulpicia and Kepler samples reproduced here) not presented in the regular text.

Teacher's Manuals for Student Workbooks contain complete translations and answers to all the exercises.

Sample pages are taken from the Teacher's Manuals for the LNM Workbooks in order to demonstrate both the student and the teacher version.



# FACILITATING THE TRANSITION TO READING

## LATIN AUTHORS IN-DEPTH

Excerpt from historical essay “Augustus and the Principate”

### LATIN FOR THE NEW MILLENNIUM, LEVEL 3 FEATURES:

- historical overview essays: “The Last Century of the Roman Republic,” “Augustus and the Principate,” and “Why Post-antique Latin”
- background essays that provide literary and historical context for each author
- a representative sampling of unadapted Latin selections from each author’s corpus
- initial reading for each author with transitional aids to ease students’ adjustment to the author’s style
- vocabulary and notes on same page or page facing the Latin passages
- English comprehension questions following each Latin reading—some require citing Latin from the text
- first exercise, for each Latin reading, that addresses recognition of grammar and syntax found in the passage
- grammar and syntax review sections with exercises for student practice
- **LANGUAGE FACTS** drawn from the *LNM 3* readings that introduce grammar and syntax concepts commonly encountered in Latin 3
- notes and exercises that introduce students to literary analysis
- essay and scansion questions that give students practice with advanced Latin study expectations
- Latin **VOCABULARY BUILDING** lessons
- student-friendly **STUDY TIPS, BY THE WAYS, REMINDERS,** and **TAKE NOTES**
- **BY THE WAYS**, for the first occurrence of a figure of speech, that provide a definition and an explanation of its effect on the Latin passage
- 69 full-color illustrations that are both visually appealing and instructive
- six maps that familiarize students with the geography of the Latin readings
- two historical timelines: “The Late Republic and Augustan Principate in Rome” and “The World of Erasmus”
- appendix on Latin meters and on figures of speech/literary terms
- appendix on grammatical forms, paradigms, and syntax and one for supplementary grammar, morphology, and syntax
- Latin-to-English glossary





# READING FOR COMPREHENSION AND NUANCE

Pre-reading sets contextual information for each Latin reading.

**STUDY TIP** suggests student-friendly ways to master the information presented, provides comprehensive explanations for a concept encountered in the reading, or clarifies difficult material.

**READING 1**

*In Latin prose and poetry, the reader often needs to “understand” or supply words that are not in the Latin text. Words to be understood are in parentheses in the text below. Different fonts point out words that belong together.*

In Poem 1 Catullus dedicates his new book of poems to Cornelius Nepos, whom you met in *Latin for the New Millennium*, Chapter 8 of Level 1 (see p. 123) and then you met him in each chapter of Level 2, where you read selections from his biography of Cicero’s confidant and friend Atticus. Like Catullus, Atticus’s contemporary Cornelius Nepos (110–24 BCE) hailed from Cisalpine Gaul. Catullus compliments his friend in this poem by describing his and Nepos’s literary achievements in similar terms.

**THE DEDICATION OF CATULLUS’S LIBELLUS**

**CATULLUS CARMEN 1**  
Meter: Hemiacetylable (for the meter see Appendix B.)

1 Cui donō (hunc) **lepidum novum libellum**  
arīdā modo **pūmice expolītum?**  
Cornēll, tibi: namque tū solēbās  
mēās esse aliquid putāre nūgās

5 iam tum, cum (tū) **assus es** ūnus Italōrum  
omne aevum **tribus explicāre cartīs**  
**doctis**, Iuppiter, et **fabrīōsis**.  
quāre habē tibi quidquid hoc (est) libelli  
quālecūque; quod, o patrōna virgī,  
plūs **ānō** maneat perenne **sacrā**.

**NOTES AND VOCABULARY**

line 1: cui: the dative of qui, meaning “to whom”  
donō (1) to give  
lepidus, -a, -um charming, delightful  
libellus, -a, m. little book; libellus is the diminutive of liber, libri, m. book; see the Language Fact later in this chapter on p. 89.  
line 2: arīdus, -a, -um dry  
modo, adv. just now, recently  
pūmex, pūmich, f. pumice stone  
expolītus, expolīte, expolīte, expolītum to polish

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line 3: Cornelii refers to Cornelius Nepos.  
namque, conj. for; namque is an emphatic form of nam.  
solus, solēre, solūtissimū (semi-deponent) to be accustomed  
aliquid something; al, something noteworthy  
putō (1) to think; putō are meās nūgās eam: indirect statement, “to think that my trifles were.”  
nūgus, -trum, f. pl. trifles  
cum, conj. when  
audes, audēre, audeo sum (semi-deponent) to dare  
quis = quī  
Ibas, -a, -um to go

**STUDY TIP**

Semi-deponent verbs have active forms and active meanings in the present, imperfect, and future tenses but in the perfect tenses the forms are passive with active meanings. Some examples of semi-deponent verbs are audeō, audēre, audeo sum “to dare”; gaudeō, gaudeō, gāvissus sum “to rejoice”; and solē, solēre, solūtus sum “to be accustomed.”

line 6: aevum, -i, n. age, history, time  
tres, tria three  
explicō (1) to explain  
carta, -ae, f. a sheet of papyrus; here, “volume”  
line 7: doctus, -a, -um learned, knowledgeable  
Iuppiter translate this nominative of exclamation “by Jove!”  
laboriosus, -a, -um full of (involving) work

**BY THE WAY**

Quāre can be written as one word or as two, quā rē. As an interrogative, quāre means “how?” or “why?” As a relative, quāre means “therefore, on which account.” In line 8, however, it is a simple adverb meaning “therefore.”

line 8: quāre, adv. therefore  
tibi: a reflexive pronoun; translate “have this book for yourself!”  
quīscūque, quālecūque whoever, whatever  
quālecūque, quālecūque of whatever sort  
patrōna, -ae, f. patroness, protectress  
virgīe indirect reference to the man; translate “maiden.”  
perennis, perenne lasting a long time, eternal  
saeculum, -i, n. age, generation; saecula is the syncopated form of saeculum.  
ānō . . . sacrā: this phrase is an ablative of comparison to be taken with plūs, “more than . . . generation.”  
maneat a subjunctive expressing a wish, sometimes called the “optative subjunctive.” Translate “May it . . .” (See Appendix D, p. 340, for more information on this topic.)

Chapter 2 • 10

The first reading for each of the Roman authors provides visual aids that help students see linguistic patterns and facilitate their transition to a given author’s style. At the end of the lesson, the **Reading Redux** presents the Latin without any aids.

**BY THE WAYS** provide additional information or insight.

Copious notes and vocabulary aids facilitate students comprehending the Latin reading without being bogged down looking up words.

*Latin for the New Millennium, Level 3 Teacher’s Manual* includes additional background information, translations, answers to all exercises, **TEACHER BY THE WAYS**, notes on the illustrations, **TEACHING TIPS**, English derivatives, and multiple choice quizzes for the derivatives.



# BUILDING GRAMMAR, SYNTAX, AND VOCABULARY MASTERY

## LANGUAGE FACTS

flow from the Latin readings. Recognizing that students appreciate the opportunity to review, *LNM 3* provides review based on a concept's appearance in the Latin reading. The relative clause of a characteristic is part of a **LANGUAGE FACT** that reviews the indicative relative clause and introduces the relative clause of purpose and of characteristic.

**BY THE WAY** explains a point of syntax from the text and connects it to similar constructions.

Every **LANGUAGE FACT** lesson is followed by an exercise that provides practice applying the lesson to Latin sentences.

Illustrations enrich a student's understanding of the world that produced the authors and their works by providing images that connect back to the Roman era.

• **Relative Clauses of Characteristic**  
Sometimes considered almost the equivalent of result clauses, these clauses describe a characteristic or quality of the antecedent that often is indefinite, negative, or modified by *solum* or *omnis*.

*Hic, hic nesci in nostris numerò... qui dè hânc urbem atque aditò dè orbis terrarum exitò cògitent.*  
(Cicero *In Cat.* 1.4.9.8–10)  
"Here, here there are in our number those who think about the destruction of this city and even about the destruction of the world."

**BY THE WAY**  
In line 20 of the text the supine *salutatum* is used. A supine ending in *-m*, used after a verb of motion, is another way to express purpose in addition to gerunds and gerundives, relative purpose clauses, and *ut* purpose clauses.

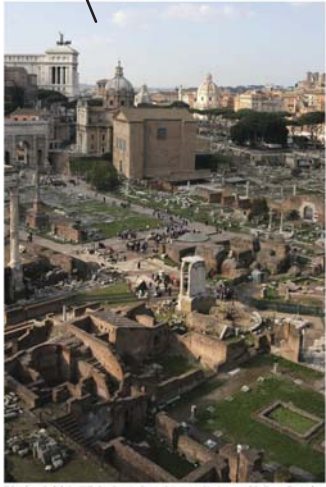
► **EXERCISE 2**  
Translate these sentences and identify whether each sentence contains an explanatory, purpose, or characteristic relative clause.

1. In hoc orbis terrae sanctissimò gravissimòque consiliò sunt qui dè nostrò omnium interitù cògitent.
2. Nòdum vòce vulnerò illòs viròs qui ferrò trucidàri dèbent.
3. Viri Rómànì reperti sunt qui mē interfecerunt.
4. Hic in senatù sunt ei qui dè consuliò exitò cògitent.
5. Viròs misì qui meam domum firmàrent et minùrent.
6. Helvétii Orgetorigem qui eàs res còficiat deligunt.
7. Belgae qui à cultu atque hùmanitate provinciæ longissimè absunt hòrum omnium fortissimì sunt.
8. Nam unguentum dabò quod meae puellae donàrent Venèrè Cupidinèque.

**ESSAY**  
How does Cicero attempt to convince the members of the Senate without hard proof that Cato is conspiring against the State?  
Support your assertions with references drawn from the Latin passage. All Latin words must be copied or their line numbers provided, AND they must be translated or paraphrased closely enough so that it is clear you understand the Latin. Direct your answer to the question; do not merely summarize the passage. Please write your essay on a separate piece of paper.

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Chapter 3 • 181



Taken from the Palatine Hill, this photograph provides a comprehensive view of the Roman Forum from the House of the Vestals in the foreground, across the forum to the Basilica Aemilia, to the Curia. The House of the Vestal Virgins is a large rectangular complex with an open courtyard, in the Roman fashion, at its center. Its foundations date from the time of the Republic, but it was rebuilt following the fire of 81 c.e. At its edge, the white circular building is the Temple of Vesta. To the front of the temple are the brick remains of the Temple to the Deified Julius Caesar. The Basilica Aemilia frames the eastern edge of the forum and is above the Senate House or Curia. The current brick building would have originally boasted polished marble coverings. When Cicero delivered his speeches denouncing Cato, the Senate was meeting at the Temple of Jupiter Stator as it could be more readily defended.

The lesson for each Latin reading culminates in an **ESSAY**. *LNM 3* is designed to ladder concepts and skills that students will especially need in Latin 4 and AP Latin.

*LNM 3* readily addresses the needs of a differentiated classroom—it provides review for students needing same as well as higher level thinking activities like essay writing. Note that all essays require careful citation of the Latin text.


For a more comprehensive examination of what *Latin for the New Millennium*, Level 3 offers—check out the complete historical overview “The Last Century of the Roman Republic” for Chapters 1–3 at <http://www.lnm.bolchazy.com/samples.html>.



# BUILDING GRAMMAR, SYNTAX, AND VOCABULARY MASTERY

Full-color images provide visual connections and show classical influence through the ages while comprehensive captions give background to the subject matter.

LNM 3 uses **VOCABULARY BUILDERS** to help students recognize creative approaches to expanding their Latin vocabulary. Many of these focus on making connections among synonyms.



El Greco captures the dramatic attack of the snakes in the painting of Laocoon and his sons. While the physical presence of the snakes has been downplayed, the stormy sky looks ill for the priest of Apollo and his sons. Watching this masterly event are the twins Apollo and Diana. Note that in the background El Greco provides a view of Toledo, Spain, from the hill opposite the city.

**COMPREHENSION QUESTIONS**

1. What was Laocoon doing as the snakes appeared? Cite the Latin.
2. Where were the snakes coming from?
3. What parts of the snakes were raised above the waves?
4. With what did the snakes' eyes burn? Cite the Latin.
5. Who fled the sight of the snakes?
6. Whom did the snakes attack first?
7. How many times did the snakes coil around Laocoon's body?
8. What does Laocoon raise to the sky?

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**VOCABULARY BUILDER**

There are five groups of synonyms in the list below. List each word according to the group to which it belongs. Give the English meaning for each group of synonyms. These words can be found in the passage above.

anguis, anguis, m. (f)	spira, -ae, f.
serpens, serpentis, m. (f)	pelagus, -i, n.
unda, -ae, f.	nodus, -i, m.
volamen, volaminis, n.	altum, -i, n.
salam, -i, n.	cervix, cervicis, f.
collum, -i, n.	pontus, -i, m.
fluctus, -us, m.	orbis, orbis, m.

**► EXERCISE 1**

1. In line 201, what is the case and use of *sorte*?
2. What is the case and use of *Tenedi* in line 203?
3. In line 204, what is the tense, voice, and form of *referens*?
4. In line 205, what is the tense, voice, and mood of *incumbunt*?
5. What is the case and use of *litora* in line 205?
6. In line 206, what is the case and use of *subae*?
7. In line 209, what is the tense and mood of *fit*?
8. What is the case and use of *salo* in line 209?
9. In line 211, what is the case and use of *drae*?
10. In line 213, what is the case and use of *Laocoönta*?
11. In line 214, what is tense, mood, and form of *amplexus*?
12. In line 217, what is the case and use of *spira*?
13. What is the case and use of *cervicibus* in line 219?
14. What is the case and use of *clamoribus* in line 222?
15. What is the tense, mood, and voice of *tellit* in line 222?

Chapter 4 • 201

These questions check on students' comprehension. Those that require Latin citation reinforce the critical skill of documenting an answer.

The first exercise following each Latin reading asks students to identify points of grammar and syntax. These questions can also be used as prompts for working through the readings.

For a more comprehensive examination of what *Latin for the New Millennium*, Level 3 offers—check out the complete Table of Contents at <http://www.lnm.bolchazy.com/samples.html>.



## DEVELOPING LITERARY ANALYSIS SKILLS

For more difficult figures of speech like hyperbaton, notes explain how the figure affects the Latin. For less complex figures of speech, notes simply identify their presence.

**BY THE WAYS** for the first occurrence of a figure of speech provide a definition and an explanation of its effect on the Latin passage.

**OID METAMORPHOSES 4.96–127, CONTINUED**

105 sérius égressus vestigia vidit in ahó  
pulvere certa feras, hótique expalluit óre  
Pyramus; ut veró venem quoque sanguine tinctam  
repperit, "úna duós" inquit "nos perdet amantés,  
é quibus illa fuit longa decessissima víta;

110 nostra nocéns anima est. ex tē, miseranda, perémi,  
in loca pléna metús qui iussu d'icte venírés  
nec prior húc véni. nostrum díctate corpús  
et sceleráta feró cónsumite víscera morsú.

**NOTES AND VOCABULARY**

Line 105: sérius, -a, -um late, after the expected timor, ubius in the comparative adverb.  
égređior, égređi, égređus sum to depart, exit, step out  
vestigium, -i, n. footprint  
Line 106: pulvis, pulveris, m. dust, sand  
certus, -a, -um unmistakable, plain; note the alliteration vestigia... certa feras in lines 105–106; the point is to emphasize that the footprints were plainly those of a wild animal.  
fera, -ae, f. wild animal  
expalléscó, expalléscere, expallit to turn pale

**STUDY TIP**  
Differentiating among Latin words that begin with fer- can be difficult. Here is a list of these words to help you:

feró, ferre, tuli, litum to bring, carry	IRREGULAR VERB
fera, -ae, f. wild beast	FIRST DECLENSION NOUN
ferus, -a, -um untamed, wild	FIRST/SECOND DECLENSION ADJECTIVE
feróx, ferócis courageous, arrogant	THIRD DECLENSION ADJECTIVE
ferócia, -ae, f. courage, ferocity	FIRST DECLENSION NOUN
ferió, ferire to strike	FOURTH CONJUGATION VERB
feré, adv. almost	ADVERB

It is also necessary to distinguish feró, ferre (cf. above) from ferrus, -i, n. iron, sword.

Line 107: ut veró translate "but when."  
tingit, tingere, tinxit, tinctum to wet, soak

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**BY THE WAY**  
In line 108, úna duós is an example of ANTITHESIS, a figure of speech in which two words that are opposites are juxtaposed. Here the ANTITHESIS adds emphasis.

Line 108: reperit, reperi, repperi, repperit to find, discover  
úna duós: note the word order of úna duós... nos... amantés.  
peró, perdere, perdidit, perditum to destroy, ruin  
díctus, -a, -um (-a!) worthy of, the ablative longi... víta depends on díctus.

**STUDY TIP**  
Instead of the genitive of the whole (for this grammatical construction, see p. 86), the prepositions de or ex with the ablative usually are used with quídam and the cardinal numbers (except for milia) to express a partitive idea (cf. é pluribus unum). Ovid uses é quibus in line 108 (instead of quídam), therefore, because of the cardinal number duos in line 108.

Line 110: nocéns: the meaning is singular, as it also is in line 112; translate "my."  
morsú, nocentis guilty, harmful  
égre... perémi: these words, referring to Pyramus, embrace the words, it, miseranda, following in Tibullus. For the second time in this lament, for dramatic effect, Ovid's narrator draws attention to Pyramus's words by a PROSTRORSE.  
morsú (1) to pity; translate "to be pined."  
perémi, perimere, perémi, perémitum to kill  
pléna, -ae, -um (-ae) full of  
morsú, morsus, m. bite; metis is genitive with pléna.  
inquit, inbère, inssi, inssum to order; inquit is used here with the imperfect subjunctive venírés without the expected at to introduce an indirect command.

Line 112: peré, peris, comp. ade. prior, earlier  
Mors, ade. here  
divulsi, divellere, divulsi, divulsam to tear apart, tear open, tear in two  
sceleráta, -a, -um wicked, accused, impious  
víscera, -a, -um savage, force  
víscera, víscerum (pl. only), n. pl. internal organs, bowels  
morsus, morsus, m. a bite

**BY THE WAY**  
In line 113, et... morsú is a GOLDEN LINE. A GOLDEN LINE is a line of dactyls: hexameter consisting of a pair of adjacent adjectives and a pair of adjacent nouns, with a verb separating the two pairs.  
Here the first adjective (sceleráta) modifies the first noun (víscera) and the second adjective (feró) modifies the second noun (morsú). The verb cónsumite occupies the middle of the pattern.  
Schematically a GOLDEN LINE looks like this: A B Verb A B.

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A set of **STUDY TIPS** help students distinguish among words spelled similarly or those with similar stems.

**STUDY TIP** helps student make connections to similar points of syntax and see the whole picture.

For subsequent occurrences of a less complex figure of speech, notes identify the figure's presence. TM provides prompt for teachers to ask about the figure's significance or effect on the Latin.

A complete roster of figures of speech with examples from *LNM 3* appears in Appendix C.



# DEVELOPING LITERARY ANALYSIS SKILLS

**VOCABULARY BUILDER**  
Like Caesar, Cicero uses a number of idioms in his writings. The following idioms can be found in the Cicero passages in this book, and knowing these will help you read Cicero.

se confero ad to devote oneself to, apply oneself to	(Cicero Pro Archia 4.2.2-3)
ut primum as soon as	(Cicero Pro Archia 4.2.1)
orationem habeo, habere, habui, habitum to give a speech	(Cicero In Cat. 1)
consilium capio, capere, cepi, captum to adopt a plan	(Cicero In Cat. 1.1.7)
satis facio, facere, feci, factum to satisfy	(Cicero In Cat. 1.1.11)
orbis terrae, orbis terrarum, m. world	(Cicero In Cat. 1.4.9.10)
patres conscripti, patrum conscriptorum, m. pl. senators	(Cicero In Cat. 1.4.9.7)
res publica, rei publicae, f. republic	(Cicero In Cat. 1.5.10.1)
quae cum ita sint since these things are so	(Cicero In Cat. 1.13.31.2)
nescio, nescire, nescivi, nescitum + quis, quid to not know some, someone, something	

**LANGUAGE FACT**  
**THE ALTERNATE ENDING -RE**  
The alternate second person passive ending for *-ris* is *-re*. Although possible in the present and imperfect tenses, the alternate ending *-re* is most often seen in the future tense. In the future tense of the third conjugation, the *e* preceding the second person passive ending is long by nature while in the present tense the *e* is short.

Quo usque tandem abutere, Catilina, patientia nostra?  
"How long finally will you abuse our patience, Catiline!"

**STUDY TIP**  
When you see a Latin word that ends in *-ere*, be careful to distinguish among words that look alike.

The first and second forms immediately below occur frequently in Latin literature.

- *defendere* = to defend, present active infinitive; this form is the most common of the five and will appear in a sentence with a conjugated verb.
- *defendere* = they defended, syncopated form for *defendunt*; this form occurs regularly in poetry. The long *e* in *-ere* distinguishes the form from the infinitive.

Chapter 3 • 167

Prose authors like Caesar and Cicero regularly employ idioms. A **VOCABULARY BUILDER** in the Caesar chapter like this one in the Cicero chapter provides a set of such idioms.

**STUDY TIP** expands on the **LANGUAGE FACT** and suggests a way for students to apply the information to their Latin reading.

A comprehensive discussion of Latin meter and the eight meters introduced in LNM 3 appears as Appendix B in the student text.

Reinforcement is key to mastery. Thus, **REMINDERS** restate a **STUDY TIP** or explanation given previously in the text.

**READING 3**  
Odes 1.23 has as its subject a girl's coming of age. The speaker attempts to convince Chloe, the poem's addressee, not to avoid his advances. In his opinion she is sufficiently mature to be in that romantic relationship. The strong imagery in the poem may suggest a sense of danger.

**CHLOE'S MATURITY**  
**HORACE ODES 1.23**  
Meter: Fourth Asclepiadean

1 Vitae imulor me similis, Chloe,  
quaerenti pavidam montibus avis  
matrem non sine vano  
aurarum et silvae metu.

5 nam seu molibus veris inhoeruit  
adventus foliis, seu virides rubum  
dimovere lacertae,  
et corde et genibus tremit.

atqui non ego te tigris ut aspera  
Gaetulasse leo frangere persequor:  
tandem desine matrem  
tempistica sequi viri.

**NOTES AND VOCABULARY**

**REMINDER**  
As noted at the beginning of Cicero's *First Catilinarian Oration* on p. 165 of this book, do not confuse *vita* (f) "to avoid" with *vita*, -ae, f. "life" or with *vivo*, vivere, vixi, victum "to live."

line 1: *vita* (f) to avoid, shun  
*imulor*, -i, m. *imulor*; *imulor* is dative with *similis*.  
*Chloe*, *Chloë*, f. Chloe; woman's name; the *oe* is not a diphthong in the name; rather, this is a two-syllable or bisyllabic word.

line 2: *pavidus*, -a, -um frightened, terrified, trembling, fearful  
*montibus* ablative of place where, it is frequently to be understood in poetry.  
*avis*, -is, -um pathless, remote

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For a more comprehensive examination of what *Latin for the New Millennium*, Level 3 offers—check out all of Chapter 1 (Caesar) at <http://www.lnm.bolchazy.com/samples.html>.



## DEVELOPING LITERARY ANALYSIS SKILLS, (CONTINUED)

Line 16: *potens, potentis* powerful  
*firmus, -a, -um* strong  
*potior, potior, potius* seem to gain possession of; *potior* may take its object in the genitive case although it usually governs the ablative case.  
*spéro* (1) to hope (for). *Casticus, Dumnorix* and *Orgetorix* serve as the subject of *spéro*. Note that a future infinitive generally follows verbs of hoping. The verb *possum*, however, lacks a future infinitive, and so *Caesar* uses the present tense instead.

**TAKE NOTE**

- In this passage are several historical presents: *confirmo* in lines 6 and 14, *diligō* in line 6, *persuadeo* in lines 7 and 11, *dō* in lines 12 and 15, *probo* in line 12, and *spéro* in line 16. Their purpose is to enliven the narrative. Historical presents should be translated into English as a past tense. In the sequence of tenses, these verbs may be followed by either a primary or a secondary tense verb. The verb *persuadet* in lines 7 and 11 is followed by verbs in the secondary tense (*occuparet* and *construit*).
- In English a term that describes groups such as the Aeduans, Sequanians, etc. might be "clan" or "tribe." There were about sixty of these groups in Gaul whose territory had no local name, but was known only by that of the clan, which was sovereign and wholly independent, except for voluntary alliances.
- Note that the repetition of the reflexive pronoun and adjective (*at nūc . . . mique*) in line 14 emphasizes the key role that *Orgetorix* envisions himself playing in the proposed triumvirate.

**COMPREHENSION QUESTIONS**

- What preparations did the Helvetians decide to make in order to be ready to leave?
- How long did the Helvetians think it would take to complete the preparations?
- Why did *Orgetorix* send an embassy to *Casticus* and *Dumnorix*? Cite the Latin.
- According to *Caesar*, who was called a friend of the Roman people?
- To whom does *Orgetorix* marry his daughter?

► **EXERCISE 1**

- In line 1, what is the case and use of *his* *rebus*?
- What is the tense, voice, and form of *adducti* in line 1?
- In lines 2–4, what four infinitives are dependent on *constituerunt*?
- In line 4, what is the tense, voice, and mood of *suppetere*?
- In line 5, what is the case and use of *bienium*?
- What is the case and use of *lege* in line 5?
- In line 7, what is the case and use of *Casticō*?

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Information that expands a student's understanding of the Latin reading but is not immediately needed to facilitate comprehension of the Latin reading appear in the **TAKE NOTE** section at the end of the notes for a reading.

**ESSAYS** require students to apply analytical skills and to build their understanding of the connections between content and literary style.

The poetry of Catullus, Horace, Ovid, Vergil, Petrarch, and Parke introduce students to eight meters. The scansion exercise following each poetry reading requires students to practice this important skill.

Images make connections through the ages showing the classical influence's enduring effect. This bust of *Maecenas* appears on the writer *Lady Gregory*'s estate in Ireland.

**ESSAY**

*Ode* 2.10 contains many references to weather. Discuss how *Horace* uses the imagery of weather to link key stanzas and thus to provide a coherent structure for the poem.

Support your assertions with references drawn from throughout the poem. All Latin words must be copied or their line numbers provided, AND they must be translated or paraphrased closely enough so that it is clear you understand the Latin. Direct your answer to the question; do not merely summarize the passage. Please write your essay on a separate piece of paper.

**SCANSION**

Name the meter and scan the following lines.

saeptus ventis agitatur ingens  
 pinus et celsae graviore casu  
 decidunt turres feruntque summōs  
 fulgura montis.



The great patron of the arts, *Augustus*'s virtual minister for cultural affairs, *Maecenas* is honored by the Irish who erected this portrait bust in *Coole Park, County Galway*. *Coole Park* was the home of *Lady Augusta Gregory*, the dramatist, who with *W. B. Yeats* and *Edward Martin* founded the *Gaelic League*. *Maecenas* was the patron of the Irish Literary Revival that took place in the final decades of the nineteenth century. Similarly, *Maecenas* welcomed *Horace*, the historian *Livy*, and other leading intellectuals of the day to his home in Rome.

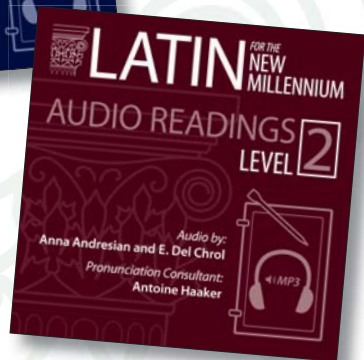
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## ELECTRONIC COMPONENTS FOR STUDENTS

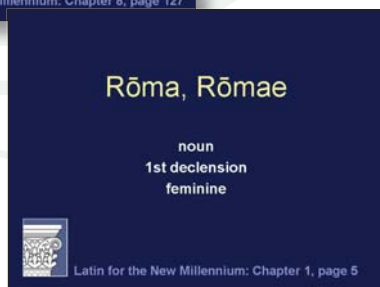
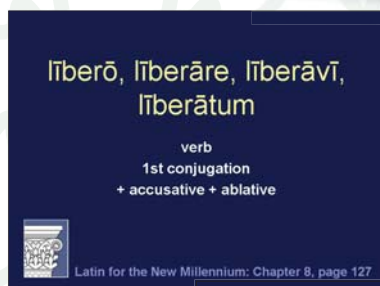
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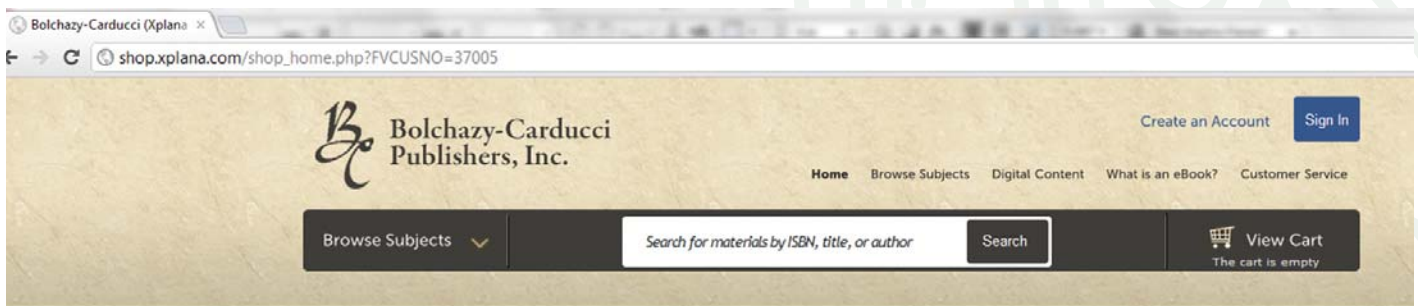





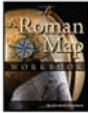


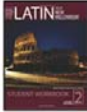
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## MEMORĀBILE DICTŪ

**1 SPQR: Senātus Populusque Rōmānus.**

"The Senate and the People of Rome."

These four letters form what is known as an acronym, one that symbolized supreme power in ancient Rome.

**READING**

This story describes how Rome was said to have been founded in 753 BCE. King Numitor of Alba Longa was overthrown by his cruel and ambitious brother Amulius, who not only seized the throne, but so feared that one of Numitor's male descendants might have a legitimate claim on it that he made Numitor's daughter Rhea Silvia a priestess of the goddess Vesta. These priestesses were not allowed to marry during their childbearing years.

**RŌMULUS ET REMUS**

1 Mārs est deus. Mārs Rhēam Silviam amat. Itaque Rhēa Silvia duōs filiōs habet: Rōmulum et Remum. Amūlius Rhēam Silviam vinculīs claudit. Amūlius Rōmulum et Remum in aquam pōnit. Lupa ad aquam ambulat. Lupa Rōmulum et Remum bene cūrat et amat. Rōmulus et

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Search for all occurrences of a specific word or phrase.



# TEACHER'S MANUALS

Teacher's Manuals contain **TEACHING TIPS** that suggest additional classroom activities or insights into presenting a concept.

LNM Teacher's Manuals for Levels 1 and 2 offer a bounty of oral-aural Latin learning activities correlated to the student texts.

**ORAL EXERCISES** in the TMs give teachers step-by-step instructions to facilitate implementation of the oral-aural approach and to build teachers' own confidence with oral Latin.

Authors Milena Minkova and Terence Tunberg enthusiastically assert that students who engage in Latin aural comprehension and oral production gain a deeper understanding of and facility with Latin.

**TEACHING TIP**  
Draw the students' attention to the fact that the passive voice is almost out of use in contemporary English, but that it is widely used in Latin. English writing tends to avoid the passive voice.

**EXERCISE 5 ANSWERS**

- Epistula à viro tenetur.
- Pupilla à viro amatur.
- Athleta à puero nōn videtur.
- Filius et filia à Terentia curantur.
- Auxilium agricolae miserō à viro datur.
- Filius à matre curatur.

The letter is held by the man.  
The girl is loved by the man.  
The athlete is not seen by the boy.  
The son and the daughter are cared for by Terentia.  
Aid is given to the wretched farmer by the man.  
The son is cared for by the sailor.

**ORAL EXERCISE 3**  
This exercise may be used anytime after the ablative of agent has been presented.  
Use one of the CPO's to put these two questions on view. *Quid facis?* "What am I doing?" and *Quid fit?* "What is happening?" Explain that the first one would require an answer in the active and the second one in the passive voice. Explain to the students that "by you" is a *tu*. Then the teacher may draw pictures, or imitate several help them with it.

Teachers: Fabulam nārrās. Quid facis?  
Student: Fabulam nārrās.  
Teachers: Fabulam tenēs. Quid facis?  
Student: Fabulam nārrās.  
Teachers: Filium tenēs. Quid facis?  
Student: Filium tenēs.  
Teachers: Filium curās. Quid facis?  
Student: Filium à tē tenetur.  
Teachers: Nātam expectās. Quid facis?  
Student: Filia à tē curatur.  
Teachers: Quid fit?  
Student: Filia à tē curatur.  
Teachers: Nātam expectās. Quid facis?  
Student: Nāta à tē expectatur.  
Teachers: Quid fit?  
Student: Nātam das.  
Teachers: Præmium dās. Quid facis?  
Student: Præmium dās.  
Teachers: Quid fit?  
Student: Præmium datur.  
Teachers: Epistolam parās. Quid facis?  
Student: Epistolam parās.  
Teachers: Quid fit?  
Student: Epistolam à tē paratur.

**LANGUAGE FACT III**  
**ABLATIVE OF AGENT**  
Look at this sentence from the reading passage:  
*Mala consilia à malis viris contra me parantur, sed à bonis viris dantur tibi.*  
*Mala consilia à malis viris contra me parantur, sed à bonis viris dantur tibi.*  
Bad plans are being designed against me by bad men, and help ought to be given to me by good men (good men have to help me).  
With the passive voice, the person who does the action is in the ablative case following the preposition *à* or *ab*. This ablative is translated with the preposition "by."  
If the same statement is made in the active voice, the ablative of agent becomes the nominative subject and the person who does the action becomes the accusative direct object.  
*Mala viri malis consilia contra me parat, sed à bonis viris malis dantur tibi.*  
Bad men design bad plans against me and good men ought to give me help.

**STUDY TIP**  
Remember the three P's for the ablative of agent: Preparation, Person, Passion.

**EXERCISE 5**  
Change the active verbs into the passive and indicate the doer of the action with an ablative of agent. Translate the changed sentence. The Reading Vocabulary may be consulted.  
Example: *Puer pulchrum vocat.*  
*Puer à puero vocatur.*  
The girl is being called by the boy.

- Vir opulentum tenet.*
- Vir pulchrum erudit.*
- Puer athleticum non videt.*
- Terentia filium et filiam curat.*
- Vir agricola miserum auxilium datur.*
- Nauta filium curat.*

**LANGUAGE FACT III**  
**GERUNDIVE**  
In Latin, there is not only a gerund (which is a verbal noun) but also a gerundive (which is a verbal adjective). The gerund has the same appearance as the gerund, but the gerundive has all the forms of the three genders and all the cases, both singular and plural. (Remember that the gerund exists in only five cases of the neuter singular: *loqui, agendi, scribendi, videndi, morandi*.) This is because the gerund is a verbal NOUN and the gerundive is a verbal ADJECTIVE.

**STUDY TIP**  
It is easy to remember that the gerundive is a verbal adjective.

The gerundive is formed by adding the endings *-ndus, -nda, -nū* to the stem of verbs of the first, second, and third conjugation, and *-ndus* for the verbs of the fourth conjugation. The *us* of the third conjugation has a gerundive that looks like the gerundive of the fourth conjugation verb.

First conjugation	Gerundive
<i>laudare</i>	<i>laudandus, -nda, -nū</i>
<i>scribere</i>	<i>scribendus, -nda, -nū</i>
<i>videre</i>	<i>videndus, -nda, -nū</i>
<i>morari</i>	<i>morandus, -nda, -nū</i>

Note also that while the basic meaning of the gerund is ACTIVE, the basic meaning of the gerundive is PASSIVE. Compare the following phrases:

<i>Epistola scribitur...</i>	gerund
"A girl is preparing..."	gerund
<i>Pupilla laudanda...</i>	gerundive
"A girl to be praised..."	gerundive
<i>Epistola scribenda...</i>	gerundive
"We learn by reading..."	gerund
<i>Liber legendus...</i>	gerundive
"A book to be read..."	gerundive
<i>Auxilium miseris parandum...</i>	gerundive
"By trying to make friends..."	gerund
<i>Pupilla amanda...</i>	gerundive
"A girl to be loved..."	gerundive

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**ORAL EXERCISE 2**  
This exercise may be used anytime after the gerund and gerundive constructions have been presented.  
The teacher should use the preferred CPO to display various infinitives. Then the teacher asks individual students the question: *Cuius rei es studiosus?* "What are you fond of?" Students should be told to answer these questions with a gerund, or a gerundive construction (when there is a direct object). The students will choose the appropriate answer according to their own preferences.

*ambulo, curro, iocor* (iocum, i. n. = hamburger) *comedo, siccum* (siccus, i. m. means "juice") *bibo, coquo, librum lego, ludo, loquor, navigo, rideo, progredior, scribo, tacito*  
*Sum studiosus/a ambulandi, currendi, iocandi, comedendi, siccum bibendi, coquendi, libri legendi, ludendi, loquendi, navigandi, ridendi, progrediendi, scribendi, tacendi.*  
I am fond of walking, running, eating hamburgers, drinking juice, cooking, reading a book, playing, talking, sailing, laughing, going forward, writing, being silent.

**ORAL EXERCISE 3**  
This exercise may be used anytime after the gerund and gerundive constructions have been presented.  
The teacher should use the preferred CPO to display a list of expressions. Then the teacher asks individual students the question: *Ad quam rem faciendam id?* "You are going to do what?" The students have to answer this question with an accusative of the gerund or the gerundive. They may choose the answer according to their preferences.

*portam aperio, bibo, cōsilia capio, amicos convoco, amicum voco, dormio, epistolam scribo, sarcinam invenio, pugno*  
*Eō ad portam aperendam, ad bibendum, ad cōsilia capiendam, ad amicos convocandos, ad amicum vocandum, ad dormiendum, ad epistolam scribendam, ad sarcinam inveniendam, ad pugnam.*  
I go to open the door, to drink, to make plans, to meet friends, to call a friend, to sleep, to write a letter, to find a bag, to fight.

Teacher's Manual • Student Text with Exercise Answers • 343



Teacher's Manuals for Levels 1 and 2 reproduce the full copy of the student text surrounded by a battery of supplemental materials in addition to translations for the Latin passages and answers to all the exercises. Full student pages are not included for Level 3.

Each **TEACHING TIP** provides suggestions for additional classroom activities.

For each chapter's Latin vocabulary, a **TEACHING TIP** alongside the student derivatives exercise (always Exercise 2) gives a set of additional English derivatives and their meanings.

This page shows a representative **ORAL EXERCISE** and a **DICTIONATION AND ORAL EXERCISE**. Each **TEACHING TIP** reinforces and supplements the student text's **TALKING** section. In addition, the companion page of the Teacher's Manual provides supplementary conversational Latin vocabulary for discussion of contemporary food items.

**IN THE CAFETERIA**  
 Mārcus: Salve, Mariā!  
 Mariā: Salve, Mārcus!  
 Mārcus: Quid comedis? Vultis comedere huiusmodi?  
 Mariā: Volo comedere non solum huiusmodi, sed etiam tūmulum Hamburgense. Nam vultis etiam? Quid hoc comedis?  
 Mārcus: Ego vultis comedere non solum infernum.  
 Mariā: Ego vultis comedere non solum infernum.  
 Christiana et Helena: Salve, Mariā et Mārcus!  
 Christiana: (Ei non vultis?) De omni, quare, placetiam Neapolitanam. Gratias tibi agi.  
 Mārcus: Quomodo placetiam Neapolitanam sapit?  
 Christiana: Bene. Quomodo placetiam infernum sapit?  
 Mārcus: Optime. Cibus est superlativus. Sed ego vultis comedere cibum Mexicanum.  
 Helena: Nunc, Mariā, cibum esse expeditissimum. Sed ego vultis comedere cibum Mexicanum.  
 Christiana: Neapolitanam et tūmulum Hamburgense cibum esse amantissimum.  
 Mariā: He (heu!) non est cibum Mexicanum.  
 Helena: Tūmulum tūmulum comedere vultis. Nam crīstula vultis amāre.  
 Mārcus: (Ei non vultis?) Ego he, Helena, amā. Volo (I want) ut esse meum pullum...

**TEACHING TIP**  
 This dialogue lends itself well to being acted out by four students for the rest of the class.

**ORAL EXERCISE 4**  
 This exercise may be used after the Latin dialogue has been presented. When the students have read the dialogue, ask them the following questions (they may answer while looking at the text).

**TEACHING TIP**  
 Remind the students that qui means "who," vult "want," and that -ne asks a question.

Teachers: Quis est in thermopoli?  
 Teachers: Quid Mārcus comedere vult?  
 Teachers: Quomodo pānis infernus sapit?  
 Teachers: Quid Mariā comedere vult?  
 Teachers: Quid Christiana comedere vult?  
 Teachers: Quid Helena comedere vult?  
 Teachers: Estne in thermopoli cibus Mexicanus?  
 Teachers: Amatne Helena crīstula?  
 Teachers: Quid Mārcus nārrat se amāre?

Student: Mārcus, Mariā, Christiana, Helena.  
 Student: Pānis infernus bene sapit.  
 Student: Mariā bananam et tūmulum Hamburgense comedere vult.  
 Student: Christiana placetiam Neapolitanam comedere vult.  
 Student: Helena cibum Mexicanum comedere vult.  
 Student: In thermopoli non est cibus Mexicanus.  
 Student: Helena crīstula amat.  
 Student: Mārcus nārrat se Helenam amāre.

**DICTIONATION AND ORAL EXERCISE 5**  
 This combined exercise may be used to conclude the chapter.

**Puellam amō**  
 Puellam valde amō. De puella semper cogitō. Amor animum tenet. Amāre nōn possum. Oculi tenebrās vident. Verba nōn manent. Cōsilia habere nōn possum.  
 The teacher should ask individual students to read one sentence at a time and then ask a question that would require an answer in an indirect statement.

**TEACHING TIP**  
 Remind the students that quid means "what."

Student: Puellam amō.  
 Student: Puella nārrat se puellam amāre.  
 Student: Puellam valde amō.  
 Student: Puella nārrat se puellam valde amāre.  
 Student: De puella semper cogitō.  
 Student: Puella nārrat se de puella semper cogitāre.

Teacher: Quid nārrat poeta?  
 Teacher: Quid nārrat poeta?  
 Teacher: Quid nārrat poeta?

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Teacher's Manual • Student Text with Exercise Answers • 121

**TEACHER BY THE WAY** gives additional background information for cultural, historical, and literary topics introduced in the student text.

**COMPREHENSION QUESTIONS** for the English background essays in each Unit Review of the student text are printed with answers in the Teacher's Manual. The questions are available as free downloads in the LNM Teachers' Lounge.

**TEACHER BY THE WAY**  
**Muslim Palaces**  
 Muslim palace architecture in Al-Andalus is noted for several features. The photograph illustrates the centrality of reflections in water combined with the play of natural light. Water cooled the palace arch which they Visigoth predecessors had used in their churches to their palace and mosque buildings. Over time, however, the arch evolved into the more evenly curved Roman-like arch, though Al-Andalus is rooted in the Roman tradition of the enclosed garden, the peristyle. Arcaded galleries around courtyards provided shade. The domes of Muslim buildings were usually unadorned and onings were decorated with magnificently mosaic depicting stylized flowers. Cri-decorated walls in colorful geometric patterns.

**TEACHER BY THE WAY**  
**Muslim Engineering**  
 The Muslims were masters of engineering, especially hydrology. In Spain, they repaired, restored, and enhanced Roman bridges as well as Roman irrigation and waterworks. They adapted the water wheel which they had perfected in Syria to special uses. Around 720 they rebuilt the Roman bridge over the River Guadalquivir which had long since fallen into disuse because of the damage inflicted by flooding. The reconstructed waterwheel is one of three such structures built along the river. Guadalquivir is the Spanish version of the Arabic name al-wadi al-kabir meaning "The Great Valley." Today it Córdoba were Roman cities.

**COMPREHENSION QUESTIONS**

1. Define "monotheistic."  
 Monotheistic means pertaining to the belief in a single god. (Christianity, Judaism, and Islam are monotheistic religions.)
2. How did Christianity and Judaism pose problems for the Romans?  
 Because they were monotheistic, Christianity and Judaism were not to be assimilated into the Roman pantheon and actively rejected the Romans. Indeed, the Jews in Judea revolted.
3. Why was the Jewish population in Jerusalem at the time of the crusades small?  
 When the Romans under Titus put down the Jewish revolt in Judea, they forced the Jews into exile; thus, only a small number of Jews lived in Jerusalem at the time of the crusades.
4. What was the "great diaspora"?  
 It refers to the forced exile of the Jews in the first century and their being scattered throughout the Roman world.
5. Who controlled Spain after Rome's collapse in the fifth century? What ended their rule?  
 The Visigoths, whose rule was ended by the invasion of Muslim armies from North Africa.

Continued on p. 139

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It is evident also in the Arch that the Provençal court poets (troubadours) of the twelfth and thirteenth centuries clearly owed to the Arabs not only the structural form and stylistic traits of their lyrics. That debt appears to have extended even to some of the most striking aspects of the art itself: those of much troubadour writing and the European literary imagination right down to the present. It is evident again, and perhaps more crucially so, in the collaboration of Muslim, Jewish, and Christian in the extensive effort to reconstruct the first road along which the great he science and philosophy found their historic way into the medieval Mediterranean of Latin world had surrounded the Greek philosophical and scientific heritage via a complex process of translation that made Spain during the early years of its history a center of transmission and via an array of Spanish centers of translation most notable that at Toledo, the process was increasingly elaborated by Muslim intellectuals, and Spanish translations, into the vehicle of the Latin that was the international lingua franca of the Western Christian intelligentsia.

It was via that route that the great Islamic philosopher and theologian of Persia and Central Asia became acquainted with the full corpus of Aristotle's writings and with the commentaries of Aristotle's disciples. And among the admirers of Aristotle in the West, it was the Muslim scholars, Aristotle's disciples. And among the admirers of Aristotle in the West, it was the Muslim scholars, Aristotle's disciples. And among the admirers of Aristotle in the West, it was the Muslim scholars, Aristotle's disciples.

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The Teacher's Manual for *LNM* Level 2 begins each chapter with a suggested set of topics for grammar, syntax, and morphology review topics presented in *LNM* Level 1.



**TEACHER BY THE WAY** includes explanations and background information for every illustration in the student text, enhancing the didactic options for the images.

**CHAPTER 9**

The Irregular Verbs *Ferō* and *Ficō*; Imperatives *dīc*, *dūc*, *fac*, and *fer*; Superlatives ending in *-līmūs*



Quinten Matsys' (ca. 1499–1500) portrait of Erasmus in his study filled with books.

**MEMORĀBILE DICTŪ**

**Dulce bellum inexpertis.**  
"War is sweet for those who have not experienced it." (Erasmus, *Proverbs*)

The celebrated humanist Erasmus, who was a committed pacifist, included this proverb in his collection, thereby indicating his own views of war.

Standards  
1.1, 1.2, 4.1,  
4.2

RR II

## CHAPTER 9

### REVIEW TOPICS

- Comparative and superlative adjectives, originally presented in Chapters 6 and 8, may need a quick review before discussing *-līmūs* adjectives.
- If students have forgotten imperatives, either positive or negative, it would be wise to review them now before presenting the irregular imperatives *dīc*, *dūc*, *fac*, and *fer*.

### MEMORĀBILE DICTŪ

*inexpertus, a, um* – inexperienced, who has not experienced something



### TEACHER BY THE WAY

Quentin Matsys painted two portraits of his friend Erasmus. The one depicted from 1517 hangs in the Galleria Nazionale d'Arte Antica in Rome, Italy. Matsys was well known for his portraits which presented the sitter in the midst of appropriate surroundings. Matsys' style blends Italian influences like that of Leonardo da Vinci with the Flemish tradition of such painters as Jan van Eyck. The other painting, a double portrait of Erasmus and his friend Peter Gillis, was painted specifically for their mutual friend Thomas More. Erasmus and More had been friends since 1499 and Erasmus had introduced More to Peter Gillis, the town clerk of Antwerp, to whom he makes reference in his *Utopia*. Letters from 1517 attest to the importance the principals placed on the double portrait and how eager Erasmus was for it to be sent to More. The Erasmus half of the diptych resides at Hampton Court while the Gillis portrait is privately owned.



### TEACHING TIP

Ask the students to note that in the illustration Erasmus is writing something. Ask them to speculate about what he might be writing. Try to elicit the answer that he is writing a book. Inform the students that Erasmus in fact was an author and did write books. See p. 191 of this teacher's manual for a list of Erasmus' writings. Then ask the students what else authors sometimes write besides books. Help the students arrive at the conclusion that authors sometimes write letters to their friends. Erasmus wrote so many letters that they became a collection. See p. 190 for information on the twelve volumes of his letters. Erasmus wrote to friends who have become famous in history such as Thomas More and Martin Luther but also wrote to less well-known people such as William Mountjoy to whom the letter in this chapter is written. Also ask what Erasmus' facial expression indicates. He is serious about what he is doing and he is concentrating on his writing. Finally instruct the students to look at the illustrations on p. 190 and 201. These two pictures show winter storms which is the topic of Erasmus' letter to Mountjoy. The teacher may choose to ask students what winter storms they remember most clearly from their own experience (if the students live where winter storms occur).

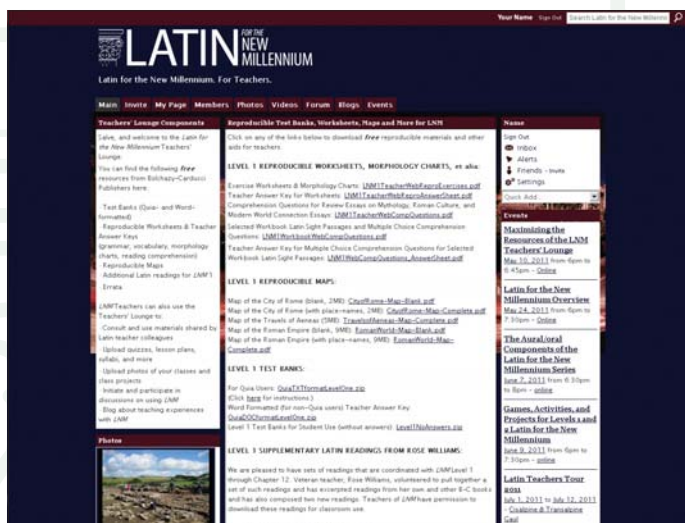
Teacher's Manual • Student Text with Exercise Answers • 187

The initial **TEACHING TIP** of each chapter provides suggestions for using the chapter title page illustration as a pre-lecture activity.

Each set of two pages in the Teacher's Manuals delineates correlations with the National Standards for Classical Language Learning. Additionally, the Teacher's Manuals provide correlations to the *LNM* student workbooks, the *LNM* mythology and history enrichment texts, as well as to the aural-oral activities in the Teacher's Manuals.



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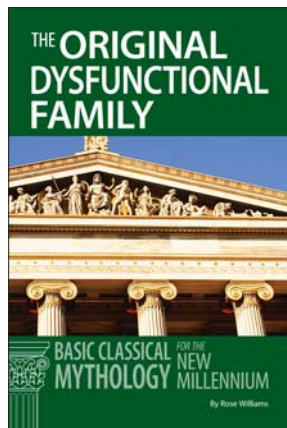
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*Clearing House, Classical Outlook* 86.1, Fall 2008



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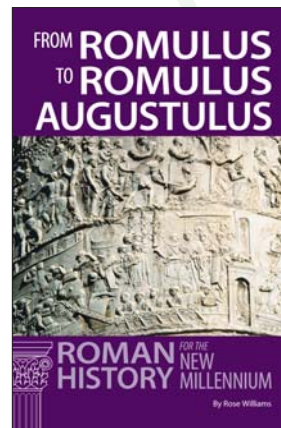
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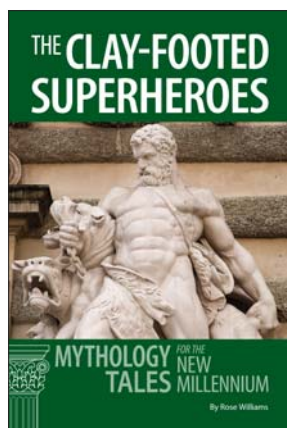
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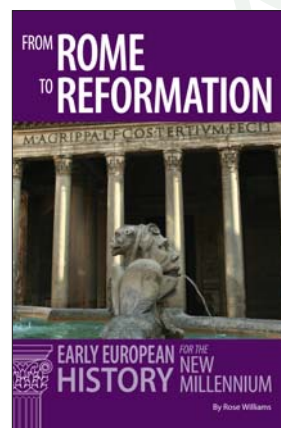
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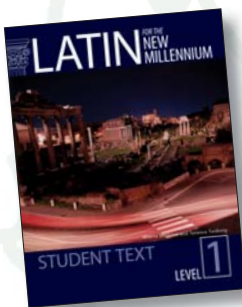
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