

LATIN FOR THE NEW MILLENNIUM

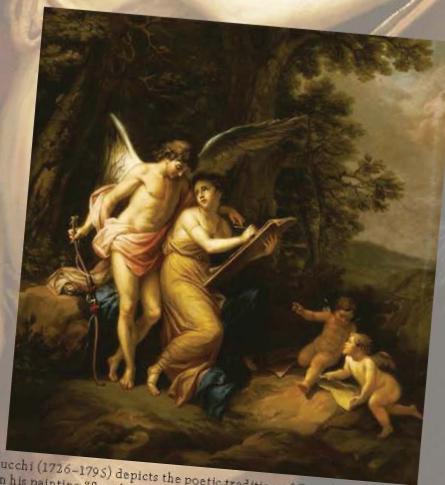
A TRAILBLAZING NEW LATIN CURRICULUM

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



Antonio Zucchi (1726-1795) 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.

MEMORĀBILE 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.

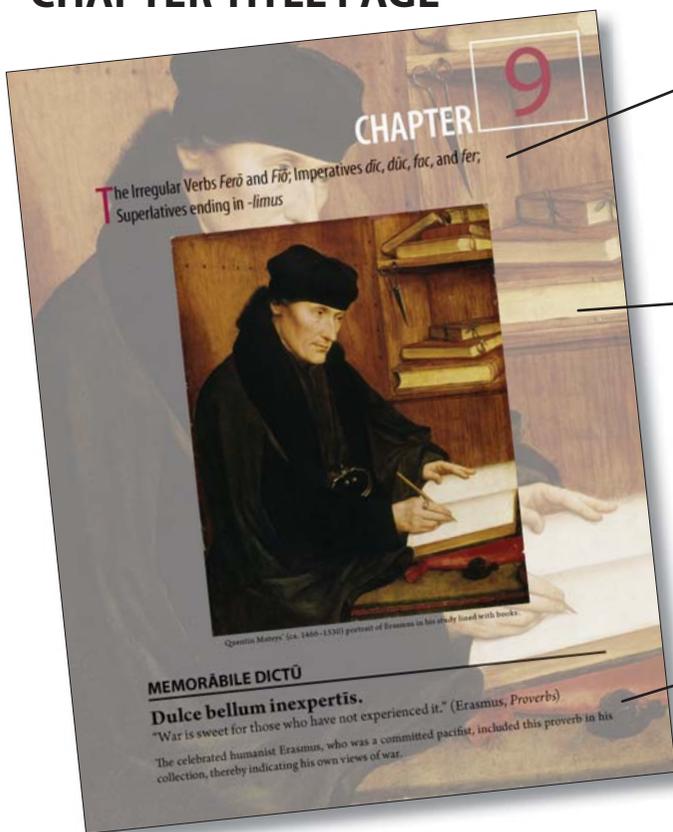
B-C commissioned esteemed Latinists, Professors Milena Minkova and Terence Tunberg, to create Level 1 and 2 texts that address the full legacy of Latin literature and include a strong aural-oral component. See a student TALKING section on p. 8 and a sample of the aural-oral exercises in the Teacher's Manuals on pp. 27–28. 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. For information on digital resources, see pp. 23–26 and p. 30.

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

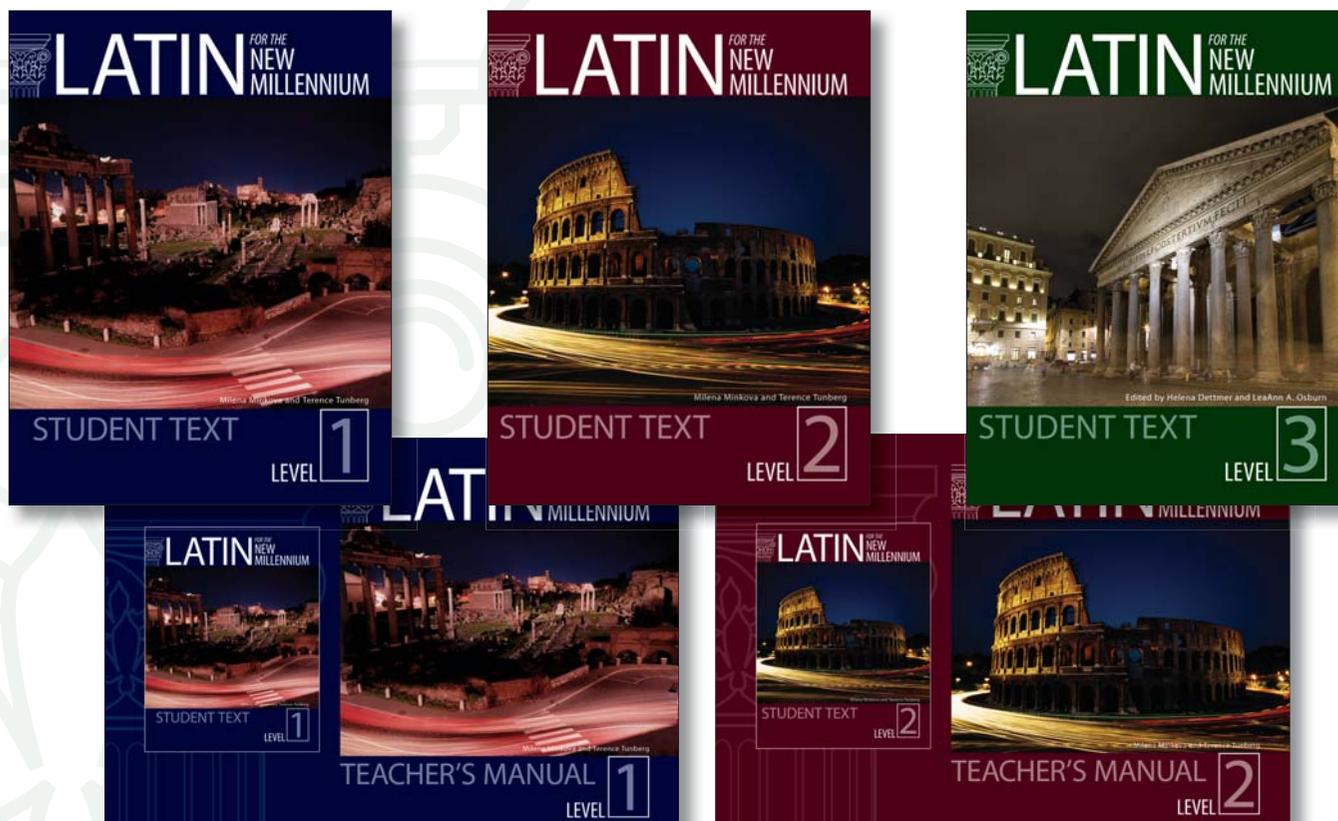
MEMORĀBILE DICTŪ

- 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's *Life of Atticus*. Level 3 provides comprehensive resources for students as they read unadapted selections from key Latin authors and develop literary analysis skills. 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 aural-oral 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 the Graduate Center (CUNY)

Complete morphology charts from the outset. Students are able 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, DĒBEŌ, SOLEO

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)
dĕbeŏ – "I ought" (to do something)
soleo – "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:

Druidēs... dē virtū bonis et malis iudicāre solent.
The Druids are accustomed to make judgement about good and bad men.
Druidēs scientiam mǎgnum memoriā servāre possunt.
The Druids are able to preserve a large body of knowledge by means of memory.



BY THE WAY
Verbs (like *possum*, *dĕbeŏ*, and *soleo*) that take a complementary infinitive can appear with either an active or passive infinitive.
For example: *Paulla puerō librū dare potest.* "The girl can give the book to the boy." In the passive voice becomes *Liber puerō ā puellā dari 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 (*Druidibus*).
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: *ambulō* ("walk"), *iacō* ("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"), *habeo* ("have"), *videt* ("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., *credunt*, *petit*, *gerit*, *dicit*. Notice also the form *audiri*, 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 *audiuntur*, 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:
Nautas quidem timere ceperit Colonus, quamquam de navigatione ipsa nunquam desipéravit.
"Columbus began to fear the sailors indeed, although he never lost hope about the voyage itself."

The subordinate clause beginning with *quamquam* 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 *quamquam*, which is used with the indicative and presents the concession as a fact, and *quomvis*, 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.

Quamquam iter est longum, ire debetis.
"Although the trip is long, we will need to go."

The Columbus Foundation reconstructed Columbus' favorite ship the Niña to celebrate the quincentenary anniversary of the famous voyage of 1492. The Niña, a three-masted sailing ship, was launched in 1990. The ship travels as a museum and has sailed in Mexico Bay, California.



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

Quomvis mícum venire nólles, hoc tamen facere debéss.
"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 mícum venire nólles, hoc tamen facere debéss.
"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 *quomvis* (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 mícum venire nólles, hoc tamen facere debéss.
"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.
Mater filium curat quia eum amat.
The mother takes care of <her> son because she loves him.

- Colonus nāvīgabat _____ novam terram quærébat.
- Nautae irā sunt capti _____ iam diū nihil conspiciébatur.
- Nautae Colōnum occidere volébant _____ ille in pericula eōs dūceret.
- Colonus ā nautis tandem nōn occisus est _____ nautae dixerant eum moritūrum esse.
- _____ nautae expectāre nōlebant, tamen dēcéverunt per trēs diēs expectāre.
- _____ trēs diēs essent tempus longum, operae pretium fuit expectāre.
- Omnes tandem maximō gaudiō sunt capti _____ lumen conspiciere potuerunt.

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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 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 displaced 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 immovable in the center of the universe:
Si terra volverétur, nōn esset tam stabilis, quam nunc est; si hoc fieret, iam vehementer dissiparetur.
"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 *ut nullus homō, nullum animal in eā stare posset atque ipsa* 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*, "so," *ita*, "in such a way," *tantus*, "so great," *tālis*, "such," *tot* "so many," etc., often contain the letter "t."

Look at some more examples of result clauses.
Terra est tam ingens ut dō nōbis tāta conspici nōn possit.
"The earth is so huge that it cannot be observed by us whole."
Antiquarum ars nōn erat ita magna ut illi omnia de terrā intelligerent.
"The science of the ancients was not so large that they understood everything about the earth."
Copernicus tam multa de terrā et de sōle invenit 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 *ut* ("so-that") or *ut* ("so-that not"), and always has a **subjunctive 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 purpose clause is *ut nōn*, while the negative for the result clause is *ut nōn*.

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?"



1c
NICOLAUS COPERNICUS 1473-1543
LIBERIA

The 1973 stamp with a portrait and image of space stations commemorates the 500th anniversary of Copernicus' birth. The address 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. Multī 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. Cūsius (whose) cōsiliō equus ligneus aedificātur?
Trōiānorum cōsiliō equus ligneus aedificātur.
Deōrum 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 occultantur?
Multi milītēs in equō occultantur.
Pauci milītēs in equō occultantur.
Milītēs sacrēs in equō occultantur.

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 *merced* can be seen on the scroll on his lap. To the right and the left of Vergil are the muses of history, Clio, and the muse 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 verō! 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 amōre hominū cōgitāre nōn solent. Amōrem Aenēae Didōnisque ūnius assis aestimō! Aenēās lovis verba audire debet 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 debēre.

Aenēās: Must men be wretched?

Mercurius: Ita verō. Postēa autem Aenēās erit celebrē poētaque dicit "Tantae molis erat Rōmānam condere gentem!"

condō, condere, condidi, conditum - to found
dicet - will say (future tense)
erit - will be (future tense)
fāta, fātōrum, n. pl. - the Fates
gens, gentis, f. - race, nation
Iovis - of Jupiter (genitive case of Iuppiter)

ita verō - yes indeed
molēs, molis, f. - weight, mass, trouble, effort
nec - and not
quid...? - what...?
salvē! - hello!
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.

- dñm tuum
- hostis noster
- rēgina crūddis
- 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, cōspexi, cōspectum

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

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

Conjugate the following verbs in the imperfect passive voice.

- movēō, movēre, movī, mōtum
- ostendō, ostendere, ostendī, 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:
Viator: (rogāvit) Qui hominēs hoc castellum aedificāvērunt?
Mystagōgus: (dixit) Franci hoc castellum aedificāvērunt.
Viator rogāvit qui hominēs illud castellum aedificāvissent.
Mystagōgus dixit Francōs illud castellum aedificāvisse.

Viator: (exclāmāvit) Quam ingēns est castellum!
Mystagōgus: (dixit) Pauca castella sunt māiora.
Viator: (rogāvit) Quandō hominēs hoc castellum aedificāvērunt?
Mystagōgus: (respondit) Hierosolyma sunt ā militibus Francīs captā; at victorēs multis in Palaestinae Syriaeque partibus tāti esse nōn poterant; nam incolae in Francōs impetūs saepe faciēbant; itaque Franci et hoc castellum et multa alia castella aedificāvērunt.
Viator: (rogāvit) Quamdiū Franci hoc castellum tenēbant?
Mystagōgus: (respondit) Franci hoc castellum paene duo saecula tenēbant.
Viator: (rogāvit) Quot custodēs castellum tenēbant?
Mystagōgus: (exclāmāvit) Quam pauci militēs castellum dēfendere poterant!
Viator: (dixit) Hoc discere cupiō.
Mystagōgus: (dixit) Ducenti militēs in hōc castellō manentēs ingentem exercitum facile dēpellere poterant.
Viator: (exclāmāvit) Quanta et quam alta sunt mūnimenta et prōpugnacula!

Krak de Chevaliers, the largest of the crusader fortresses, housed the Knights Hospitaller. 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.



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► **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 iustō (celeber)
- puellārum multārum (fortis)
- lupae malae (fortis)
- praemia magna (celeber)
- cōsulēs boni (acer)
- rēgum bonōrum (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 vōbīs 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 sevērūm dicis. Sed animum **meum** tē nōn intellegere crēdō.
- _____ vidēre possumus. Sed ā **vōbīs** nōn cōspicimur.
- Ā _____ valdē amāris. Sed **mē** nōn valdē amāre vidēris.
- Vidēris** mihi multōs habēre amicōs. Itaque _____ esse fēlicem putō.
- Puella ā miser. _____ amātur, sed _____ ūnius assis aestimat. Itaque **doleō** et **sūm**
- Intellegō, Mūci, fortitūdinem **tuam** vincī nōn posse. Itaque _____ liberāre dēcernō.

Review 4, Chapters 10–12 • 207



TALKING

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

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 dadrans. "It's three quarters past one (two etc)."
Est meridies. "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	primus, prima, primum
2-II	duo, duae, duo	secundus, secunda, secundum
3-III	tres (m./f.), tria (n.)	tertius, tertia, tertium
4-IV	quattuor	quartus, quarta, quartum
5-V	quinque	quintus, quinta, quintum
6-VI	sex	sextus, sexta, sextum
7-VII	septem	septimus, septima, septimum
8-VIII	octo	octavus, octava, octavum
9-IX	novem	nonus, nona, nonum
10-X	decem	decimus, decima, decimum

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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 WAYS
 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: Propere (hurry), Marce! Sumus in mora (delay).
Marcus: Debemus propere?
Helena: Ita (yes), propere debemus.
Marcus: Quota hora est?
Helena: Est hora octava et quadrans.
Marcus: Tum propere non debemus. Nam schola (school) incipit (starts) hora octava et dimidia (at 8:30).
Helena: In scholam 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: Noli de fine scholarum nunc cogitare, sed mecum veni!

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EXERCISE 7
 Translate into Latin.
 1. I ask you not to be forgetful of the sweet things!
 2. I do not know what plan has been made.
 3. I know that this is the plan.
 4. You (pl.) asked what plans had been made.
 5. You (pl.) knew that these plans had been made.
 6. 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
DĒ 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 (small) 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: bircula vehi (ride a bicycle), palaestram (fitness center) petere. At vespere (in the evening) me delectat saltatorium (dance club) petere, ubi saltatorium veniunt?
Marcus (looks at Helena): 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 literature—the chapter Latin reading or about the undapted 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



MĪRĀBILE AUDĪTŪ

PHRASES AND MOTTOES RELATING TO GOVERNMENT AND DEMOCRACY

PHRASES

- *E pluribus unum.* "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 **MĪRĀBILE AUDĪTŪ** 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.

► **EXERCISE 1**
Find five more present participles in the chapter reading.

VOCABULARY TO LEARN

<p>NOUNS</p> <p><i>gemma, ae, f.</i> – gem, precious stone <i>legatus, i, m.</i> – ambassador <i>populus, i, m.</i> – a people, populace <i>servus, i, m.</i> – slave, servant</p> <p>ADJECTIVES</p> <p><i>alter, altera, alterum</i> – the other (of two) <i>neuter, neutra, neutrum</i> – neither, none (of two) <i>nullus, a, um</i> – none <i>solus, a, um</i> – alone, only <i>totus, a, um</i> – whole, entire <i>turpis, turpe</i> – shameful, disgraceful <i>utes, utra, utrum</i> – who, which (of two)?</p>	<p>VERBS</p> <p><i>nescio, ire, nescivi, nescitum</i> – not to know <i>salutō, āre, avi, atum</i> – to greet <i>spectō, āre, avi, atum</i> – to watch <i>taceō, ēre, tacui, tacitum</i> – to be silent, keep quiet <i>utor, uti, usus sum + ablativus</i> – to use</p> <p>ADVERBS</p> <p><i>minime</i> – least, very little <i>quomodo</i> – how</p> <p>PHRASE</p> <p><i>magni habeo – esteem a lot</i> <i>operae pretium est – it is worthwhile</i></p>
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► **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.

VOCABULARY TO LEARN

<p>NOUNS</p> <p><i>ablativus, ablativus</i> – great pain <i>regnum, regnum, i</i> – queen <i>solus, solus, i</i> – alone <i>solus, solus, i</i> – alone <i>solus, solus, i</i> – alone <i>solus, solus, i</i> – alone</p> <p>ADJECTIVES</p> <p><i>solus, solus, i</i> – only <i>solus, solus, i</i> – only <i>solus, solus, i</i> – only <i>solus, solus, i</i> – only</p> <p>VERBS</p> <p><i>agere, agere, agens</i> – to do, to act, to perform <i>agere, agere, agens</i> – to do, to act, to perform <i>agere, agere, agens</i> – to do, to act, to perform <i>agere, agere, agens</i> – to do, to act, to perform</p>	<p>ADVERBS</p> <p><i>solus, solus, i</i> – only <i>solus, solus, i</i> – only <i>solus, solus, i</i> – only <i>solus, solus, i</i> – only</p> <p>ENCLITIC PARTICLES</p> <p><i>que, quae</i> – and <i>que, quae</i> – and <i>que, quae</i> – and <i>que, quae</i> – and</p>
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► **EXERCISE 2**
Find the English derivatives based on the Vocabulary to Learn in the following sentences. Write the corresponding Latin word.

1. An active life will keep you alive longer.
2. After the regime a republic was established.
3. I heard his agent confession and everyone could see it.
4. His endorsement was conspicuous and everybody could see it.
5. After a temperance law affair they settled to quiet life.
6. He is an agent of a foreign state.
7. I advise you to relinquish these glass completely and move on.
8. Novelty is always exciting.
9. The decision was unanimous.
10. We haven't had any mission from him since he was deployed for the mission.
11. After the surgery the doctor had a perpetually dolorous expression.
12. Man has been found in his crown and he was accused of arson.
13. They were walking in the mysterious woods and wondering whether they would meet any sylvan deities.

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► **EXERCISE 2 ANSWERS**

1. active	agere
2. regime	regnum, rex
3. ardent	ardere
4. conspicuous	conspicuo
5. temperous	temperata
6. agent	ago
7. relinquish	relinquo
8. novelty	novus
9. unanimous	una
10. mission	missio
11. dolorous	dolor
12. arson	ardere, arsi
13. sylvan/sylvan	silva

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 *confessio* (acknowledgment, confession); confessor (to confess, acknowledge, reveal).
4. affair – from *afficere* (to affect, endow, afflict with); from *facio* (to do make); quieter – from *quietus* (at rest, peaceful, calm, etc.).
5. foreign – from *foris* (outside), state – from *status* (position, situation, form of government, quiver).
6. advise – from *ad* (to, toward) + *visio* (to look at, survey, see to); plans – from *planus* (level, condition).
7. completely – from *completus* (to fill up, fulfill, finish); move – from *moveo* (to move).
8. exciting – from *excitō* (to rouse, wake up, summon, raise).
9. decision – from *decido* (to settle, put an end to, cut off).
10. perpetual – from *perpetuus* (continuous, entire, universal); expression – from *expressio* (to squeeze out, force out, press up).
11. accused – from *accuso* (to reproach, prosecute, accuse); from *ad* (toward) + *causare* (to account).
12. mysterious – *mysterium* (secret religion, mystery, secret) from the Greek *mysterion* (mysterion – to shut out, close, denies – from *deus* (god)).

Teacher's Manual • Student Text with Exercise Answers • 183



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 Banker, probably 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 quārē.
Hoc tantum possum dicere: nōn amo tē. (Martial 1.32)

hoc – this	Sabidus, Sabidi, m. – a personal name, Sabidus
nec = et nōn	tantum (adv.) – only
possum dicere – I can say	tē – you (accusative singular)
quārē – why	

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: Vōs potestis mihi auxiliū dare. Quis _____ mihi auxiliū dabit?
Vōs potestis mihi auxiliū dare. Quis vestrum mihi auxiliū dabit?
You can give me help. Which of you will give me help? Partitive genitive.

- Propter amōrem _____ tēcum semper manebō.
- Hostēs gladium meum cōspiciunt et propter timōrem _____ stant nec moventur.
- Vōs 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 to the world of the dead, however, was to meet his father Anchises and to learn from him both his own fate and that of his people. Here Aeneas and Anchises converse in the land of the shadows.

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

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

"Pāx omnibus populis ab imperātore Augustō dabitur, cuius nōmen ubique audiētur," respondet Anchisēs.

Aenēās, m. – Aeneas	imperātor, imperātrōris, m. – emperor
Anchisēs, m. – Anchises	parcō, parcere, peperci, parsum + dative – to spare
condō, condere, condidi, conditum – to found	populus, populī, m. – people
domum – homeward, home	subiectus, subiecta, subiectum – subdued
fatum, fātī, n. – fate, destiny	superbus, superba, superbum – proud

Review 5: Chapters 13–15 • 263



EXTENSION MATERIALS IN REVIEW SECTIONS

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.

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 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 divinity 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 major importance—the olive oil produced by the tree—is of great significance in the Mediterranean world.




Statue of Minerva wearing her helmet, Rome, Austria.

Minerva wears her war helmet on this coin.

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

Paradoxically, Venus is married to Vulcan, the crippled blacksmith of the Olympians. She of- ten has other lovers, most notably Mars, the god of war. A skillful metal worker and craftsman, in the midst of their embraces, the boy Cupid, called Eros in Greek, who pierces human hearts 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 dicitur: "Min- erva est dea, sed cum ea certabo eamque vincam. Eius ars non est valde magna." Minerva ver- ho Arachné audiebat et magna ira movebatur. "Nunc in araneam mātāberis," inquit Minerva, iam habebit.

Arachné (scm.), Arachóns (gen.) – Arachne (this name means "spider" in Greek)
 aranea, araneae, f. – spider
 ars, artis, f. – art, skill
 certā, certatō, certāvī, certatū – to compete

dea, deae, f. – goddess
 Minerva, Minervae, f. – Minerva
 mātā, mātāre, mātāvi, mātātū – to change
 tenē, tenere, tenui, tentum – to weave

Venus amōre Adōnīdis ardēbat. Nam Adōnis erat valde pūcher. Mārs odīo movebatur. "Quis est Adōnis?" inquit Mārs, "Homō quī a deī amatūr." Mārs aprum ad Adōnīdem mittit, quī eum mē sparāri! Amōre tui tenēor." Adōnis tamen iam nōn vivere videtur. Tum Venus Adōnīdem in flōrem rubrum mūtāt.

Adōnis, Adōnīdis, m. – Adonis
 aprū, aprum, m. – boar
 flōs, flōris, m. – flower

Mārs, Mārtis, m. – Mars
 mūtā, mūtāre, mūtāvī, mūtātū – to change
 Venus, Veneris, 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 gods 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 disagree- ment ensued. Annoyed at the quarreling, Zeus then tossed the apple onto the earth. It landed at Troy.

The Trojan prince Paris immediately He was then summoned to judge who three goddesses was the most beau- tiful. He offered him a great king- dom, Juno promised him a great king- dom military power; Venus the love- ly beautiful woman in the world, who of Sparta, wife of King Menelaus, ed Venus and proceeded to claim- ing Helen from Sparta to Troy. This divine herself, the daughter of a Leda, and Zeus.




To average being snatched by the other Eris dropped Peleus and Thetis' wed- ding feast with the golden apple, "to the most beautiful." The goddesses were invited to the wedding, but Eris was not. She threw the golden sired up discus, which was inscribed with the words "To the Most Beautiful." After three different goddesses—Juno, Minerva, and Venus—claimed the title, much disagree- ment ensued. Annoyed at the quarreling, Zeus then tossed the apple onto the earth. It landed at Troy.

The Trojan prince Paris immediately He was then summoned to judge who three goddesses was the most beau- tiful. He offered him a great king- dom, Juno promised him a great king- dom military power; Venus the love- ly beautiful woman in the world, who of Sparta, wife of King Menelaus, ed Venus and proceeded to claim- ing Helen from Sparta to Troy. This divine herself, the daughter of a Leda, and Zeus.

This statue of Achilles throughout the Trojan War. Achilles was the greatest of the Greek heroes. He was the son of the mortal Peleus and the sea nymph Thetis. He was the greatest of the Greek heroes. He was the son of the mortal Peleus and the sea nymph Thetis. He was the greatest of the Greek heroes. He was the son of the mortal Peleus and the sea nymph Thetis.

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But Hector's death 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 un- protected: 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 braves of Achilles but the brains of Odysseus, who devised the stratagem of the Trojan horse. A large wooden structure, its hollow belly hid 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 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 Greek army, which had secretly returned. The Greeks burned down the entire city. The Romans claimed that Aeneas, the major Trojan leader who survived, was their nation's forefather, a re- mote ancestor of Julius and Augustus Caesar.



King Priam of Troy mourns over the body of his son Hector. Priam's appear- ance in the Greek camp is a scene from the Trojan War. The scene is a nineteenth century manuscript from the Trojan War in contemporary art.

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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

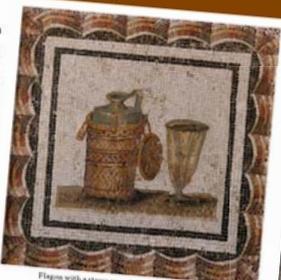
CONNECTING essays in each **REVIEW** discuss aspects of Roman and post-antique culture and daily life encountered in the chapter Latin readings.

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.



Figurae with a silver covering and a glass goblet on a mensa from a triclinium.

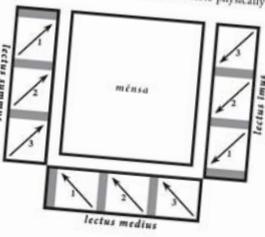


Diagram of a typical Roman dining room (triclinium) with a table (mensa) in the center surrounded on three sides by couches for the guests to recline upon while eating.

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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 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 ner 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: dinner guests might visit the so-called vomiting room after stuffing themselves with food so that they could continue their feasting.



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

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 Trimalchio whose feast is characterized by both culinary and behavioral excesses.



From different periods of the Roman Empire: a bronze bowl, a silver bowl, and a silver spoon.

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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

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. Daily givings 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 indicated by the nodding sculpture. The size of medieval universities 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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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.

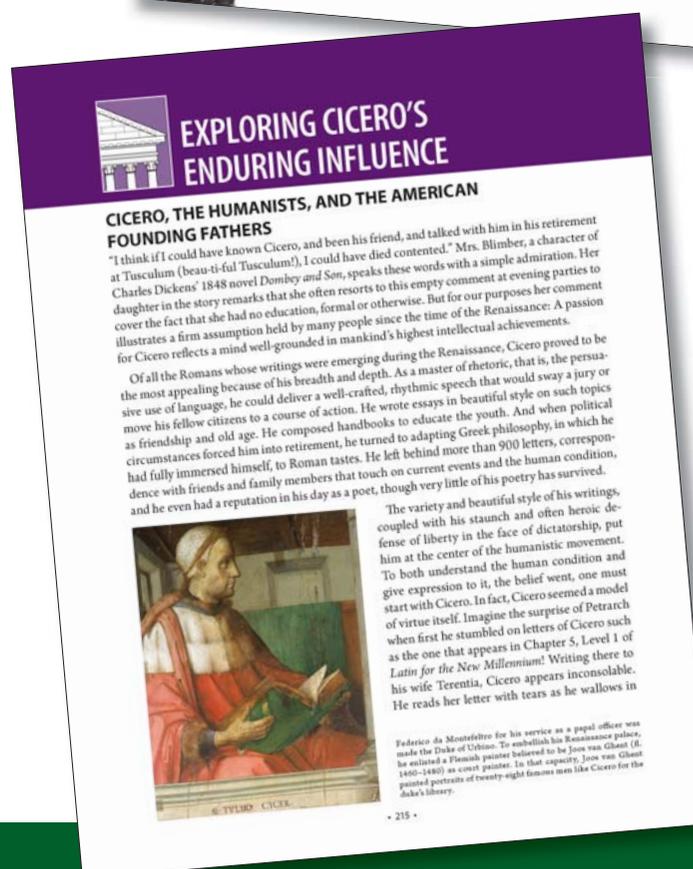
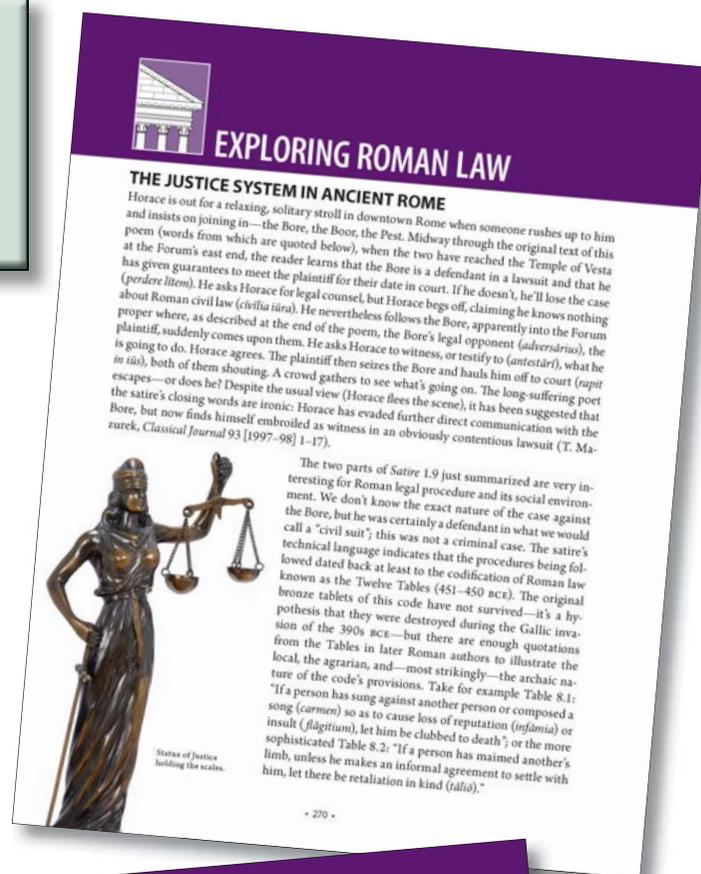
Topics Covered in LNM 1 EXPLORING Essays:

- 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's *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 2*'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 adulescenti Caesari, cum propter suam gratiam et Caesaris potentiam nullius conditionis non haberet potestatem, potissimum eius deligeret affinitatem praeruptareque equitis Romani filiam generosarum nuptiis. 2. Atque huius nuptiarum conciliator fuit—non enim celandum—M. Antonius, triumvir rei publicae constituendae. Cuius gratia cum augere possessiones posset suas, tantum auit cupiditate pecuniae, ut nulla in re eius sit ei nisi in deprecandis amicorum aut periculis aut incommodis.

COMPREHENSION QUESTIONS
Answer the following questions in Latin using the text on p. 394. The Reading Vocabulary may be consulted.

1. Quis fuit Marcus Vipsanius Agrippa?
2. Quid factum est inter Agrippam et Atticum?
3. Potuitne Agrippa aliam uxorem habere? Cui?
4. Quis adiavit Atticum et Agrippam ad nuptias parandas?
5. Voluitne Atticus possessiones suas augere (etiam gratia Antonii)?
6. Ad quam rem faciendam Atticus Antonio est usus?



The Fustianus, Rome's most famous temple, was built by Augustus' right-hand man and Agrippa's personal friend, Marcus Agrippa. Dedicated to the Roman Fustianus, the temple was the first to feature a pediment with a relief of Augustus and Agrippa.

VOCABULARY TO LEARN

NOUNS
Caesar, Caesaris, m. – emperor
condicio, conditionis, f. – condition
eques, equitis, m. – knight, member of the equestrian order
gratia, ae, f. – agreeableness, favor, influence, prestige
incommodum, i, n. – disadvantage, harm
nuptiae, nuptiarum, f. pl. – wedding, marriage
potestas, ae, f. – power
potestas, potestatis, f. – command, control, power

VERBS
augere, ere, ausi, auctum – to increase
coniungere, ere, coniuncti, coniunctum – to connect, join together

ADVERBS
tantum (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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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.

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. "augere, ere, ausi, auctum – to increase
to happen, bring about
2. "coniungere, ere, coniuncti, coniunctum – to connect, join together
"Caesar, Caesaris, m. – emperor, Caesar
3. "gratia, ae, f. – agreeableness, favor, influence, prestige
"potestas, ae, f. – power
"condicio, conditionis, f. – condition
"potestas, potestatis, f. – command, control, power
potissimum (adv.) – especially, above all
deligere, ere, deligsi, delictum – to choose
affinitas, affinitatis, f. – relationship by marriage, marriage connection
praerupte, im, praerupti, praeruptum – to accuse
+ dative – to prefer something to something
5. "eques, equitis, m. – knight, member of the equestrian order
generosus, a, um – high-born, of noble birth
"nuptiae, nuptiarum, f. pl. – wedding, marriage
6. "conciliator, conciliatoris, m. – mediator
cuius, ius, i, eum – to hide
triumvir, triumviri, m. – member of a committee of three men
7. "construere, ere, constructi, constructum – to set up, establish
cuius – et huius
"cum – imperfect subjunctive – although
"augere, ere, ausi, auctum – to increase
"potestas, potestatis, f. – possession
8. "tantum (adv.) – so much, only
cupiditas, cupiditatis, f. – greed, insatiable desire
9. deprecari, deprecari, deprecatus sum – to try to avert (by prayer)
"incommodum, i, n. – disadvantage, harm

READING NOTES

1. His igitur rebus The word rebus refers to Atticus' prudent and moral actions described in Sections 3 and the phrase in an allative of means to Augustus.
2. adulescenti Caesar! The word Caesar here refers to Augustus.
3. Cum... subjunctive Here cum is concessive and means "although" or "despite the fact that."
4. nullius conditionis non habere potestatem The double negative nullius conditionis non habere amounts to a strong affirmative: "he could have power over **absolutely every** condition..."
5. praerupteque equitis Romani filiam generosarum nuptiis The word generosarum means "of women of noble birth."
- 6-7. M. Antonius, triumvir 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, amid a great political crisis, they were appointed as a commission of three for restoring the state: triumvir rei publicae constituendae. In dative of purpose.
- 7-4. Cuius gratia cum augere possessiones posset nullis The dative gratia refers to something or someone mentioned in the previous sentence and translates as a demonstrative or personal pronoun. Here, therefore, cuius means the equivalent of "his," which refers to Antony. nullis in re eius et ei The possessive id refers back to gratia.
- 8-9. In deprecandis periculis aut incommodis Note here the gerundive construction. The phrase means "in trying to avert the dangers and disadvantages..."

Additional Readings from Nepos' *Life of Atticus* • 395

TAKE NOTE

Caesar This was initially the name of Julius Caesar. Octavian, having been adopted by Caesar in his will, according to Roman convention took the name Caesar. So did the others who succeeded Augustus. By the latter part of the first century CE, Caesar had simply become one of the official titles for the emperor.

equus Literally a "horseman" because an equus came to battle equipped with a horse, an equus was a knight or a member of the equestrian order, to which both Cicero and Agrippa belonged. The knights were rather high in social standing, although they had lesser political responsibility than the highest order, the patricians. Both orders were 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, i, m. – ring
dis, dotis, f. – dowry

Agrippa: Salvé, Attice! Esne domi? Venio enim petiturum ut filiam tuam uxorem mihi des.
Atticus: Come in, Agrippa! I am expecting you, so that we may speak.
Agrippa: Volo coniungi cum familia optimi viri. Itaque, quamquam mihi licet aliás feminás divites petere, decevi me mállé filiam tuam habere.
Atticus: 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.
Agrippa: At ipse cupio filiam tuam non solum propter dotem, sed etiam propter virtutés. Nam debet esse patri suo similis.
Atticus: 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?
Agrippa: Ita, Annulus mecum tuli ut illum filiae tuae darem.
Atticus: I will call my daughter. After the ring is given, we will all eat together. Now is the time for (i.e., "of") drinking (sic a gerund).

Additional Readings from Nepos' *Life of Atticus* • 397

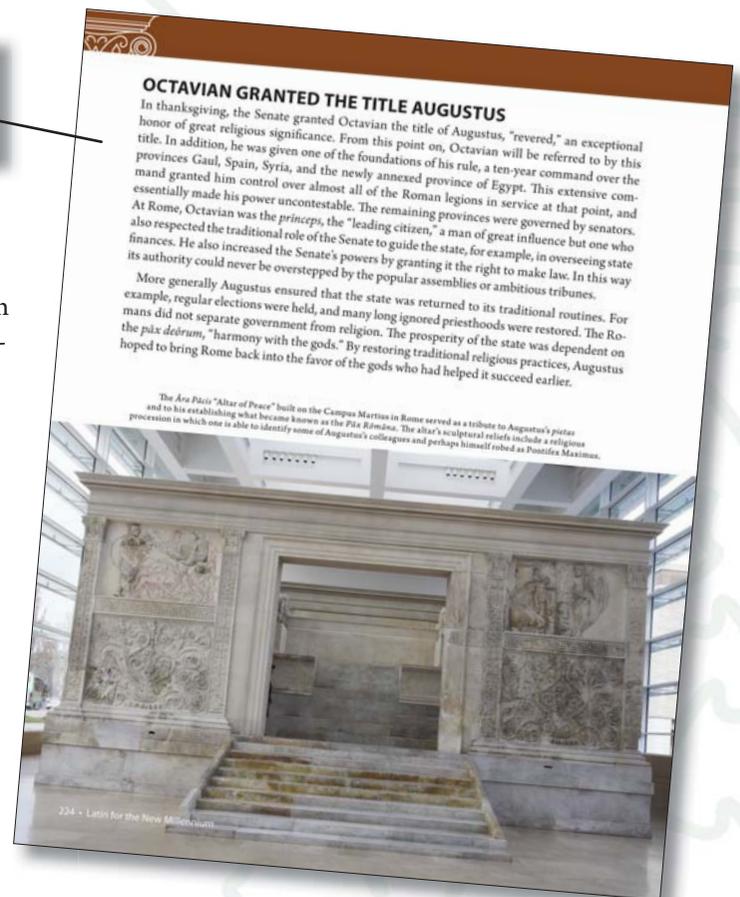
FACILITATING THE TRANSITION TO READING

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

Prereading 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: Hendecasyllable (for the meter see Appendix B.)

1 Cui dono (hunc) **lepīdum novum libellum**
arīdā modo **pūmicis expōitum?**
Cornēli, tibi: namque tū solēbīs
meās esse aliquid putāre **nūgīs**
5 iam tum, cum (tū) **ausus es** ūnus Itālōrum
omne aevum **tribus** explicāre **cartīs**
doctīs, Iuppiter, et **labōriōsis**.
quāre habē tibi quidquid hoc (est) libelli
quālicumque; quod, o patrōna virgī,
10 **plūs** **anō** maneat perenne **sacculō**.

NOTES AND VOCABULARY

Line 1:
cui: the dative of qui, meaning "to whom"
dōnō (1) to give
lepīdus, -a, -um charming, delightful
libellus, -i, m. little book; libellus is the diminutive of liber, libr- (m. book; see the Language Facts later in this chapter on p. 89.)
Line 2:
arīdus, -a, -um dry
modo, adv. just now, recently
pūmicis, pūmicis, f. pumice stone
expōitū, expōitū, expōitū, expōitū to polish

Line 3: Cornelius refers to Cornelius Nepos.
namque, conj. for; namque is an emphatic form of enim.
solē, solēre, solitus sum (semi-deponent) to be accustomed
Line 4: aliquid: something or, something noteworthy
putō (1) to think; putō meās nūgīs esse: indirect statement, "to think that my trifles were."
nūgīs, -ārum, f. trifles
cum, conj. when
Line 5: ausus, audēre, ausus sum (semi-deponent) to dare
ūnus = alius
Italus, -a, -um Italian

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 *audēō, audēre, ausus sum* "to dare"; *gaudeō, gaudeō, gāvissus sum* "to rejoice"; and *solēō, solēre, solitus sum* "to be accustomed."

Line 6: aevum, -i, n. age, history, time
trēs, trīs three
explīcō (1) to explain
carta, -ae, f. a sheet of papyrus, leaf, "volume"
doctus, -a, -um learned, knowledgeable
Iuppiter: translate this nominative of exclamation "by Jove!"
labōriōsus, -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."
quisquis, quidquid whoever, whatever
Line 9: quālicumque, quālicumque of whatever sort
patrōna, -ae, f. patroness, protectress
virgī indirect reference to the muse; translate "maiden."
Line 10: perennis, perenne lasting a long time, eternal
sacculum, -i, n. sgr. generation; sacculi is the syncopated form of saeculum.
anō . . . sacculō this phrase is an ablative of comparison to be taken with plūs, "more than one generation."
maneat a subjunctive expressing a wish, sometimes called the "optative subjunctive."
Translate "May it . . ." (See Appendix D, p. 540, for more information on this topic.)

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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 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 *solus* or *simus*.

*Hic, hic sunt in nostris numeris... qui de huius urbis atque
adulæ orbis terrarum exitio cogitent.*
(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/ut* purpose clauses.

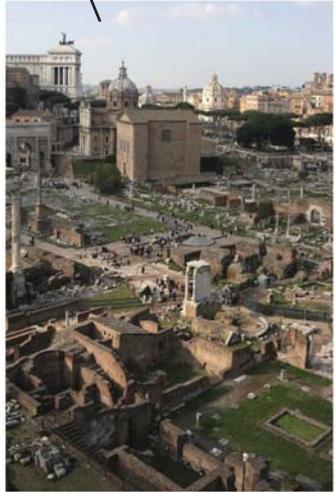
EXERCISE 2
Translate these sentences and identify whether each sentence contains an explanatory, purpose, or characteristic relative clause.

- In hoc orbis terrae sanctissimo gravissimoque consilio sunt qui de nostrorum omnium interitu cogitent.
- Nondum voce vulnero illos viros qui ferro trucidari debent.
- Viri Romani reperti sunt qui me interficerent.
- Hic in senatu sunt ei qui de consulis exitio cogitent.
- Viris mihi qui meam domum firmarent et manerent.
- Helvetii Orgetorigem qui eas res conficiat deligent.
- Belgae qui à cultu atque humanitate provinciae longissimi absunt horum omnium fortissimi sunt.
- Nam unguentam dabò quod meae puellae donarunt Veneris Cupidinæque.

ESSAY
How does Cicero attempt to convince the members of the Senate without hard proof that Catiline 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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Taken from the Palatine Hill, this photograph provides a comprehensive view of the Roman Forum from the House of the Vestal Virgins 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 the edge, the white circular building is the Temple of Vespasian. To the front of the temple are the brick remains of the Temple to the Deified Julius Caesar. The Basilica Aemilia fronts the eastern edge of the forum and it shows the Senate House of Cicero. The curved brick building would have originally featured polished marble coverings. When Cicero delivered his speeches Announcing Catiline, 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.bolchazy.com/LNMSamples.aspx>.



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 Laocöon and his sons. While the physical presence of the snakes has been disrupted, the masterful bodies fill the scene of Apollo and his sons. Watching this master event are the twins Apollo and Diane. Note that in the background El Greco provides a view of Toledo, Spain, from the hill opposite the city.

COMPREHENSION QUESTIONS

1. What was Laocöon 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 Laocöon's body?
8. What does Laocöon 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, serpens, m. (f)	pelagus, -i, n.
unda, -ae, f.	nodus, -i, m.
volumen, voluminis, n.	altum, -i, n.
salum, -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 *Tenebris* 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 *incumbens*?
5. What is the case and use of *litura* 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 *soli* in line 209?
9. In line 211, what is the case and use of *ora*?
10. In line 213, what is the case and use of *Laeocöonta*?
11. In line 214, what is tense, mood, and form of *amplexus*?
12. In line 217, what is the case and use of *spiris*?
13. What is the case and use of *cervicibus* in line 219?
14. What is the case and use of *clāmōrēs* in line 222?
15. What is the tense, mood, and voice of *tollit* in line 222?

Chapter 4 • 261

These questions check on students' comprehension. Those that require Latin citation reinforce the critical skill of documenting an answer—a "Common Core" expectation.

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.bolchazy.com/LNMSamples.aspx>.



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.

IVID METAMORPHOSÉS 4.96-127, CONTINUED

105 *sérus egressus vestigia vidit in alto
pulvere certa ferat. ostoque expalluit ore
Pyramus, ut verò veetum quoque sanguine tinctam
repperit, "àna duò" loquit "non perlet amantés,
è quibus illa fuit longè dèissima vità;
110 nostra nocéns anima est. egredè, miseranda, peremì,
in loca plèna metùs qui iustitiate veniès
nec prior hùc venì. nostrum divellite corpus
et sceleràta ferò còsumite viscera mörü.*

NOTES AND VOCABULARY

Line 105: *sérus*, -a, -um late, after the expected time; *sérus* is the comparative adverb.
egredior, egredi, egressus sum to depart, leave, step out
vestigium, -i, n. footprint

Line 106: *pulvis, pulveris*, m. dust, sand
cervus, -a, -um unmitigable, plain; note the *æ* in *egredior* *vestigia*... *certa ferat* in lines 105-106; the point is to emphasize that the footprints were plainly those of a wild animal.
fera, -ae, f. wild animal
expallēscō, expallēscere, expallui 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.

<i>ferò, ferre, tuli, lätum</i> to bring, carry	IRREGULAR VERB
<i>fera</i> , -ae, f. wild beast	FIRST DECLENSION NOUN
<i>ferus</i> , -a, -um untamed, wild	FIRST/SECOND DECLENSION ADJECTIVE
<i>ferüs, ferocis</i> courageous, arrogant	THIRD DECLENSION ADJECTIVE
<i>ferocia</i> , -ae, f. courage, ferocity	FIRST DECLENSION NOUN
<i>ferò, ferite</i> to strike	FOURTH CONJUGATION VERB
<i>ferè, adv.</i> almost	ADVERB

It is also necessary to distinguish *ferò, ferre* (cf. above) from *ferrum*, -i, n. iron, sword.

Line 107: *ut verò* translate "but when."
tingo, tingere, tinxit, tinctum to wet, soak

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BY THE WAYS

In line 108, *sine duò* is an example of ANTIETHESIS, a figure of speech in which two words that are opposites are juxtaposed. Here the ANTIETHESIS adds emphasis.

Line 108: *repperò, repere, repperi, repperum* to find, discover
ana duò note the word order of *sine duò*... *non*... *amantés*.

Line 109: *però, perdere, perdidit, perditum* to destroy, ruin
dignus, -a, -um (+ abl.) worthy of; the ablative *leggi*... *est* depends on *digna*.

STUDY TIP

Instead of the genitive of the whole (for this grammatical construction, see p. 86), the preposition *de* or *ex* with the ablative usually are used with *quidam* and the cardinal numbers (except for *millia*) to express a partitive idea (cf. *ex pluribus animis*). Ovid uses *ex quibus* in line 110 (instead of *quorum*), therefore, because of the cardinal number *duò* in line 108.

Line 110: *metüs* the meaning is singular, as it also is in line 112; translate "my."
medicòs, nocentis guilty, harmful
egredior... *peremì* these words, referring to Pyramus, embrace the words, *tò, miseranda*, referring to Thisbe. For the second time in this lament, for dramatic effect, Ovid's narrator draws attention to Pyramus's words by ANAPHORA.

Line 111: *misere* (1) to pity; translate "to be pained."
peremì, perimere, peremì, peremptum to kill
plèna, -a, -um (+ gen.) full of
metüs, metüs, m. fear; metüs is genitive with *plèna*.

Line 112: *divello, divellere, divexi, divexum* to tear apart, tear open, tear in two
sceleràtus, -a, -um wicked, accursed, impious
ferus, -a, -um savage, fierce
viscera, viscerum (pl. only), n. pl. internal organs, bowels
mörus, mörüs, m. a bite

BY THE WAY

In line 113, *et... mörüs* is a GOLDEN LINE. A GOLDEN LINE is a line of dactylic hexameter consisting of a pair of adjective and a pair of adjacent nouns, with a verb separating the two pairs.

Here the first adjective (*sceleràta*) modifies the first noun (*viscera*) and the second adjective (*ferò*) modifies the second noun (*mörüs*). The verb *còsumite* occupies the middle of the pattern.

Schematically a GOLDEN LINE looks like this: A B Verb A B.

Chapter 6 • 369

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 <i>Pro Archia</i> 4.2.2-3)
ut primum as soon as	(Cicero <i>Pro Archia</i> 4.2.1)
orationem habeo, habere, habui, habitum to give a speech	(Cicero <i>In Cat.</i> 1)
consilium capio, capere, cepi, captum to adopt a plan	(Cicero <i>In Cat.</i> 1.1.7)
satis facio, facere, feci, factum to satisfy	(Cicero <i>In Cat.</i> 1.1.2.11)
orbis terrae, orbis terrae, m. world	(Cicero <i>In Cat.</i> 1.4.9.10)
patres conscripti, patrum conscriptorum, m. pl. senators	(Cicero <i>In Cat.</i> 1.4.9.7)
res publica, rei publicae, f. republic	(Cicero <i>In Cat.</i> 1.5.10.1)
quae cum ita sint since these things are so	(Cicero <i>In Cat.</i> 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? (Cicero *In Cat.* 1.1.1.1)
"How long finally will you abuse our patience, Catiline?"

STUDY TIP
When you see a Latin word that ends in -re, 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 -re 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 involved in a romantic relationship. The strong imagery in the poem may suggest a sense of danger that runs counter to the speaker's reassurances.

CHLOE'S MATURITY
HORACE ODES 1.23
Meter: Fourth Asclepiadean

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

5 nam seu mobilibus veris inhorruit
adventus foliis, seu viridis robum
dimovere lacertae,
et corde et genibus tremit.

atqui non ego te tigris ut aspera
10 Gaetulusve leo frangere persequor:
tandem desine matrem
tempestiva 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 *vito* (i) "to avoid" with *vita*, -ae, f. "life" or with *vivo*, -ere, *vixi*, *victum* "to live."

Line 1
vito (i) to avoid, shun
in(n)aleus, -a, m. *favus*, *imuleo* is dative with *omnis*.
Chloe, *Chloea*, f. Chloe, woman's name; the *ae* 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.bolchazy.com/LNMSamples.aspx>.



DEVELOPING LITERARY ANALYSIS SKILLS, (CONTINUED)

Line 16: **potens, potentis** powerful
firmus, -a, -um strong
potior, potiori, potius *sum* to gain possession of *potior* may take its object in the genitive case although it usually governs the ablative case.
spēs (f) to hope (for); Casticus, Dumnorix and Orgetorix serve as the subject of *spēs*.
 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: *confirmō* in lines 6 and 14, *diligō* in line 6, *persuadet* in lines 7 and 11, *dō* in lines 12 and 15, *probi* in line 12, and *spēs* 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 *conaretur*).
- 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 (*sē suis . . . subque*) in line 14 emphasizes the key role that Orgetorix envisions himself playing in the proposed triumph.

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 *constituerant*?
- In line 4, what is the tense, voice, and mood of *supperet*?
- In line 5, what is the case and use of *biennium*?
- What is the case and use of *lege* in line 5?
- In line 7, what is the case and use of *Casticus*?

Chapter 1 • 45

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

Odes 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.

saepius ventis agitatur ingens
 pinus et celsae gravitate casū
 dēcidant 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 created this portrait bust in Castle Park, County Galway. Castle Park was the home of Lady Augusta Gregory, the dramatist, who with W. B. Yeats and Edward Martyn founded the Dublin Abbey Theatre of Dublin. The ancestral home of Lady Gregory was a gathering place for members of the Irish Literary Revival that took place in the first decade of the twentieth century. Similarly, Maecenas welcomed Horace, Vergil, the Roman poet, and other leading intellectuals of the day to his home in Rome.

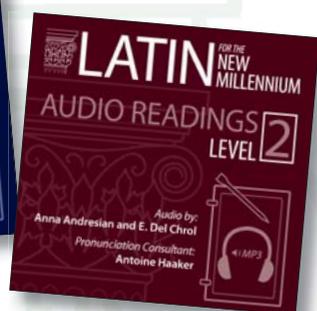
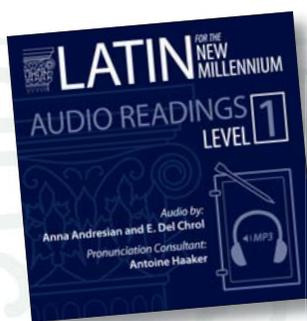
Chapter 5 • 339

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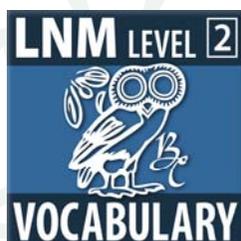
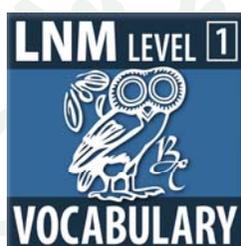
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To hear sample of the recordings:

Level 1, Chapter 1: *<http://www.bolchazy.com/Assets/Bolchazy/extras/LNM1C1P2RomulusetRemus.sample.mp3>



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Safari	x	x	x	x	x	x	x
Firefox	x	x	x	x	x	x	x
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INTEGRATION SUPPORT							
Blackboard Building Block	x			x			
LTi 1.1 Support	x			x		x	x
LTi 2.0 Support	Announced			Announced		x	Planned
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Fixed-page layout support		x	x	x	Announced	x	x
Re-flowable layout support	x	x	Planned	x	Announced	x	x
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Notes sync across all devices	x	x	x	x	x	x	x
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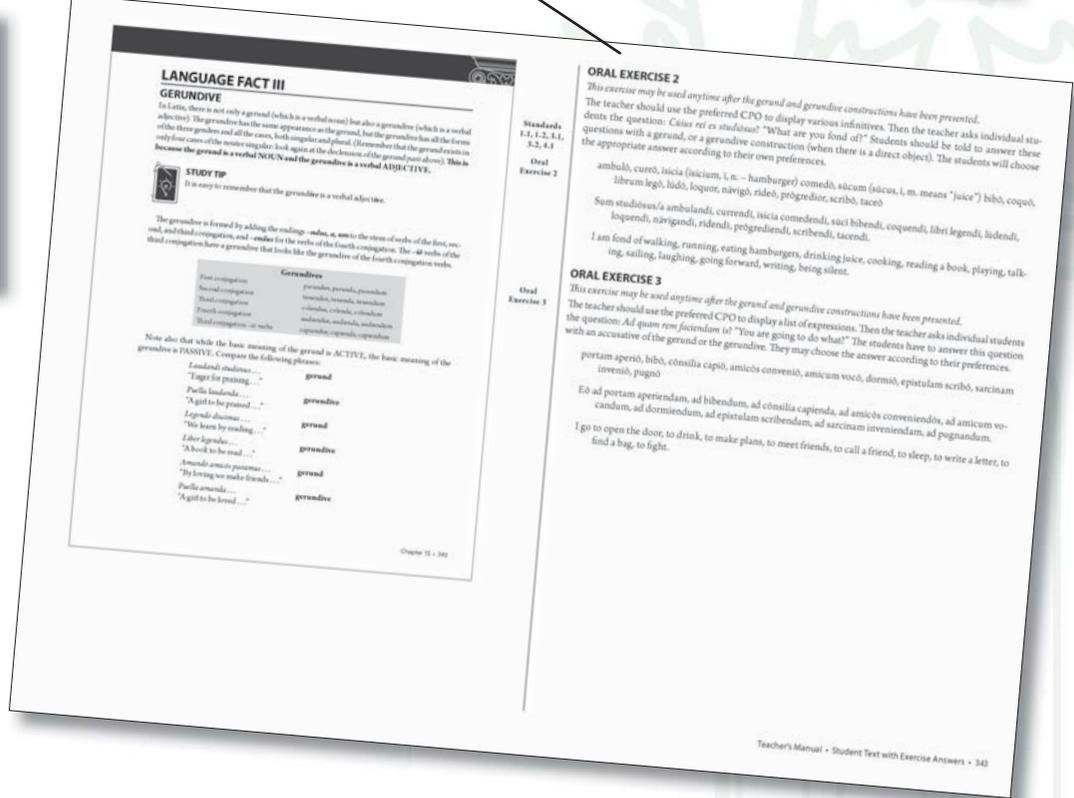
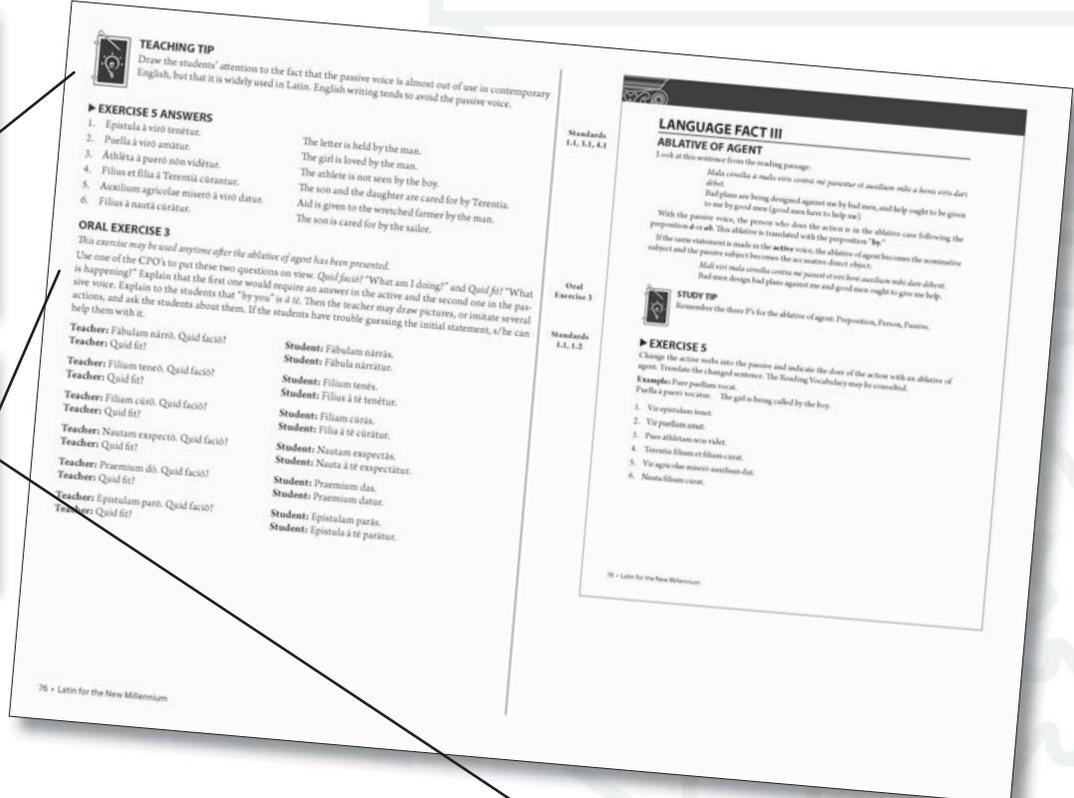
TEACHER'S MANUALS

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

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ORAL EXERCISES in the TMs give teachers step-by-step instructions to facilitate implementation of the aural-oral 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.



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 *Fīō*; Imperatives *dīc*, *dūc*, *fac*, and *fer*; Superlatives ending in *-limus*



Quentin Matsys' (ca. 1466–1530) 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.

CHAPTER 9

REVIEW TOPICS

- Comparative and superlative adjectives, originally presented in Chapters 6 and 8, may need a quick review before discussing *-limus* 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).

Standards
1.1, 1.2, 4.1,
4.2

RR 11

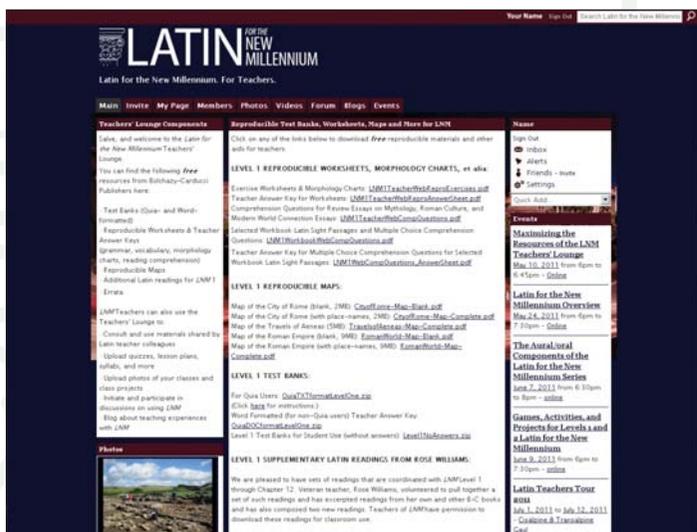
Teacher's Manual • Student Text with Exercise Answers • 187

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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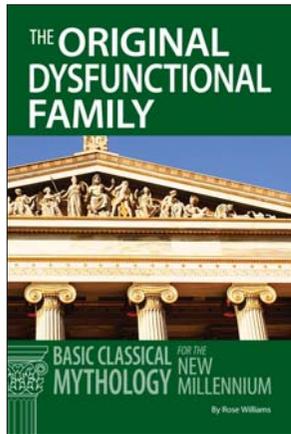
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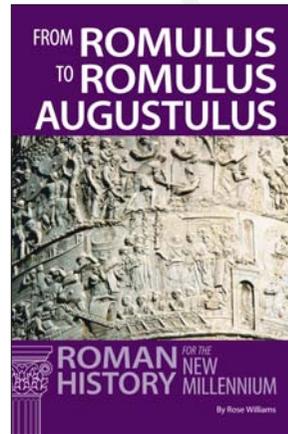
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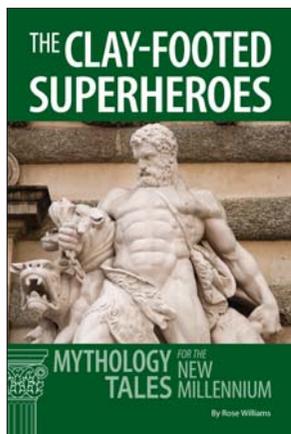
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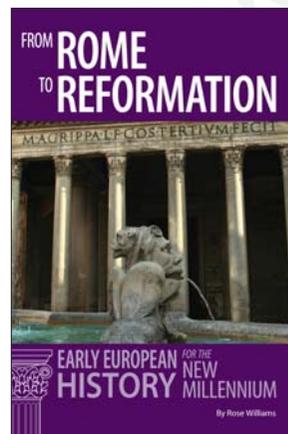
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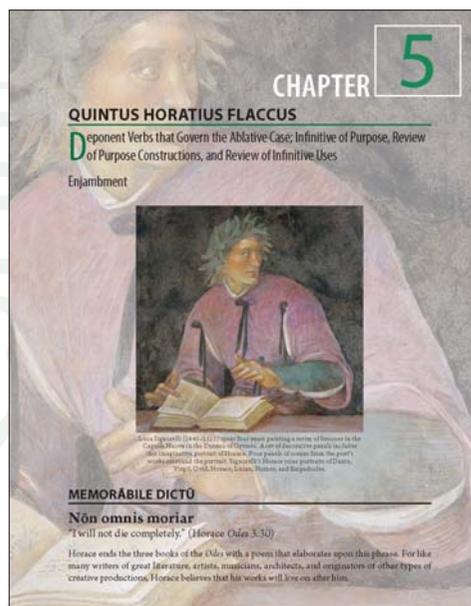
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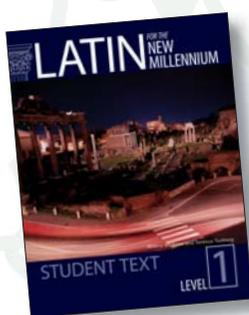
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