



Thanks for downloading this sample packet!

We are glad that you have downloaded this sample product to review. We want you to be able to fully evaluate our products, so that you can purchase with confidence, knowing how accessible, effective, and delightful our materials are.

### Free!

Classical Academic Press offers several levels of free help! The **Free Resources** page on the website lists suggested schedules, extra worksheets, audio pronunciation files, coloring pages, handy grammar charts, and flash cards, as well as articles and recorded mp3 talks about teaching. Click here to open the Free Resources page in a web browser.

Be sure to check out the free practice for your student at **HeadventureLand.com!** This free website offers games, videos, stories, and other resources to support students studying Latin, Spanish, and Greek. The activities are geared toward students using curricula from Classical Academic Press, but are useful for any language student. Headventure Land will always be a safe and family-friendly website for students to enjoy and is appropriate and appealing to students of all ages. As teachers and parents, you will find the For Teachers resource page particularly beneficial. It features many downloadable supplements to our curriculum, such as printable flashcards, worksheets, and audio files to aid language pronunciation. Click here to open HeadventureLand.com in a web browser.

### Discounts!

We offer **bundle discounts** to make it easier to buy the whole curriculum. When you're ready, you can purchase this curriculum on our website. Click here to open ClassicalAcademicPress.com in a web browser.

# Latin Alive!



At Classical Academic Press we do not merely create instructional textbooks, we create complete sets of learning tools designed to make teaching and learning both accessible and delightful. For each subject we start with a core text: the student book. We then provide several support materials to give all the aid that a teacher or student could need to feel confident as they master the subject together. These products are all listed below so that you can see a complete view of the entire curriculum. In addition, we created an entire website, [HeadventureLand.com](http://HeadventureLand.com), which offers free educational games, videos, and ebooks where students can practice the subject they are learning.



**The Student Text:** filled with the lessons and exercises that are the student's primary contact with the material.

**The Teacher's Edition:** includes the student text, answer keys, teacher's notes, and suggestions for interactive classroom activities. Don't reinvent the wheel, let experienced teachers show you their best approaches and practices to this material.



**The DVD & CD Set:** we have bodies for a reason and we should take advantage of them in the learning process—the visual and audio component of our curricula is a tremendous application of this truth. Learn from the best tutors, and imprint the material with engaging visuals. Using the intelligence of your ear and eye will make learning vocabulary and other course content natural. Support your student's understanding of the subject material and give yourself time in the week for other children, planning, and other daily responsibilities.

**Test Packet:** Often requested by customers, this set of comprehensive tests to supplement the student book, is an excellent and helpful resource! The downloadable packet includes a weekly test for each chapter, a complete answer key, and a suggested scoring based on a 100 point system.



Classical Subjects Creatively Taught™

# LATIN

Alive!

BOOK 2



Karen Moore  
Gaylan DuBose

*Latin Alive! Book 2*  
© Classical Academic Press, 2010  
Version 1.0

ISBN: 978-1-60051-057-1

All rights reserved. This publication may not be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior written permission of Classical Academic Press.

Classical Academic Press  
2151 Market Street  
Camp Hill, PA 17011

**[www.ClassicalAcademicPress.com](http://www.ClassicalAcademicPress.com)**

Unless otherwise indicated, Scripture is taken from the New American Standard Bible ®, © 1960, 1962, 1963, 1968, 1971, 1972, 1973, 1975, 1977, 1995 by The Lockman Foundation. Used by permission.

Scripture labeled “Vulgate” is taken from the Latin Vulgate.

Subject Editors: Gary Varney and Eddie Kotynski

Cover, illustrations, and design: Lenora Riley

# Latin Alive! Book 2

## Table of Contents

Preface .....	VII
---------------	-----

### Unit 1

Chapter 1 .....	1
Latin alphabet; pronunciation; syllabication, accent; sentence structure	
Chapter 2 .....	9
case review: first and second declension; nominative case: subject, predicate nominative; accusative case: direct object, predicate accusative, place to which; appositives and apposition reading: <i>Caesar's Eulogy</i> , from Shakespeare's <i>Julius Caesar</i> , act III, scene ii, trans. by Gaylan DuBose	
Chapter 3 .....	17
declension review: third declension nouns, third declension adjectives; genitive case review: possession, origin, material, partitive; dative case review: indirect object, reference/interest, special intransitive, dative with adjectives, predicative dative, dative of possession reading: <i>The Battle of Actium</i> , Paternulus	
Chapter 4 .....	27
declension review: fourth declension nouns; ablative case review, uses of the ablative: accompaniment, manner, means/instrument; vocative case reading: <i>Pax Romana</i> , Paternulus	
Chapter 5 .....	35
declension review: fifth declension nouns; ablative case review, more uses of the ablative: separation, place from which, place where; locative case: place expressions reading: <i>Nunc Est Bibendum</i> , Horace	
Unit 1 Reading .....	43
historical reading: "The Augustan Age of Literature," by Dr. Karl Galinsky Latin reading: "Novus Ordo Saeculorum," <i>Fourth Eclogue</i> , Vergil	

### Unit 2

Chapter 6 .....	49
positive adjectives; comparative adjectives; comparisons: <i>quam</i> , ablative of comparison; superlative adjectives; substantive adjectives reading: "Acis, Galatea, and Polyphemus," <i>Metamorphoses</i> , Ovid	
Chapter 7 .....	59
formation of adverbs; comparison of adverbs reading: <i>Claudius</i> , Suetonius	
Chapter 8 .....	67
special and irregular comparison of adjectives; ablative of respect (or specification) reading: <i>The Frog and the Ox</i> , trans. by Phaedrus	

Chapter 9 .....	73
partitive expressions; ablative of price; time expressions: time when, time within which, accusative of duration of time; accusative of space and degree	
reading: <i>Seneca Advises Nero</i> , Seneca	
Chapter 10 .....	81
irregular verbs: <i>volō, nōlō, malō</i> ; mood and negative commands; more comparisons	
reading: <i>The Fire at Rome, the Emperor, and the Christians</i> , Tacitus	
Unit 2 Reading .....	91
historical reading: “AD 69: The Year of the Four Emperors,” by Dr. Timothy Moore	
Latin reading: <i>Galba: The First of the Four</i> , Suetonius	
<b>Unit 3</b>	
Chapter 11 .....	97
voice: active, passive; present passive indicative; present passive infinitive	
reading: <i>Vespasian</i> , Suetonius	
Chapter 12 .....	105
imperfect passive indicative; future passive indicative	
reading: <i>Titus and the Fall of Jerusalem</i> , Suetonius	
Chapter 13 .....	113
perfect passive indicative; ablative of agent	
reading: <i>Pliny’s Letter to Tacitus About the Destruction of Pompeii</i> , Pliny the Younger	
Chapter 14 .....	120
pluperfect and future perfect passive indicative; perfect infinitives: active and passive	
reading: <i>Josephus the Historian</i> , Gaylan DuBose	
Unit 3 Reading .....	127
historical reading: “Britannia,” by Christopher Schlect	
Latin Reading: <i>Memoriae Damnatio</i> , Suetonius	
<b>Unit 4</b>	
Chapter 15 .....	133
sentence patterns: intransitive, transitive, special intransitive, passive; independent clauses and compound sentences; dependent clauses—adverbial	
reading: <i>Pliny’s Letter to Trajan Concerning the Christians</i> , Pliny the Younger	
Chapter 16 .....	141
relative clause: antecedent expressed, antecedent omitted; expressions of cause: prepositional phrases, ablative of cause, <i>causā</i> or <i>grātiā</i> + genitive	
reading: <i>Difficile Est Saturam Non Scribere</i> , Juvenal	
Chapter 17 .....	151
interrogative sentences: questions with <i>-ne, num, and nōne</i> ; interrogative pronouns; interrogative adverbs	
reading: <i>Meditationes</i> , Marcus Aurelius	
Chapter 18 .....	159
special adjectives with <i>-ius</i> ; irregular noun: <i>vīs, vīs</i>	
reading: <i>Liber Apologeticus, Caput V</i> , Tertullian	
Unit 4 Reading .....	167
historical reading: “A Clash of Cultures and an Old Man Named Metras,” by Christopher Schlect	
Latin reading: <i>Liber Apologeticus, Caput XXXVII</i> , Tertullian	



## Unit 5

Chapter 19 .....	173
participles; present active participles: formation, translation; future active participles: formation, translation; future active periphrastic reading: <i>Epitoma Rei Militaris</i> , Vegetius	
Chapter 20 .....	181
perfect passive participle: formation, translation; translating participial phrases as dependent clauses; ablative absolute reading: <i>De Spectaculis</i> , Tertullian	
Chapter 21 .....	190
future passive participle: formation, translation; gerundive; passive periphrastic; dative of agent reading: <i>Vitruvius Writes About the Baths</i> , Vitruvius	
Chapter 22 .....	197
infinitive as noun: subjective infinitive, objective infinitive; gerunds: formation, translation reading: scene from <i>Mostellaria</i> , Plautus	
Unit 5 Reading .....	207
historical reading: “The Dinner Party” by Dr. Timothy Moore Latin reading: <i>A Dinner Party</i> , Catullus XIII	

## Unit 6

Chapter 23 .....	213
infinitive review; indirect statement; “time relative” reading: <i>Troubled Times During the Reign of Diocletian</i> , Lactantius	
Chapter 24 .....	219
intensive pronouns: <i>ipse</i> , <i>īdem</i> , and <i>quīdam</i> reading: <i>A Civil War: Maxentius and Constantine</i> , Lactantius	
Chapter 25 .....	226
reflexive pronouns; possessive adjectives reading: <i>The Last Emperor in the West</i> , Iordanes	
Chapter 26 .....	232
deponent verbs; special intransitives with the ablative case; semi-deponent verbs reading: <i>St. Augustine and the Aeneid</i> , Augustine	
Chapter 27 .....	239
supine: accusative of purpose, ablative of respect or specification; dependent clauses with <i>ut</i> reading: <i>Attila the Hun</i> , Iordanes	
Unit 6 Reading .....	247
historical reading: “The Rise of the City of God and the Decline and Fall of the Roman Empire” by Christopher Schlect Latin reading: <i>De Civitate Dei</i> , Augustine	

## Glossaries

Vocabulary by Chapter.....	255
Alphabetical Glossary.....	273

## Appendices

Appendix A: .....	305
Reference Charts	
Contributors.....	325





# Preface

## ATTENTION STUDENTS:

We have written this text just for you, the young teen in the dialectic stage of learning (the School of Logic). As the second book in the *Latin Alive!* series, this book will build upon the foundation provided in *Latin Alive! Book 1*. For those of you who have completed a grammar school series, such as *Latin for Children*, this text provides a great starting point for upper-level studies. For all students, this is a text that will teach you to read, understand, and even construe original Latin texts, which represent some of the greatest literature ever written.

What you will find inside this book:

- **Pronunciation:** The very first chapter begins with a thorough lesson on classical pronunciation. This includes important rules on syllabication and accent.
- **Glossaries:** Each chapter begins with a list of vocabulary along with some English derivatives. There are also two glossaries—alphabetical and by chapter—in the back for all of these vocabulary words.
- **Grammar Lessons:** These sections in each chapter provide clear, concise, and complete grammatical instruction written just as we teach in our classrooms. Grammatical exercises follow each lesson to help you practice what you have just learned.
- **Sentence Translation:** These exercises appear toward the end of each chapter. They will help you apply what you have practiced in the grammatical exercises and prepare you for the chapter reading that follows.
- **Chapter Readings:** These readings, the majority of which are adapted from original Latin texts, will tell the story of the Roman Empire through firsthand accounts. See the Roman Empire through the eyes of Vergil, Suetonius, Horace, Pliny the Younger, Tertullian, and others.
- **Reading Chapters:** Each unit concludes with a reading chapter designed to review the previous lessons. The reading chapters resemble the format of the reading comprehension portion of the National Latin Exam and both the multiple choice and essay sections of the Advanced Placement Exam. We intentionally designed these unit readings to increase your reading comprehension skills and to familiarize you with the rhetorical devices commonly found in Latin literature.
- **Reading Helps:** Each reading, whether in a regular chapter or a reading chapter, contains the following helps:
  - **Character lists** that describe the characters.
  - An **extra glossary** that contains the words that are *italicized* in the text. This glossary will allow you to see which words you can expect help on. Often we will provide you with two or more possible translations for words or phrases in the reading text. This will help you to see the range of meaning a word may contain and that there is more than one way to properly translate a text.

- The **translation for some phrases appearing in bold type** at the end of the passage. This feature allows us to introduce you to classical idioms and expressions that frequently appear in Latin literature or to give you a little extra help with especially difficult words and phrases that are contained in the text.
- **Reading comprehension questions** in both Latin and English follow each reading.
- **Historical Context:** The Latin readings in this text tell of the history and culture of the Roman people from the death of Julius Caesar to the fall of Rome. In addition to these Latin passages, each reading chapter begins with a historical passage written in English. These passages provide opportunities for us to communicate more about the people, places, and events that surround the stories you are reading. We are honored to have some outstanding classicists and historians as contributing writers on several of these pieces:
  - Karl Galinsky, Floyd Cailloux Centennial Professor of Classics, University of Texas at Austin;
  - Timothy Moore, professor of Classics at the University of Texas at Austin; and
  - Christopher Schlect, historian and academic dean of New St. Andrews College.
- **Bonus Material:** In addition to all of the above, we have provided a combination of the following segments in each chapter to supplement your lessons.
  - **Colloquāmur (Let’s Talk):** Improve your command of Latin by increasing your oral proficiency. These activities appear regularly throughout the text and offer practical and sometimes entertaining ways to apply your Latin skills in and out of the classroom.
  - **Derivative Detective:** Build your English vocabulary through these activities, which demonstrate how we can trace modern words back to an ancient vocabulary.
  - **Culture Corner:** Learn more about the Romans, their lives, their history, and their traditions using these windows into the past.
  - **Latin Around the World:** Each chapter begins with a maxim that will take students around the world as we present the national mottoes for twenty-seven nations along with their coats of arms. Many of these Latin-rendered mottoes are inspired by ancient texts.
  - **Latin in Science:** Learn why Latin is called the language of the sciences. These segments connect the vocabulary you are learning to the many different branches of science.
  - **About the Author:** In these sections you will have the opportunity to read a variety of Latin literature from the time of Augustus to that of Augustine. These segments will introduce you to the authors who penned these great works of literature.

NOTE TO TEACHERS & PARENTS:

As with *Latin for Children*, this text includes clear, concise, and complete grammatical instruction, making it user friendly for the novice Latin teacher. As seen in the list of features above, it also incorporates a great number of exercises and additional activities, making a supplemental text quite unnecessary. We have, however, created a teacher’s edition for this text in order to aid you in the classroom. This teacher’s edition includes not only answers and translations, but also teacher’s tips, tests, additional classroom projects, and a resource guide accumulated from our combined fifty-plus years of teaching experience.

It is our hope that you will enjoy learning Latin with this textbook as much as we have enjoyed creating it for you.

S.D.G.

Karen Moore and Gaylan DuBose

## Acknowledgements

Frank Franklin for proofreading the English portions of the text.

The Right Revered Thomas David Logue, rector of St. Augustine’s Orthodox Catholic Church in Pflugerville, Texas, for opening his library of church fathers to us.

Grace Academy Latin students for serving as our guinea pigs as we crafted this text.



Senatus Populusque Romanus  
The Senate and People of Rome—SPQR

# Chapter 1

- Latin alphabet
- pronunciation
  - syllabication
  - accent
- sentence structure

Latin has, for many years, carried with it a sense of foreboding. Many perceive it as a difficult course of study, much too difficult for any but the most intelligent and adept of students. However, this is simply not the case. The fact is that many boys and girls of various nationalities and backgrounds have studied this language over the centuries and continue to do so today. If you take up the biographies of many men and women of reputation, including the founding fathers of America, you will find that they had quite a bit of training in Latin as youths, some even in the small one-room schoolhouses of the backwoods. The truth is that English is actually much harder to learn than Latin. Before you laugh at this remark, take the Roman point of view. Let us suppose that a young Roman boy named Marcus decided to take up the study of English. How would he, a native speaker of Latin, find this modern language?

## SECTION 1. Alphabet

Marcus's first lesson would, of course, be the alphabet. He would be relieved to find great common ground, for the Latin and English alphabets are very similar. The earliest writings we possess in the Latin alphabet date from the sixth century BC. The Latin alphabet was adapted primarily from that of the Etruscans, a people who inhabited central Italy prior to the Romans, and consisted initially of only twenty letters:

A B C D E F G H I L M N O P Q R S T V X

The letters *k*, *y*, and *z* were later added from the Greek alphabet when Romans wanted to adapt Greek words to the Latin language. The letters *j*, *u*, and *w* were added at much later stages for the purposes of adapting the Latin alphabet for use in other languages. The letter *j* became the consonant form of *i*; *u* became the vowel form of *v*; and *w* was introduced as a “double-*u*” (or “double-*v*”) to make a clear distinction between the sounds we know today as *v* and *w*. With these additions, the Latin alphabet, also called the Roman alphabet, has come to be the most widely used alphabetic writing system in the world. So, Marcus need only learn a couple of new letters in order to obtain a complete understanding of the modern-day alphabet. As for you, you needn't learn any new letters as you study Latin, but only learn to live without a few.

## SECTION 2. Phonics

While the alphabet will pose little or no problem for Marcus, our Roman friend, English phonics will be a great obstacle. The twenty-six letters that create the modern English alphabet can make seventy-two different phonetic sounds! Consider the following list of words and read them aloud.

cat	apple	rock
city	ant	rope
chorus	avocado	love
charade	aviator	loose

Can you make one general rule for the sounds produced by each of the letters *c*, *a*, or *o*? There are phonetic rules for each of these letters, but they are numerous, and there are many exceptions to almost all of them.

Marcus will most likely feel quite overwhelmed and even a bit frustrated by the numerous English phonic rules he must learn. His native Latin is much simpler and very easy to understand. In Latin, each consonant produces only one sound when on its own. Most are identical to our modern pronunciation, but there are a few variations that you should learn. Take a look at the following table.

CONSONANT	PHONETIC RULE	LATIN EXAMPLE
c	always hard as in <b>cat</b> , never soft as in <b>cent</b> .	cantō cēna
g	always hard as in <b>goat</b> , never soft as in <b>gentle</b> .	glōria genus
i (j)	as a consonant appearing before a vowel, pronounce as the <i>y</i> in <b>yellow</b> .	iam Iuppiter
r	often rolled as in Spanish or Italian	rēctus
s	always like the <i>s</i> in <b>sit</b> , never like the <i>z</i> sound in <b>please</b> .	semper senātus
t	always like the <i>t</i> in <b>table</b> , never like the <i>sh</i> sound in <b>nation</b> .	teneō ratiō
v	sounds like the <i>w</i> in <b>wine</b>	vīnum victōria

In English, when two consonants appear together, their sound can change in a myriad of different ways. Take for instance these common pairing of *th*:

**then theater thyme**

Once again, Marcus will be overwhelmed. He must learn another set of rules in order to know how to pronounce consonant blends, such as *th*, in varying settings. Latin, on the other hand, is simple. On most occasions that two consonants appear together, you will pronounce each one with its individual sound as prescribed above. There are a few consonant blends, but unlike English, each blend has one assigned sound that never varies. (While *bs* and *bt* are treated as clusters of two separate consonants each, the remaining “blends” are treated as single consonants—the second letter of each blend being part of the first.)

CONSONANT BLEND	PHONETIC RULE	LATIN EXAMPLE
bs, bt	<i>b</i> sounds like <i>p</i>	urbs (urps) obtinēō (op-tin-ey-oh)
gu (after the letter <i>n</i> ), qu	sounds like <i>gw</i> , <i>qw</i> as in <b>penguin</b> and <b>quart</b> . (the combinations <i>gu</i> and <i>qu</i> are treated as a single consonant)	lingua quod equus
ch	each sound pronounced individually like <b>chorus</b> , not like <b>bachelor</b>	charta Chaos

th	each sound pronounced individually like goath <u>er</u> d, not like <b>th</b> en or <b>th</b> eater.	thymum theātrum
ph	each sound pronounced individually like <b>up h</b> ill, though most people pronounce it <i>f</i> as in <b>philosophy</b>	philosophia Orpheus

Doubled consonants are letters that are written twice in a row. Each letter is treated as a separate consonant.

DOUBLED CONSONANTS	PHONETIC RULE	LATIN EXAMPLE
bb, cc, dd, etc.	pronounced by taking approximately twice as long to say as a single consonant	ecce (ec-ce) puella (puel-la)

Related to consonant blends and doubled consonants are double consonants, the letters *x* and *z*. These are sounds written with one letter but representing two.

DOUBLE CONSONANTS	PHONETIC RULE	LATIN EXAMPLE
x	sounds like the <i>ks</i> in <b>extract</b> , not the <i>gz</i> in <b>exert</b> .	nox rēx
z	sounds like the <i>z</i> in <b>zoo</b>	zeta

Before moving on to vowels, it is important to get some technical terminology out the way. There are two groups of consonants that are convenient to lump together under separate labels.

The first is a *stop*, and the consonants that come under this label are ones that stop the flow of air when you pronounce them. Just try saying the letter *p* by closing your lips together but never opening them again. You can't. All the *stops* are like this. They stop the flow of air midway through pronunciation. They are *b*, *p*, *d*, *t*, *g*, and *c*.

The second label is *liquid*, which includes the two consonants *l* and *r*. Stops and liquids will be important for understanding **syllabication** and **accent** rules in sections 3 and 4.

Vowels in Latin consist of the typical *a*, *e*, *i*, *o*, and *u*. They are either long or short by nature. Thus each vowel has two, and only two, sounds. Unlike English, long vowels in Latin are clearly marked by a macron (from the Greek word *makros* (μακρός), meaning “long”).

SHORT	LATIN EXAMPLE	LONG	LATIN EXAMPLE
<i>a</i> as in <b>alike</b>	casa	<i>ā</i> as in <b>father</b>	stāre
<i>e</i> as in <b>pet</b>	memoria	<i>ē</i> as in <b>they</b>	cēna
<i>i</i> as in <b>pit</b>	inter	<i>ī</i> as in <b>machine</b>	īre
<i>o</i> as in <b>pot</b>	bonus	<i>ō</i> as in <b>hose</b>	errō
<i>u</i> as in <b>put</b>	Marcus	<i>ū</i> as in <b>rude</b>	lūdus

Diphthongs are two vowels blended together to create one sound. Latin has only six diphthongs.

DIPHTHONG	PRONUNCIATION	LATIN EXAMPLE
ae	sounds like the <i>ai</i> in <b>aisle</b>	fēminae, aequus
au	sounds like the <i>ou</i> in <b>out</b>	laudō, auctor
ei	sounds like the <i>eigh</i> in <b>weigh</b>	deinde

eu	pronounced <i>eh-oo</i>	heu
oe	sounds like the <i>oi</i> in <b>coil</b>	proelium
ui	pronounced <i>oo-ee</i> as in <b>tweet</b>	huic, cui

The final version of the alphabet in Latin is as follows:

Capitals: A B C D E F G H I K L M N O P Q R S T U/V X Y Z

Small: a b c d e f g h i k l m n o p q r s t u/v x z

The various sounds produced by the consonants and vowels in Latin total forty different phonetic sounds. Compare this to the seventy-two sounds produced by the English language, and you can begin to see why Latin could be considered the easier of the two languages to learn. However, there is still more to consider in learning how to pronounce words correctly. So, while Marcus continues to learn his seventy-two new sounds, we will turn to syllabication.

### SECTION 3. Syllabication

The term “syllable” is used to refer to a unit of a word that consists of a single, uninterrupted sound formed by a vowel, diphthong, or by a consonant-vowel combination. **Syllabication** is the act of dividing a word into its individual syllables. With English this can be tricky because there are often letters that remain silent. However, in Latin there are no silent letters, so any given Latin word will have as many syllables as it has vowels or diphthongs. There are four main rules of syllabication and a couple of more-complicated rules that occur in unusual circumstances. Our suggestion is that you memorize the first four rules, and then refer to the other rules when you need them, until they become second nature.

#### Main Rules: Divide

1. Before the last of two or more consonants:

pu-cl-la            ter-ra  
ar-ma            temp-tō

(but phi-lo-so-phi-a because, remember, *ph* is considered a single consonant)

2. Between two vowels or a vowel and a diphthong (never divide a diphthong):

Cha-os            proe-li-um

3. Before a single consonant:

me-mo-ri-a      fē-mi-nae

#### Special Rules:

4. Before a stop + liquid combination, except if it is caused by the addition of a prefix to the word:

pu-**b**li-ca (but **ad-lā**-tus according to the exception)

5. After the letter *x*. Though it is technically two consonants, it is indivisible in writing, so we divide after it:

ex-i-ti-um      ex-c-ō

6. Before *s* + a stop, if the *s* is preceded by a consonant:

mōn-stro      ad-scrip-tum

Each syllable has a characteristic called **quantity**. The quantity of a syllable is its length—how much time it takes to pronounce or say that syllable. A long syllable has twice the quantity or length of a short syllable. It is easy to tell the quantity of syllables in Latin, and it will be important to know how to do so in order to properly accent words. Syllables are long when they have:

1. a long vowel (marked by a macron);
2. a diphthong; or

3. a short vowel followed by two consonants or a double consonant (*x* or *z*), except if there are two consonants that consist of a stop + a liquid (e.g., the second syllable of *a-la-cris* stays short before the *cr*).

Otherwise, syllables are short. The first two rules are said to make a syllable long by nature because the vowel sound is naturally long. The last rule is said to make a syllable long by position, because the length depends on the placement of the vowel within that word. Recognizing the length of a syllable will become particularly important when reading poetry later on in your learning.

**Caveat Discipulus (Let the Student Beware):** The quantity of the syllable does not change the length of the vowel. You should still pronounce short vowels according to the phonetic rules you have just learned. The quantity of the syllable will affect how you accent the words, as you will soon learn in Section 4.

**Exercise 1.** Practice dividing the following Latin words into syllables and underline the long syllables.

- |             |                 |              |               |
|-------------|-----------------|--------------|---------------|
| 1. dominus  | 2. annus        | 3. cōsilium  | 4. theātrum   |
| 5. ager     | 6. oppidum      | 7. ferōx     | 8. audiō      |
| 9. sanctus  | 10. equitēs     | 11. cōscribō | 12. extrā     |
| 13. exactus | 14. philosophia | 15. prōcreō  | 16. continuus |

#### SECTION 4. Accent

**Accent** is the vocal emphasis placed on a particular syllable of a word. As usual, English complicates rules for pronunciation. Consider the following examples, paying particular attention to the underlined words.

We will present the present to the birthday girl.

They object to the object of the speech.

The underlined words, called heteronyms, are spelled the same, yet each one is pronounced differently and has a different meaning. Certainly Marcus or any other student attempting to learn English would be quite puzzled by this. Latin, on the other hand, accents words in a uniform manner. The accent can only fall on one of the last three syllables of a word. Each one of these syllables has a name. The last syllable is referred to as the **ultima**, meaning “last” in Latin. The next-to-last syllable is called the **penult** (from *paene ultima*, meaning “almost last”). The syllable third from the end is known as the **antepenult** (from *ante paene ultima*, which means “before the almost last”). Which one of these syllables carries the accent depends on the length of the syllables.

The rules for accent are as follows:

1. In words of two syllables, always accent the penult or first syllable: **aúc-tōr**.
2. In words of more than two syllables, accent the penult (next-to-last syllable) when it is long: **for-tú-na**.
3. Otherwise, accent the antepenult (third-to-last syllable): **fĕ-mi-na**.
4. The ultima will never carry the accent unless it is a one-syllable word: **nóx**.

**Hint:** Think in terms of the last syllable (the ultima) having a gravitational pull. If it is long, the “gravity” pulls the accent close to it. If it is short, then there is less gravity, as on the moon, and the accent floats away to the third position (antepenult). There is, however, an invisible force field on the other side of the antepenult, so the accent cannot float past that syllable.

**Exercise 2.** Return to the first exercise and practice accenting the words that you have already broken down into syllables. (Accents are indicated by a slanted mark above vowels like this: *áú*, *ó*, etc. and can be placed atop macrons like this: *á̄*, *é̄*, *í̄*, *ō̄*, *ú̄*.)



## SECTION 5. Sentence Structure

There are three common ways to communicate meaning in a language: 1) word order; 2) function words, which express the relationship between words (articles, prepositions, helping verbs, etc.); and 3) inflection. English mostly relies on word order and function words to communicate meaning, but Latin relies mainly on inflection. In an English sentence, we can distinguish between the subject and the object by the order in which they appear, as in this example:

Rome attacks Egypt.

It is clear in this sentence who is *doing* the attacking (the subject) and who is *receiving* the attacking (the object). If we were to reverse the word order, the outcome would be quite different:

Egypt attacks Rome.

Rome is now the object of the verb; they are no longer *doing* the attacking, but are on the receiving end. This makes a big difference to the Romans! Latin's word order is much looser than English, so it relies on the use of inflection to communicate meaning. **Inflection** (from the Latin *īnfectere*, meaning "to change, warp") is the changing of a word's form by the addition of an affix, such as a prefix or an ending. We often use inflection in English to indicate the difference between singular and plural, and Latin does the same:

ENGLISH	sailor	sailors
LATIN	nauta	nautae

However, Latin also uses inflection to express the relationship between words in the same sentence:

Aegyptam Rōma oppugnat. Rōma Aegyptam oppugnat. Rōma oppugnat Aegyptam.

Each of the above sentences means the same thing—"Rome attacks Egypt"—even though the word order is different. It is the ending on each word that indicates the subject, object, and verb, not the order of the words. English can further define the relationship between words by adding a number of function words:

Ships sail from Rome and will attack Egypt.

Nāvēs Rōmā nāvīgant, et Aegyptam oppugnābunt.

You can see clearly from this example that while Latin does use a few function words (*et, ā*), it relies mostly on inflection, the changing of endings, to define the relationship among the words of this more complex sentence.

It would appear that because of the simplicity of this ancient language, students learning Latin are already well ahead of Marcus and his English studies. So, now that we have completed our introduction to the Latin language, we will bid him farewell and begin the study of Latin grammar.

**Exercise 3.** Define the following terms using complete sentences.

1. Diphthong
2. Syllabication
3. Syllable quantity
4. Accent
5. Penult
6. Function words
7. Inflection

# Derivative Detective



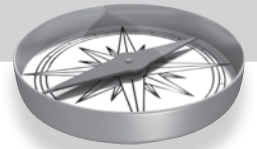
## SIMILAR VOCABULARY, DIFFERENT PRONUNCIATION

Once Marcus has completed the tedious process of learning all the rules for pronouncing and spelling English words, he will be delighted to find how similar many of them are to Latin. In fact, there are many Latin words that have been adopted into the English language without any change in spelling at all. The only challenge is that they are often pronounced differently in Latin.

Study the following list of Latin words. Divide them according to the rules of syllabication, and accent them appropriately, then practice reading them aloud.

animal	clāmor	honor	genus	horror
toga	status	paeninsula	interim	neuter
poēta	ulterior	arēna	herba	firmus

# Culture Corner: Roman Names



Most people today have three names: first, middle, and last (or surname):

Matthew James Moore

Have you ever thought about the purpose that each of your names serves? Your last name (Moore) signifies the family to which you belong. Often either your first or middle name is inherited from a parent or ancestor. In this example, James is a name inherited from this boy's ancestors. The first name is often one chosen just for you. It sets you apart from the other members of your family. Your parents may have chosen this name based on how it sounds or what it means.

Generally, your friends and family call you by your first name (Matthew), unless you have a nickname or preference for your middle name. Your middle name is reduced to an initial on most documents (Matthew J. Moore). Rarely does anyone call you by both your first and middle name (Matthew James) or by all three names except in formal situations, such as graduation, or when your mother catches you in some mischief.

Roman names are somewhat similar. Roman boys also had three names: **praenomen**, **nomen**, and **cognomen**:

Gaius Julius Caesar

The cognomen (Caesar) was similar to our surname. It identified the family to which that person belonged. The nomen (Julius) was usually inherited from the father. This was the case with both boys and girls. The son of Julius Caesar would also be called Julius; his daughter would be called Julia. This was the name by which a person was most often addressed publicly. (Girls, would you like to inherit your father's name?) The praenomen was the person's own unique name. Only the person's family and closest friends would address the person with this name. The praenomen was the name often reduced to an abbreviation: G. Julius Caesar.

Our names usually do not change, except in the instance of marriage. The Romans, however, sometimes changed or added an **agnomen** (an additional name) to recognize certain accomplishments in a man's life. For example, Publius Cornelius Scipio won the Second Punic War against Carthage (a country in North Africa) and was rewarded with the agnomen "Africanus." He is known in history as Scipio Africanus.

You can Latinize your own name using some of the phonetic sounds you learned in this chapter. Girls' names usually end in *-a*, and boys' names usually end in *-us*. Matthew James Moore, for example, would be *Matthaeus Iacobus Morus*. You can also read the **Colloquāmur** section to choose an authentic Roman name for yourself.

# Colloquāmur (Let's Talk)



Did you know that many of our modern names come from those used by the Romans? Use the list below to see if you can find the origin of your name. If you can't find a match, choose another Roman name for yourself. Then, use the conversation guide to introduce yourself to your classmates. Don't forget to pronounce the names correctly!

BOYS	
Albertus	Laurentius
Antōnius	Leō
Bernardus	Leonardus
Carolus	Ludovīcus
Chrīstophorus	Mārcus
Cornēlius	Martīnus
Dominicus	Matthaeus
Eduardus	Michael
Ferdinandus	Patricius
Francīscus	Paulus
Frederīcus	Petrus
Gregōrius	Philippus
Gulielmus	Raymundus
Henricus	Robertus
Iacōbus	Rūfus
Ioannes	Silvester
Iōsēphus	Stephanus
Iūlius	Timotheus
Iūstinus	Victor

GIRLS	
Aemilia	Marīa
Agatha	Monica
Alma	Patricia
Anastasia	Paula
Angela	Paulīna
Anna	Roberta
Barbara	Rosa
Caecilia	Stella
Catharīna	Teresia
Chrīstīna	Ursula
Clāra	Vēra
Deana	Vēronica
Dorothēa	Victōria
Flōra	Viōla
Flōrentia	Virginia
Iūlia	Viviāna
Iūliāna	
Lūcia	
Margarīta	

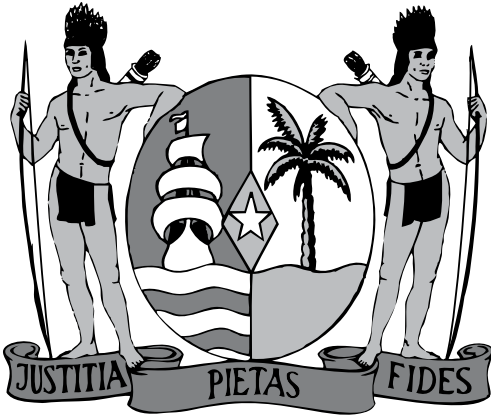
## CONVERSATION GUIDE

Salvē, nōmen mihi est \_\_\_\_\_.

Quid nōmen tibi est?

Hello, my name is \_\_\_\_\_.

What is your name?



Justitia, pietas, fides  
 Justice, piety, loyalty  
 —The Republic of Suriname

# Chapter 2

- case review
  - first and second declension
- nominative case
  - subject
  - predicate nominative
- accusative case
  - direct object
  - predicate accusative
  - place to which
- appositives and apposition

## VOCABULARY

NOUNS		
LATIN	ENGLISH	DERIVATIVES
bēstia, -ae, f.	beast, wild animal	(bestial)
capulus, -ī, m.	coffin	
cista, -ae, f.	box; money-box	(cyst)
cupiditās, cupiditātis, f.	desire	(cupidity)
os, ossis, n.	bone	(ossuary)
quercus, -ūs, f.	oak tree	(quercetin, quercitron)
stūdium, -ī, n.	enthusiasm, zeal	(studious)
VERBS		
fugiō, fugere, fūgī, fugitum	to flee, run away	(fugitive)
intermittō, intermittere, intermīsī, intermissum (inter + mittere)	to leave off, interrupt	(intermission)
perferō, perferre, pertulī, perlātum (per + ferre)	to bear through, carry on	(perforate)
recūsō, -āre, -āvī, -ātum	to refuse	(recuse)

ADJECTIVES, ADVERBS, CONJUNCTIONS, etc.		
cupidus, -a, -um, adj.	desirous	(cupid)
honestus, -a, -um, adj.	honorable, honest	(honest)
hīc, adv.	here	
quoque, conj.	also	
tamen, adv.	nevertheless	
ubi, rel. adv./conj.	when; interrog. adv. where	

**Exercise 1.** Using the rules for syllabication and accent that you have learned, write out the syllables and accents for the vocabulary words. Then practice pronouncing them aloud.

## SECTION 6. Case Review: First and Second Declension

Case is the form of a noun, pronoun, or a modifier that reveals its job, or how it functions, in a sentence. In Latin, there are seven cases. The first five you ought to know very well by now. Nonetheless, we will spend the next few chapters reviewing the jobs or functions for each of the five main cases and introducing a few new uses as well. In addition, we will look at two less-familiar cases: vocative and locative. We will begin with a look at the seven cases for the first two noun declensions. Even though you have not yet learned the locative, we will include it here so that you can begin memorizing the forms for this case.

### SINGULAR

CASE	1st DECL. FEMININE	2nd DECL. MASCULINE	2nd DECL. NEUTER
NOMINATIVE	-a	-us/-r	-um
GENITIVE	-ae	-ī	-ī
DATIVE	-ae	-ō	-ō
ACCUSATIVE	-am	-um	-um
ABLATIVE	-ā	-ō	-ō
VOCATIVE	-a	-e/-i/-r	-um
LOCATIVE	-ae	-ī	-ī

### PLURAL

CASE	1st DECL. FEMININE	2nd DECL. MASCULINE	2nd DECL. NEUTER
NOMINATIVE	-ae	-ī	-a
GENITIVE	-ārum	-ōrum	-ōrum
DATIVE	-īs	-īs	-īs
ACCUSATIVE	-ās	-ōs	-a
ABLATIVE	-īs	-īs	-īs
VOCATIVE	-ae	-ī	-a
LOCATIVE	-īs	-īs	-īs

Remember that although the first declension is predominantly feminine in gender, there are a few masculine exceptions. Each one of these exceptions is easy to recognize, however, because it describes what would have been a man's occupation in antiquity. You can use the acronym PAINS to help you remember the most common of these exceptions:

Poēta (Pīrāta)   Agricola   Incola   Nauta   Scrība

There are also some feminine exceptions in the second declension. Do you remember what these exceptions refer to? The most common feminine exceptions are the noun *humus* (ground) and the names of trees (see the Latin in Science segment at the end of this chapter for examples). This is because the Romans believed that dryads, goddesses of nature, inhabited trees.

**Exercise 2.** Decline the nouns *bēstia*, *vir*, and *stūdiūm*. Do not include the locative case.

**Exercise 3.** Identify the case, number, and gender of the following nouns. Include all possibilities. Do not include the locative case.

1. bēstiam
2. capulō
3. cistae
4. amīce
5. virōrum
6. scrībās
7. culpā
8. verbum
9. puerī
10. causīs
11. arma
12. annōs
13. quercum
14. glōriac
15. stūdia

## SECTION 7. Nominative Case

We often refer to the nominative case (from the Latin *nōmen*, meaning “name”) as the naming case. For those of us learning Latin, the nominative case is a point of reference or identification for every Latin noun because it is the standard form used to list Latin words in the dictionary. This case has two important functions that you have already learned.

### A. SUBJECT

The subject tells who or what is doing the action.

**Brūtus** Caesarem oppugnat.      **Brutus** attacks Caesar.

Quis Caesarem oppugnat? **Brūtus.**      Who attacks Caesar? **Brutus.**

It is evident by the nominative ending *-us* that Brutus is the subject, the one attacking Caesar.

### B. PREDICATE NOMINATIVE

The predicate nominative (from Latin *praedicāre*, meaning “to declare”) is a noun or adjective that renames the subject. Generally, predicate nominatives will follow linking verbs such as *est* (is) and *sunt* (are).

Brūtus est **vir honestus.**      Brutus is an **honorable man.**

Quis est Brūtus? Est **vir honestus.**      Who is Brutus? He is an **honorable man.**

**Exercise 4.** In each of the following sentences, underline the subject and circle the predicate nominative. Then translate the sentences into English.

1. Marcus erat amīcus.
2. Illud erat magna culpa.
3. Amīcus meus est fidēlis et iūstus.
4. Haec sunt ossa in capulō.
5. Beātī sunt pauperēs.

## SECTION 8. Accusative Case

The accusative case gets its name from the Latin verb *accūsāre* (to accuse). This case shows who or what is receiving the action of the subject, much in the same way that the “accused” is receiving the charge or blame of the prosecution in a trial.

### A. DIRECT OBJECT

The primary function for the accusative case is the direct object.

Caesarī **corōnam** offert.     He offers the **crown** to Caesar.

### B. PREDICATE ACCUSATIVE

A predicate is simply a construction that tells more about a person or object appearing in a sentence. You have already learned that the predicate nominative is a noun or adjective that follows a linking verb and renames the subject (which is also in the nominative case). A predicate accusative renames or refers to the direct object (which is also in the accusative case). Often verbs of *naming*, *choosing*, *appointing*, *making*, and *showing* take a predicate accusative in addition to a direct object. The predicate accusative, like the predicate nominative, may be either a noun or an adjective.

Senātōrēs creāre Caesarem **rēgem** nōluerunt.  
The Senators did not want to create/elect/make Caesar **king**.

Antōnius Brūtum **honestum** appellat.  
Antony calls Brutus **honest**.

### C. PLACE TO WHICH

Shows motion *toward* an object.

Captīvōs **ad urbem** tulit.     He brought captives **to the city**.

**Exercise 5.** Identify the accusative nouns and how they are functioning within each sentence. Do *not* translate the sentences into English.

1. Multōs captīvōs ad urbem tulit.
2. Pater filiā “Iuliam” nominat.
3. Malum virī faciunt.
4. Vōs vīdistis mē.
5. Brūtus Caesarem cupidum glōriae appellat.
6. Ad infīnītum et ultrā!
7. Bēstiae in silvam fugiunt.
8. Caesar exercitum in urbem mittit.
9. Senātōrēs duōs virōs consulēs Rōmae legent.
10. Dīscipulōs amāre Latīnum volō.



## SECTION 9. Appositives and Apposition

The **appositive** is another way to further describe a person or object that appears in a sentence. An appositive is a word or phrase that modifies a noun. The appositive appears in the same case as the noun it modifies and generally appears in **apposition** to (directly following) the noun it modifies. Thus, appositives can appear in any case. (Unlike Latin appositives, English appositives are often set apart with commas.)

Marcus Antōnius, **amīcus Caesaris**, in forō stat.  
Marc Antony, **friend of Caesar**, stands in the Forum.

Marcum Antōnium, **amīcum Caesaris**, videō.  
I see Marc Antony, **friend of Caesar**.

**Exercise 6.** Parse, label (each part of speech), and translate the following sentences. Mark apposition using the letters “App.”

1. Multī eum amāvērunt, multī tamen necāre Caesarem cupīvērunt.
2. Fugite cupiditātem glōriāe!
3. Uxor Caesaris, Calpurnia, eum ad senātum ire nōn cupit.
4. Caesar in senātum intrāverat, quoque Antonius.
5. Nōn creāvērunt Caesarem rēgem.
6. Ossa ducis magnī in capulō sunt.
7. Hominēs ratiōnem amīsērunt.
8. Senātōrēs Caesarem rēgem recūsāvērunt.

## Chapter Reading



### CAESAR'S EULOGY

On March 15, 44 BC, a group of senators conspired to assassinate Julius Caesar. They feared he was growing too powerful and would soon become king. After Caesar's assassination, the conspirators, led by Brutus, faced the people of Rome to offer a defense of their actions. Brutus explained to the people that they had acted to prevent the ambitious Caesar from becoming king, a thing that every Roman had feared since the expulsion of King Tarquinius Superbus. Brutus then permitted Marc Antony, Caesar's close friend, to address the crowd.

This reading is a translation of Marc Antony's speech as it appears in William Shakespeare's *Julius Caesar*, act III, scene ii.

### CHARACTERS

**Julius Caesar:** Roman dictator assassinated by a group of conspirators in the Senate.

**Marc Antony:** Julius Caesar's close friend and right-hand man.

**Brutus:** Senator and conspirator in Caesar's assassination; he is a descendant of Lucius Brutus, who expelled the last king from Rome centuries before.

Amīcī, Rōmānī, cīvēs! *Aurēs vestrōs* mihi date! **Vēnī ut Caesarem sepelīrem, nōn ut eum laudārem.** *Malum quod virī faciunt post eōs vīvit; bonum saepe est humātum cum ossibus eōrum.* Dēbet esse quoque cum Caesare. Nōbilis Brūtus vōbīs dīxit, “Caesar erat *cupidus glōriāe*.” Sī hoc vērum est, erat magna culpa. Et Caesar *graviter* illī culpae **poenam dedit.** Hīc per *permissiōnem* Brūtī et *aliōrum*—*nam* Brūtus est vir honestus; omnēs *alterī* sunt virī honestī—**vēnī ut dīcerem** in *fūnere* Caesaris. Erat amīcus meus, mihi fidēlis **iūstusque**, sed Brūtus dīxit, “Erat *cupidus glōriāe*,” et Brūtus est honestus. Multōs captivōs ad urbem Rōmam *tulit, quōrum pecūnia redemptiōnis* cistās urbis *complēvit.* *Visumne est hoc* in Caesare cupiditās glōriāe? Ubi pauperēs *lacrimāvērunt*, Caesar *flēvit.* Cupiditās glōriāe *sevērīor* esse dēbet: sed Brūtus dīxit “Caesar erat

*studiōsus glōriāe,*” et Brūtus est vir honestus. Vōs omnēs vīdistis mē in diē *Lupercālīōrum* eī **ter offerentem corōnam rēgālem**, *quam* is recūsāvit ter. Eratne haec rēs *studium glōriāe*? Brūtus, tamen, dīxit, “Erat *cupīdus glōriāe*,” et *certē* Brūtus est vir honestus. Ego nōn dīcō contrā *opīniōnem* Brūtī, sed dīcō hīc rēs quās sciō. Vōs omnēs *ōlim* cum amāvistis, nōn *sine* causā: *quae* causa *lūctum vestrum* prōhibet? Ō ratiō! Fūgistī ad bēstiās, et hominēs ratiōnem amīsērunt. *Mēcum* perferte! *Cor* meum est in capulō ibi cum Caesare, et **neesse est** mihi intermittere **dōnec ad mē id reveniat**.

## PHRASES

**Vēnī ut Caesarem sepelīrem, nōn ut eum laudārem** = I came to bury Caesar, not to praise him. (This sentence uses the subjunctive mood, which you will learn in *Latin Alive! Book 3*.)

**poenam dedit** = he paid a penalty

**ut dīcerem** = so that I might speak, to speak (\*Note the similarities between this phrase and the earlier one.)

**eī ter offerentem corōnam rēgālem** = thrice offering him the crown of a king

**rēs quās** = things which

**neesse est** = it is necessary

**dōnec ad mē id reveniat** = until it returns to me

## GLOSSARY

<i>aurēs</i> .....	ears
<i>vestrōs</i> .....	your
<i>malum</i> .....	the evil
<i>quod</i> ( <i>relative pronoun</i> ).....	that, which
<i>bonum</i> .....	the good
<i>saepe</i> ( <i>adv.</i> ).....	often
<i>est humātum</i> .....	is buried
<i>cupīdus glōriāe</i> .....	ambitious (literally, “desirous of glory”)
<i>graviter</i> ( <i>adv.</i> ).....	gravely
<i>permissiō, permissiōnis, f.</i> .....	leave, permission
<i>aliōrum</i> ( <i>genitive</i> ).....	others
<i>nam</i> ( <i>adv.</i> ).....	for
<i>alterī</i> ( <i>nominative</i> ).....	the others
<i>fūnus, fūneris, n.</i> .....	funeral
<i>tulit</i> .....	(third-person singular, perfect tense of <i>ferre</i> )
<i>quōrum</i> .....	whose
<i>pecūnia redemptiōnis</i> .....	ransom (literally, “money of redemption”)
<i>compleō, complēre, complēvī, complētum</i> .....	to fill
<i>vīsumne est hoc</i> .....	did this seem . . . ?
<i>lacrimō, āre</i> .....	to cry
<i>fleō, flēre, flēvī</i> .....	to weep
<i>sevērior</i> ( <i>comparative of sevērus</i> ).....	sterner
<i>studiōsus, a, um</i> ( <i>adj.</i> ).....	zealous, eager
<i>Lupercālīōrum</i> ( <i>gen. pl. of the Lupercal</i> ).....	The Lupercal was an ancient celebration that was held each February.
<i>quam</i> ( <i>relative pronoun, acc., sing. f.</i> ).....	which
<i>studium glōriāe</i> .....	ambition (literally “desire of glory”)
<i>certē</i> ( <i>adv.</i> ).....	certainly, surely
<i>opīniō, opīniōnis, f.</i> .....	opinion

<i>ōlim</i> ( <i>adv.</i> ).....	once
<i>sine</i> ( <i>prep.</i> + <i>abl.</i> ).....	without
<i>quae</i> ( <i>interrogative adj., nom, sing, f.</i> ).....	what (modifying <i>causa</i> )
<i>lūctus, lūctūs, m.</i> .....	grief, mourning
<i>mēcum</i> .....	cum <i>mē</i>
<i>cor, cordis, n.</i> .....	heart

## Respondē Latīnē! (Respond in Latin!)



1. Quis est amīcus Caesaris?
2. Quālis amīcus erat Caesar?
3. Quis est inimīcus Caesaris?
4. Quid erat culpa Caesaris?
5. Ubi est Caesar nunc?

*Quis* = who

*Quālis* = what kind of

*Quid* = what

## Time-Out!



You may have noticed that Latin word order is different from what you are accustomed to in English. So let's take a brief "time-out" to look at some basic sentence patterns in Latin.

### 1. INTRANSITIVE SENTENCE

An **intransitive** sentence does not require a direct object. The word "in-trans-itive" comes from the Latin words *trāns* (across) and *īre* (to go) along with the prefix *in* (not). The action of an intransitive verb does *not go across* to an object.

Typical intransitive sentence word-order patterns:

S – V (subject – verb)

S – LV – PrN (subject – linking verb – predicate nominative)

### 2. TRANSITIVE SENTENCE

A **transitive** sentence does contain an accusative direct object. Note that the name for this sentence pattern does not include the negative prefix "in." It therefore describes an action that must *go across* to a direct object that can receive the verb's action.

Typical transitive sentence word-order patterns:

S – O – V (subject – object – verb)

**Reading Challenge:** Can you identify some examples of these patterns in the chapter reading?

**Caveat Discipulus:** Latin is a fluid language and does not have to consistently hold to these patterns, but they can provide a good frame of reference for most Latin prose.

### ABOUT THE AUTHOR: WILLIAM SHAKESPEARE

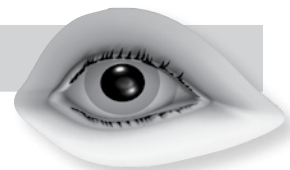
The reading in this story is unique. It is a Latin translation of a very famous speech in *Julius Caesar*, a play written by William Shakespeare. The influence of Rome on Shakespeare is evident in this play. It is not,

however, the only one of Shakespeare's plays to be inspired by ancient history and literature. Shakespeare drew from the writings of Plutarch in creating the play *Antony and Cleopatra*. The plays of Seneca influenced his writing of *Macbeth*. Plautus's comedy *The Menaechmi* inspired Shakespeare's *The Comedy of Errors*. From Ovid's *Metamorphoses*, Shakespeare drew the tales of *Titus Andronicus* and, perhaps his most famous work, *Romeo and Juliet*. Indeed, Shakespeare owes much to ancient literature. Many of the authors who inspired him will make appearances in this text. Watch for these About the Author segments to learn more about the ancient muses who have inspired authors throughout the ages.

## “Eye” Latin

Some words look the same in Latin as they do in English. When you can tell the meaning of a Latin word because it looks just like, or nearly like, an English word, you are using “eye” Latin.

What are some examples of “eye” Latin in the chapter reading?



## Colloquāmur!

Here are a few more phrases that can be used in your Latin class and beyond.

<b>Sī placet.</b>	Please.
<b>Grātiās tibi agō.</b>	Thank you (sing.).
<b>Grātiās vobīs agō.</b>	Thank you (pl.).
<b>Mea culpa.</b>	My bad.
<b>Omnēs sūrgite.</b>	Everyone rise.
<b>Omnēs sedēte.</b>	Everyone sit down.
<b>Aperīte librōs.</b>	Open the books.
<b>Claudite librōs.</b>	Close the books.
<b>Distribuite chartās.</b>	Pass the papers.
<b>Intellegisne hoc?</b>	Do you understand this?
<b>sīc est</b>	yes
<b>minimē</b>	no



## Latin in Science

Most nouns in the second declension are either masculine or neuter. However, there are a few gender exceptions, just as there are in the first declension. Interestingly, many feminine nouns of the second declension name trees. Trees are feminine because the Romans believed that female spirits called dryads inhabited trees.

These Latin words have survived through the ages as the scientific classification for trees. Landscape architects and gardeners still use these words every day. Use a Latin dictionary to discover which trees these words represent. You will find that a few of the common names for trees also derive from some of these words.

Quercus	Iuniperus
Ulmus	Ficus
Cyparissus	Prūnus
Laurus	Mālus
Fraxinus	Alnus





### Dominus mihi adiutor

The Lord is my helper

—Denmark

This motto is taken from Psalm 117:6–7 of the Vulgate Bible, which says, “Dominus mihi adiutor non timebo quid faciat mihi homo / Dominus mihi adiutor et ego despiciam inimicos meos.” (“The Lord [is] my helper I will not fear what man may do to me / The Lord [is] my helper and I will look down upon my enemies.”)

# Chapter 3

- declension review
  - third declension nouns
  - third declension adjectives
- genitive case review
  - possession
  - origin
  - material
  - partitive
- dative case review
  - indirect object
  - reference/interest
  - special intransitive
  - dative with adjectives
  - predicative dative
  - dative of possession

## VOCABULARY

NOUNS			
	LATIN	ENGLISH	DERIVATIVES
	arbitrium, -ī, n.	judgment, decision	(arbitration)
	certāmen, certāminis, n.	conflict, contest	
	cīvis, cīvis, m.	citizen	(civil, civilization)
	comes, comitis, m.	companion	
	dēsertor, dēsertōris, m.	deserter	(deserter)
	spīritus, spīritūs, m.	breath; breath of life	(spirit)
VERBS			
	cēdō, cēdere, cēssī, cēssum	to withdraw; to give up ground, to yield	(secede, cessation)
	dēpōnō, dēpōnere, dēposuī, dēpositum (dē + pōnere)	to lay down, to set aside	(deposit)
	dīmicō, -āre, -āvī, -ātum	to fight, to contend	
	faveō, favēre, fāvī, fautum (+ dat.)	to show favor to, favor	(favor)
	ignōscō, ignōscere, ignōvī, ignōtum (+ dat.)	to grant pardon to, forgive, overlook	

imperō, -āre, -āvī, -ātum (+ dat. of person, + acc. of thing)	to order, to command	
īnferō, īnferre, intulī, inlātum (in+ferre)	to bring in	(infer)
persuādeō, persuādēre, persuāsī, persuāsum (+ dat.)	to make sweet to, to persuade	
serviō, servīre, servīvī, servītum (+ dat.)	to be a slave to, to serve	(servile)
ADJECTIVES, ADVERBS, CONJUNCTIONS, etc.		
grātus, -a, -um, adj.	pleasing, welcome, agreeable	(gratuitous)
nihil, indeclinable	nothing ( <i>nīl</i> = contracted form)	(annihilate)
praeter, prep + acc.	except, past	(preterit)
in, prep + acc.	into, toward; (of a person) against; (with abstract nouns) for	

**Exercise 1.** Using the rules for syllabication and accent that you have learned, write out the syllables and accents for the vocabulary words. Then practice pronouncing them aloud.

## SECTION 10. Third Declension

### A. THIRD DECLENSION NOUNS

Before we review the next two cases, let's look at the third declension. This declension contains all three genders. The masculine and feminine share the same set of endings. The neuter is slightly different as it follows the **neuter rule**: the neuter nominative and accusative endings are *always* the same, *and* the nominative and accusative plural *always* end with a short *-a*.

CASE	MASCULINE/FEMININE		NEUTER	
	SINGULAR	PLURAL	SINGULAR	PLURAL
NOMINATIVE	*	-ēs	*	-a
GENITIVE	-is	-um	-is	-um
DATIVE	-ī	-ibus	-ī	-ibus
ACCUSATIVE	-em	-ēs	*	-a
ABLATIVE	-e	-ibus	-e	-ibus
VOCATIVE	*	-ēs	*	-a
LOCATIVE	-ī/-e	-ibus	-ī/-e	-ibus

**Exercise 2.** Decline the nouns *certāmen* and *dēsertor*. Do not include the locative case.

You may also remember that there is a subset of third declension nouns known as i-stem nouns because they have an extra *i* in a few cases. Do you also remember the three patterns for recognizing these i-stem nouns?

**Pattern 1:** Masculine and feminine nouns whose nominative singular ends in *-is* or *-es*, *and* the nominative and genitive singular are parasyllabic (have an equal number of syllables).  
e.g., *fīnis*, *fīnis*

**Pattern 2:** Masculine and feminine nouns whose nominative singular ends in *-s* or *-x*, *and* the stem ends in a double consonant.  
e.g., *urbis*, *urbis*

**Pattern 3:** Neuter nouns that end in *-al*, *-ar*, or *-e*.  
e.g., *mare*, *maris*

**Exercise 3.** Determine whether the following nouns are regular or i-stems. If the noun is an i-stem, cite the pattern that applies.

1. dēsertor, dēsertōris, m.
2. animal, animālis, n.
3. classis, classis, f.
4. os, ossis, n.
5. orbis, orbis, m.
6. nox, noctis, f.
7. pāx, pācis, f.
8. opus, operis, n. work
9. adulēscēns, adulēscētis, m/f.
10. exemplar, exemplāris, n.
11. cupiditās, cupiditātis, f.

### B. THIRD DECLENSION ADJECTIVES

Third declension adjectives use the same set of endings as i-stem nouns. The only discrepancy is that these adjectives use the ending *-ī* for the ablative singular in all genders.

CASE	MASCULINE/FEMININE		NEUTER	
	SINGULAR	PLURAL	SINGULAR	PLURAL
NOMINATIVE	*	-ēs	*	-ia
GENITIVE	-is	-ium	-is	-ium
DATIVE	-ī	-ibus	-ī	-ibus
ACCUSATIVE	-em	-ēs	*	-ia
ABLATIVE	-ī	-ibus	-ī	-ibus
VOCATIVE	*	-ēs	*	-ia
LOCATIVE	-ī/-e	-ibus	-ī/-e	-ibus

**Exercise 4.** Decline the adjective *fortis, forte* in the masculine and neuter.

### SECTION 11. Genitive Case

As you have already learned, the genitive case (from Latin *genus*, meaning “family”) is very important because it is the genitive singular that reveals the declension or noun family to which a noun belongs. This case also has several other uses that are very valuable. The genitive is a fairly easy and reliable case to translate. In most cases, it is the equivalent to the use of our English preposition “of.” This preposition has many different uses in English. Here are the most common uses of the genitive case.

#### A. POSSESSION

Expresses ownership or belonging:

arma **virī**            the arms **of the man, the man’s** arms

#### B. ORIGIN

Expresses the place from which a person or group originates:

Cleopatra **Aegyptī**            Cleopatra **of Egypt**

#### C. MATERIAL

Expresses the material from which something is created:

gladius **ferri**            sword **of iron**

#### D. PARTITIVE (PART OF THE WHOLE)

Expresses the whole or group of which something is a part:

pars **placentae**            a piece **of cake**



You can use this same construction with ordinal numbers (e.g., *prīmus*, *secundus*, *tertius*), but *not* with cardinal numbers (e.g., *ūnus*, *duo*, *trēs*) or with other words with which an actual number is specified (e.g., *multus*).

prīmus <b>multōrum</b>	the first of many	<b>CORRECT</b>
ūnus <b>multōrum</b>	<b>one of many</b>	<b>INCORRECT</b>
<b>multī</b> Rōmānōrum	many of the Romans	<b>INCORRECT</b>

(There is a different construction for these last examples that you'll learn later.)

You *cannot* use the partitive genitive with words of quantity in which the whole group is included.

multī Rōmānī	many Romans	<b>CORRECT</b>
multī Rōmānōrum	many Romans	<b>INCORRECT</b>

**Exercise 5.** Underline the genitive construction that appears in each of the following sentences. Identify the type of construction and then translate the genitive phrase.

- Hic est diēs magnī perīculī.
- Estne comes rēgīnae aut mīlitis?
- Patrēs dēsertōrum erunt mīserī.
- Prīmus Rōmānōrum Cleopatram amat.
- Gladiō ferrī eōs necāre nōn cupiō.
- Octavius Rōmae oppugnat rēgīnam Aegyptī.
- Victōrēs certāminis erant laetī.
- Virī gladiīs ferrī dīmīcābunt.

## SECTION 12. Dative Case

The dative case has many uses and can usually be translated with the English prepositions “to” or “for.” The name for the dative case is derived from the Latin phrase *cāsus datīvus*, meaning “the case appropriate to giving,” from *dare* (to give). This is a very fitting name since, as you will see, the dative case often conveys this idea.

### A. INDIRECT OBJECT

This generally describes *the object to which something is given, said, or done*. It does not receive the action of the verb directly, but is nevertheless indirectly affected by it. **Hint:** Watch for verbs of giving, showing, or telling—they will often signal the use of the indirect object.

Puella dōnum <b>puerō</b> dat.	The girl gives a gift <b>to the boy</b> .
	The girl gives <b>the boy</b> a gift.

### B. REFERENCE/INTEREST

This use, similar to the indirect object, also describes something that is not directly receiving the action of the verb, but is *the object or person to which a statement refers*. The dative case signifies the person for whom the action is of interest.

Puella dōnum <b>puerō</b> habet.	The girl has a gift <b>for the boy</b> .
Oppidum <b>sociīs</b> aedificāvērunt.	They built a town <b>for the allies</b> .
	They built <b>the allies</b> a town.

### C. SPECIAL INTRANSITIVE

A third use for the dative case is as an object for the **special intransitive verbs**. This sentence pattern uses verbs that take a **dative object**. These verbs do not take a direct object in the accusative case.

Puella **mātrī** persuādet.      The girl is making sweet **to her mother**.  
The girl persuades **her mother**.

Deō parēbimus.      We will be obedient **to God**.  
We will obey **God**.

There are a few verbs, such as *imperāre*, that will take an accusative if the object is a thing, but a dative if the object is a person.

Dux **militibus** imperat.      The leader orders the **soldiers**.  
The leader **gives orders to** the soldiers.

Vir cibum imperat.      The man orders **food**.

Notice that you may sometimes use the familiar preposition “to” with the dative case when it appears with a special intransitive verb.

#### D. DATIVE WITH ADJECTIVES

In addition to this special group of verbs, there is also a special group of adjectives that often appears with the dative case. These adjectives do not *have* to use a dative, *but often they do in order to show quality, relation, or even an attitude toward an object*. Notice that you can still translate the dative using the familiar prepositions “to” or “for,” and that this translation fits our own English style of speaking.

Puerī **puellis** sunt **amicī**.      The boys are **friendly to the girls**.  
Bellum **aptum** nōn est **liberīs**.      War is not **suitable for children**.  
Liberī **parentibus** erant **gratī**.      The children were **grateful to their parents**.  
Saxum **similem testudinī** formam habet.      The rock has a shape **like a turtle**.  
The rock has a shape **similar to a turtle**.

The following is a list of some adjectives that commonly appear with the dative:

- amīcus = friendly
- inimīcus = unfriendly
- aptus = fitting, suitable
- cārus = dear, costly
- similis, simile = like, similar to
- dissimilis, dissimile = unlike
- grātus = pleasing, welcome, agreeable
- pār, paris = equal

**Exercise 6.** Identify the use of the dative as it appears in the underlined phrases below. Then, translate the underlined phrase only.

1. Militēs fidelēs ducī serviēbant.
2. Caesar certāminis arbitrium ducī mandāvit.
3. Ōlim Octāvius et Antōnius simul regnābant, sed nunc Octāvius nōn est amīcus Antoniō.
4. Dēsertōrēs imperātōrī nōn pugnant.
5. Cleopatra, rēgīna Aegyptī, militī Rōmānō favet.
6. Antōnius est persōna nōn grāta populō Rōmae.
7. Dēsertōrēs agrum hostibus cēssērunt.



**Exercise 8.** Parse, label, and translate the sentences. Watch for dative phrases!

*Caveat Discipulus:* You cannot always label a Latin sentence the same as you would a sentence in English. Use the labels listed below to indicate the different uses of the genitive and dative cases.

Dative of Possession: DP

Dative of Reference: DR

Predicative Dative (Dative of Purpose or Result): DPr

1. Antōnius est dux tibi.
2. Ūnus exercitus cum alterō victōriae dīmicat.
3. Dēsertōrēs hostibus cēssērunt victōriam.
4. In alterā parte fuit dux cum mīlitibus, in alterā nihil praeter mīlitēs.
5. Mīlitī patriae esse dēbēs.
6. Rēgīna mortem vīdit et spīritum reddidit.
7. Post multōs annōs et multa bella, rēx nōn est Rōmae.

## Chapter Reading



### THE BATTLE OF ACTIUM

Adapted from Velleius Paterculus's *Roman History, Liber Posterior*, 85 and 87.

Advēnit deinde *maximī discriminis* diēs. Caesar Antōniusque *prōduxērunt* classēs; prō salūte alter, in ruīnam alter **terrārum orbis** dīmicāvit. Cornū dextrum nāvium Iūliānārum M. Luriō *mandāvit, laevum* Arruntiō, Agrippae **omne classicī certāminis arbitrium**; \*Caesar *ipse ubique* aderat.

Ubi certāmen *incēpit*, omnia in alterā parte fuērunt (dux, *rēmigēs*, mīlitēs); in alterā nihil praeter mīlitēs. Prīma occupat fugam Cleopatra. Antōnius *fugientis rēgīnae quam pugnantis mīlitis suī* comes esse *māluit*, et imperātor, *quī* in dēsertōrēs *saevire* dēbuerat, dēsertor exercitūs *suī factus est*. Illī *etiam* sine capite in longam **pugnam fortissimē dūrāvērunt** et in mortem dīmicant. Caesar, quod *ferrō* nōn necāre eōs sed *verbīs mulcere* cupit, clāmāvit, “Fūgit Antōnius! *Quis* dux est tibi? Prō *quō* et *quōcum* pugnātisne?” At illī diū prō duce **absente** dīmicant. Arma *tandem* dēposuērunt et cēssērunt victōriam.

*Proximō* deinde annō *persecūtus* rēgīnam Antōniumque *Alexandrēam*, **ultimam bellis cīvilibus impōsuit manum**. Antōnius *sē* nōn *sēgniter* necāvit, sīc multa crīmina *morte redēmit*. At Cleopatra *clam* intulit *aspīdem* et *saniē* eius **expers muliebris metūs** spīritum reddidit.

\*Paterculus refers to Octavian as “Caesar” in this passage because he is writing this account many years after the event itself, when Octavian had been named Caesar Augustus.

### PHRASES

**terrārum orbis** = the whole world (literally, “the orb of the lands” or “the circle of the lands”)

**omne classicī certāminis arbitrium** = all control of the naval battle/contest

**ultimam bellis cīvilibus impōsuit manum** = he (Octavian) put the finishing touch upon the civil wars

**expers muliebris metūs** = untouched by a woman’s fear (adjectival phrase modifying Cleopatra)

### GLOSSARY

Use your “eye” Latin to discern the meaning of the underlined words.

*maximus, -a, -um, adj.* .....greatest

*discrimen, discriminis, n.* .....crisis, decisive moment

<i>prōdūxērunt</i> (from <i>prōdūcere</i> ).....	to lead forth
<i>mandō, mandāre</i> .....	to entrust (acc.) to (dat.)
<i>laevus, -a, -um, adj.</i> .....	left (cf. sinister)
<i>ipse, nom. sing., m.</i> .....	himself
<i>ubique, adv.</i> .....	everywhere
<i>incēpit</i> .....	it began
<i>rēmex, rēmigis, m.</i> .....	rower, oarsman
<i>fugientis . . . quam pugnantis</i> .....	of the fleeing queen than of his own fighting soldier
<i>suus, -a, -um, adj.</i> .....	his own, her own
<i>māluit</i> .....	he preferred
<i>quī, relative pronoun</i> .....	who
<i>saevio, saevire</i> .....	to rage against
<i>factus est</i> .....	he has become
<i>etiam, adv.</i> .....	also, even
<i>fortissimē, adv.</i> .....	very bravely, most bravely
<i>dūrāvērunt</i> .....	they endured
<i>ferrō . . . verbis</i> .....	with iron . . . with words (ablative of means)
<i>mulceō, mulcēre</i> .....	to appease
<i>quis, inter. pro.</i> .....	who?
<i>quō, abl. sing.</i> .....	whom
<i>quōcum</i> .....	<i>cum + quō</i>
<i>at</i> .....	<i>sed</i>
<i>tandem, adv.</i> .....	finally
<i>proximus, -a, -um, adj.</i> .....	next
<i>proximō . . . annō</i> .....	in the next year (ablative of time when)
<i>persecūtus</i> .....	best translated as “having followed”
<i>Alexandrēam</i> .....	to Alexandria (a city in Egypt)
<i>se</i> .....	himself
<i>sēgniter, adv.</i> .....	slowly
<i>morte</i> .....	by (his) death (ablative of means)
<i>redēmit</i> .....	he redeemed (literally, “bought back”)
<i>clam, adv.</i> .....	secretly, stealthily
<i>aspis, aspidis, m.</i> .....	asp, viper
<i>saniē</i> .....	with venom (ablative of means)

## Respondē Latīnē!

*Quis* = who  
*Quō* = where to  
*Quōmodo* = how

1. *Quis* est socius Antōniō?
2. *Quis* est inimīcus Antōniō?
3. *Quō* Antōnius et Cleopatra fugiunt?
4. *Quōmodo* Cleopatra perīvit?



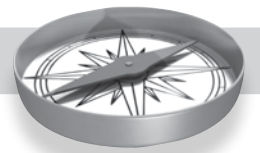
## ABOUT THE AUTHOR: VELLEIUS PATERCULUS

Velleius Paterculus (ca. 19 BC–ca. AD 31) was a Roman soldier, statesman, and historian. The Velleii family belonged to the Roman equestrian order (the second level of the Roman aristocracy, after the senators). Gaius Velleius, Paterculus's grandfather, was a prefect of the military engineers (*praefectus fabrum*) in the army of Marcus Brutus, Caesar's assassin. He was also a friend of Tiberius Claudius Nero, father to the future emperor, Tiberius Caesar. Paterculus's father later served under Tiberius as a commander of the cavalry (*praefectus equitum*) during his campaigns in Germania (9–8 BC).

Like his father and grandfather, Velleius Paterculus also served in the Roman army. He was often a companion of Gaius Caesar, grandson and chosen heir to Augustus (Gaius died before he could inherit the empire). Paterculus eventually succeeded his father as cavalry commander under Tiberius (son of Tiberius Claudius Nero and Livia) in Germania in AD 4. Two years later, Velleius Paterculus became quaestor, an important step on the *cursus honorum*. When Tiberius succeeded his stepfather, Augustus, as emperor in AD 14, the new emperor helped to advance Paterculus's career. In AD 15, Paterculus and his brother, Magius Celer Velleianus, became praetors.

Paterculus published his *Compendium of Roman History* in AD 30. This work consists of two books that cover the period from the dispersion of the Greeks after the siege of Troy to the death of Livia, wife of emperor Augustus, in AD 29. Paterculus's chief authorities were *Origines* of Cato and *Annales* of Q. Hortensius, Pompeius Trogus, Cornelius Nepos, and Livy. The first book of Paterculus's *Compendium*, *Liber Prior*, ends with the destruction of Carthage in the Third Punic War (146 BC). The second book, *Liber Posterior*, records what took place after, including the period from the death of Julius Caesar (44 BC) to the death of Augustus (AD 14) with great detail. These records often contain great exaggeration and hyperbole and give great praise to Julius Caesar, Augustus, and Paterculus's patron, Tiberius. Nonetheless, Paterculus is a wonderful resource on the lives of Augustus and Tiberius, for he knew well the people and events of which he wrote.

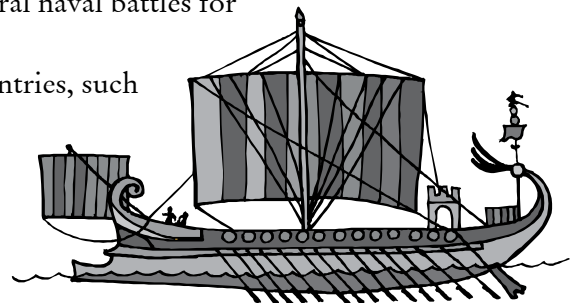
## Culture Corner: Naval Warfare



The Romans would never have considered themselves a seafaring people, such as the Phoenicians or the Carthaginians. In fact, Romans really did not like the sea. The unpredictable and treacherous nature of the seas surrounding Italy made the Romans uneasy. For centuries, therefore, Rome did not have an established navy. The Punic Wars, however, changed this. In order to protect the interests of Rome, her army was forced to engage the enemy in naval battles. Having no navy of their own, the Romans modeled their ships after the Carthaginian trireme. The trireme was a ship with three rows of oars protruding from each side. One man, often a slave or an ally but never a Roman, manned each oar. These were swift and agile ships that dominated naval warfare up to the fourth century BC. They were then surpassed by the quadriremes and quinqueremes. How many rows do you think these vessels had?

The Romans were known for their engineering capabilities. They often seized ideas for weaponry from other cultures and then found ways to improve them in battle. The triremes were no exception to this rule. It wasn't long before Roman logic discovered a way to turn the sea battles into land battles, a form of fighting they knew well. Their engineers created a huge boarding plank and outfitted it with a long curved spike at the outermost end called a *corvus*, after the raven's beak. The boarding plank stood vertically on the deck of the Roman vessel. When dropped onto the deck of an enemy ship, the *corvus* would imbed itself securely in the wood of the opposing ship. The Roman sailors could then board the other ship and engage in hand-to-hand combat. The invention proved successful in winning several naval battles for Rome during the First Punic War.

As Rome's empire grew, she required ships from other countries, such as Greece, to join the navy, providing vessels and sailors. In fact, it is believed that Pompey the Great was given command of a Greek fleet in order to clear the seas of pirates who were terrorizing the area around Cilicia in 68 BC. He did so in only three months.



Perhaps the most memorable event in Rome's naval history, however, is the Battle of Actium. On September 2, 31 BC, the two mightiest men in the known world came to blows in the Ionian Sea off the coast of Actium, a Roman colony in Greece. Antony led a fleet of the huge quinqueremes, which could weigh up to three tons. His vessels, however, were not properly manned because of a recent outbreak of malaria. Octavian commanded a fleet of Liburnian vessels. These ships were smaller and more agile, able to outmaneuver the cumbersome quinqueremes. This proved to be the decisive battle of the final war for the Roman Republic; it was this battle that gave Octavian power over the entire Roman Empire, setting the stage for him to become the first emperor of Rome.



## Derivative Detective

Have you noticed that the past two chapters have contained several compound verbs? Can you remember what they mean by looking at their root words?

**inferō, inferre (in + ferre)**

**reddō, reddere (re + dare)**

**dēpōnō, dēpōnere (dē + pōnere)**

**āmittō, āmittere (ab + mittere)**

**intermittō, intermittere (inter + mittere)**

**perferō, perferre (per + ferre)**

**concipiō, concipere (cum + capere)**

Each of these compound verbs is a Latin derivative that consists of a preposition added to a very familiar root word. The meanings for many compound verbs such as these are very easy to figure out by simply putting the meanings of the two words together. Use your detective skills to decipher a few more that you will see later on in this text.

**dēferō**

**repellō**

**adsurgō (assurgō)**

**accipiō**

**provideō**

**perficiō**

**adficiō**

**trādō**

**subiciō**

**interrogō**

**Hint:** Sometimes the prefix and root word will change spelling just slightly.

From now on, if the meaning of a new compound verb is clear and easy to deduce, it will not appear in the glossary. You will need to use your language skills and the context of the passage to discern its meaning.



# Unit 1 Reading

READING AND REVIEW FOR CHAPTERS 1–5

## THE AUGUSTAN AGE OF LITERATURE

by Dr. Karl Galinsky

The great writers Vergil (born in 70 BC) and Horace (65 BC) were contemporaries of Augustus (63 BC). These men were not “Augustans”<sup>1</sup> to begin with; indeed, these poets had been producing work long before the Augustan Age began after the Battle of Actium in 31 BC. What tied these men together were the experiences and memories of the disorders of the Roman Republic and, in particular, the terrible civil wars the nation endured, first between Julius Caesar and Pompey and then between Octavian (Augustus) and Antony, who allied himself with Cleopatra of Egypt. Tens of thousands of Romans lost their lives in those wars, the Roman economy and infrastructure were in total disrepair, and many property owners were displaced so Roman soldiers could have land for their retirement.

It was during a lull in the strife between Octavian and Antony that Vergil wrote his fourth *Eclogue* (ca. 40 BC), a poem which has become one of the most discussed Latin poems ever written. The poem, filled with evocative imagery, deals with the birth of a savior child—*puer deōrum vitam accipiet* (ln. 4–5 of the following reading). Consider such images as *nec magnōs metuent armenta leōnēs* (ln. 9–10) and *serpēs et occidet* (ln. 11). These ideas represent an almost miraculous concept of continued peace and an end to evil and were not only understood by the Romans, but were also looked for in Judeo-Christian writings.<sup>2</sup> Some have gone so far as to claim that Vergil is predicting the birth of Christ. While this claim is untrue, it can be said that the poem captures a yearning for peace and tranquility amid disastrous times. To further this idea of hope, Vergil also used the familiar image of a *magnus ab integrō saeculorum ordō* (ln. 2), the great new cycle of the ages, to express his hope for a better world. This image was so powerful, in fact, that it was adapted by our founding fathers for the Great Seal of the United States in 1782 as *Novus Ordo Seclorum*.

While the poem speaks of the arrival of a new Golden Age, a *gēns aurea* (ln. 3), such a hope was not fully realized until the Age of Augustus. In fact, the bloodshed of the next decade was worse than any age that had come before. The Age of Augustus, ushered in by his victory over Antony and Cleopatra, was a Golden Age, but not one that simply meant a complete return to paradise. Instead, there was a lot of hard work to be done, and recovery came slowly. A great deal of thought was put into determining the reasons behind Rome’s past suffering. How could things be turned around? Which was the best way to go? Poets such as

1. Augustus’ birth name was Gaius Octavius. He did not acquire the name “Augustus” until 27 BC.

2. Read Isaiah 11 and compare some of the imagery seen there with the fourth *Eclogue*.



Vergil and Horace participated in this national conversation along with many others, with Augustus inviting their ideas. Augustus was not just rebuilding the physical presence of Rome, although he did take great pride in transforming the city from brick into marble, but traditional Roman values and ideals as well.

Foremost among these traditional Roman values was the idea of *pietas*. This value, which we translate as “piety,” means not putting yourself first, but taking responsible care of others and realizing that there are powers higher than we are. This is an ideal seen in Vergil’s *Aeneid*. The hero of this epic poem, Aeneas, is a spirited warrior, but he is unselfish and serves others rather than himself. Another Augustan idea set forth in the *Aeneid* is that there are always new challenges to be overcome and that one cannot rest on one’s laurels—the journey is worth more than the destination. The entire epic is about the journey of Aeneas, the challenges he faces, and the lessons he learns along the way. Similarly, Augustus never stopped working to improve Rome. That included continuing his conquest and expansion. *Pax Augusta* meant that there were no more civil wars, but foreign wars continued—*pax* means making a pact after a conquest. Augustus was successful in keeping peace at home and making peace, even if by force, abroad.

One of the reasons the Roman Empire endured so long is that it absorbed former enemies and opened up new opportunities for them. The Romans maintained a great deal of respect for the cultures of those they sought to rule. We see some of that respect in Horace’s *Ode 1.37* on Cleopatra, the Egyptian queen who had been a real threat to Rome. Horace, while he views Cleopatra as a danger and an enemy, considers her a noble and proud queen who commands respect. This is also true of Vergil’s Dido, a Carthaginian queen who threatens to thwart the fate of Aeneas as Cleopatra would turn Antony away from Rome.

The *Pax Augusta*, therefore, extended not only to Rome and Italy, but also across the entire Mediterranean. This concept is perhaps most evident in the two greatest poems of the period, Vergil’s *Aeneid* and Ovid’s *Metamorphoses*. Ovid (born 44 BC) was in his early teens when the civil wars ended. The Roman past did not weigh so heavily on him as it did on Vergil. Ovid is a lively and entertaining storyteller with a smart sense of humor and great understanding of human psychology. His *Metamorphoses*, together with Vergil’s *Aeneid*, encompass this world that the Romans called the *orbis terrarum*. The characters in these two works of world literature come from all over this world. Aeneas comes from Troy, which was considered part of Asia at the time, and during his journey, he visited many places in the Mediterranean before landing in Italy. Dido came from Tyre, which is in modern-day Lebanon, and founded the city of Carthage in North Africa. In his *Metamorphoses*, Ovid reshaped not just one myth, but some 250 myths, the origins and settings of which range from the Near East to Italy.

The themes of hope and piety and the multicultural nature of the literature of the Augustan Age are just a few of the reasons why such literature has resonated with readers throughout the ages. Augustan literature is not uniform, nor does it apply only to the time period during which it was written. As with the art and architecture of this same age, Augustan literature displays an engaging creativity that surpasses time and still appeals to us today. Poets like Vergil, Horace, and Ovid have made a great contribution not only to the writing of their own time, but also to literature in general. That is why we still read them today.

## NOVUS ORDO SAECLORUM

Adapted from Vergil's *Fourth Eclogue*

### CHARACTERS & PLACES

**Lucina** = Juno Lucina; Lucina was a personage or aspect of Juno who reigned over childbirth. This name is also associated with *lux* (light). When a child was born, it was said to have been “brought to light.”

**Apollo** = The god of sun and prophecy.

**Assyria** = A region located on the upper Tigris River.

1. Ultima *Cūmaeī* vēnit iam carminis aetās; magnus **ab integrō**
2. saeclōrum nāscitur ōrdō. Iam nova prōgeniēs dē caelō vēnit altō. Sub
3. hōc puerō populus ferreus dēsinet ac in tōtō sūrget gēns aurea mundō;
4. **casta eī favē Lūcīna**; tuus iam rēgnat Apollō. Ille puer deōrum vītā
5. accipiet et vidēbit hērōās cum deīs *permīxtōs*. **Immō vērō ipse cum illīs**
6. **vidēbitur**; pācātum rēget patriīs virtūtibus orbem. At tibi, puer,
7. *tellūs nōn arāta* prīma pulchra dōna *fundet: hederās pāssim* cum
8. *baccare mīxtaque ridentī colocāsia acanthō*. Et quoque tibi, puer,
9. *ipsae lacte domum referent distenta capellae ūbera, nec magnōs*
10. *metuent armenta leōnēs; ipsa tibi blandōs fundent cūnābula flōrēs*.
11. Serpēns et *occidet*. Herbae fallācēs *venēnō* plēnae etiam
12. perībunt. Assyrium in *tellūre* sūrget *amōmum*. Simul et legere poteris
13. dē *gestīs* magnōrum virōrum et virtūtem dīscere, in campīs frūmenta aurea erunt
14. et *ūvae purpureae* in *rāmīs* horridīs *pendēbunt*. Dūrae quercī *sūdābunt*
15. *rōscida mella*.

### PHRASES

**ab integrō** = anew, afresh

**casta eī favē Lūcīna** = pure Lucina, favor him

**Immō vērō ipse cum illīs vidēbitur** = Indeed truly he himself will be seen with them

### GLOSSARY

Use your “eye” Latin to discern the meanings of the underlined words in the passage.

<i>Cūmaeī</i> , <i>adj.</i> .....	Cumaeian
	The “Cumaeian song” refers to the Cumaeian Sibyl, a prophetess highly valued by the ancient Romans.
<i>iam</i> .....	<i>nunc</i>
<i>carmen, carminis, n.</i> .....	song
<i>saeclus, -ī, n.</i> .....	age
<i>nāscitur</i> .....	is born
<i>prōgeniēs, prōgeniēī, f.</i> .....	progeny, offspring, descendants
<i>ferreus, -a, -um, adj.</i> .....	iron, of iron
<i>dēsīnō, dēsīnere, dēsīnī, dēsītum</i> .....	to cease, to leave off, to stop
<i>ac</i> .....	et
<i>aureus, -a, -um, adj.</i> .....	of gold, golden (cf. aurum)
<i>mundus, -ī, m.</i> .....	world, universe
<i>permīxtus, -a, -um, adj.</i> .....	totally mixed
<i>tellūs, tellūris, f.</i> .....	<i>terra, orbis</i>

<i>nōn arāta</i> .....	not plowed (modifies <i>tellūs</i> )
<i>fundō, fundere, fūdī, fūsum</i> .....	to pour forth
<i>hedera, hederæ, f.</i> .....	ivy
<i>pāssim, adv.</i> .....	here and there, everywhere
<i>baccar, baccaris, n.</i> .....	cyclamen (a plant whose roots produce fragrant oil)
<i>colocāsia, colocāsiōrum, n.</i> .....	Egyptian beans
<i>rīdentī . . . acanthō</i> .....	with smiling acanthus
<i>ipse, ipsa, ipsud, adj.</i> .....	himself, themselves (declines like <i>ille</i> )
<i>lac, lactis, n.</i> .....	milk
<i>distenta</i> .....	filled (modifies <i>ūbera</i> )
<i>capella, -ae, f.</i> .....	goat (cf. <i>capillus</i> )
<i>ūber, ūberis, n.</i> .....	udder
<i>nec</i> .....	<i>et nōn</i>
<i>armentum, -ī, n.</i> .....	herd
<i>leō, leōnis, m.</i> .....	lion
<i>blandus, -a, -um, adj.</i> .....	pleasant, charming
<i>cūnābula, -ōrum, n. pl.</i> .....	cradle (plural in form, singular in meaning)
<i>occidō, occidere</i> .....	to perish
<i>venēnum, -ī, n.</i> .....	poison, venom
<i>amōmum, -ī, n.</i> .....	amomum shrub (aromatic plant)
<i>gestum, -ī, n.</i> .....	deed, achievement
<i>ūva, -ae, f.</i> .....	grape
<i>purpureus, -a, -um, adj.</i> .....	purple
<i>rāmus, -ī, m.</i> .....	branch
<i>pendeō, pendere</i> .....	to hang down from (+ <i>in</i> + abl.)
<i>sūdō, -āre, v.</i> .....	to sweat, to drip
<i>rōscidus, -a, -um, adj.</i> .....	wet, dewy
<i>mel, mellis, n.</i> .....	honey



## Rhetorical Device

### SYNCHYSIS

Juxtaposition (from Latin *iuxta* + *ponere*) is the arrangement of words next to one another or in a certain pattern to create a desired effect. Consider the phrase in line 8: *mixtaque rīdentī colocāsia acanthō*. Notice how the noun-adjective pairs are interlocked in an ABAB pattern. This pattern is one type of juxtaposition called **synchysis**. In this instance, this rhetorical device paints a beautiful word picture of the flowers mingled with one another. The flexible word order of the Latin language allows authors to manipulate words to paint pictures or convey significance.



## Question & Answer

In each of the following exercises, circle the letter of the correct answer.

1. *Magnus* in line 1 modifies which of the following?
  - A. *ordō* in line 2
  - B. *saeclōrum* in line 1
  - C. *aetās* in line 1
  - D. *prōgeniēs* in line 2

2. According to lines 3–4, Lucina is \_\_\_\_\_.
  - A. the goddess of love
  - B. pure
  - C. in a camp
  - D. a castaway
  
3. From the reading, one can deduce that Lucina is \_\_\_\_\_.
  - A. the mother of Apollo
  - B. the goddess of the sun
  - C. the goddess of childbirth
  - D. iron-willed
  
4. Which of the following will be accomplished during the life of the infant to be born?
  - A. The iron race will come to an end.
  - B. There will be universal peace.
  - C. Nature will be eager to serve him.
  - D. All of the above.
  
5. Which Latin quotation below best parallels the biblical prophecy that says the lamb will lie down with the lion?
  - A. tōtō sūrget gēns aurea mundō
  - B. nec magnōs metuent armenta leōnēs
  - C. serpēns quoque perībit
  - D. herbae fallācae venēnō plēnae etiam perībunt
  
6. Which of the following animals is not mentioned in the reading?
  - A. goats
  - B. lions
  - C. horses
  - D. snakes
  
7. What supernatural event does the author narrate in line 7?
  - A. Goats will bring forth golden milk.
  - B. Berries will grow on thorn bushes.
  - C. Unplowed land will bring forth crops.
  - D. Serpents will no longer be poisonous.
  
8. What is the tense of *fundet* in line 7?
  - A. present
  - B. imperfect
  - C. future perfect
  - D. future
  
9. The figure of speech used in line 8 is \_\_\_\_\_.
  - A. simile
  - B. asyndeton
  - C. chiasmus
  - D. synchysis

10. What is the best interpretation of the last sentence in the reading?
- A. Hardwoods, such as oak, will become soft.
  - B. Oak leaves will become pink in the spring.
  - C. Oak trees will produce honey.
  - D. The leaves of oak trees will be purple and the oak will have edible berries.

## Challenge

Translate the first three sentences (from *Ultima* to *Apollō*) as literally as possible.

## Write It!

In a short essay, explain why you think Christians in later ages respected this *Eclogue* and counted Vergil among the holiest of pagans. Cite a portion of the passage to support your answer. Place the Latin phrase in quotation marks and its English translation in brackets.



Camilla and the son of Aunus from Vergil's *Aeneid*



Samples of all our products are available at [www.ClassicalAcademicPress.com](http://www.ClassicalAcademicPress.com)



### Latin!

Latin is a rich, ancient language, and is still very much alive in the modern languages that we speak today. It plays a vital role training students in grammar, in categorical thinking about how a language works, in logical reasoning, and greatly expands a student's English vocabulary. *Caveat emptor* (let the buyer beware), these programs have made Latin the favorite subject of many students around the nation!



### Spanish!

After English, Spanish is arguably the most easily applied second language for North American students to learn and master. Classical Academic Press's Spanish curricula are a blend of immersion and grammar-based study. We start with songs and vocabulary and go on to teach Spanish grammar for conversation—from its parts to its whole—so that students will know how to make sentences as well as recognize them by ear.



### Greek!

Greek is one of the mother tongues of the English language, with many English words having been derived from Greek. Greek is also a perfectly orderly language, ideal to help us understand the structure of any language. Koine Greek, which is the focus in our texts, is also the history-rich language of the New Testament.



### Logic!

There are several branches of logic, and our three levels of curriculum focus on teaching informal and formal logic, as well as supplying students with the tools to create their own logical arguments. Each logic text recognizes that students are living in the 21st century and applies logical concepts to real-life, and often humorous, examples. Mastery of logic is a requisite skill for critical thinking in any discipline and for the classical learning education.



### Bible!

If you would like to teach your students the narrative arc of the Bible and show them how God has been at work in His people since before creation, you will find God's Great Covenant to be a unique and excellent Bible curriculum. Taught from a covenantal and reformed theological perspective, and rooted in Scripture, you will find this series to be a blessing to your classroom, Sunday School, or family.



### Poetry!

If you have ever felt mystified by poetry, this book will lead you step-by-step to an understanding and love of this branch of literature, guided by a gifted poet and teacher. This accessible curriculum demystifies the practice of reading a poem slowly and carefully, introduces students to the elements of poetry (such as imagery and metaphor), and highlights the historical forms that poems have taken (such as sonnet and open verse). Learn how absorbing the best words in the best order changes your relationship to ideas.



# Resources – because we all could use a little help.



Here at Classical Academic Press we understand the need for thorough explanations, enjoyable practice materials, independent student activities, encouraging collaborations, and the means to ask questions of other teachers! We also understand that these needs will vary among teachers and students, as well as their teaching and learning styles, and that learning happens in community. Our goal is to provide for you the resources you need, so that our curriculum is easy to use and so that your student's studies are enjoyable, relevant, and complete. Here are just a sampling of the resources available to you:



## HeadventureLand.com

Be sure to check out this [free practice](#) for your student! HeadventureLand.com offers games, videos, stories, and other resources to support students studying Latin, Spanish, and Greek, particularly for students using curricula from Classical Academic Press. Headventure Land will always be a safe and family-friendly website for students to enjoy and is appropriate and appealing to students of all ages. As teachers and parents, you will find the For Teachers page particularly useful.



## ClassicalAcademicPress.com

The Free Resources page at ClassicalAcademicPress.com offers suggested schedules, extra worksheets, audio pronunciation files, coloring pages, handy grammar charts, flash cards, articles, and mp3s. Also available is the "Ask the *Magister* (Teacher)" page, where you can submit questions to our *magister* (teacher) about any of our texts, subjects, or even specific questions of a text's content.



## Classical Academic Press on Facebook.com

Join us on Facebook for the most recent news, reviews, and discounts, and to give us your opinion on up-and-coming products! Also, preview texts and audio before they're available to purchase!



## InsideClassicalEd.com

On the Inside Classical Education blog, Dr. Chris Perrin acquaints newcomers and veterans with the history of the Classical education movement. He reports on current developments, presents analysis and review, and interviews leaders in the movement through blog posts, articles, and podcasts.



## ClassicalEducator.com

ClassicalEducator.com fosters collaboration among classical educators and administrators in the U.S. and abroad. Join this site to read blog posts from other classical educators, to enjoy helpful audio and video lectures, to read and ask advice in the forums, and to connect to other teachers.



## ClassicalParent.com

Most of us have not received a classical education ourselves, making it a challenge to give it, or support teachers providing it to our children. Read about how other parents are fostering classical education in their homes. Find links to helpful articles, correspond with other classical parents, and hear how parents are learning classically alongside their students.



## Monthly Newsletter

Be sure to sign up for our monthly newsletter where we always offer further resources, as well as occasional discounts on our curricula and other opportunities in the classical education movement.