LATIN Alive! READER

LATIN LITERATURE FROM CICERO TO NEWTON

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with Steven L. Jones

Latin Alive! Reader: Latin Literature from Cicero to Newton

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The excellent teacher will love students, kindle their imaginations, and instill a love of learning. Such a teacher, wrote Henry Adams, "affects eternity; he can never tell where his influence stops." I have been blessed to have three such teachers in my life. Each one of them instilled in me a deep affinity for Latin literature, but even more they inspired me to share such literature with others. For any student who is blessed by something contained within these pages, you have been touched by the blessing of these dear people. It is with great admiration that I express my profound gratitude to Susan Fugate, who inspired me to become a Latin teacher; Bill Nethercut, whose enthusiasm for Latin and language is contagious; and Gaylan DuBose, who encouraged me to accomplish what I could not have earlier imagined.

—Karen Moore

The authors would like to express our profound gratitude to Lauraine Gustafson and Edward Kotynski, the editors who have so painstakingly worked to polish this book and the others in the Latin Alive! series. This has been a labor of love for us all, but it is to you we owe the beauty of this series.
gratias maximas vobis agimus

Latin Alive! Reader

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*These readings can be used by students who are preparing for such standardized tests as the Advanced Placement Latin Exam, the SAT Latin Subject Test, and others.

Preface

Students,

Congratulations! You have finished your study of Latin grammar and are ready to spend your time translating original Latin writings. No doubt you have experience translating Latin, but at this point you are prepared to make it a primary affair. And, while you have studied Latin grammar, you will now make further progress in understanding and mastering it as you engage in regular Latin reading.

We have written *Latin Alive! Reader: Latin Literature from Cicero to Newton* to familiarize you with the range of the Latin language that spans over 1,500 years. Latin has been the "DNA" of Western literature and culture and reigned as the *lingua Franca* (one might say *lingua Latina*) from the time of the Roman Empire up to the seventeenth century. Therefore, you will find Latin readings in this book starting with the work of Cicero (c. 50 BC) and extending to that of Isaac Newton (1687).

Reading the writings of Latin authors from across this span of time will help you to see the way Latin has evolved, acquiring new vocabulary and variations of syntax and style. You will also see how various writers adapted the Latin language to suit their subject, audience, and setting. The overall effect of such a wide study should broaden your understanding of the pervasive influence of Latin across the centuries and deepen your appreciation for the remarkable flexibility of this language which has in many ways shaped and tempered the scholarship, culture, and temperament of the West. You likely already know that Latin is the basis for the major professions and disciplines (science, music, philosophy, theology, literature, law, medicine, and so on). This survey of Latin literature through the centuries will underscore the pervasive presence of Latin.

You will also enjoy the rewards of reading excerpts from some of the greatest literature ever written in its original tongue. Such rewards include encountering great minds and thought directly and enjoying the beauty of the language that is not present in translation. It is our hope that you discover some favorite authors and are inspired to dig deeper into their writings.

While this book can be considered the fourth book in our Latin Alive! series, and it does nicely conclude it, it also can serve as a stand-alone reader for students who have studied Latin using any other curriculum.

You will find the following in this book:

- **Pronunciation Guide:** This guide, included as appendix A, will help you recall all the rules for syllabication and accent you have learned.
- **Reading Introduction:** Where applicable, the Latin readings are introduced with the context of the passage, a description of the kind of literature that is before you, and, in some instances, information about the Latin author. The readings are arranged chronologically, so you will begin with early writers

such as Caesar and Cicero and conclude with writers from the seventeenth century such as Francis Bacon and Isaac Newton. Each reading is authentic, unadapted Latin.

- **Reading Helps/Grammatical Annotations:** Each reading features line notes that identify grammatical irregularities, provide guidance for some difficult passages, and sometimes give additional biographical or historical information.
- **Latin Composition:** In several of the readings, you will also be given an opportunity to try your own hand at composing Latin in the style of the literature present in the reading. These composition exercises (like other questions) are intended to engage you with the Latin reading and lead you to a deeper understanding and appreciation of it.
- **About the Author:** Each reading also includes a brief biography of the Latin author that will place the author in historical context and describe his or her contributions to Latin literature. All of the About the Author sections from the book have also been compiled in appendix E for your ease of reference.
- **Summary of Grammar:** In part II of this book, we have included a summary of essential Latin grammar as a convenience for you. Consult this section as you continue to master Latin grammar in the context of regular reading.
- **Poetry Appendix:** This appendix offers a brief review of the various styles of Latin poetry taught in *Latin Alive! Book 3* (*LA3*). This will prove a wonderful aid for the many poetry readings offered in this reader.
- **Medieval Latin Appendix:** This appendix notes some of the changes that appear in Latin of the medieval period and later eras.

Please note that we have intentionally not included a glossary in this reader. At this level of Latin study, we think it imperative that you make use of a good Latin dictionary to accompany your Latin study.

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

S.D.G.,

Karen Moore & Gaylan DuBose with Steven L. Jones

Note to Teachers & Parents:

As with the previous books in the Latin Alive! series, this reader is complemented by a teacher's guide that will aid you in the classroom. This guide includes answers and translations, but also teacher tips, additional classroom projects, and a resource guide accumulated from our combined teaching experience of more than eighty years.

Introduction

Latin's Effective History

—Daniel Nodes, PhD

Latin has been a major vehicle for the communication of thought and civilization for nearly 2,500 years, with a written literature dating from the third century BC to our own time. A member of the Indo-European family of languages which includes many of today's leading languages, including English, Latin began as only one of many dialects spoken by early settlers of Latium, the region around Rome, in Italy. As the *Latini* grew in power and influence, so did the Latin language, first among the rulers of a regional power (the Roman city-state) and finally in the Empire. After the language of the Greeks, by whom the Romans were continually influenced, Latin in antiquity was the principal form of communication around the Mediterranean basin as Rome became the seat of Western culture. After the fall of the Western Roman Empire in the fifth century AD, Latin continued as the language of the Christian Church in the West and of the European universities, as well as of law, medicine, literature, and science. When you learn the Latin language and study Latin literature, you begin to acquire one of the richest and most rewarding means of firsthand contact with this influential civilization.

Like other ancient languages, Latin was spoken for centuries in a form of which we have no written records. This pre-literary period predates even the mythological date for the founding of the city of Rome, 753 BC. Scholars divide the time during which Latin writings are extant into several periods, each with distinct features of the language, including orthography (spelling), grammar and syntax (the rules for correct sentence structure), literary genres, and important authors and works. All of the standard labels for the various periods of the Latin language show a prejudice for the Latin of the first century BC, which is taken as the center on a line on which can be placed forms of Latin prior to the classical period and then in varying degrees after the classical. Terms such as "late" or "medieval" (which refers to a time between the classical age and the restoration of classical norms in the fifteenth century) take the classical period as the higher reference point, but Late Latin and Medieval Latin were fully functional languages in their own right. Still, the labels have acquired value from their general acceptance and because they do point to distinct features of the Latin language in different historical periods and among different communities. We know that languages are always changing and that many characteristics of a later period can be shown to be present in an earlier form. So we use some standard labels here not to suggest a decline in the value of the language but to help situate the writers and their works in a familiar historical context.

FIRST LITERARY PERIOD—ARCHAIC LATIN (240–100 BC)

The earliest texts in Latin that we possess date from the third century BC. Fragments of writings by tribes whose dialects were similar to Latin, such as Oscan and Umbrian, survive from the fifth century BC.

We know this is the case even though we often do not have writings that date from the actual period when they were composed. The earliest witnesses to them are rather copies from later times. Writing in Latin appears to have been delayed, owing in part to a tradition of literature that was memorized and spoken, and in part to the literary dominance of Greek. Outside of fragmentary popular verses and funereal inscriptions, the earliest Latin literature that has survived is in the form of plays and a translation of Homer's *Odyssey* by **Livius Andronicus** (c. 284–204 BC). These pieces, surviving only in fragments, show the two tendencies in Latin literature of the spoken word and Greek influence. Livius, a Greek native who was living in a town in southern Italy (an area which is known as *Magna Graecia*) when the Romans captured it, derived his subject matter from Greek literature; but instead of using Greek meters, which he likely knew, he composed using the patterns of Latin oral poetry, especially the Saturnian line. The metrical rules of the Saturnian are still not fully understood.

The poet **Gnaeus Naevius** (c. 269–204 BC) was a near contemporary of Livius and is considered the first native Italian-born Latin playwright (he was born in Campania in the south of Italy). Naevius's plays hardly survive except in fragments; and his history of Rome from its mythological beginnings through the First Punic War (264–241 BC), although well-known to Vergil and Cicero, has fared only a little better. Fragments of that work show that it comprised several books of Saturnian verse.

The poet **Quintus Ennius** (c. 239–169 BC), who came to Rome during the time of **Cato the Elder** (234–149 BC), took another step toward Hellenic literary form. For his *Annales*, a history of Rome from the legend of Aeneas to his own time, Ennius chose the dactylic hexameter. He did write tragedies using the old Italic meters, but he expressed some contempt for Livius and Naevius, his Latin predecessors in this genre.

How different was spoken Latin from the classical literary form in those early centuries? We can never know the exact quality of speech that was not recorded, but the early comedies of **Plautus** (254–184 BC) contain what scholars believe are elements of genuine, natural Latin speech, including more random exchange of information, with many interruptions, afterthoughts, and changes of syntax. If these are indicators that the characters in Plautus's comedies are speaking natural Latin, then it may be said that the early spoken form of the language did not differ radically in its vocabulary and grammar from classical Latin, with far less difference between them than, say, between Old English and Modern English. And while there is validity and usefulness in distinguishing characteristics of archaic, classical, vulgar, Medieval, ecclesiastical, and neo-Latin, the language is remarkably consistent from its earliest to its most recent forms. Further, when forms of Medieval Latin were growing more exotic and localized, the drift was eventually addressed by efforts to restore a classical standard, at least among the better educated.

CLASSICAL PERIOD (100 BC–AD 200)

On the early side of the classical period of Latin literature, coming from the last days of the Roman Republic, are the lyrics of **Gaius Valerius Catullus** (c. 84–54 BC), three of whose poems appear in reading 4 of this book. He is believed to have been born in Verona, the son of a high-ranking and wealthy father. Catullus went to Rome, but this detail and virtually all knowledge of his life comes from what he says about himself in his poems or from the testimony of later writers. One volume of 116 lyric poems written in various lyric or elegiac metrical forms survives from him. Most are short pieces ranging from a single couplet to just over 400 lines. The ordering of the poems in the Catullus volume is not thought to be chronological, although it is possible to connect individual pieces to events in the history of the period. Nor do the pieces chronicle the poet's life in order, but they deeply reflect special moments that affect him. Despite the single collection and relative shortness of the pieces, they are among the most creative and technically correct poems in all of Latin literature. Catullus was a master at introspective reflection on life's experiences and their effects on a person's mood and inner psychology. He is most effective at this mood-painting when he is describing Roman social life in the Late Republic and particularly his longings and sorrows connected with his love for the "Lesbia" of his poems. The identity of this woman has been believed to be the wife of a Roman official and sister of another official. His relationship with her was doomed from the start. It is not necessary to identify the object of Catullus's love poems to feel their melancholy.

Latin writers during the classical period of the first century BC through the second century AD advanced all the literary genres, especially lyric, elegy, epic, history, oratory, and epistolary writing. They also contributed a native-Italian literary genre to this list: the satire. This was the age when Rome was not only transformed violently from republic to autocracy, but expanded to its greatest extent as a ruling power,

during which time Rome's military successes and prosperity energized writers on the one hand, but also confronted them with a collective conscience and an awareness of Rome's limitations on the other.

The Roman Republic reached its turbulent climax during the generalship and dictatorship of **Gaius Julius Caesar** (c. 100–44 BC), portions of whose writing appear in reading 3 and in supplementary reading 1. Caesar was a skilled military commander and diplomat, but he was also an effective writer. The accounts he wrote of his campaigns in the 50s BC against the Gallic nation to Rome's north (*De Bello Gallico*, see reading 3), and his commentary on his rivalry during the next decade against General **Gnaius Pompeius** and the Roman Senate, are true classics of crisp Latin prose writing. Caesar's descriptions of his campaigns, in which he always made himself to play a prominent role, were very effective propaganda. His Latin style—direct, with familiar sentence patterns, written in the third person, a polished soldier's Latin evocative of a commander's plain speech—assists in the image-making of an honest and most capable leader.

During the last republican centuries, a civilian leader was also achieving fame through writing and oratory. Almost an exact contemporary of Caesar, **Marcus Tullius Cicero** (106–43 BC) was a lawyer who worked upward through the *cursus honorum* in the 80s to become consul in 63 BC. Strictly speaking, his speech, *Pro Archia*, is a defense oration in an immigration case; but after winning his case, Cicero took the opportunity to give an eloquent address in praise of poetry and the liberal arts as a source of delight and inspiration even to a busy man of worldly affairs. You will read part of this oration in reading 1. Cicero claims dramatically that even if his client Archias had not been granted citizenship, the Roman communities should have sought him out to award citizenship to him, so important was his vocation and skill as a poet. Toward the end of his life, Cicero was declared an enemy of Rome, was exiled, and was eventually executed by followers of Marc Antony, one of the triumvirs along with Caesar and Crassus.

For many to this day, Cicero's orations and philosophical writings embody the highest quality of Latin prose, and over the centuries they have been read as much by those seeking to imitate his style as for their content. Cicero is rightly credited with expanding the Latin vocabulary to begin its long process of coining words for abstract nouns and ideas, especially as Latin became the vehicle for the expression of philosophical concepts first articulated in the Greek language, such as *qualitas*, *essentia*, and *humanitas* ("the essence of what it is to be human," and in the famous phrase *studia humanitatis*, "the proper area for investigation by human beings"). In many ways, however, Cicero remained a champion of ancient, native Latinity (although even that old Latin had already been refined by Greek reasoning and rhetoric) against what he was accustomed to describe as the forms of new Latin which reflected the habits of a growing population that resembled the "melting pot" of dialects among the working class. This impulse led to the development of the classical form of Latin that we are used to in Cicero's prose and a tightening of the rules of vocabulary, case, tense, gender, and number, as well as pronunciation. Cicero was less successful in coining Latin words to replace the functioning Greek grammatical terminology, so that we still speak of the comma, colon, and period and the paragraph instead of Cicero's *membra* and *incisa* for parts of a sentence.

The tension between archaic, rustic, native Latin on one side and classical, Hellenized Latin on the other was also evident among the poets, who often put both forms to good use. Cicero belongs to the final years of the Roman Republic, and after him the *imperium* resided with the autocrat **Gaius Octavianus** (c. 63 BC–AD 14), who received the title *Augustus* and was king in all but name. He chose instead to retain the title "Imperator," which suggested that he was still military commander in service to the state. Under Augustus, artists were commissioned to bolster the regime by celebrating Roman destiny as fulfilled in a new Golden Age under the emperor. One of Rome's greatest poets, **Vergil** (Publius Vergilius Maro, 70–19 BC), took up the challenge to compose the epic of Rome from its mythological beginnings, drawing on the rich epic past that the archaic Roman poets bequeathed to him. His *Aeneid* is far more than Augustus bargained for; for in Vergil's art, Greek poetic tradition was most skillfully applied to native Latin language, and the new grand epic may be said to have surpassed in literary quality any classical writing, Greek or Latin, that had preceded it. You will find examples of Vergil's poetry in reading 5 and in supplementary reading 2.

The poet **Horace** (Quintus Horatius Flaccus, 65–8 BC), some of whose poems you will find in reading 6, is arguably the most versatile and skilled versifier of all Roman poets, including his friend Vergil. He was born in the southern Italian town of Venusia. His father was possibly a freed slave who owned a small piece of land. Horace speaks warmly of him for his interest in bringing up his son as an honest, simple, well-educated, and loyal man. Horace's father brought him to Rome for this purpose and paid for schooling that

was likely beyond the reach of someone in his social station. But his father made the sacrifice. Horace even went to Athens to continue his education. There he became friends with Vergil, who introduced him to the wealthy patron Maecenas. This patronage was a great advantage to both poets. Horace's poems celebrate a life of moderation and joy in the simple pleasures afforded in the here and now, always tempered by awareness of inevitable death. He employs a wider range of metrical forms and even literary genres in verse, including conversations (*sermones*) and letters (*epistolae*), than does any other poet.

Ovid (Publius Ovidius Naso, 43 BC–AD 17) was born not far from Rome in Sulmo. His father held the Equestrian rank, a rank which was typically comprised of men of the courts and, later, significant posts in the imperial government. Ovid was expected to be educated for this role but chose the life of a poet instead. He excelled at his vocation in one sense, writing fifteen books of the great mythological compendium known as the *Metamorphoses* (transformations), in dactylic hexameter, the epic meter. A selection from this great work appears in reading 7. The influence of Ovid's *Metamorphoses* on Western literature and art is immense. Ovid also composed a work on the feasts of the Roman calendar (*Fasti*) and poetic treatments of the art of love (*Ars amatoria* and *Amores*), which treat both entering into love relationships and getting out of them. While some critics consider these later pieces to be of relatively small worth, the works frequently express in art many realities of the social life among the upper classes in early imperial Roman society. Although it cannot be specified exactly what it was, something in these latter pieces aroused the wrath of Augustus, who banished the poet along with his possessions to a remote town on the Black Sea. Ovid died in this relocation (not exile), his poetic attempts to make amends having failed to achieve their goal.

Ovid's Latin is correct and follows classical norms for the most part. His lifetime, however, is often seen as the sign of a decline in literary inspiration owing to increasing government censure and even a decline in national will. The literature that follows that of the Golden Age has traditionally been placed into a new category, the Silver Age, owing largely to an overwhelming reverence for Horace and Vergil. Silver Age Latin reflects a gradual broadening of vocabulary, grammar, and syntax influenced by an increase in the number of provincial writers, and departs from classical norms of vocabulary and syntax. There was also a shifting of topic even within literary genres away from themes that could get a writer into trouble with the government. Thus, while epics were still written, the subject matter often became more distant, not addressing Rome directly but instead addressing events from mythology or the distant past. Other genres, such as satire, which pointed out the follies of individual members of the upper classes, experienced an increase in activity. Novels and histories and even commentaries on the Latin language itself were written during this time. Philosophical reflections using the epistolary genre also became popular.

From this period too are the fables of **Phaedrus** (c. 15 BC–c. AD 50; not to be confused with the character in one of Plato's most famous philosophical dialogues). Three of the fables appear in reading 8. He is best known for his retelling in Latin the Greek fables—stories with moral lessons—of Aesop (see reading 8). His writings have always been popular with students of Latin, since getting the heart of the lesson is a good training in comprehension.

The grammarian **Quintilian** (Marcus Fabius Quintilianus, c. AD 35–100) published his *Institutio Oratoria* around AD 95. You'll find a selection from Quintilian's work in reading 13. The grammarian shows that there was much continuity regarding standards of correct Latin from Plautus through the end of the first century, but Quintilian does allow for developments such as the acceptance of words borrowed from other languages, especially from Greek, and he accepts a greater inclusion of figurative and allusive style of writing and speaking.

Latin's master of the literary epistle is **Seneca the Younger** (Lucius Annaeus Seneca, c. 3 BC–AD 65). In reading 9 you will have the opportunity to read about Seneca's views on anger. Seneca's *Epistolae Morales ad Lucillium* are among the great works of Stoic philosophy. The intimate, personal nature of the letter genre is put to use to reflect on the transitory nature of life, on pleasure and pain, and on the pursuit of the chief good. Seneca's writing in these letters is characterized by the "pointed style," in which occasional short sentences are made to express and summarize major points being made in the longer, detailed sentences that surround them. Seneca is also credited with writing several plays. He incurred the wrath of the emperor Nero and was "requested" by the emperor to commit suicide, which he dutifully obeyed, a true Stoic to the end.

LATE ANTIQUITY AND LATE LATIN (AD 200–600)

Throughout the history of Latin, a less formal usage existed alongside the polished literary expression in writing. We of course have no examples of spoken or colloquial expression except as common speech is sometimes represented in written texts such as comedies or as reflected in graffiti. Vulgar or Common Latin typically differs from the speech of classical literature in ways that suggest the influence of customs of speech. These include shorter sentences with simpler syntax, alternative words for the same objects (e.g., *caballus* instead of *equus* for horse), departures from the norms of grammar of classical prose (e.g., indirect discourse introduced by *quod*, and increasing use of prepositions), and a few changes in the sounds and corresponding spelling of Latin words (e.g., confusion of *b* and *v*, and some shifting in the sound of vowels and diphthongs). During this period the Christian Scriptures were translated into Latin. The books of what was to become the New Testament in particular, originally written in Koine or Common Greek, were translated into *lingua Latina vulgata*, vulgate or "folk" Latin. Two selections from the Vulgate, the Latin version of the Bible, appear in readings 10 and 11.

The Latin language always had many social levels and forms appropriate to individual literary genres or professions. For example, in addition to the Latin appropriate to the theater, oratory, epic or lyric poetry, the sciences, or law, there was always a living stream of Latin spoken by the plebeians, or those with only a basic education. Several translations of the books of the Bible had been made before the Vulgate translation of Jerome in the fifth century. And even highly literary verse paraphrases of many parts of the Old and New Testaments of the Bible were produced for educated Christians of Late Roman society. As the Christian communities were freed from their criminal status in the Roman Empire and then when Christianity was embraced by official decree, a full range of saints' lives, hymns, liturgical texts, letters, homilies, and even epic poetry, was composed.

The influence of Christianity on the Latin language may be considered perhaps the major force toward the creation of the next historical category, Medieval Latin. But the tendency for Latin to adopt many new words related to Christian life and culture (many derived from Greek and Hebrew) was already at work in the earliest Christian centuries. Thus words such as *ecclesia*, *baptisma*, *incarnatio*, *evangelium*, and *sabbatum*, put to work to explain new realities within the Latin-speaking communities, were brought into the language by the fourth century. These tendencies are in full evidence in the passages from the Gospel of Matthew (see reading 11) and the Gospel of Luke (see reading 10) in this reader. Further, the *Perigrinatio Egeriae/Etheriae/Sylviae*, a portion of which appears in reading 15, is a text that dates from the late fourth century. It offers an account of the pilgrimage to Mount Sinai and Jerusalem by a nun named **Etheria** (or **Egeria** as her name is sometimes attested) in a form of Latin in which many classical rules are ignored, although the text is still fully readable and effective.

Our anthology contains a selection, in reading 16, from the *Confessions* of **Augustine of Hippo** (AD 354–430). This most important Christian classic work was intended as an acknowledgement of sin and a praise of the saving power of God's grace. It is presented on the surface as an autobiography of Augustine's own upbringing, but it is much more: a reflection on time, eternity, and divine providence from a universal perspective, so that all readers can see themselves in relation to the Creator's wisdom. Augustine has left over five million words in writing, but the *Confessions* is his most popular. While it was neither the first nor the last in its genre, it has never been matched. It rewards readers with ever-new discoveries as many times as it is read. **Patrick, Apostle of Ireland** (born c. 390) also wrote a *Confessio*, which is a declaration of faith, a praise of God, and a story of salvation. You will read a portion of his confession in reading 17. Written in a personal, humble style and a rustic form of Latin, it tells of Patrick's capture as a boy and his removal to Ireland, where he lived for six years as a slave. Years after his escape, he returned to preach the gospel among the nation of his former captors. He became their bishop after those he had baptized had founded the first Christian churches in Ireland.

Both the life and the writings of **Cassiodorus** (Flavius Magnus Aurelius Cassiodorus Senator, c. 490–583) are the epitome of the movement from secular to religious life, which was the case of many of the early Christian writers, including Ambrose, Augustine, and Gregory I. There are pieces Cassiodorus wrote in both phases of his life. In reading 18 of this reader is presented an important example of the tendency of many Late Latin writers to be overly concerned with stylistic brilliance, which, taken to extreme lengths, often makes for difficult reading for content. The frequent allusions and circumlocutions are done for effect

and were even expected by the standards of the time among the educated elite; but today they may seem to be more important than the message.

What about the legacy of classical Latin during this period? The answer is that the Latin language has lived as an essential means of communication in both written and spoken forms for centuries after the classical and Late Latin periods. Many more books have been written in Latin over a longer historical period and for greater geographical distribution after the Latin Roman Empire was replaced by politically separate European nation-states. Latin gained broad influence after the relatively short classical period, which did not last more than two or three centuries. While it is true that in the post-classical world Latin was a second language, acquired by educated men and women, it quickly gained prominence as the form of international communication, especially for the Christian Church, law, government, the sciences, and education, from the third century until the middle of the twentieth.

Many early Christians were openly critical of the pagan morality found in classical literature that included the worship of many gods. As a consequence, a tension existed between the literary culture of the ancient Greeks and Romans and the culture of the Bible and the gospel of Jesus Christ. At the same time, Christian culture and society in every walk of life derived much from ancient pagan cultures. Christians were the beneficiaries of a philosophical system of seeking truth through reason and a precision with language that could communicate the experience of life in its richness and complexity. Those language skills are the foundation of the arts and sciences. In the Early Christian period (third through eighth centuries AD), classical oratory influenced preaching, philosophy influenced theology, and the desire for God through the use of both intellect and will was passed on to later generations of Christians through the foundation of schools and universities.

In the early Christian centuries, the Latin classics were put to effective use. Ambrose, bishop of Milan, for example, used Cicero's treatise *On Duties* as the model for his own manual of the same title on how a Christian should live. Augustine, who was strongly influenced by Ambrose's preaching, attested to the great power of Cicero's *Hortensius* (now lost) on his eventual conversion to a life of virtue and obedience to the teachings of the gospel. Christian monks were instrumental in preserving classical writings, and in the West the works they so laboriously copied were particularly the ones written in Latin. The monks made copies even of pagan works of which other fellow Christians were critical. They did this not because they simply wanted to collect ancient works as museum pieces or because they were morally rebellious, but because they used those texts as the best models for learning the universally recognized language. From the sixth century even the language of the Bible for the Western Church was Latin, although the *Vulgata*, that is the Latin as used by the people in general, was the chosen form of the language. *Vulgata* is related etymologically to the Germanic word "folk," and so one may rightly say that the Bible of the West is written in folk Latin! In spite of that label, it is in its written form that Latin got the far greater use after the fall of the Western Roman Empire. The scholar Jozef Ijsewijn has put it this way: "While Latin was dying on the people's lips, it started a new life in the Roman Catholic Church and among the learned classes. This resulted in a period of an amazing development and a new flourishing which lasted for about ten centuries."[1]

MEDIEVAL LATIN (AD 600–1400)

Historians look to discover defining moments in time that signal the beginning or end of a particular way of life. We speak easily of the Romantic period or, more recently, of the Vietnam era or the nuclear age. The name of one of the largest such ages was coined in the fifteenth century to define the full thousand years that separated the humanists from the classical world: they called it simply, and one can tell they did so without much fondness for the period, *Medium Aevum*, the "Middle Age." Latin, as the language across Europe among monks, nuns, clerics, magistrates, and lawyers, along with the Christian Church helped unite people of many nations into a shared culture. This anthology contains a selection, in reading 19, from the *History of the English Church and People* by **Beda Venerabilis** (673–735). Bede the Venerable was a monk who lived in the monastery at Wearmoth and Jarrow in Northumbria in the northeast of England. The area had been on the northwestern edge of the Roman Empire, but in Bede's time it was a part of the Kingdom of Anglia. The language of the Angles was a dialect of what is now known as Old English, and the tribal name of Anglia became the name of the entire country and its language. The English language before the conquest of England by French-speaking Normans in 1066 is a language whose Germanic roots are much in evidence. More like Scandinavian than Modern English, Old English had very little Latin influence. Latin, however,

1. Jozef Ijsewijn, *Companion to Neo-Latin Studies*, 2nd edition (Leuven, Belgium: Leuven University Press, 1990), p. 22.

was taught in monasteries, and Bede's library was extraordinarily rich in classical and early Christian manuscripts. Bede's Latin is competent and his style humble and friendly.

The post-classical or "Medieval Latin" in use from 400 to 1400 is still Latin, and it conforms in broad terms to the same principles of use as the Latin of Cicero and Vergil. What makes it different from classical Latin includes the results of changes in vocabulary, grammatical constructions (more use of prepositions, for example), regional variations, popular interests such as devotion to Christian saints and chivalry, and the predominant subject, which reflects the new social orders such as university communities and feudal government.

While scholars of the later Renaissance period were to speak negatively about Medieval Latin but never break completely free of its influence, it was common for writers of every part of the long Middle Ages to speak disparagingly of the classical authors at one time, and yet use classical works and even praise them at another time. The influential monk and scholar **Alcuin of York** (known in Latin as *Alcuinus* or *Albinus*, c. 735–804), for example, is said to have kept an elder monk company as they observed the monastic vigil, which means staying awake to pray. After one long night, at dawn when the bells sounded morning prayers, the old monk continued to sleep, and immediately he was set upon by demons who beat him terribly. The boy Alcuin later prayed, "Lord Jesus, enable me to keep the *vigils*, and if I will love *Vergil* more than the Psalms, let me be beaten too!"[2]

Despite the expression of guilt over reading Vergil, Alcuin was nothing less than a monument of classical learning. He is said to have died still reciting Vergil! How can this be? Scholars have tried to show that the two behaviors are not incompatible, if one remembers that the medievals held classical learning as a means to the goal of spiritual wisdom, and not the goal itself. They wisely could not fail to recognize the greatness of their classical Latin predecessors as an aid to gaining clarity and depth of thought and expression, as well as a good measure of wisdom.

This reader also includes a selection from the ruler of the newly united West European kingdoms under the Franks. Upon being crowned Holy Roman Emperor by Pope Leo III on Christmas Day, AD 800, King Karloman of the Franks (742–814) became Carolus Magnus, **Charlemagne**, or Karl der Gross (see reading 20). He may have been able to read only a little Latin himself, but during his time a great reform of education and book production took place under Alcuin, whom he appointed to ensure that clerics could read the Bible and give proper sermons. The Carolingian Reform, as it is known, was a renaissance of the ninth century in Northwest Europe, inspiring learning and clear writing, after the literary customs of Late Antiquity had made written communication hard to understand and penmanship virtually illegible.

After the Norman Conquest, Latin was brought into a central role in the government administration of England, which had conducted its government affairs for the most part in Old English. In the thirteenth century the landholders of England pressured King John for certain protections under the law. A Great Charter, or *Magna Carta*, was drafted in Latin in 1215. You will study some of the clauses of this charter in reading 21. This document was one of the foundations of English common law and became an emblem of the rule of law even over royal privilege.

Latin had long been the language of education in the monasteries, which often took on the role as educators of the boys who were entrusted to monastic schools for basic education in reading and the learning of the Scriptures and prayers. In the cities the role of education fell to the schools often associated with cathedrals. Those cathedral schools are the origin of the great system of Western Europe's universities. By the thirteenth century major centers of learning both sacred and secular had developed in Bologna, Paris, and Oxford, where individual disciplines such as law or theology could be pursued at the highest levels. Latin was the language of instruction, and with a distinct absence of Greek, Latin even served as the vehicle for the reintroduction of the writings and scientific method of Aristotle and his commentators. These texts had been translated from Greek into Arabic and then into Latin before they were introduced into the universities. Aristotle's treatises on logic, metaphysics, and natural science revolutionized the method of study and investigation even in theology. Scholars worked to analyze the teachings of the Christian faith in logical syllogisms, building great compendia or *summae*, systematic descriptions of all theological topics scientifically, striving to resolve discrepancies and attempting to present a rational synthesis of all theological knowledge. The earlier philosophical paradigm for Christians was based on the writings of Plato and his followers. The Scholastic theologians, or Schoolmen,

2. *Auctor incertus*, "*BEATI FLACCI ALCUINI VITA*," *Patrologia Latina*, 100.91D.

as the university teachers of theology based on Aristotle were called, also tried to reconcile the two Greek philosophical systems into a harmonious expression of truth about faith, which could be defended logically and by rational argument as far as it was possible to do so.

The Dominican **Thomas Aquinas** (1225–1274) is the best-known scholastic theologian in the effort to combine faith and reason. His *Summa Theologica*, part of which you'll find in reading 22, *Summa contra Gentiles*, and many commentaries on Aristotle in particular are milestones of medieval scholastic method, and their influence on Christian theology is still perceivable. Thomas's treatises exemplify the technical Latin of the university scholars of the time, a Latin characterized by familiar patterns of point, counterpoint, and resolution, and by a vocabulary with many abstract terms and signposts intended for specialists in the field. As this method continued to be applied, there was a tendency to bring logical analysis (analysis meaning breaking a problem apart to find the essential issues) to extremes. This eventually led to criticism that the entire scholastic method would fall from its own weight. Aquinas also composed some poetry and hymns, and at the end of his life is said to have considered his great intellectual output to be worth very little.

NEO-LATIN (1400–)

In the history of Latin, what followed the Middle Ages is known as the humanist revival. This movement acted on a strong preference for classical Latin by new generations of scholars, in comparison with what they saw as the far less elegant Latin of the medieval scholastics. For them, that language, which they labeled not only "medieval" but "Gothic" and "barbarous," had little of the grace of the classical authors but instead was full of jargon. Although it struggled to convince the mind, it failed to stir the heart and thus was often powerless to influence the will. The humanists' efforts to restore classical elegance through correct Latin and polished oratory played a crucial role in the great cultural movement known as the European Renaissance. In basic terms, Renaissance humanists rejected medieval usage as so many cases of literary decline. They sought to return to the standards of ancient classical literature as the model for their own writing. This undertaking produced a body of literature that does its best to reflect classical standards, but it could not duplicate them exactly. The humanists actually retained many words from Medieval Latin because they had worked their way into the standard vocabulary, including many abstract nouns such as *intellegebilitas*, which is the process of perceiving with the mind (as opposed to feeling with the senses). The humanists also invented new words to fit new circumstances, such as *Erasmista*, which means "one who admires the scholar Erasmus." Further, despite conscious efforts to reproduce pure Ciceronian Latin by writers of the Renaissance, they were subject to the influence of later forms of Latin spelling and grammar.

There is a misperception among some scholars today that the restoration of classically based Latin by the humanists was ultimately responsible for killing the "living" language of the Middle Ages, thus making Latin, as is frequently heard, a "dead language." It is more accurate rather to say that the humanists injected new usefulness and range into Latin, since branches of Medieval Latin often became so influenced by particular fields of study, such as theology and law, and by its proximity to various vernacular languages, that they were useful only in a limited community, very much like the vernacular itself.

Excellent representatives of humanist Latin are included in this volume. They begin with **Francesco Petrarca** (1304–1374), frequently thought of as the father of Renaissance humanism, which in its focused definition refers to the cultivation of a Latin style based on the classical authors. Petrarch wrote in Latin and in his vernacular Italian, and his love of classical literature brought him to monasteries to look for copies of classical works, which he and his fellow humanists edited and prepared for new copies from which the errors of medieval scribes were removed. A selection from the works of Petrarch appears in reading 23.

This reader also contains in reading 24 a selection from a surprising author. Neither a cleric nor a scholar, **Christopher Columbus** (c. 1450–1506) was an explorer whose first voyage to America is described in a Latin letter traditionally ascribed to him. It is hard to verify that Columbus actually wrote the letter, since it is preserved in different versions and only in printed copies of lost manuscripts of the original.

Half a millennium ago this humanist renaissance had been underway for a century. For many scholars excited by the rediscovery of ancient literature and culture, the world was entering upon a new Christian Golden Age. This was to be effected under a unified and reformed Church, centered at Rome, under a revived papacy, under which learning and the arts were also being revived and a true and pious philosophy was emerging. The new classical learning and a revitalized Christian Church was an attractive combination for scholars. **John Colet** (1467–1519) was one such English scholar of that time, and he too was intrigued by

the new humanistic learning. When he returned to England after a stay of two years in France and Italy, he gave lectures at Oxford University on St. Paul's Epistles. The manner of his direct approach to the Scriptures was a departure from the typical medieval practice. After Oxford, Colet became Dean of St. Paul's Cathedral in London, where he started a school for boys dedicated to the learning of Latin and Greek. In the statutes of the school, Colet wrote urgently about the type of Latin that was to be taught and learned: it was a pure Latin of the ancient authors. He wanted to banish "all barbary, all corruption, all Latin adulterate which ignorant blind fools brought into this world and with the same hath stained and poisoned the old Latin speech and the genuine Roman language which in the time of Cicero and Sallust and Vergil and Terence was used, which also Saint Jerome and Saint Ambrose and Saint Augustine and many holy doctors learned in their times."[3] Colet's educational reforms marked a revival of classical humanistic Latin in England. St. Paul's became an important classical school, and it is still in operation today. Among English universities, Oxford had embraced the new humanism in a big way. Cambridge was slower to respond.

Others were even more cautious: **Martin Luther** in Germany saw much in the humanist campaign as a force moving not toward but away from the message of the Gospels, but he approved of the learning of the ancient biblical languages from the best sources, which included the classics. Luther's opponent in theological debates, **Cardinal Tommaso de Vio Gaetani Cajetan** (1469–1534) reflects the continuity of Scholasticism in the face of the new humanism. Cajetan was a formidable opponent in debates with representatives of the new Platonism and classicism; and his Latin retains the systematic nature of Thomas Aquinas, to whom he was devoted. Examples from the writings of Luther and Cajetan appear in readings 25 and 27 respectively.

Humanist Latin can be thought of as a separate and freestanding chapter in the history of the Latin language. When historians think of humanist Latin this way, they then speak of Neo-Latin as the Latin in use from the Renaissance through the modern centuries. It is also possible to use the Neo-Latin label more generally as meant to include the Latin of the Renaissance humanists and also the many Latin works written after the humanist movement was over. Jozef Ijsewijn has remarked that Neo-Latin authors, even in this more restricted sense, are counted by the thousands rather than hundreds.[4]

Neo-Latin was in greatest use as a pan-European and truly worldwide form of communication from roughly 1400 to 1800. Latin remained the official language of the Roman Catholic Church, a distinction that it still holds, although the Second Vatican Council in the 1960s reduced the Church's use of Latin to its official documents when it permitted the use of vernacular languages in the liturgy and prayers. Latin sustained many attacks on its predominance, but not all the events we may think of as hostile to Latin actually were. The Protestant Reformation, for example, for all its opposition to things Roman, was not anti-Latin in principle.

In reading 28 you will find two works by **Queen Elizabeth I** of England (1533–1603), the daughter of King Henry VIII and Anne Boleyn. Elizabeth's mother was beheaded, but Henry's sixth wife, Catherine Parr, saw to Elizabeth's education. Under various tutors, the future queen learned several languages, including Latin, which she wrote well. This anthology contains a poem written by Elizabeth in 1597, during her reign. During Elizabeth's time it was not unusual for girls of prominent families to be educated in arts and literature, and especially in learning to read Latin and write it correctly.

In the sixteenth and seventeenth centuries, Neo-Latin became a technical language for many new scientific fields, and many works originally composed in a vernacular language were translated into Latin for wider dissemination. The restored, "purified" Latin of the humanists instead rendered service to many professions as the common language of international diplomacy before it was replaced by French and later by English. In this role, Latin was the language of the modern sciences in particular. In 1620 the English polymath **Sir Francis Bacon** (1561–1626) published the *Novum Organum Scientiarum*, which was intended to replace Aristotle's *Organon* as the definitive work on natural philosophy and logic. Bacon presented to the world in Latin a new method of logical procedure stemming from inductive reasoning and experimentation, which are the principles of the modern empirical method. Three years later he published *De Augmentis Scientiarum*, presenting a new organization of all the branches of learning. He also wrote *Historia Regni Henrici Septimi Regis Angliae*, a history of Henry VII's reign in England, excerpted in reading 30.

3. Michael F. J. McDonnell, *A History of St Paul's School* (London: Chapman and Hall, 1909), p. 43–45 [spelling modernized].
4. Jozef Ijsewijn, *Companion to Neo-Latin Studies*, 2nd edition (Leuven, Belgium: Leuven University Press, 1990), p. vi.

In 1687 **Sir Isaac Newton** (1643–1727), the greatest English scientist and very possibly history's greatest scientist, published in Latin his *Philosophiae Naturalis Principia Mathematica*, one of the most influential books in the history of science, which may be said to have brought on the birth of modern scientific method. You'll have the opportunity to read a portion of this work in reading 31. In his preface to the first edition of the *Principia*, however, Newton very clearly made it known that he was not claiming to have discovered the rules by which all natural phenomena might be explained, or that they could be discovered through his work: "*Utinam caetera naturae phaenomena ex principiis mechanicis eodem argumentandi genere derivare liceret*." ("Would that it were possible [lit., 'permitted'] to derive all the other natural phenomena by the same kind of reasoning.")[5]

Newton's own Latin is often misrepresented to say that he hoped that he provided the key. Rather, he made his hopes very clear that he would at least offer the principles of a better method of investigation: "*Spero autem quod vel huic philosophandi modo, vel veriori alicui, principia hic posita lucem aliquam praebunt*." ("But I hope that the principles here laid down will shed some light either on this way of philosophical reasoning or on some truer one.")[6] While Newtonian physics clearly does not unlock all the secrets of the universe, it may accurately be said that the *Principia*, a key part of the Scientific Revolution, ushered in the technological advances of the Industrial Revolution leading to the modern technological age. This chapter's reading contains a selection from the *Principia*, Book I, *De motu corporum* (On the motion of bodies), presenting the famous three laws of the motion of physical bodies.

The names of the many artists, philosophers, mathematicians, and scientists who published their works in Latin during the centuries after the Renaissance are testimony to Latin's place as an international medium of communication. In 1689 the first treaty ever ratified between Russia and China was written in Latin, which was thought of as a natural choice for an international language. Latin reached near and far in Europe especially, through the work of such notables as **Nicholas Copernicus** (1473–1543) in astronomy during the sixteenth century and **Carolus Linnaeus** (1707–1778), founder of the Swedish Academy of Sciences, in botany in the eighteenth century. In 1801 the German mathematician **Carl Friedrich Gauss** (1777–1855), who still kept his scientific notes in Latin, published his *Disquisitiones Arithmeticae*, a monumental work on number theory. **Gottfried Willhelm Leibniz** (1646–1716), **Immanuel Kant** (1724–1804), **Georg Wilhelm Friedrich Hegel** (1770–1831), **Arthur Schopenhauer** (1788–1860), and **Edwin Panofsky** (1892–1968) all wrote major works in Latin.

The Romantic Movement of the early nineteenth century was a counterforce to the classical tradition in many senses, as it glorified both the exotic and local languages that were alien to Latin in the first case, but neighbors to Latin in the second. Latin, however, continued as the vehicle for the worldwide distribution of knowledge among scientists and engineers through the nineteenth and early twentieth centuries.

Scholars and writers in the New World also participated in Latin's widespread communication. Through the colonial and antebellum periods, Latin and the classics continued as well to be the preferred source of symbols, knowledge, and ideas for Americans. Not only did the influence of Latin on American culture continue in the nineteenth century, but it actually increased when measured by the number of citizens who participated in classical learning and who had respect for the Greek and Latin tradition. Children of America's large middle-class population—affluent, literate, and mobile—learned Latin and Greek in the schools and not only continued to read the classics as adults, but composed their own works based on classical models. In 1835, for example, Ohioan **Francis Glass** (1790–1824) wrote what has become the popular *A life of George Washington in Latin prose*. Glass died before his book was published in 1835.

As the Industrial Revolution continued, utilitarian arguments against the requirement of learning Latin and Greek grew more vocal in favor of math and science courses. Already by 1811, **Jonathan Maxcy** (1768–1820), the Baptist minister who became president of Brown University and later the first president of the University of South Carolina, called for math and science courses to replace study of the classical languages after the freshman year. In Maxcy's proposal it was still assumed that knowledge of Latin and Greek would be required for entry into college. Although Maxcy's proposal was defeated, it signaled a trend which has continued, so that even a basic knowledge of Latin can no longer be assumed in students' educational backgrounds, a situation that has been aided by the steady march of English as the world's common language.

5. Sir Isaac Newton, *Sir Isaac Newton's "Principia," reprinted for Sir William Thomson LL.D. and Hugh Blackburn M.A.* (Glasgow: James Macklehose, 1871), xiv.
6. Ibid.

That being said, it is also important to note that while Latin has had a decline in its use as a working language, it has endured as a sound means of teaching important lessons about grammar and usage, composition, and critical thinking. The teaching of Latin may be experiencing a resurgence in Christian schools, the homeschooling movement, and wherever there is interest in regaining the benefits of a "classical" education. The debate goes on in our time. In some learning communities there is a serious effort to make the ability to speak Latin fluently a major goal in studying the language. It is not necessary to consider Latin as a language that can be reestablished as a means of living communication in all its aspects, much as Hebrew was brought back to life after the Second World War to become the official language of the modern nation of Israel. Benefits from learning to speak Latin can help Latin "compete" with the modern languages, where speaking is the primary goal. More important, Latin is indeed a *lingua*, a "tongue," and languages are meant to be heard. The oral component can help in comprehension and can make learning more enjoyable. If one's goal is to read the ancient literature, however, care must be taken not to compose one's own rules but to learn the idioms and vocabulary of the native speakers of the past. Sometimes it seems forgotten that a student of Latin language and literature is rich in models of effective expression in history, philosophy, law, oratory, and poetry. As an effective path into a leading world culture, Latin is being studied today around the world.

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Daniel J. Nodes, PhD (1982) in Medieval Studies, University of Toronto, is Professor of Classics and Chair of the Classics Department at Baylor University, Waco, Texas. His research centers on intersections of classical literary culture and Christian theology over a broad range of literary genres and historical periods from late antiquity through the Renaissance. His recent publications include the first critical edition of the *Commentarium of Giles of Viterbo, 1469–1532* (2010) and an edition and translation of John Colet's treatise on the Ecclesiastical Hierarchy (2013). Dr. Nodes's university teaching includes topics in Greek and Latin literature from the classical epics to the sermons of the Church Fathers and medieval theologians.

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Reading 1

50 BC

Marci Tullii Ciceronis Pro Archia Poeta Oratio (The Speech of Marcus Tullius Cicero on behalf of Archias the Poet)

The published works of Cicero cover a variety of genres, including legal speeches, philosophical dialogues, and rhetorical treatises. Cicero was able to have such a broad area of expertise because he understood the interconnections of knowledge. The reading below is from a legal speech he gave in defense of a poet named Archias, in which he defends the importance of studying great works of literature.

Pars Prīma: Pro Archia xii

1 Quaerēs ā nōbīs, Grattī, cūr tantō opere hōc homine dēlectēmur. Quia suppēditat
2 nōbīs ubī et animus ex hōc forensī strepitū reficiātur, et aurēs convīcio dēfessae
3 conquiescant. An tū existimēs aut suppetere nōbīs posse quod cotīdie discāmus in
4 tantā varietāte rērum, nisi animōs nostrōs doctrīna excolāmus; aut ferre animōs
5 tantam posse contentiōnem, nisi eōs doctrīna eadem relaxēmus? Ego vērō fateor mē
6 hīs studiīs esse deditum: cēterōs pudeat, sī quī sē ita litterīs abdidērunt ut nihil
7 possint ex eīs neque ad commūnem adferre fructum, neque in aspectum lūcemque
8 prōferre: mē autem quid pudeat, quī tot annōs ita vīvō, iūdices, ut ā nullius umquam
9 mē tempore aut commodō aut ōtium mēum abstraxerit, aut voluptas āvocarit, aut
10 dēnique somnus retardit?

Notes: *Pars Prīma: Pro Archia xii*

Ln. 1: *Grattius* – the prosecutor of the case against Archias

Lns. 3–4: *Suppetere* and *ferre* (ln. 4) are both complementary infinitives after *posse*. *Posse* is an infinitive because of the indirect statement following *existimās*.

Ln. 6: *esse deditum* – perfect passive infinitive in indirect statement following *fateor* (ln. 5)
Remember: after *sī*, *nisi*, *num*, and *nē*, all the *ali*'s go away. So *quī* is actually *aliquī*, and it is nominative plural, not singular. (Notice that *abdidērunt* is plural.)

Ln. 8: Don't be fooled: the object of the preposition *ā* is *tempore* (ln. 9), not *nullius*, which is genitive.

Respondē Latīnē! Pars Prīma: Pro Archia xii

1. Cūr Cicero in Archiā dēlectat?
2. Quid doctrīna Cīcerōnī offert?
3. Cūr cēterōs pudeat quomodo doctrīnam petunt?
4. Cūr Cīcerōnem nōn pudet petīvisse doctrīnam?

Pars Secunda: Pro Archia xiii

Quā rē quis tandem mē reprehendat, aut quis mihi iūre suscenseat, sī, quantum cēterīs
ad suās rēs obeundās, quantum ad festos dies ludorum celēbrandōs, quantum ad aliās
voluptātēs et ad ipsam requiem animī et corporis temporum, quantum aliī
tribuunt tempestīvīs convīviīs, quantum dēnique alveolō, quantum pīlae, tantum mihi
egomet ad haec studia recolenda sumpserō? Atque hoc ideo mihi concēdendum est
magis, quod ex hīs studiīs haec quoque crescit ōrātio et facultas; quae, quantacumque in
mē est, numquam amīcōrum perīculīs dēfuit. Quae sī cui levior vidētur, illa quīdam
certē, quae summa sunt, ex quō fonte hauriam sentiō.

Notes: *Pars Secunda: Pro Archia xiii*

Ln. 11: *Reprehendat* and *suscenseat* are both subjunctive.

Lns. 11–13: The repeated *quantum* is the subject of *concēditur*. *Cēterīs* is ablative of agent. *Temporum* is genitive plural with *quantum*. A good translation is "however much of time is granted by them."

Ln. 12: *ad suās rēs obeundās/ad festōs diēs lūdōrum celēbrandōs* – Latin uses *ad* + accusative + future passive participle (gerundive) to indicate purpose.

Lns. 14–15: *convīviīs* = parties
alveolō = gaming board
pīlae = ball

Ln. 15: For *recolenda* see the note for ln. 12.

Ln. 16: *ōrātio et facultas*

Ln. 17: For *cui*, see note on ln. 6.

Respondē Latīnē! Pars Secunda: Pro Archia xiii

1. Ad quae aliī tribunt ōtium?
2. In locō illōrum, quomodo Cīcero ōtium tribunt.
3. Quae beneficia ex hīs Cīcero trahit?

Pars Tertia: Pro Archia xiv

Nam nisī multōrum praeceptīs multīsque litterīs mihi ab adulescentia suāsissem,
nihil esse in vītā magnō opere expetendum nisī laudem atque honestātem, in eā
autem persequenda omnis cruciātus corporis, omnia perīcula mortis atque exsilī
parvī esse dūcenda, numquam mē prō salūte vestrā in tot ac tantās dimicātiōnēs
atque in hōs prōflīgātōrum hominum cōtīdiānōs impetus obiēcissem. Sed plēnī

omnēs sunt lībrī, plēnae sapientium vōcēs, plēna exemplōrum vetustas: quae iacērent in tenēbrīs omnia, nisī litterārum lūmen accēderet. Quam multās nōbīs imāginēs— nōn sōlum ad intuendum, vērum etiam ad imitandum—ortissimōrum virōrum expressās scriptōrēs et Graecī et Latīnī reliquērunt? Quās ego mihi semper in administrandā rē pūblicā prōpōnens animum et mentem meam ipsā cognitatātiōne hominum excellentium conformābam.

Notes: *Pars Tertia: Pro Archia xiv*

Ln. 21: *mortis atque exsilī* – We live in a world in which living far from our family or country is common, but to a Roman, death and exile were considered similar fates. (In ancient Rome, if you were charged with a capital crime, you had the choice of death or going into exile. Because an exile was a wanted man who could be killed on sight if he ever set foot in Rome again, and because an exile's family lost all their property, money, and in many cases, their freedom, wealthy Romans often considered suicide as a means of protecting their families.)

Ln. 25: *Quam multās* = how many
imāgo, imāginis, f. = Roman death mask (lit., "image")

Respondē Latīnē! Pars Tertia: Pro Archia xiv

1. Secundum Cīcerōnem, quid est summum bonum?
2. Quae cogitat Cīcero perīcula dūcenda esse ut obtineat illōs?
3. Unde Cīcero exempla quae sequitur accipit?
4. Quomodo Cīcero exemplās ūtitur?

Pars Quarta: Pro Archia xvi

Quod sī nōn hīs tantus fructus ostenderētur, et sī ex hīs studiīs delectātio sōla peterētur, tamen (ut opīnor) hanc animī remissiōnem hūmānissimam ac līberālissimam iūdicārētis. Nam cēterae neque temporum sunt neque aetātum omnium neque locōrum: haec studia adulescentiam alunt, senectutem oblectant, secundās rēs ornant, adversīs perfugium ac sōlācium praebent, delectant domi, nōn impediunt foris, pernoctant nōbīscum, peregīnantur, rusticantur.

Notes: *Pars Quarta: Pro Archia xvi*

Ln. 31: the difference between time and age

Ln. 33: *Rēs* is accusative like *secundās* and is the object of *ornant*.
adversis – understand *rebus*: in adverse things/in adversities
domī – locative "at home"

Ln. 34: *foris* – literally "in the *fora* (plural of *forum*)"; i.e., "business"
pernoctant – spend the night with
nōbīscum = *cum nobis* – with you
peregrīnantur – literally "be a foreigner"; i.e., "journey abroad"
rusticantur – literally "be a farmer"; i.e., "be in the fields"

Respondē Latīnē! Pars Quarta: Pro Archia xvi

1. Voluitne Cīcero doctrīna sequī etiam sī nullus fructus inest?
2. Quae differentia est inter doctrīnam et alia studia?
3. Quae beneficia doctrīna offer?*

**Caveant discipulī*: You may find that one of the answers to this question may be in a previous reading.

Ad altiorem gradum

Answer the following questions in English.

1. What are all of Cicero's arguments for learning?
2. What do you think are his best arguments? What are his worst? What details influence your opinions? The best way to approach this exercise is to rank your answers to the previous question and explain or justify your ranking. Begin with what, in your opinion, is his weakest argument and end with what you think is the strongest.

About the Author

MARCUS TULLIUS CICERO

Bust of Marcus Tullius Cicero

We know a great deal about the life of Roman orator, politician, philosopher, and lawyer Marcus Tullius Cicero, whom we call by his cognomen Cicero. The majority of what we know comes from his numerous writings, which cover a wide variety of topics, ranging from transcripts of his political and legal speeches to philosophical dialogues to letters he wrote to friends and family. We also know much about him from the writings of others. Cicero was an important man in his day, and he was involved in the great political and military upheavals at the end of the Republic. But he didn't start out that way.

Cicero was born on January 3, 106 BC, in Arpinum, a town about sixty miles southeast of Rome, to a wealthy, but not aristocratic, family. He arrived in Rome sometime around 90 BC for the purpose of pursuing a career in politics. Right from the start, however, Cicero faced two obstacles. First, he was considered a *novus homo* (a new man). This term indicated most Romans had never heard of his family because no member of his family before him had ever served in elected office. In other words, Cicero didn't have a family name to fall back on. Second, most men of his day made a name for themselves through military service. Cicero, though he did briefly attempt a military career, discovered his gift and ability lay in speaking. So in 83 BC, Cicero, against all odds, began one of the most storied careers in Roman and world politics by speaking as a trial lawyer.

Cicero's political career culminated in 63 BC, when he was elected consul of the Roman Republic. In that year, the man Cicero had defeated to win this office, Lucius Sergius Catilina, whom we call Catiline, organized a conspiracy to overthrow the Roman government. Cicero uncovered the Catilinarian Conspiracy and exposed it in a series of speeches to the Senate and to the Roman people.

Though Cicero's salvation of Rome was a high point in his career, this event also produced the low point in Cicero's life. In 58 BC, one of Caesar's political enemies, Publius Clodius Pulcher, tribune of the plebs and brother of Clodia, the infamous girlfriend of Catullus (for more information on Catullus, see appendix E), passed a law threatening exile to anyone who had executed a Roman citizen without trial. This law targeted Cicero, who had, with Senate approval, done exactly that to members of the Catilinarian Conspiracy. Cicero attempted to oppose this law by arguing that the decree passed by the Senate against the conspirators gave him the authority to act as he did and protected him against prosecution. When Cicero received no support from his political allies, he withdrew into exile in Macedonia.

After a year in exile, Cicero returned to a Rome that was being divided by a civil war between Pompey and Caesar. When Caesar eventually won the day, politicians who loved the Republic formed a conspiracy to murder him on the Ides of March, 44 BC. Though Cicero was not involved in Caesar's assassination, he later remarked that he wished he had been.

After the murder of Julius Caesar, Cicero was afraid that Caesar's right-hand man, Mark Antony, would take control. In the hopes of preventing this takeover from happening, Cicero attacked Antony in a series of speeches called the Philippics, a name that comes from the speeches given almost 300 years earlier by the Greek orator Demosthenes against the threatened invasion of Alexander the Great's father, Philip of Macedon. In the Philippics, Cicero not only attacked Antony relentlessly but also exalted Octavian, the eighteen-year-old heir of Caesar's fortune, hoping to pit the one against the other.

Cicero's plan failed. When Antony and Octavian joined forces, Octavian allowed Antony to put Cicero's name on the proscription lists (ancient wanted posters, which allowed anyone to kill him on sight and take his possessions). Cicero was finally captured and executed on December 7, 43 BC. As a last act of cruelty, his head and hands were cut off and displayed in the forum. Fulvia, the wife of Antony, was reportedly so upset about Cicero's words against her husband that she repeatedly stabbed Cicero's tongue with her hairpin while his head was displayed in the forum.

Reading 5

20 BC

Aeneid, Liber VIII: versūs dcviii–dccxxxi (The *Aeneid*, Book 8, Ll. 608–731)

Pars Prīma

1 At Venus aetheriōs inter dea candida nimbōs
2 dōna ferēns aderat; nātumque in valle rēdūctā
3 ut procul ēgelidō sēcrētum flūmine vīdit[;]
4 tālibus adfāta est dictīs sēque obtulit ultrō:
5 "[Ē]n perfecta meī prōmissa coniugis arte
6 mūnera. Nē mox aut Laurent[ē]s, nāte, superbōs
7 aut ācrem dubitēs in proelia poscere Turnum."

Respondē Latīnē! Pars Prīma

1. Quae dea dona ferēbat?
2. Qualis erat vallis in quā fīlius Veneris tunc erat?

Pars Secunda

8 Dīxit, et amplexūs nātī Cytherēa petīvit,
9 arma sub adversā posuit radiantia quercū.
10 Ille deae donīs et tantō laetus honōre
11 explērī nequit atque oculōs per sīngula voluit,
12 mīrāturque interque manūs et bracchia versat
13 terribilem cristīs galeam flammāsque vomentem,
14 fātiferumque ēnsem, lōrīcam ex aere rigentem,
15 sanguineam, ingentem, quālis cum caerula nūbes
16 sōlis inardēscit radiīs longēque refulget;
17 tum levis ōcreās ēlectrō aurōque recoctō,
18 hastamque et clipeī nōn ēnarrābile textum.
19 Illīc rēs Ītālās Rōmānōrumque triumphōs

haud vātum ignārus ventūrīque inscius aevī
fēcerat ignipotens,[1] illīc genus omne futūrae
stirpis ab Ascaniō pugnātaque in ordine bella.

Notes: *Pars Secunda*

Ln. 11: *explērī* = to be satisfied
Ln. 13: *terribilem* = venerable, commanding or demanding reverence
Ln. 19: *illic* = there
Ln. 20: *vātum* = of prophets – The best interpretation here is probably "of prophecy."

Respondē Latīnē! Pars Secunda

1. Hōc in lectū, quis est māter?
2. Cūius amplexūs petīvit dea?
3. Quae rēs nātum deae laetum fēcērunt?
4. Quid flammās vomuit?
5. Hōc in lectū, quid est rubrum?
6. Quis omnia dona fēcerat?

Pars Tertia

Fēcerat et viridī fētam Māvortis in antrō
prōcubuisse[2] lupam, geminōs huic ūbera circum
lūdere pendent[ē]s puerōs et lambere mātrem
impavidōs, illam teretī cervīce reflexā
mulcere alternōs et corpora fīngere linguā.
Nec procul hinc Rōmam et raptās sine mōre Sabīnās
consessū caveae, magnīs Circēnsibus actīs,
addiderat, subitōque novum consurgere bellum
Rōmulidīs Tatiōque senī Curibusque severīs.
Post īdem inter sē positō certāmine rēgēs
armātī Iovis ante āram paterāsque tenentēs
stābant et caesā iungēbant foedera porcā.
Haud procul inde citae Mettum in dīversa quadrīgae
distūlerant (at tū dictīs, Albāne, manērēs!),
raptābatque virī mendācis vīscera Tullus
per silvam, et sparsī rōrābant sanguine vēprīs.

Lupa Capitolina

1. These two words, *fēcerat ignipotēns*, constitute the main verb and subject of this clause: "the one powerful with fire had made." Also, *ignarus* in the line above modifies *ignipotēns*.
2. Interpret *prōcbuisse* as "lying stretched out on the ground." The literal translation is "to have stretched out."

Notes: *Pars Tertia*

Ln. 23: *fētam* = having just littered, having just brought forth young, having just given birth (This word modifies *lupam* in ln. 24.)

Ln. 32: *post* = next
positō = having been ordained or established

Respondē Latīnē! Pars Tertia

1. Quis prōcubuit humī?
2. Ubī erat lupa?
3. Quōmodo raptae sunt Sabīnae?
4. In lectū quis est rex deōrum?
5. Cuius est āra?
6. Quis dislātus est?

Pars Quarta

Nec nōn[3] Tarquinium ēiectum Porsenna iubēbat
accipere ingentīque urbem obsidiōne premēbat;
Aeneadae in ferrum prō lībertāte ruēbant.
Illum indignantī similem similemque minantī
aspicerēs, pontem audēret quia vellere Cōcles
et flūvium vinclīs innāret Cloēlia ruptīs.
In summō custos Tarpēiae Manlius arcis
stābat prō templō et Capitōlia celsa tenēbat,
Rōmuleōque recens horrēbat rēgia culmō.
Atque hīc aurītis volitāns argenteus anser
porticibus Gallōs in līmine adesse canēbat;
Gallī per dūmōs aderant arcemque tenēbant
dēfensī tenēbrīs et dōnō noctis opācae.
Aurea caesaries ollīs atque aurea vestīs,
virgātīs lūcent sagulīs, tum lactea colla
aurō innectuntur, duo quisque Alpīna coruscant
gaesa manū, scūtīs prōtectī corpora longīs.

Notes: *Pars Quarta*

Ln. 50: *dūmus* = straw, thicket

Ln. 52: *caesaries* = the hair, a head of hair
ollīs = *illīs* – This is dative of possession and an archaic form. Why was it appropriate for Vergil to use an archaic form in this context?

Ln. 53: *virgātīs* = striped (lit., "made of twigs")

Ln. 55: *gaesa* = long, heavy javelins

3. Notice how the double negative makes a positive. If Porsenna was not not ordering, he was ordering.

Respondē Latīnē! Pars Quarta

1. Quid agēbat Porsenna?
2. Quō ruēbant Aeneadae?
3. Quis pontem vulsit?
4. Quis vincla sua rupit?

Pars Quīnta

56 Hīc exsultantis Saliōs nūdōsque Lupercōs
57 lānigerōsque apicēs et lapsa ancīlia caelō
58 extuderat, castae dūcēbant sacra per urbem
59 pīlentīs mātres in mollibus. Hinc prōcul addit
60 Tartareās etiam sēdēs, alta ostia Dītis,
61 et scelerum poenās, et tē, Catilīna, minācī
62 pendentem scopulō Furiārumque ōra trementem,
63 sēcrētōsque piōs, hīs dantem iūra Catōnem.

64 Haec inter tumidī lātē maris ībat imāgo
65 aurea, sed fluctū spūmābant caerula cānō,
66 et circum argentō clārī delphīnī in orbem
67 aequora verrēbant caudīs aestumque secābant.
68 In mediō classīs[4] aerātās, Actia bella,
69 cernere erat, tōtumque instructō Marte[5] vidērēs
70 feruere Leucaten aurōque effulgere fluctūs.

Notes: *Pars Quīnta*

Ln. 56: *Saliōs* – the Salii: a group of priests at Rome who were dedicated by Numa Pompilius and who, while carrying shields that had fallen from heaven, progressed singing and dancing around the city during early March every year
Lupercōs – the Luperci, who were priests of (Lycean) Pan

Ln. 58: *sacra* = sacred things (i.e., sacred processions)

Ln. 60: *Dītis* = of Pluto

Ln. 61: *Catilīna* – Lucius Sergius Catilina (Catiline), who plotted against Cicero in 63 BC and attempted to overthrow the Republic

Ln. 63: *sēcrētōsque* = and far away
Catōnem – Marcus Porcius Cato/Cato the Elder, a rigid judge of men and their morals

Ln. 70: *feruere* = to glow
Leucaten – Leucate, a promontory in the island of Leucadia, now Capo Ducato

4. *Classīs* is the accusative plural of an i-stem noun.
5. *Marte* is what figure of speech?

Respondē Latīnē! Pars Quīnta

1. Quid agēbant mātrēs?
2. Cūius sent sēdēs et alta ostia?
3. Quis piīs iūra dedit?
4. Quae bella erant in lectū?

Pars Sexta

Hinc Augustus agēns Ītalōs in proelia Caesar
cum patribus populōque, penātibus et magnīs dīs,
stāns celsā in puppī, geminās cuī tempora[6] flammās
laeta vomunt pātriumque aperītur vertice sīdus.
Parte aliā ventīs et dīs Agrippa secundīs
arduus agmen agēns, cuī, bellī insigne superbum,
tempora nāvālī fulgent rostrāta corōna.
Hinc ope barbaricā variīsque Antōnius armīs,
victor ab Aurōrae populīs et litore rubrō,
Aegyptum virīsque Orientis et ultima sēcum
Bactra vehit, sequiturque (nefas) Aegyptia coniunx.
Ūna omnēs ruere ac tōtum spūmāre reductīs
convulsum remīs rostrīsque tridentibus aequor.
Alta petunt; pelago crēdās innāre revulsās
Cȳcladas aut montīs concurrere montibus altōs,
tantā mōle virī turrītīs puppibus instant.[7]
Stuppea flamma manū tēlīsque volātile ferrum
spargitur, arva novā Neptūnia caede rubēscunt.
Regīna in mediīs pātriō vocat agmina sīstrō,
necdum etiam geminōs ā tergō rēspicit anguīs.
Omnigenumque deum mōnstra et lātrātor Anubis
contrā Neptūnum et Venerem contrāque Minervam
tēla tenent. Saevit mediō in certāmine Mavors
caelātus ferrō, trīstēsque ex aethere Dīrae,
et scissā gaudēns vādit Discordia pallā,
quam cum sanguineō sequitur Bellōna flagellō.
Actius haec cernēns arcum intendēbat Apollo
dēsuper; omnis eō terrōre Aegyptus et Indī,
omnis Arabs, omnēs vertēbant terga Sabaeī.[8]
Ipsa vidēbātur ventīs rēgīna vocātīs

6. the temples, the brow, the head in general
7. H. Rushton Fairclough, in a note in the Loeb Edition, states that this passage has been much debated. He points out that Conington interprets *mole* in the sense of "*molimine* 'with giant effort.' " H. Rushton Fairclough, *Virgil: Aeneid 7–12: The Minor Poems* (Cambridge, MA: Harvard University Press, 1977), p. 107.
8. The peoples mentioned here are the Egyptians; the Indians; the Arabians; and the Sabaens, who lived in what is today part of Yemen.

101 vēla dare et laxōs iam iamque immittere fūnīs.
102 Illam inter caedēs pallentem morte futūra
103 fēcerat ignipotēns undīs et Iapyge[9] ferrī,
104 contrā autem magnō maerentem corpore Nīlum
105 pandentemque sinūs et tōtā veste vocantem
106 caeruleum in gremium latēbrōsaque flūmina victōs.

Notes: *Pars Sexta*

Ln. 81: *Bactra* = the main city of Bactria (Bactria is now part of Afghanistan.)
Ln. 85: *Cȳcladas* = the Cyclades: islands encircling Delos
Ln. 87: *flamma* = flaming
Ln. 88: *Neptūnia* = of Neptune
Ln. 91: *Anubis* = an Egyptian deity with a dog's head
Ln. 93: *Mavors* = Mars
Ln. 94: *Dīrae* = the Furies
Ln. 95: *Discordia* = the goddess of discord
Ln. 96: *Bellōna* = the Roman goddess of war

Respondē Latīnē! Pars Sexta

1. Quis stābat celsā in puppī?
2. Quam rem habuit Agrippa suō in capite?
3. Quis habet sēcum vīrīs Orientis?
4. Quō auxiliō vocāvit regīna sua agmina?
5. Quis vidēbātur undīs et Iapayge portārī?

Pars Septima

107 At Caesar, trīplicī invectus Rōmāna triumphō
108 moenia, dīs Ītalīs vōtum immortāle sacrābat,
109 maxima ter centum tōtam dēlūbra per urbem.
110 Laetitiā lūdīsque viae plausūque fremēbant;
111 omnibus in templīs mātrum chorus, omnibus ārae;
112 ante ārās terram caesī strāvēre iuvencī.
113 Ipse sedēns niveō candentis līmine Phoebī
114 dōna recognoscit populōrum aptātque superbīs
115 postibus; incēdunt victae longō ordine gentēs,
116 quam variae linguīs, habitū tam vestis et armīs.
117 Hīc Nomadum genus et discinctōs Mulciber Afrōs,
118 hīc Lelegas Carasque sagittiferosque Gelonos
119 finxerat; Euphrātēs ībat iam mollior undīs,
120 extrēmīque hominum Morinī, Rhēnusque bicornis,

9. Iapyx was a wind blowing in the south of Italy (the Greeks' west-northwest wind).

121 indomitīque Dahae, et pontem indignātus Araxes.
122 Talia per clipeum Volcānī, dōna parentis,
123 mīrātur rērumque ignārus imāgine gaudet
124 attollēns [h]umerō famamque et fāta nepōtum.

Notes: *Pars Septima*

Ln. 116: *quam . . . tam* = *tamquam* = as much as, so as, just as, like as, as if, as it were, so to speak
habitū . . . vestis = fashion of dress

Ln. 117: *Mulciber* = Vulcan (*Mulciber* is the subject of *finxerat* in ln. 119; *Afrōs* and the names of the other tribes are direct objects of *finxerat*.)
Afrōs = Africans

Ln. 118: *Lelegas* – a tribe living in several parts of Greece and Asia Minor
Caras – people living in a part of Asia Minor
Gelonos – a Scythian tribe who lived in a part of present-day Ukraine (The Scythians were a nomadic people who lived in north Europe and north Asia beyond the Black Sea from Rome.)

Ln. 120: *Morinī* – a people who lived in Belgic Gaul

Ln. 121: *Dahae* – a Scythian tribe who lived beyond the Caspian Sea from Rome
Araxes – a river in Greater Armenia

Respondē Latīnē! Pars Septima

1. Quanta dēlūbra aedificāvit Caesar?
2. Ubī erant chorī mātrum?
3. Quae rēs terram ante ārās sternēbant?
4. Quī erant discinctī?
5. Quās rēs suō in humerō portābit Aeneas?

About the Author

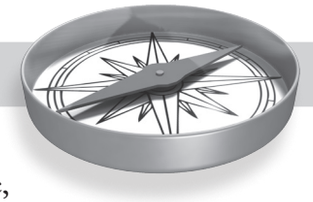
VERGIL

Publius Vergilius Maro, whom we call Vergil, was born on the Ides of October in 70 BC in Andes, a town in Cisalpine Gaul. Vergil's father was wealthy enough to provide his son with a good education in such places as Milan, Rome, and Naples. Young Vergil considered law as a career but turned his interest to poetry at a young age. His poetry followed the sequence of genres common to poets in the ancient world: pastoral poetry (which is lyrical), didactic poetry, and epic poetry. His major works are the *Eclogues* (or *Bucolics*), the *Georgics*, and the *Aeneid*.

A bust of Vergil from his tomb in Naples
(Image courtesy of A. Hunter Wright)

Tradition tells us that Vergil was not strong and healthy. After finishing the *Aeneid*, the poet traveled to Greece (circa 19 BC), where he intended to edit his epic. He met Augustus in Athens and decided to return to Italy. He completed the journey across the sea, but he was ill with a fever. He died in the harbor of Brundisium on September 21, 19 BC. Vergil had wanted the Aeneid burned if he should die before he finished editing the epic; however, Augustus ordered Vergil's literary executors, Lucius Varius Rufus and Plotius Tucca, to disregard Vergil's wish that the work be burned. Augustus ordered the work to be published with as few changes as possible. This order may be the reason that there are several unfinished lines, called hemistiches, in the poem. Vergil, Rome's greatest poet and surely one of the greatest poets in all of literary history, influenced Ovid and other later Roman poets, as well as Dante, Milton, Keats, and Shakespeare.

Culture Corner



WHAT DID THE ROMANS CALL THE *AENEID*?

If you were a reader in ancient Rome and you picked up a scroll of Vergil's epic, you would see something like *P. VERGILI MARONIS AENEIDOS LIB I* (although the letters would probably be written without spaces in between). This would literally translate as "Of Publius Vergilius Maro of the Aeneid Book One" (Book One of the *Aeneid* of Publius Vergilius Maro). As a Roman who knew Greek, you would know that *Aeneidos* is the genitive of *Aeneis*, the Greek form of *Aeneas*. As a young Roman, then, you would be reading *Aeneis*. As you know, we often form English words by using just the base of a Latin word (e.g., "procession" from the genitive *prōcessiōnis*). That same process is what gave us *Aeneid* instead of *Aeneis*.

Reading 18

AD 585

Flavius Magnus Aurelius Cassiodorus, Institutiones Divinarum et Saecularium Litterarum, Liber II (Principles of Divine and Secular Literature/Letters)

Cassiodorus wrote the *Institutes for Divine and Secular Learning* (c. AD 543–555) as a means by which to combine the study of both sacred and secular texts in the course of education. The *Institutiones* are divided into two books. The first book addresses the sacred literature that Cassiodorus outlines for study. This book is divided into thirty-three titles or headings, a number equal to the years of Christ's life on earth. The second book, from which this chapter provides excerpts, addresses the secular subjects that must be studied, a *cursus vitae* formed by the ancients. This second book is divided into seven titles. The reason Cassiodorus offers for this number is stated in the excerpts provided in this chapter. These seven titles are the seven liberal arts, which provide the template for what we know today as classical education.

Praefatio.

1 Nunc tempus est ut aliīs septem titulīs saeculārium lectiōnum praesentis librī textum
2 percurrere dēbeāmus . . .

Note: *Praefatio.*

The passage above is an excerpt from Chapter 1 of the Preface to Book 2 of the *Institutes*.

Caput II

3 Scīendum est plānē quōniam frequenter, quicquid continuum atque perpetuum
4 scriptūra sancta vult intellegī, sub istō numerō comprehendit, sīcut dīcit David, "Septiēs
5 in diē laudem dīxī tibi," cum tamen alibī profiteātur, "Benedīcam Dominum in omnī
6 tempōre, semper laus eius in ōre meō," et Salomon, "Sapientia aedificāvit sibi domum,
7 excīdit columnās septem." In Exodō quoque dīxit Dominus ad Moysen: "Faciēs
8 lucernās septem et pōnēs eās . . . ut lūceant ex adversō." Quem numerum Apocalypsis in
9 dīversīs rēbus omnīnō commemorat. Quī tamen calculus ad illud nōs aeternum tempus

trahit, quod nōn potest habēre dēfectum. Meritō ergō ibi semper commemorātur, ubī
perpetuum tempus ostenditur.

Notes: *Caput II*

Before Cassiodorus addresses the seven liberal arts themselves, he first explains the significance of the number of the liberal arts.

Ln. 3: *Scīendum est* – passive periphrastic

Ln. 4: *intellegī* – present passive infinitive
istō numerō – i.e., the number seven as mentioned above
David = David, the Great King of Israel, author of many psalms
Septiēs = seven times

Lns. 4–5: "*Septiēs . . . tibi*" – Psalm 118:164 (Vulgate)/Psalm 119:164 (English Standard Version)

Lns. 5–6: "*Benedīcam . . . ōre meō*" – Psalm 33:2 (Vulgate) or Psalm 34:2 (ESV)

Ln. 6: *Salomon* = Solomon, the son and heir of King David (mentioned in ln. 4), widely known for his wisdom, author of many proverbs as well as other books of the Old Testament

Lns. 6–7: "*Sapientia . . . septem*" – Proverbs 9

Ln. 7: *Exodō* = in Exodus (Exodus is the second book of the Old Testament and part of the Torah or Pentateuch, written by Moses.)
Moysen = Moses

Lns. 7–8: "*Faciēs . . . ex adversō*" – Cassiodorus here paraphrases Exodus 25:37 of the Vulgate translation of the Bible. The full text of the Vulgate reads "*facies et lucernas septem et pones eas super candelabrum ut luceant ex adverso*."

Ln. 8: *Apocalypsis* (nom, f., sing.) – Revelation, referring to the last book of the New Testament

Ln. 9: *calculus, -ī*, m. = reckoning (The more common and older meaning of *calculus* is a small stone or pebble. Such stones were used for calculating or reckoning figures with an abacus. The word then came to bear the meaning which Cassiodorus uses here.)

Ln. 10: *dēfectum* = remainder (The number seven is a prime number, not having a remainder.)
Meritō, adv. – deservedly, by merit

Caput IV

Modo iam secundī volūminis intrēmus initia, quae paulō dīligentius audiāmus. Sunt
enim etymologiīs dēnsa et dēfīnītiōnum plēna tractātibus. In quō librō prīmum nōbis
dīcendum est dē arte grammaticā, quae est vidēlicet orīgō et fundāmentum līberālium
litterārum. Liber autem dictus est ā librō, id est, arboris cortice dēmptō atque līberātō,
ubī ante inventiōnem cartārum antīquī carmina dēscrībēbant. Ideōque licentia est nunc
et brevēs librōs facere et prōlixiorēs extendere, quōniam, sīcut cortex et virgulta
complectitur et vastās arborēs claudit, ita prō rērum quālitāte permissum est modum
librīs impōnere. Scīre autem dēbēmus, sīcut Varro dīcit, ūtilitātis alicuius causā omnium
artium extitisse prīncipia. Ars vērō dicta est, quod nōs suīs regulīs artet atque
constringat: aliī dīcunt ā Graecīs hoc tractum esse vocābulum, απο τή αρετή, id est, ā
virtūte doctrīnae, quam disertī virī ūnuscuiusque bonae rēī scientiam vocant. Secundō
dē arte rhetoricā, quae propter nitōrem et cōpiam ēloquentiae suae maximē in cīvilibus
quaestiōnibus necessāria nimis et honōrābilis aestimātur. Tertiō dē logicā, quae
dialectica nuncupātur; haec, quantum magistrī saeculārēs dīcunt, disputātiōnibus
subtīlissimīs ac brevibus vēra sequestrat ā falsīs. Quartō dē mathēmaticā, quae quattuor

complectitur disciplīnās, id est, arithmēticam, geōmetricam, mūsicam et astronomicam. Mathēmaticam vērō Latīnō sermōne "doctrīnālem" possumus appellāre; quō nōmine licet omnia doctrīnālia dīcere possimus quaecumque docent, haec sibi tamen commūne vocābulum propter suam excellentiam propriē vindicāvit, ut poēta dictus intellegitur apud Graecōs Homērus, apud Latīnōs Vergilius, ōrātor ēnūntiātus apud Graecōs Dēmosthenēs, apud Latīnōs Cicerō dēclārātur, quamvīs multī et poētae et ōrātōrēs in utrāque linguā esse doceantur. Mathēmatica vērō est scientia quae abstractam cōnsīderat quantitātem. Abstracta enim quantitas dīcitur, quam intellectū ā materiā separantēs vel ab aliīs accidentibus, sōlā ratiōcinātiōne tractāmus.

Notes: *Caput IV*

Ln. 12: *Modo iam* = now then
paulō, adv. = a little

Ln. 13: *tractātus, -ūs*, m. = treatment, management; (mentally) reflection, consideration

Ln. 14: *dīcendum est* – passive periphrastic (look for a dative of agent)
vidēlicet, adv. = as is easily seen, evidently, obviously

Ln. 16: *licentia, -ae*, f. = liberty, license; leave to do as one pleases

Ln. 19: *Varro* – Marcus Terentius Varro (second century BC), an early Roman author who wrote extensively on the Latin language

Ln. 20: *extitisse* = have come into being (perfect active infinitive in indirect discourse)

Ln. 21: *tractum esse* – perfect passive infinitive in indirect discourse
απο τή αρετη = from the excellence (Greek)

Ln. 22: *ūnuscuiusque* – genitive singular form of *ūnusquique* (each one, each)

Ln. 23: *maximē* = especially

Lns. 23–24: *cīvilibus quaestiōnibus* = civil cases

Ln. 25: *quantum . . . dīcunt* = as much as . . . say, so far as . . . say

Ln. 26: *sequestrō, sequestrāre* = to separate

Lns. 26–27: *quattuor . . . disciplīnās* – The four disciplines of mathematics (about to be delineated by Cassiodorus) have since come to be known as the quadrivium. The first three disciplines (grammar, logic, rhetoric) are known as the trivium. Together these make up the seven liberal arts.

Ln. 28: *doctrīnālis, -e*, adj. = theoretical

Ln. 29: *licet omnia doctrīnālia dīcere possimus = licet [ut] possimus dīcere omnia doctrīnālia*

Ln. 33: *abstractus, -a, -um*, adj. = abstract

Ln. 34: *quantitas, quantitātis*, f. = greatness, quantity

Lns. 34–35: *quam intellectū ā materiā separantēs vel ab aliīs accidentibus, sōlā ratiōcinātiōne tractāmus = quam tractāmus, separantēs ā materiā vel ab aliīs accidentibus intellectū, sōlā ratiōcinātiōne*

Short Answer

Provide brief answers based on your understanding of the reading for all of the following questions. Cite the Latin from the reading that supports your answers and translate or accurately paraphrase it.

1. What is the significance of the number seven (lns. 3–4)?
2. Why does the number seven draw us toward eternity (lns. 9–11)?
3. According to Cassiodorus, what are the seven liberal arts?

4. How does the simile about the manner in which bark covers bushes or trees apply to books (lns. 15–19)?
5. Why is the study of logic important to the liberal arts?
6. Who is understood by the term "poet"? By the term "orator"? What is then understood by the term "theoretical discipline"?
7. How does Cassiodorus define an abstract quality (lns. 33–35)?

About the Author

CASSIODORUS (C. AD 490–583)

The man we know today as Cassiodorus was born Flavius Magnus Aurelius Cassiodorus Senator (the last being a surname) about AD 490 in the region of Bruttium in southern Italy. His father, grandfather, and great-grandfather had all had honorable careers in this same region as generals and statesmen. His father was made a praetorian prefect and a patrician by the Emperor Theodoric. Cassiodorus upheld the family honor by becoming a governor of Bruttium under Theodoric, and later a consul. He was, in fact, a councilor to Theodoric when the emperor died in AD 526. Cassiodorus won great respect and acclaim for many of the writings he penned on political and public works during his career as a statesman. It was in his retirement, however, that his greatest work would be written.

A possible representation of the *vivarium* from the Bamberg manuscript of Cassiodorus's *Institutiones*

After retiring from public service, Cassiodorus established a monastery at Vivarium, his own estate. He often wrote fondly of this estate and the fishponds (*vivaria*) formed out of natural rock for which it was named. Sketches of these fishponds often appear on the cover of his published works since images of the man himself are unavailable. It was at Vivarium that he spent his remaining years writing prolifically, past the ripe old age of ninety-three. In this season of his life his works focused more on religious studies, the most famous of which is his *Institutiones Divinarum et Saecularium Litterarum* (*Principles of Divine and Secular Literature/Letters*, c. AD 543–555). Cassiodorus had been raised in a Christian home; he held an immense reverence for Scripture and sacred studies. He had also been trained in the Quintilian tradition of rhetoric, and thus also held a great respect for the secular writings of the great Greek and Latin authors. For centuries before him, Christian scholars had wrestled with the question posed by Tertullian: "What does Athens have to do with Jerusalem?" Others, including Augustine, had written treatises that made an attempt to reconcile the two studies, those of secular texts with those of sacred texts It was Cassiodorus, however, who first incorporated both in a comprehensive and detailed program of study. He had hoped to establish such a school in Rome himself. That dream never came to fruition, but centuries after him, classical Christian schools across the world look to his *Institutiones* as a model for inspiration. These many schools may truly be called his legacy.

Reading 30

AD 1626

Historia Regni Henrici Septimi Regis Angliae (The History of the Reign of Henry the Seventh, King of England)

Henry Tudor's forces defeated the opposing forces at Bosworth Field on August 22, 1485. Henry was a Lancastrian, and this battle ended the Wars of the Roses (for more information see the Culture Corner: The Wars of the Roses at the end of this chapter). Henry's victory put an end to the Plantegenet Dynasty and began the Tudor Dynasty, whose members included Henry VIII and Elizabeth I. This chapter provides two excerpts from a biography of this notable king, written by Sir Francis Bacon in 1622.

Before you read, review Appendix D: Medieval Latin.

Pars Prīma: Mātromōnium Rēgāle

CAPITULUM I:IV

A triumphant Henry Tudor marches to London to claim the throne and a bride. Henry has wisely chosen the lovely Elizabeth of York, daughter of King Edward IV. Their marriage unites the feuding houses of England and assures an end to the Wars of the Roses. The prospect of peace promised by such a union is celebrated by the people of England as is seen in this excerpt from Sir Francis Bacon's work.

Quātenus autem ad spōnsam suam Elizabetham, līterās ad eam mīsit, ut quam prīmum Londīnum sē conferret, ibique cum rēgīnā viduā mātre suā manēret. Quod paulō post illa praestitit, multīs ex proceribus et foeminīs nōbiliōribus comitāta. Intereā rēx itineribus exiguīs Londīnum versus contendit, populī plausibus & acclamationibus eum ubīque dēdūcentibus, quae procul dubiō fuērunt sincērae & minimē simulātae, quod in eō cernere erat quia tantā alacritāte et impetū fundēbantur. Recipiēbant enim eum veluti prīncipem caelitus dēmissum, quī inveterātīs inter duās illās familiās discordiīs fīnem impōneret; quae, licet temporibus Henricī Quartī, Henricī Quīntī, & aliquibus annīs Henricī Sextī ex ūnā parte, & Edvuardī Quartī ex alterā, lūcidīs intervallīs et fēlīcibus cēssātiōnibus gāvīsae essent, nihilōminus perpetuō, veluti nubes procellōsae, rēgnō imminēbant, novōs mōtūs & calamitātēs minantēs. Et sīcut ex victōriā ēius flexa sunt hominum genua, ita ex nuptiīs Elizabethae dēstinātīs etiam & corda.

Notes: *Pars Prīma: Mātromōnium Rēgāle*

Ln. 1: *Quātenus . . . ad* – as pertains to (+ acc.)

Ln. 2: *suā* – her own

Ln 3: *paulō post* – a little while later, a little later
comitāta – perfect passive participle of *comitō* (modifies *illa*)

Lns. 4–5: *plausibus & acclamationibus . . . dēdūcentibus* – ablative absolute

Ln. 5: *procul dubiō* – far from doubt

Ln. 6: *quod in eō cernere erat* – which was obvious (lit., "which was to see in that")

Ln. 7: *coelitus*, adv. – from heaven

Ln. 10: *gāvīsae essent* – perfect tense of *gaudēre*, a semi-deponent verb

Ln. 12: *ex victōriā ēius* and *ex nuptiīs* – ablative of cause

Respondē Latīnē! Pars Prīma: Mātromōnium Rēgāle

1. Cui Rex Henricus litterās mīsit?
2. Quid in litterīs rogāvit?
3. Quōmodo populus rēgem novum recēpit?
4. Cūr corda ante rēgem flecta sunt?

Pars Secunda: Morbus

FROM CAPITULUM I:X

Shortly after the arrival of Henry Tudor in London a terrible pestilence falls upon the city, claiming many lives. The malady is soon known as the Sweating Sickness due to its unique symptoms, far different from the plague.

Circā hoc tempus, in autumnō versus fīnem Septembris, grassārī coepit, tum in ipsā urbe Londīnī tum in aliīs rēgnī partibus, morbus quīdam epidēmicus tunc temporis novus. Cui ex nātūrā & symptōmatibus ēius "Febris Sūdōrificae" nōmen indidērunt. Morbus iste brevēs sortītus est periodōs, tam in morbī ipsīus crisī quam in tempore dūrātiōnis ipsīus. Quippe quī eōdem correptī erant, sī intrā spacium vīginti quāttuor hōrārum nōn morerentur, sēcūrī ferē & sine metū erant. At quōad spatium temporis per quod malitia morbī dūrāvit, incoepit quidem circā vīcēsimum prīmum Septembris diem, cessāvit autem sub fīnem Octōbris sequentis: adeō ut fēstum rēgiae corōnātiōnis, quod celebrātum est ultimō Octōbris, neutiquam prōcrāstināverit aut impedīverit, neque itidem comitia parliamentāria, quae intrā septem ā corōnātiōne diēs succēssērunt. Fuit iste morbus fēbris pestilentis genus quoddam, neque tamen (ut vidētur) in vēnīs aut hūmōribus[1] sēdem occupāns, cum nōn carbunculī, non pūstulae, nōn purpureae aut līvidae maculae sequerentur (massa scīlicet corporis intācta). Tantum malignus quīdam vapor & aura ad cor advolāvit, spīritūsque vītālēs petēbat et occupābat, unde nātūra excitābātur ad eundem [morbum], per sūdōrēs ēmittendum, et exhālandum. Patuit autem per experientiam quod morbus iste nātūrae potius īnsidiātrīx erat eamque imparātam opprimēbat quam

1. See the article on humors in Culture Corner: The Four Humors at the end of this chapter.

adversus remedia obstinātus, sī in tempore subventum foret. Etenim sī aegrōtus in aequābilī temperāmentō quōad vestēs & focum detentus esset, tepidumque bibisset & cordiālia etiam temperāta sūmpsisset, unde nātūrae ipsīus opus neque calōre irritārētur nec frīgore repellerētur, plērunque sānitās sequēbātur. Vērum innumerī hominēs ex eō subitō occubuērunt antequam cūrātiōnis modus & regimen aegrōtī innōtēsceret. Opīniō erat morbum istum neutiquam ex epidēmicīs illīs, quī simul contāgiōsī sunt & dē corpore in corpus fluunt, fuisse, sed ā malignitāte quādam in ipsō āere, ex praedispositiōne tempestātum & mūtātiōnibus coelī crēbrīs & īnsalūbribus impressā mānāsse: atque brevis ēius mora hoc ipsum indicābat.

Notes: *Pars Secunda: Morbus*

Ln. 14: *grassārī coepit* – there began to rage

Ln. 15: *Londīnī* = *Londīniī* (Very often in second declension nouns ending in *-ius* and *-ium*, the genitive drops the first *i*.)

Lns. 15–17: *Epidēmicus* (ἐπιδημικός), *symptōma* (σύμπτωμα), and *periodos* (περίοδος) are all Greek medical terms.

Ln. 16: *Cui* – to which [disease] (The antecedent would be *morbus*.)

Lns. 17–18: *tam . . . quam* – as much . . . as

Ln. 19: *at quōad* – but as to . . .

Ln. 26: *carbunculī* – carbuncles, swellings, external tumors
pūstulae – pustules (raised bumps filled with pus)

Ln. 29: *ēmittendum, et exhālandum* – Translate with *ad* from ln. 28 as a gerund of purpose.

Ln. 30: *īnsidiātrīx* – lit., a female soldier lying wait in ambush (such is the metaphor)

Ln. 31: *subventum foret* – it might be healed

Ln. 32: *focus, -ī,* m. – hearth; (here) inner heat
detentus esset – pluperfect subjuncitve of *dētinēre*

Ln. 36: *neutiquam* – by no means, not at all

Lns. 36–37: *Opīniō erat morbum istum . . . fuisse* – indirect statement, "The opinion was that that disease was . . ."

Ln. 39: *mānāsse* = *mānāvisse* – perfect infinitive in indirect statement: *[Opīniō erat morbum] mānāsse ā malignitāte quādam*

Respondē Latīnē! Pars Secunda: Morbus

1. Quō in tempore annī morbus grassārī coepit?
2. In prīncipiō ubi grassābātur morbus?
3. Quālēs erant illae persōnae quae vīgintī et quattuor hōrās vivēbant postquam morbus coepit?
4. Quandō morbus incēpit?
5. Quandō hominēs rēgis corōnātiōnem celebrābunt?
6. Sē vir aut fēmina aut etiam īnfāns correptus erit morbō, quālīs massa corporis remanēbit?
7. Quō advolat vapor morbī?
8. Quid debet aegrōtus consūmere?
9. Quam diū mānāvit morbus?

Short Answer

Answer the following questions about the plague described in *Pars Secunda*. Cite the Latin that will support your answer and translate or accurately paraphrase.

1. Why was this disease not believed to have settled in the veins or humors?
2. What type of regimen usually was able to bring about health?
3. According to the opinion of the day, from where did this disease flow?

About the Author

SIR FRANCIS BACON

Sir Francis Bacon

Sir Francis Bacon was born in London on January 22, 1561, and he died there in 1626. He was the first Viscount St. Albans and indeed sometimes signed himself as "Francis St. Albans." Bacon served as both attorney general and chancellor of England. His political career ended in disgrace. He is primarily famous and important for being a founder and great popularizer of the scientific method. He was in poor health, so his earliest education was at home; however, he entered Trinity College, Cambridge, at the age of twelve. There he became interested in the philosophy of Aristotle. Bacon did not marry until he was forty-five; at that time he married a fourteen-year-old girl. The marriage seemed to work for a while, but his wife, Alice, was from a wealthy family and Bacon's poor finances at the time kept him from giving her the material things to which she was accustomed, so the marriage failed. Bacon has been much lauded for his poetry. Two of his sonnets are dedicated to his young bride. He is also known as the father of empiricism and the Baconian method, an inductive method for scientific discovery which today is known simply as the scientific method.

Culture Corner

THE WARS OF THE ROSES

The pages of history and literature contain many famous or infamous family feuds. Certainly you are familiar with Shakespeare's Montagues and Capulets, or Ovid's Pyramus and Thisbe, or on a less elegant page, the Hatfields and the McCoys. None can compare, however, in length or ferocity with the Wars of the Roses. This feud spawned several civil wars between rival branches in the House of Plantagenet (a line initially begun by Geoffrey V of Anjou, father to Henry V). The Houses of Lancaster and York would vie for control of the throne through several generations. Each house was represented by a rose, red and white respectively, on its family shield. The final victory went to Henry Tudor of the House of Lancaster, who defeated the last York king, Richard III. Henry joined the two houses in his much-celebrated marriage to Elizabeth of York, daughter to King Edward IV. From this union was born the House of Tudor, which would rule over England for the next 117 years. In the first reading of this chapter, Sir Francis Bacon shares the joy of a people who, after years of civil war between royal families, are at long last granted hope for peace in their kingdom.

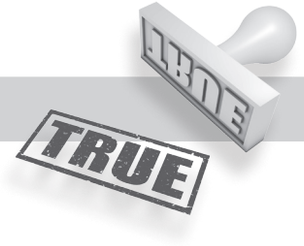
THE FOUR HUMORS

From the time of the ancient Greeks until the middle of the nineteenth century, most people—even physicians and other scientists—believed that the body contained four fluids, or humors. It was believed that the deficiency or excess of one or more of these bodily fluids influenced the temperament and health of

a person. One humor was black bile, associated with earth—a dry condition. In Greek, this black bile was called *melan chole* (*melan* is Greek for black, and *chole* is Greek for humor or bile). It was believed, then, that the effect of too much black bile in the body was a sadness and lethargy to which was given the name melancholia or melancholy. Melancholia, or an excess of black bile, is the reason some critics and scholars have given for Shakespeare's Hamlet's sadness, lethargy, and procrastination. (The actor playing Hamlet is, if Shakespeare's "suits of . . . black" are followed, always dressed in a black costume.) The other humors were red, associated with blood and moisture; yellow, associated with fire and heat; and blue, associated with phlegm and cold.

Scrībāmus!

In Latin, write an account of an event that occurred during the administration of a U.S. president. Incorporate some dependent clauses of the subjunctive such as those Bacon used to recount the reign of Henry VII.



Est Vērum!

In the mid-nineteenth century there arose the theory that Sir Francis Bacon actually wrote the plays attributed to William Shakespeare. Delia Bacon, an American writer, was the main proponent of this theory. She also mentioned Sir Walter Raleigh as another possible writer of Shakespeare's plays.

In the late 1960s, Professor Gerald Erickson of the University of Minnesota told his students that people had been able to find "F. Bacon wrote this" in acrostics and other seemingly random patterns in Shakespeare's plays. He said that was true but that he and others had attempted the same study in newspapers and found "F. Bacon wrote this" in those publications as well.

Reading 31

AD 1687

Philosophiae Naturalis Principia Mathematica[1] (Mathematical Origins of Natural Philosophy)

Arguably known as one of the most important works in the history of science, the *Principia* forms the foundation of classical mechanics. The passages provided in this chapter cover Newton's famous three laws of motion. Elsewhere the *Principia* also reveals Newton's law of universal gravitation and Kepler's laws of planetary motion.

If you have studied science for any length of time you may have noticed that scientific proofs and papers have their own grammatical style. Such is the case with Newton's three laws in this chapter's reading. Newton uses infinitives to introduce each law. The reason for this seems to be that the main idea is *lēx est* introducing an indirect statement: "it is a law that." Therefore, you may just translate these infinitives as indirect statements or add "it is a law that" before the infinitive phrases. Following each law, Newton provides further explanation of the principles of the law. These explanations revert to using indicative verbs.

BEFORE YOU READ!

There are a couple of words used by Newton in ways that may be unfamiliar to you. The word *imprimō* is often used to mean "apply," as in "apply a force to an object." *Pars* is often used to mean "direction," as in "the two objects went in different directions." The following words, which occur frequently in the reading, will not appear in line notes: *mōtus, mōtūs*, m. (motion, movement), *quātenus*, adv. (as far as, insofar as).

Lex I

Corpus omne persevērāre in statū suō quiēscendī vel movendī ūniformiter in dīrēctum,
nisi quātenus ā viribus impressīs cōgitur statum illum mūtāre.

Proiectilia persevērant in mōtibus suīs nisi quātenus ā resistentiā āeris retardantur & vī
gravitātis impelluntur deorsum. Trochus, cūius partēs cohaerendō perpetuō retrahunt
sēsē ā mōtibus rēctilīneīs, nōn cēssat rotārī nisi quātenus ab āere retardātur. Māiōra
autem Planētārum & Comētārum corpora mōtūs suōs, & prōgrēssīvōs & circulārēs, in
spatiīs minus resistentibus factōs cōnservant diūtius.

1. Isaac Newton, *Philosophiae Naturalis Principia Mathematica*, accessed February 19, 2014, <http://www.newtonproject.sussex.ac.uk/view/texts/normalized/NATP00086>.

Notes: *Lex I*

Ln. 1: *quiēscendī vel movendī* – a pair of gerunds acting as objective genitive

Ln. 2: *nisi quātenus* – except in so far as

Ln. 4: *trochus, -ī*, m. – trundling-hoop, trochus (This children's toy dates back to ancient Greece. It consists of a hoop and a stick. Children would roll the hoop along, propelling it with the stick. The *trochus* of Roman children often contained smaller metal circles inside the hoop which would jingle as the hoop rolled along, thus warning pedestrians. This toy is common around the world even today, where children will take a bicycle rim and propel it along with a stick.)
cohaereō, cohaerēre, cohaesī – to cling, to stick

Ln. 5: *rēctilīneus, -a, -um*, adj. – rectilinear, straight-lined

Ln. 7: *minus* – an adverb modifying the adjective *resistentibus*
factōs – perfect passive participle modifying *mōtūs suōs* in ln. 6

Mosaic of a child playing with hoops (trochus). Byzantine, sixth century AD. From the Great Palace of Constantinople; on display in the Great Palace Mosaic Museum, Istanbul.

Girl with a Hoop by Pierre-Auguste Renoir

Lex II

Mūtātiōnem mōtūs prōportiōnālem esse vī mōtricī impressae & fierī secundum līneam rēctam quā vīs illa imprimitur.

Sī vīs aliqua mōtum quemvīs generet, dupla duplum, tripla triplum generābit, sīve simul & semel, sīve gradātim & succēssīvē impressa fuerit. Et hic mōtus, quoniam in eandem semper plagam cum vī generātrīce dēterminātur, sī corpus anteā movēbātur, mōtuī ēius vel cōnspīrantī additur, vel contrāriō subdūcitur, vel oblīquō oblīquē adiicitur, & cum eō secundum utrīusque dēterminātiōnem compōnitur.

Notes: *Lex II*

Ln. 8: *mōtrīx, mōtrīcis*, f. adj. – motive, motion-inducing, causing motion
secundum – according to

Ln. 10: *quīmvīs, quaevīs, quodvīs*, indef. pro. – any one, any thing, whatever you please
dupla duplum, *tripla triplum* – double the force double the motion, triple the force triple the motion (The gender of the first in each pair implies *vīs* and the second *mōtum*.)

Lns. 10–11: *sīve . . . sīve* – whether . . . or

Ln. 11: *gradātim*, adv. (cf. *gradior*) – step by step, gradually
impressa fuerit – it was applied

Ln. 12: *plaga, -ae*, f. – region, tract, place
generātrīx, generātrīcis, f. – she that brings something forth, generates (best taken here as an adjective "generating" that modifies *vī*)
dēterminā̆re – to delimit (To delimit means to draw the boundaries or limits.)

Ln. 13: *oblīquō oblīquē adiicitur* – or is joined sideways to it [being] sideways

Ln. 14: *utrīusque* – genitive singular of *uterque*
dēterminātiō, dēterminātiōnis, f. – delimitation, determination (cf. *dēterminā̆re*)

Lex III

Āctiōnī contrāriam semper & aequālem esse reāctiōnem: sīve corporum duōrum āctiōnēs in sē mūtuō semper esse aequālēs & in partēs contrāriās dīrigī.

Quicquid premit vel trahit alterum, tantundem ab eō premitur vel trahitur. Sī quis lapidem digitō premit, premitur & hūius digitus ā lapide. Sī equus lapidem fūnī allegātum trahit, retrahētur etiam & equus (ut ita dicam) aequāliter in lapidem: nam fūnis utrinque distentus eōdem relaxandī sē cōnātū urgēbit equum versus lapidem, ac lapidem versus equum; tantumque impediet prōgrēssum ūnīus quantum prōmovet prōgrēssum alterīus. Sī corpus aliquod in corpus aliud impingēns mōtum ēius vī suā quōmodocunque mūtāverit, idem quoque vicissim in mōtū propriō eandem mūtātiōnem in partem contrāriam vī alterīus (ob aequālitātem pressiōnis mūtuae) subībit. Hīs āctiōnibus aequālēs fiunt mūtātiōnēs, nōn vēlōcitātum sed mōtuum; scīlicet in corporibus nōn aliunde impedītīs. Mūtātiōnēs enim vēlōcitātum, in contrāriās itidem partēs factae, quia mōtūs aequāliter mūtantur, sunt corporibus reciprocē prōportiōnālēs. Obtinet etiam haec lēx in attractiōnibus, ut in scholiō proximō probābitur.

Notes: *Lex III*

Ln. 15: *Āctiōnī* – dative of reference
sīve – or, in other words

Ln. 16: *mūtuō*, adv. – mutually
dīrigī – passive voice of *dīrigere* , to direct

Ln. 17: *quisquid, quicquid*, indef. pro. – whoever, whatever
tantusdem, tantadem, tantundem, adj. – just as much, the same amount

Lns. 18–19: *lapidem . . . fūnī allegātum* – a stone tied to/with a rope

Ln. 19: *ut ita dicam* – so to speak

Ln. 20: *utrinque*, adv. – on/from both sides
relaxandī sē cōnātū – by the same endeavor of relaxing itself

Ln. 21: *tantumque . . . quantum* – and as much as . . . so much

Ln. 23: *quōmodocunque*, adv. – in what manner so ever, in any way whatsoever
vicissim, adv. – in turn

Ln. 26: *aliunde*, adv. – from a different place, from another source
itidem, adv. – in the same way

Ln. 28: *in attractiōnibus* – in attractions [of bodies by gravity or magnetic force as opposed to connection by rope or collision]
scholium, -ī, n. – scholium, explanatory comment

Write It!

In terms of Newton's laws of motion, explain in a short essay the forces applied as a baseball is struck by a bat. Use Latin citations from Newton's work to support your answer. When citing the passage, place the Latin in quotation marks with the English translation in brackets.

About the Author

SIR ISAAC NEWTON


Sir Isaac Newton

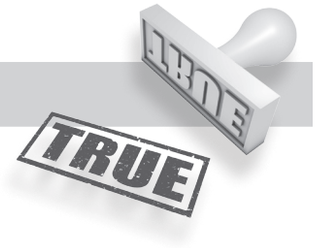
Sir Isaac Newton was born on Christmas Day in the year 1642. His birth as a small, sickly child was by no means an indicator of the giant intellect he would become. Little Isaac was not expected to live through the night, and for years it was uncertain whether his health would allow him to reach adulthood. His father had passed away only three months before his birth. His mother would abandon Newton when she married again just two years later. Isaac was therefore raised by his maternal grandmother. Since Newton was too weak for much physical labor, his grandmother placed him in school. His physical weakness may have therefore proved a great blessing, as he soon discovered an aptitude for his studies. After his mother was widowed a second time, she removed Isaac from school so that he could manage her land and property. Young Isaac was not much of a cattleman. He preferred to sit beneath the shade of the oak while reading a book as the cattle grazed. His mother decided to send him back to school. He took to his studies with renewed vigor and soon gained command of the Latin language as well as a basic understanding of arithmetic.

In June of 1661 Isaac entered Cambridge University. Newton completed his undergraduate career four years later, and shortly thereafter the university was forced to close due to the plague, which had spread

across Europe. Newton would therefore have to wait to pursue further education. While in school Newton had discovered a new philosophy of mathematics, work started by Galileo and others. He used the forced respite from formal education to continue his studies on his own. Once again, the presence of illness proved a blessing to Newton. It was during the plague that Newton laid the foundations of calculus. Also during this time, Newton began to further examine the motions of the moon and planets; research that would one day lead to his law on universal gravitation.

In July of 1687 Newton first published his *Philosophiae Naturalis Principia Mathematica (Mathematical Origins of Natural Philosophy)*, often referred to simply as *Principia*. It would become one of the most significant works in the history of modern science. The laws of motion put forth in the *Principia* became the basic principles of modern physics. Moreover, they led to the formulation of the law on universal gravitation. Galileo had proposed the foundations of such a law based on his studies and those of astronomers from Copernicus to Kepler, but it was all hypothesis. Newton's laws gave such theories proof. This man who had come from a dubious beginning now stood on the shoulders of Galileo to become one of the most influential thinkers of the modern era.[2]

Est Vērum!



Isaac Newton is an important and even major character in the novels comprising Neal Stephenson's Baroque Cycle series. These novels have as a main theme the emergence of modern science.

2. *The New Encyclopaedia Britannica*, 15th ed., s.v. "Sir Isaac Newton" (Chicago: Encyclopaedia Britannica, Inc., 1984).