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LATIN
Alive!
READER

LATIN LITERATURE
FROM CICERO
TO NEWTON

Karen Moore
Gaylan DuBose
with Steven L. Jones
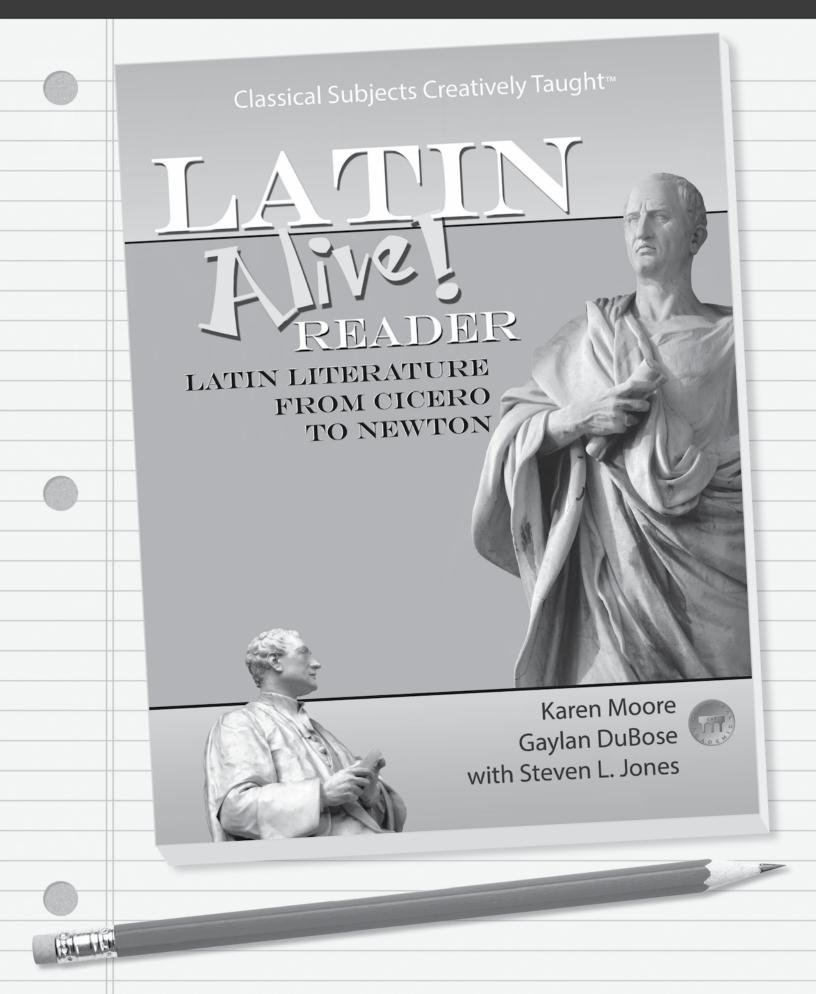
Latin Alive! Reader: Latin Literature from Cicero to Newton Teacher's Edition
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Scripture labeled "Vulgate" is taken from the Latin Vulgate.

Latin Alive! Reader Teacher's Edition

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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

TEACHERS,

Latin Alive! Reader: Latin Literature from Cicero to Newton has been created for the student of Latin literature. Such students are expected to have completed their grammatical studies and may have already begun to read small portions of adapted or even unadapted Latin excerpts. While this book is the capstone of the Latin Alive! series, its contents are by no means limited to Latin Alive! veterans. The pages herein are open to anyone who has successfully mastered the tools of Latin grammar. Such students are now ready to dine at the banqueting table, enjoying the rich variety that Latin literature has to offer.

Part I: Readings

Within the first part of *Latin Alive! Reader* you will find a great wealth of literature from the time of Cicero to the time of Isaac Newton, all recorded in each author's original Latin. For, while Latin was the language of the Roman Empire, the language did not fall with Rome. Instead, Latin lived on, adapting to the time period and the needs of the literati. Latin became the *lingua Franca*, a vehicular language used to convey thought and to share ideas. This classical language was used to record history and to carry on political or theological debate and became the language of science. Writers of literature continued to enjoy the challenge of composing Latin prose and poetry modeled after the writings of their classical mentors. The language continued to move and breathe and give life to the works of poets and orators as it had done for centuries. An exploration of the breadth and depth of such literature through time is provided in the introduction to this book by Dr. Daniel Nodes on the effective history of the Latin language.

The authors' desire is to provide young readers (and their teachers) with the opportunity to enjoy a wide variety of Latin literature from across the great spans of genre and period in which this artful language thrived. *Latin Alive! Reader* provides the opportunity to read and enjoy the work of orators such as Cicero, Quintilian, and Queen Elizabeth I. A number of the readings are historical prose selections and include authors such as Caesar, St. Matthew, Bede, and Bacon. Students will also enjoy poetry from Vergil, Horace, and John Milton. Additionally, students will encounter a wide variety of other types of literature including fables, autobiographical reflections, theological treatises, and the observations set forth in Pliny's *Naturalis Historia* and Newton's *Principia*. The many types of excellent reading material available in this book give teachers and students the flexibility to craft their own courses in Latin literature, allowing them the opportunity to select the types of work they prefer to study.

A few aids are provided within each reading chapter in order to help students with initial reading as well as class discussion and comprehension exercises. Line notes that follow each reading are a ready aid

to readers. Reading comprehension questions are provided for individual use or classroom discussion. Several reading chapters also challenge students to try their own hand at composing Latin in the style of the literature they have chosen to read. All of these exercises are intended to engage students in a deeper understanding and appreciation of the literature provided.

Part II: Grammar

Latin Alive! Reader does not contain grammar lessons for classroom instruction since we expect students to have already completed a thorough grammar curriculum such as the Latin Alive! series. However, the second part of this book does provide a grammar review for students. This grammar section is intended to serve as a resource for accelerated review of the most common grammatical uses encountered in Latin literature. It begins with a look at the common uses for each noun case. Then, it provides a refresher on the form and translation of grammatical constructions such as conditionals, *ut* clauses, and indirect discourse, to name only a few of the areas of review. The notes provided after each reading may reference constructions found in Part II: Grammar Review. Students and teachers may wish to intertwine the review of such constructions alongside the reading of selected passages. Or, this grammar section may simply be used as a reference while reading.

Addendum

While the entire collection of these passages may be considered as a precursor to an Advanced Placement (AP) course in Latin, an addendum has been provided that contains two passages specifically selected from the Advanced Placement curriculum approved by the College Board. This addendum contains one passage from Caesar's *de Bello Gallico* and one from Vergil's *Aeneid*. These two passages appear without any added macra, as that is how the AP exam will display Latin passages. Students who would like to pursue AP studies or to prepare for other standardized tests would be well-advised to practice these passages, as they are a small sample of the readings that would appear in an official AP Latin course.

Appendices

The appendices are designed to provide regular tools for interacting with the language and the literature. In the appendices readers will find a full set of grammatical paradigms (nouns, verbs, adjectives, etc.). A pronunciation guide for classical Latin is provided along with an appendix on the changes that appear in Latin of the medieval period and later eras. A synopsis of the extensive lessons on poetry and meter that were provided in *Latin Alive! Book 3* can be found in appendix C for use as students encounter delightful samples of Latin poetry throughout this reader.

Latin Alive! Reader does not include a full alphabetical glossary. The variety of literature provided from so many authors and time periods makes it difficult to put forth a proper and adequate full glossary. Instead, students should obtain their own Latin-English dictionary. There is a wide variety of such dictionaries available at most local bookstores or online. (We recommend *Cassell's English & Latin Dictionary*, which is available at ClassicalAcademicPress.com.) In addition, the Perseus Digital Library offers a wonderful online dictionary that is very easy to use. Keep in mind that most dictionary apps for phones or other devices are limited and inadequate for the purposes of this book.

Advice from the Authors

It is the design and intent of the authors to provide this book as a resource that allows students and teachers the opportunity to explore the great wealth of Latin literature available in a manner best suited to their classroom needs and preferences. For that reason this book contains more literature than any teacher would be expected to complete in an academic year. Teachers are at liberty to select readings that best suit the

purpose of their programs. It would, therefore, be nearly impossible for the authors to provide a suggested classroom schedule that could anticipate a wide variety of classroom use. Nevertheless, the following are a few suggestions which have proven highly beneficial in reading classes.

- Create a plan that outlines the readings you want to accomplish within a given semester or academic year. Allow a five-day week per reading (more for longer passages, such as Ovid). This plan may flex and change during the course of your semester or year, but it is very helpful to map out your journey.

- Each reading chapter contains a brief biography on the featured author. These selections will often provide greater insight into the readings and thereby deepen students' appreciation for the literature being read and discussed.

- You may choose to use a portion of the grammar review to discuss a specific grammatical construction that appears within a reading, particularly those constructions for which you know your students need practice. You may then ask students to identify examples of such grammatical elements as they study the passage.

- The following are some suggestions on how to approach each reading:

  ▪ Begin each reading by asking students to create a list of unfamiliar vocabulary. This list should include any words students do not recognize immediately by sight. Students should list these words on a separate sheet of paper along with their basic grammatical information (part of speech, declension, gender, and conjugation) and a few meanings.

    ◆ You may wish to conduct open-note vocabulary quizzes on the assigned passage to check for completion of this assignment, and also to encourage a continued development of vocabulary skills.

  ▪ Upon completion of the vocabulary list it is time for a class reading or translation. There are a number of ways to approach reading and translating in class. A combination of the following will produce adept readers:

    ◆ **Class Sight-Reading:** Students should take turns reading aloud selections from the Latin (divided by sentences or phrases) and then offering an oral sight translation of that passage. Make it clear to students that everyone has permission to make mistakes—this is how we learn and improve our reading abilities. During the sight-reading, students may reference their lists of unfamiliar vocabulary.

    ◆ **Translation:** Students should write out their own translation of the assigned passage. This may be done either before or after a group reading. Students should use their lists of unfamiliar vocabulary as well as the resources provided in the book when doing their translations. Students may work as individuals or in groups of two or three. Large groups do not tend to work effectively for this part of the process.

    ◆ **Prepared Reading:** This type of class reading differs from a sight reading in that students will first compose a written translation of the Latin reading. For more difficult passages this activity allows them to carefully work through the material on their own first. When reading aloud a prepared passage in class, students may use their lists of unfamiliar vocabulary but not their written translations. Students must learn to read the Latin; they already know how to read English.

  ▪ Following the reading and translation of a text, have students engage in discussion or further composition. Comprehension questions are provided after most of the reading passages. In some chapters, writing prompts are provided to encourage students to engage in the language through composition and imitation.

- As is the case with most readers, assessments are not provided within this book. Assessments on reading and understanding can be made through vocabulary quizzes (as suggested previously), reading comprehension exercises, and oral discussion. Additionally, reading quizzes are easily made by assigning approximately 4-5 lines from a text and asking students to translate them on their own without the aid of any grammatical or vocabulary helps. This type of assessment would naturally be given after thorough reading and discussion of the passage.

It is our greatest hope that students of Latin will find immense pleasure among the pages of *Latin Alive! Reader* as they explore the riches that, through time, have come to be contained within the Latin language.

For the authors, this work has been a labor of much love and joy, for we are among those who have found truth in Cicero's axiom *"vita sine litteris mors est"* (life without literature is death). The ancients sought leisure from work for the purpose of pursuing the joy of literature—not merely of popular stories, but also of ancient lessons and deep thought. To immerse oneself in the great literature provided by our ancestors is to infuse our souls with the riches they offer as an inheritance.

While translations of most works are provided abundantly in modern languages, there can truly be no replacement for studying the works of these masters in their own tongue. The careful selection of words and their arrangement on the page may be likened to a great work of art upon a canvas. They work together to create images of passion and transcendent thought. They reach across the confines of space and time to communicate thought and share the lessons of ages past. These are the treasures of Latin literature.

S.D.G.,

Karen Moore & Gaylan DuBose with Steven L. Jones

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,

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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,

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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.

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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.

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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)

Marcus Tullius Cicero

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.

The **TE** symbol indicates that there is more information in the Teacher's Pages at the end of the chapter.

Pars Prīma: Pro Archia xii **TE**

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, iūdicēs, ut ā nullius umquam

9   mē tempore aut commodō aut ōtium mēum abstraxerit, aut voluptas āvocarit, aut

10   dēnique somnus retardit?

AWe know nothing else about him beyond the few times his name is mentioned in this speech.

Notes: *Pars Prīma: Pro Archia xii*

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

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 TE

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 TE

11 Quā rē quis tandem mē reprehendat, aut quis mihi iūre suscenseat, sī, quantum cēterīs
12 ad suās rēs obeundās, quantum ad festos dies ludorum celēbrandōs, quantum ad aliās
13 voluptātēs et ad ipsam requiem animī et corporis temporum, quantum aliī
14 tribuunt tempestīvīs convīviīs, quantum dēnique alveolō, quantum pīlae, tantum mihi
15 egomet ad haec studia recolenda sumpserō? Atque hoc ideo mihi concēdendum est
16 magis, quod ex hīs studiīs haec quoque crescit ōrātio et facultas; quae, quantacumque in
17 mē est, numquam amīcōrum perīculīs dēfuit. Quae sī cui levior vidētur, illa quīdam
18 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.[B]
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*[C]
Ln. 17:	For *cui*, see note on ln. 6.

[B]See page 19 for this note.

[C]This is an example of *hendiadys* (pronounced hen-DAI-uh-dees, Greek for "one idea through two words"), which means using two words to speak about one thing. What Cicero means here is "faculty of speaking;" but what he literally says is "speaking and faculty."

Respondē Latīnē! Pars Secunda: Pro Archia xiii TE

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 TE

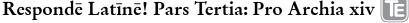19 Nam nisī multōrum praeceptīs multīsque litterīs mihi ab adulescentia suāsissem,
20 nihil esse in vītā magnō opere expetendum nisī laudem atque honestātem, in eā
21 autem persequenda omnis cruciātus corporis, omnia perīcula mortis atque exsilī
22 parvī esse dūcenda, numquam mē prō salūte vestrā in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

24   omnēs sunt lībrī, plēnae sapientium vōcēs, plēna exemplōrum vetustas: quae iacērent

25   in tenēbrīs omnia, nisī litterārum lūmen accēderet. Quam multās nōbīs imāginēs—

26   nōn sōlum ad intuendum, vērum etiam ad imitandum—ortissimōrum virōrum

27   expressās scriptōrēs et Graecī et Latīnī reliquērunt? Quās ego mihi semper in

28   administrandā rē pūblicā prōpōnens animum et mentem meam ipsā cognitatātiōne

29   hominum excellentium conformābam.

Notes: *Pars Tertia: Pro Archia xiv* **ᴰ**

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")**ᴱ**

> **ᴰLns. 20–22:** *Expetendum . . . esse* and *dūcenda . . . esse* are both infinitives in indirect statements caused by *suāsissem* in ln. 19: "Unless I had persuaded myself . . . that nothing must be sought . . . all dangers . . . must be considered."

> **ᴱSee page 19 for this note.**

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 🆃

29   Quod sī nōn hīs tantus fructus ostenderētur, et sī ex hīs studiīs delectātio sōla

30   peterētur, tamen (ut opīnor) hanc animī remissiōnem hūmānissimam ac

31   līberālissimam iūdicārētis. Nam cēterae neque temporum sunt neque aetātum

32   omnium neque locōrum: haec studia adulescentiam alunt, senectutem oblectant,

33   secundās rēs ornant, adversīs perfugium ac sōlācium praebent, delectant domi, nōn

34   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^F ⓉⒺ

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.

> **B**From page 16: The best way to translate it is to change the gerundive to a gerund, i.e., an active voice verbal noun, with the accusative noun as its object. A literal translation would be "for the purpose of dealing with (*obeundās*) their own things" and "for the purpose of celebrating festal days of games." To make sense of Latin's use of *ad*, and to make things sound natural in English, you can also translate those phrases as "granted by the rest **to dealing with** their own things" and "however much **to celebrating** festal days of games."

> **E**From page 17: When Roman family members died, wax death masks were made of their faces. These masks would be displayed in the entryway of a Roman house. Another interesting tradition was that for funerals and important family holidays, families would hire an actor of a height and build similar to the dead person and have the actor wear that person's death mask. So a Roman funeral was a procession of the entire family both living and dead. Imagine coming home and seeing several generations of family members looking at you, or going to a party or funeral with your great, great, great grandfather.

Translation:

First Part: On Behalf of Archias

You will ask from us, Grattius, why we take delight in this man with so much effort. Because he supplies to us where both our soul might be restored from this forensic uproar and our ears worn out by noise might rest. Or do you think it would be able to be available to us what we should say in so great a variety of things, unless we cultivate our soul with learning; or that it would be possible that our soul bear such great conflict, unless we relax it with the same learning? But I confess that I have given myself to these studies. It should shame the rest, if anyone should hide themselves in letters so much that from these they are at all able neither to offer anything toward common fruit, nor to produce anything in vision and light. Why should it shame me, however, who live thus for so many years that from the time and help of no one ever did either my leisure drag me away, or my pleasure call me away, or finally did sleep slow down.

Respondē Latīnē!

Pars Prīma: Pro Archia xii

1. Cūr Cicero in Archiā dēlectat?
   quia Archias suppēditat Cīcerōnī ubī et animus ex hōc iūs nē strepitū reficiātur, et aurēs dēfessae conquiescant

   Why does Cicero delight in Archias?
   because Archias supplies to Cicero the means by which both his soul might be restored from the forensic uproar and his ears worn out by noise might find rest

2. Quid doctrīna Cīcerōnī offert?
   There are two possible correct answers:
   dīcere in tantā varietāte rērum
   ferre tantam contentiōnem

   What does learning offer Cicero?

   to speak in so great a variety of things
   to bear such great conflict

3. Cūr cēterōs pudeat quomodo doctrīnam petunt?

   quia sē ita litterīs abdidērunt ut nihil possint ex eīs neque ad commūnem adferre fructum, neque in aspectum lūcemque prōferre

   Why should it shame others how they pursue learning?
   because they hide themselves in letters/books so much that they are not able neither to offer anything toward common fruit, nor to produce anything in vision and light

4. Cūr Cīcerōnem nōn pudet petīvisse doctrīnam?

   Ā nullius tempore et commodō nec ōtium eum āvocarit nec voluptas abstraxerit, nec somnus eum retardit.

   Why does it not shame Cicero to have pursued learning?
   Leisure didn't drag him away, nor pleasure call him away nor sleep slow him down from the time and help of anyone.

Translation:

Second Part: On Behalf of Archias 13

Therefore, who finally would rebuke me, or who would be angry with me by right, if however much of time is granted by the rest to dealing with their own things, however much to celebrating festal days of games, however much to other pleasures and to the rest itself of the soul and body, however much others give to timely parties, however much then to the gaming board, however much to the ball, so much I myself will have dedicated to cultivating these studies. But this must be especially conceded by me, that from these studies also this speaking and faculty increases; which, however much is in me, has never been lacking from the dangers of friends. Which, even if it seems more trivial to anyone, I know from which source I draw those things which are the highest.

Respondē Latīnē!

Pars Secunda: Pro Archia xiii

1. Ad quae aliī tribunt ōtium?
   There are several correct answers:
   voluptas
   requies animī et corporis
   tempestīvī convīviī
   alveolus
   pīlae

   To what things have other people given their leisure?

   pleasure
   rest of soul and body
   parties
   board game
   balls (i.e., sports)

2. In locō illōrum, quomodo Cīcero ōtium tribunt?

   in studiīs

   Instead of these, how does Cicero spend his free time?

   in studies

3. Quae beneficia ex hīs Cīcero trahit?
   facultas ōrātionis crescit

   What practical benefits does he derive from them?
   the faculty/ability of oratory/of speaking grows

Translation:

Third Part: On Behalf of Archias 14

For unless I had persuaded myself from childhood by the precepts of many people and by many letters, that nothing must be sought in life with great work except praise and honesty/honorableness; however, in pursuing these things every torture of the body, all dangers of death and exile must be considered small, never would I have thrown myself for your safety into so many and so great struggles and in these daily attacks of desperate men. But all books are full, voices of wise men are full, traditions are full of examples: all which would lie in the shadows unless the light of letters approaches. How many images portrayed not only for looking at but also for imitating have writers both Greek and Latin left behind? Placing which before me always in administering the Republic, I was conforming my soul and mind by the contemplation itself of excellent men.

> **A**Teachers, you may want to use this question to review verbs governing the ablative case.

Respondē Latīnē!

Pars Tertia: Pro Archia xiv

1. Secundum Cīcerōnem, quid est summum bonum?
   laus et honestas

   According to Cicero, what is the highest good?
   praise and honesty/honorableness

2. Quae cogitat Cīcero perīcula dūcenda esse ut obtineat illōs?
   parva

   What does Cicero think dangers must be considered in order to gain these?
   small things

3. Unde Cīcero exempla quae sequitur accipit?

   ex librīs scriptōrum et Graecōrum et Latinōrum

   From where does Cicero get the examples he follows?
   the books of both Greek and Latin writers

4. Quomodo Cīcero exemplās ūtitur?**A**
   Animum et **mentem cognitātiōne** hominum excellentium conformābat.

   How does Cicero use these examples?
   He conforms [his] mind and soul by thinking about/contemplating excellent men.

Translation:

Fourth Part: On Behalf of Archias 16

But if such great fruit were not evident from these, and if from these studies only pleasure were sought, nevertheless (as I opine) you would judge this the most humane and the freest relaxation of the soul. For the rest are not of all times nor of all ages nor of all places: These studies nourish youth, they please old age, they adorn favorable things; i.e., favorable times they offer refuge and solace in, they delight at home, they do not

impede in the forum, they spend the night with you, they journey abroad with you, they stay in the fields with you.

Respondē Latīnē!

PARS QUARTA: PRO ARCHIA XVI

1. Voluitne Cīcero doctrīna sequī etiam sī nullus fructus inest?
ita
voluit

Would Cicero wish to pursue learning even if there were no fruit in it?
yes
he would wish

2. Quae differentia est inter doctrīnam et alia studia?[B]

Doctrīna est omnium temporum et aetatum et locōrum. Allia studia nōn sunt.

What is the difference between learning and other leisure activities?

Learning is of all times and ages and places. Other studies are not.

3. Quae beneficia doctrīna offer?*
There are several correct answers:
delectatiōnem
remissiōnem animī
Alit aduluscentiam.
Oblectat senectūtem.
Ornat rēs secundās.
Praebet perfugium et sōlācium.
Delectat domī.
Nōn impedit foris.
Pernoctat nōbīscum.
Peregrīnatur nōbīscum.
Rusticātur nōbīscum.

What benefits does learning provide?

delight
rest of the soul
It nourishes youth.
It pleases old age.
It adorns favorable things.
It offers refuge and solace.
It delights at home.
It does not impede in the forum.
It spends the night with you.
It journeys abroad with you.
It stays in the field with you.

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

> [B]*Studia* can mean anything for which one is eager or enthusiastic; the literal translation would be "studies."

Ad altiorem gradum

1. What are all of Cicero's arguments for learning?

Answers will vary, but may include the following:

• provides ability to speak on a variety of subjects

• helps our souls bear conflicts

• increases our skill at speaking

• helps in politics

• provides better relaxation for the soul than other pastimes, games

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.

Answers will vary. Students should rank the answers to the previous question and justify the reason for the ranking. Students can justify the reason for their ranking from the text or from personal experience. Example justifications: Cicero puts this argument first and spends the most time on it, therefore . . . ; or Because I am not old I don't find this answer valuable. Students may also express personal opinion; for example, some students may not think that studying literature helps one pursue a career in politics.

Reading 5

20 BC

Aeneid, Liber VIII: versūs dcviii—dccxxxi (The *Aeneid*, Book 8, Ll. 608—731)[A]

Publius Vergilius Maro

Pars Prīma[B] TE

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 dīctīs 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 TE

1. Quae dea dona ferēbat?

2. Qualis erat vallis in quā fīlius Veneris tunc erat?

[B] *Caveat Magister!* Warn students to be on the lookout for third declension i-stem nouns ending with *-īs* instead of *-ēs* (*virīs*, *montīs*, *anguīs*, etc.).

Pars Secunda TE

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

20   haud vātum ignārus ventūrīque inscius aevī

21   fēcerat ignipotens,[1] illīc genus omne futūrae

22   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 📧

23   Fēcerat et viridī fētam Māvortis in antrō

24   prōcubuisse[2] lupam, geminōs huic ūbera circum

25   lūdere pendent[ē}s puerōs et lambere mātrem

26   impavidōs, illam teretī cervīce reflexā

27   mulcere alternōs et corpora fingere linguā.

28   Nec procul hinc Rōmam et raptās sine mōre Sabīnās

29   consessū caveae, magnīs Circēnsibus actīs,

30   addiderat, subitōque novum consurgere bellum

31   Rōmulidīs Tatiōque senī Curibusque sevērīs.

32   Post īdem inter sē positō certāmine rēgēs

33   armātī Iovis ante āram paterāsque tenentēs

34   stābant et caesā iungēbant foedera porcā.

35   Haud procul inde citae Mettum in dīversa quadrīgae

36   distūlerant (at tū dictīs, Albāne, manērēs!),

37   raptābatque virī mendācis vīscera Tullus

38   per silvam, et sparsī rōrābant sanguine vēprīs.

Lupa Capitolina

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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 ⓉⒺ

39 Nec nōn³ Tarquinium ēiectum Porsenna iubēbat
40 accipere ingentīque urbem obsidiōne premēbat;
41 Aeneadae in ferrum prō lībertāte ruēbant.
42 Illum indignantī similem similemque minantī
43 aspicerēs, pontem audēret quia vellere Cōcles
44 et flūvium vinclīs innāret Cloēlia ruptīs.
45 In summō custos Tarpēiae Manlius arcis
46 stābat prō templō et Capitōlia celsa tenēbat,
47 Rōmuleōque recens horrēbat rēgia culmō.
48 Atque hīc aurītis volitāns argenteus anser
49 porticibus Gallōs in līmine adesse canēbat;
50 Gallī per dūmōs aderant arcemque tenēbant
51 dēfensī tenēbrīs et dōnō noctis opācae.
52 Aurea caesaries ollīs atque aurea vestīs,
53 virgātīs lūcent sagulīs, tum lactea colla
54 aurō innectuntur, duo quisque Alpīna coruscant
55 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?**ᶜ**

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

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

> ᶜIt's appropriate in this context because he is writing about something that happened in—even to him—ancient days.

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

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 classīs⁴ aerātās, Actia bella,

69 cernere erat, tōtumque instructō Marte⁵ 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

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

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

Pars Sexta 🔲

71 Hinc Augustus agēns Ītalōs in proelia Caesar
72 cum patribus populōque, penātibus et magnīs dīs,
73 stāns celsā in puppī, geminās cuī tempora⁶ flammās
74 laeta vomunt pātriumque aperītur vertice sīdus.
75 Parte aliā ventīs et dīs Agrippa secundīs
76 arduus agmen agēns, cuī, bellī insigne superbum,
77 tempora nāvālī fulgent rostrāta corōna.
78 Hinc ope barbaricā variīsque Antōnius armīs,
79 victor ab Aurōrae populīs et litore rubrō,
80 Aegyptum virīsque Orientis et ultima sēcum
81 Bactra vehit, sequiturque (nefas) Aegyptia coniunx.
82 Ūna omnēs ruere ac tōtum spūmāre reductīs
83 convulsum remīs rostrīsque tridentibus aequor.
84 Alta petunt; pelago crēdās innāre revulsās
85 Cȳcladas aut montīs concurrere montibus altōs,
86 tantā mōle virī turrītīs puppibus instant.⁷
87 Stuppea flamma manū tēlīsque volātile ferrum
88 spargitur, arva novā Neptūnia caede rubēscunt.
89 Regīna in mediīs pātriō vocat agmina sīstrō,
90 necdum etiam geminōs ā tergō rēspicit anguīs.
91 Omnigenumque deum mōnstra et lātrātor Anubis
92 contrā Neptūnum et Venerem contrāque Minervam
93 tēla tenent. Saevit mediō in certāmine Mavors
94 caelātus ferrō, trīstēsque ex aethere Dīrae,
95 et scissā gaudēns vādit Discordia pallā,
96 quam cum sanguineō sequitur Bellōna flagellō.
97 Actius haec cernēns arcum intendēbat Apollo
98 dēsuper; omnis eō terrōre Aegyptus et Indī,
99 omnis Arabs, omnēs vertēbant terga Sabaeī.⁸
100 Ipsa vidēbātur ventīs rēgīna vocātīs

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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 futūrā
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 Iapyge 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,

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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?

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

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*.

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*.

TE

Please see the reading 5 Teacher's Pages for an activity that goes along with the readings in this chapter.

Translation:

FIRST PART

But Venus the bright goddess was there bringing gifts through the ethereal clouds; and from afar she saw her son [who] had secretly[1] [retired] in a remote[2] valley [by] a cool river; she took herself [to him] unasked/freely/of her own will [and] spoke to him using such words: Behold the gifts [I] promised perfected by my husband's skill/art. May you not hesitate/Do not hesitate, son, soon to demand/challenge/call the proud Laurentians or fierce Turnus into battles.

Respondē Latīnē!

PARS PRĪMA

1. Quae dea dona ferēbat?	Which goddess was bringing gifts?
Venus	Venus
2. Qualis erat vallis in quā fīlius Veneris tunc erat?	What kind was the valley in which the son of Venus was then?
rēdūcta	remote

Translation:

SECOND PART

Cytherea/Venus spoke and sought the embraces of [her] son [and] placed the radiant/shining arms under an opposite oak tree. He, happy because of the gifts of the goddess and the great honor, was unable to be satisfied and he turns [his] eyes over them (the gifts) one at a time, and he marveled, and he turns [the gifts] between [his] hands and [his] arms, the helmet, venerable with/because of [its] crests and pouring forth flames, the fate-bearing (i.e., death-bearing) sword, the breastplate stiff with bronze, blood colored, huge, like a bluish cloud [when it] shines in the sun's rays and shines from afar; then the smooth leggings with forged amber and gold, the spear, and the ineffable structure of the shield. There the one powerful with fire, not ignorant of prophecy and not unknowing of the age to come, had made the affairs (i.e., the story/history) of Italy, there every generation of the stock to come from Ascanius and in order the wars fought.

Respondē Latīnē!

PARS SECUNDA

1. Hōc in lectū, quis est māter?	In this reading, who is the mother?
Cytherēa	Cytherea/Venus
2. Cūius amplexūs petīvit dea?	Whose embraces did the goddess seek?
nātī	[her] son's
3. Quae rēs nātum deae laetum fēcērunt?	What things made the son of the goddess happy?
dona	the gifts
dona et honor	the gifts and the honor
4. Quid flammās vomuit?	What gave out/emitted flames?
galea	the helmet
5. Hōc in lectū, quid est rubrum?	In this reading, what is red?
lōrīca	the breastplate
6. Quis omnia dona fēcerat?	Who had made all the gifts?
ignipotens	the one powerful with fire

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1. *Sēcrētum*, translated as "secretly," offers a perfect example of how a Latin adjective is sometimes best translated with an English adverb.
2. The literal translation is "a valley having been led back."

Translation:

THIRD PART[A]

And he had made/depicted the she-wolf, having just littered/having just brought forth/having just given birth, <u>lying stretched out/lying stretched out on the ground</u>, [and] twin boys hanging/playing around her teats, [and] the mother <u>soothing</u> the fearless boys in turn; she, with her smooth neck bent, <u>was shaping</u> [their] bodies with [her] tongue. Not far from here he had added Rome and the Sabine [women] carried off without law/lawlessly by removal from the spectators' benches when the great games were being done/performed, and suddenly a new war <u>arising</u> for the children of Romulus and the aged Tatius and his harsh Cures. Next the same [two] kings, a rivalry/contest/strife having been ordained/established between them, holding wine cups, were standing before the altar of Jupiter, and they joined together, a sow having been sacrificed. Not far from there swift four-wheeled chariots [driven in] different [directions] had torn Mettus apart (but you should have remained with your words, Alban!; i.e., you should have kept your word, Alban!), and Tullus was dragging along the guts of the lying man/the liar through the forest and the briars wet with sprinkled blood.

Respondē Latīnē!

PARS TERTIA

1. Quis prōcubuit humī?
   lupa
   Who was lying stretched out on the ground?
   the wolf/she-wolf
2. Ubī erat lupa?
   in antrō/in viridī Māvortis antrō
   Where was the wolf/she-wolf?
   in a cave/in a green cave of Mars (Word order may vary.)
3. Quōmodo raptae sunt Sabīnae?
   sine mōrā
   How were the Sabine women carried off?
   without law/lawlessly
4. In lectū quis est rex deōrum?
   Iuppiter
   In the reading, who is the king of the gods?
   Jupiter
5. Cuius est āra?
   Iovis
   Whose is the altar?
   Jupiter's
6. Quis dislātus est?
   Mettus
   Who was torn apart?
   Mettus

Translation:

FOURTH PART

And Porsenna was ordering [them: the Romans] to take to themselves the expelled Tarquin/the Tarquing [whom they had] thrown out, and he was pressing/bearing down upon the city with a huge siege; the children of Aeneas were rushing into iron (i.e., a sword/swords) for liberty. You might have seen him like one in wrath, like one threatening because Cocles dared to tear down the bridge and Cloelia, [her] bonds having been broken/after she broke her bonds swam the river. On the top of the Tarpeian citadel, Manlius was standing in front of the temple and was holding the lofty Capitol/Capitoline Hill; and the palace, fresh with the straw of Romulus, was bristling/was rough/was shaggy.[3] And also/And here the silver goose fluttering in golden porticoes/colonnades[4] were singing that the Gauls were on the threshold; the Gauls were there throughout the straw/thickets and they were holding/laying hold of the citadel shielded/guarded/defended by the darkness and by the gift of a shady/shadowy/dark/obscure night. Their hair and garments [were] golden; they shine/glitter in [their] striped little military cloaks; their milk-white necks are bound with gold; each [of them] brandishes in hand two long Alpine javelins; their bodies were protected by long shields.

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3. This sentence is really difficult to translate into idiomatic English. The absolutely literal translation is "the fresh palace was bristling with Romulus's straw." A possible interpretation is that the palace of Romulus, old by then, had been freshly thatched.
4. Notice how the chiastic order of cases (ABBBA: *aurītis volitāns argenteus anser porticibus*) puts the goose visually inside the golden porticoes.

Respondē Latīnē!

Pars Quarta

1. Quid agēbat Porsenna?
   Iubēbat [Rōmāmōs] ēiectum Tarquinium accipere.

   What was Porsenna doing?
   He was ordering the [Romans] to take back the Tarquin [whom they had] expelled (i.e., the expelled Tarquin).

2. Quō ruēbant Aeneadae?
   in ferrum

   Where were the children rushing to?
   into iron/into swords (i.e., into battle)

3. Quis pontem vulsit?
   Cōcles

   Who tore down the bridge?
   Cocles

4. Quis vincla sua rupit?
   Cloelia

   Who broke her bonds?
   Cloelia

Translation:

Fifth Part

Here he had embossed the leaping Salii and the naked Luperci and wool bearing/wooly crests and shields fallen from heaven and chaste matrons/mothers in gentle chariots were leading sacred processions through the city. (Far) away from here he adds also the hellish dwelling places, the lofty doors of Pluto and the punishments of crimes and you, Catiline, hanging from an overhanging cliff and trembling at the faces of the Furies and far away the good [men] and Cato giving laws to them. Among these things there was going widely a golden image of the swollen sea, but the blue was foaming with/in a white flood; and round about dolphins bright with silver were sweeping the sea with their tails into a circle; and they were cutting the surge of the sea/the seething sea. In the center there was to see bronze fleets/fleets of bronze, the wars of Actium; and you might have seen/would see/would have seen all Leucate to glow with Mars drawn up/because a war had started and all the sea to gleam with gold.

Respondē Latīnē!

Pars Quīnta

1. Quid agēbant mātrēs?
   Sacra per urbem dūcēbant.

   What were the matrons/mothers doing?
   They were leading a sacred procession through the city.

2. Cūius sent sēdēs et alta ostia?
   Dītis

   Whose were the dwellings and lofty gates?
   Pluto's

3. Quis piīs iūra dedit?
   Cato

   Who gave laws to the good men?
   Cato

4. Quae bella erant in lectū?
   Actia

   What wars were in the reading?
   those of/at Actium

Translation:

Sixth Part

[And then h]ere [is] Augustus Caesar, driving/leading the Italians into battles with the fathers and the people [senators and common people], standing on the high sterns with the penates and the great gods, to whom the joyful head/whose joyful head pours forth flames; and his father's star/constellation appears on the crown of his head. In another part Agrippa, with winds and the gods favoring, driving, drives/leads his column; his head glows/to whom (Agrippa) the temples gleam with the naval crown decorated with ships' beaks, [the crown being] a proud symbol of war. In another apart/Here, Antony, with barbaric power/might and varied arms, the victor of nations of the Dawn and the red sea [the Indian Ocean], carries with him Egypt and the strength of the Orient/the East and ultimately Bactra; and (unspeakable!) his Egyptian wife follows [him]. Together/As one all rushed and the whole sea foams stirred up by/with the oars having been drawn and with the triple-pointed beaks.

They seek the deep; you might believe the Cyclades, torn up/uprooted to float on the sea or high mountains to rush together. [T]he men (i.e., sailors) press upon the towered sterns with great bulk (i.e., great bulk of a ship). Flaming rope and iron weapons flying are scattered from the hand/their hands; the fields of Neptune grow red with fresh slaughter. In the middle [of all of these] the queen summons her battle lines (i.e., her soldiers) with the sistrum of her fathers and also does not yet look at the twin snakes from/at her back.[5] Monsters of gods of every kind and Anubis the barker hold weapons against Neptune and Venus and against Minerva. Mars, embossed in iron,[6] rages in the middle of the contest/battle and the harsh Furies out of the ether (i.e., from on high, in the heavens), and Discord walks rejoicing/joyfully in a torn palla, [she] whom Bellona follows with a bloody whip. Actium sees this: Apollo stretching his bow above: All Egypt, and India, all Arabia, all Sabaeans turn their back from/because of this terror. The queen herself, with the winds having been called, was seen to spread [her] sails and now, even now, to loosen the slackened sheets (i.e., the sails). The one powerful with fire had made her in the midst of the slaughter pale with death [that was] about to be [and] carried by waves and Iapyx, while opposite her [he had made] the mourning Nile, with mighty body, opening his fold, and with his whole garment calling the conquered into [his] blue lap and rivers/streams full of hiding places.

Respondē Latīnē!

Pars Sexta

1. Quis stābat celsā in puppī?
   Augustus Caesar
   Who was standing on the high/lofty stern?
   Augustus Caesar
2. Quam rem habuit Agrippa suō in capite?
   corōna/corōna nāvālis
   What thing did Agrippa have on his head?
   a crown/the naval crown
3. Quis habet sēcum vīrīs Orientis?
   Antōnius
   Who had with him the strength of the Orient/the East?
   Antony
4. Quō auxiliō vocāvit regīna sua agmina?
   sīstrō
   With what help/with what thing did the queen summon her battle lines/her soldiers?
   with a sistrum/with a rattle
5. Quis vidēbātur undīs et Iapayge portārī?
   regīna
   Who seemed to be carried by wave and Iapyx?
   the queen

Translation:

Seventh Part

But/Yet/Moreover/And Caesar, carried into the walls of Rome/into the Roman walls in a triple triumph, was sanctifying an immortal vow/votive offering to the Italian gods: three hundred shrines throughout the whole city. The streets were roaring with joy and the spectacle and applause; in all the temples a chorus of matrons in all [the temples] altars; young bullocks/young oxen/steers covered the ground before the altars. He himself [Caesar] sitting at the snowy threshold of shining Phoebus/Apollo, recognizes the gifts of the nations, and puts them onto proud doorposts; there march in conquered nations in a long line, differing as much in fashion of dress as in languages and arms. Here Vulcan had made/had fashioned the Nomad kind and the unbelted Africans, here the Leleges and the Carians and the arrow-bearing Gelonians; the Euphrates was going/flowing more gently with its waves; and the farthest of men, the Morini; and the two-pronged/two-horned Rhine; and the indomitable Dahae; and the Araxes, indignant at having a bridge. He wondered at such things throughout/on the shield, the gifts of his parent; and, ignorant of the [actual] events, he rejoices in the image—raising the fame and the fates of his descendants upon his shoulder.

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5. These snakes symbolize death.
6. Discuss this idea with your students: Is Mars depicted as wearing embossed iron armor, or is he just embossed in iron on the shield, or both? He is probably depicted both ways. In Vergil's work, if an idea can be interpreted in more than one way, it is always best to do so. Logic says that if he is depicted in embossed metal, then what he is wearing is embossed metal. Your students will probably have fun with this and come up with many original thoughts.

Respondē Latīnē!

1. Quanta dēlūbra aedificāvit Caesar? — How many shrines did Caesar build?
   ter centum — three hundred
2. Ubī erant chorī mātrum? — Where were the choruses of matrons?
   in templīs/omnibus in templīs — in temples/in all the temples
3. Quae rēs terram ante ārās sternēbant? — What things were covering the ground in front of the altar?

   [caesī] iuvencī — [slain/slaughtered] young bullocks/young oxen/steers

4. Quī erant discinctī? — Who were unbelted/ungirded?
   Afrī — the Africans
5. Quās rēs suō in humerō portābit Aeneas? — What things will Aeneas carry on his shoulder?
   There are several correct answers.
   clipeum — the shield
   dōna parentis — the gifts of his parent
   famam et fāta nepōtum — the fame and fates of his descendants/his grandchildren's grandchildren

Activity

Materials Needed: Round cardboard "shields," gold, silver, and bronze tempera paints, watercolors, crayons, or metallic paint

Divide the class into small groups of three or four. Give each group a large round piece of cardboard. An easy way to get the cardboard round is to trace around a big garbage can lid and cut it out. Each group will make a shield, using the cardboard and gold, silver, and bronze paints. The shields should illustrate the scenes Vergil described in the readings for this chapter. It is not absolutely necessary that each shield contain a depiction of all the scenes.

The project may be more successful if the class establishes the rubric for grading. For example, the class may stipulate that the center scene in each shield is indeed the center scene in Vergil's description. Then they can decide a minimum number of scenes other than that one to include on their shields. (For aesthetic reasons there should probably be a minimum of four scenes plus the center.)

Students should be made to feel comfortable with doing the project even if they are not artistic. This project tests comprehension as students convert one artistic medium (words) to another (pictures).

Reading 18

AD 585

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

Cassiodorus

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. TE

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 TE

3 Scīendum est plānē quōniam frequenter, quicquid continuum atque perpetuum

4 scrīptūra 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

10   trahit, quod nōn potest habēre dēfectum. Meritō ergō ibi semper commemorātur, ubī

11   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:   *Sciendum 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)**A**

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.*"**B**

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 🆃🅴

12   Modo iam secundī volūminis intrēmus initia, quae paulō dīligentius audiāmus. Sunt

13   enim etymologiīs dēnsa et dēfīnītiōnum plēna tractātibus. In quō librō prīmum nōbis

14   dīcendum est dē arte grammaticā, quae est vidēlicet orīgō et fundāmentum līberālium

15   litterārum. Liber autem dictus est ā librō, id est, arboris cortice dēmptō atque līberātō,

16   ubī ante inventiōnem cartārum antīquī carmina dēscrībēbant. Ideōque licentia est nunc

17   et brevēs librōs facere et prōlixiōrēs extendere, quōniam, sīcut cortex et virgulta

18   complectitur et vastās arborēs claudit, ita prō rērum quālitāte permissum est modum

19   librīs impōnere. Scīre autem dēbēmus, sīcut Varro dīcit, ūtilitātis alicuius causā omnium

20   artium extitisse prīncipia. Ars vērō dicta est, quod nōs suīs regulīs artet atque

21   constringat: aliī dīcunt ā Graecīs hoc tractum esse vocābulum, απο τή αρετή, id est, ā

22   virtūte doctrīnae, quam disertī virī ūnuscuiusque bonae reī scientiam vocant. Secundō

23   dē arte rhetoricā, quae propter nitōrem et cōpiam ēloquentiae suae maximē in cīvilibus

24   quaestiōnibus necessāria nimis et honōrābilis aestimātur. Tertiō dē logicā, quae

25   dialectica nuncupātur; haec, quantum magistrī saeculārēs dīcunt, disputātiōnibus

26   subtīlissimīs ac brevibus vēra sequestrat ā falsīs. Quartō dē mathēmaticā, quae quattuor

27   complectitur disciplīnās, id est, arithmēticam, geōmetricam, mūsicam et astronomicam.

28   Mathēmaticam vērō Latīnō sermōne "doctrīnālem" possumus appellāre; quō nōmine

29   licet omnia doctrīnālia dīcere possimus quaecumque docent, haec sibi tamen commūne

30   vocābulum propter suam excellentiam propriē vindicāvit, ut poēta dictus intellegitur

31   apud Graecōs Homērus, apud Latīnōs Vergilius, ōrātor ēnūntiātus apud Graecōs

32   Dēmosthenēs, apud Latīnōs Cicerō dēclārātur, quamvīs multī et poētae et ōrātōrēs in

33   utrāque linguā esse doceantur. Mathēmatica vērō est scientia quae abstractam cōnsīderat

34   quantitātem. Abstracta enim quantitas dīcitur, quam intellectū ā materiā separantēs vel

35   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 TE

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)? | **ᶜSee page 96 for this note.**

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 [TE]

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.

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

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

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.

Translation:

PREFACE

Now is the time that we ought to run through the text of the present book for seven other titles of secular letters . . .

Translation:

CHAPTER 2

It must be plainly known since frequently, anything continual and perpetual Holy Scripture wishes to be understood, under that number [i.e., seven] it comprehends, just as David says, "Seven times in a day I spoke praise to You," although nevertheless elsewhere he professes, "I will bless the Lord in every time, His praise always in my mouth," and Solomon, "Wisdom built a house for herself, she cut out seven pillars." In Exodus also the Lord said to Moses: "You make seven lamps, and place them so that they may shine from the opposite [side]." A number which the Revelation recounts wholly in diverse matters. A reckoning nevertheless which draws us to that eternal time, because it is not able to have a remainder. Deservedly therefore it is always remembered there, where perpetual time is shown.

AFrom page 94: The ancient Jewish translation of the Old Testament from Hebrew to Greek, known as the Septuagint, numbers the psalms differently than most modern English Bibles. The content of the psalms is the same and appears in the same order, but combines Psalms 9 and 10 (as numbered in many Bibles) into Psalm 9. This combination causes the remaining Psalms to differ in numeration by one number between the Septuagint and many modern English Bibles. Jerome used this same numbering system when compiling the Latin Vulgate. This same numeration is used today by Eastern Orthodox Churches. See <http://www.bookofhours.org/psalms/tool_150_comparison.htm>.

Translation:

CHAPTER 4

Now then let us enter the beginnings of the second volume; which we should hear/listen to a little more diligently. They are truly dense with etymologies and full of definitions for consideration. In which book it must first be spoken by us about the art of grammar, which is evidently the origin and foundation of the liberal letters. The book, however, is called from [the word] free (*liber*), that is, from the bark of the tree having been removed and liberated, where before the invention of the papyrus the ancients were writing down the songs. And for that reason there is now license to make brief books and to extend more copious/longer [books], since, just as the bark enfolds shrubs and encloses vast trees, thus for the quality/nature of matters it is permitted to place [this] method on books. We ought to know, however, just as Varro says, for the sake of some useful purpose the beginnings of all arts have come into being. Truly it is called an art, because it may compress (*artet*) and draw us together by its rules: others say this word was drawn from the Greeks, from the excellence, that is, from excellence of teaching, which eloquent/clever men call the knowledge of each good thing. Second [it must be spoken] about the art of rhetoric, which we estimate as very necessary and honorable on account of the splendor and abundance of its own eloquence especially in civil cases. Third, [it must be spoken] about logic, which is called dialectic; this, as much as/to the extent that secular teachers say, separates truths from falsehoods with the subtlest and briefest disputations/arguments. Fourth [it must be spoken] about mathematics, which is divided into four disciplines/teachings, that is arithmetic, geometry, music, and astronomy. Mathematics in Latin speech we are truly able to call "theoretical"; by this name it is allowed [that] we may be able to call all things theoretical, whatsoever

they teach, this [term "theoretical"] nevertheless has particularly laid claim to the common word for itself on account of its own excellence, as the poet having been said among the Greeks is understood as Homer, among the Latin Vergil, the orator having been reported among the Greeks Demosthenes, among the Latins is declared as Cicero, however both many poets and orators may be taught to be in either language. Mathematics truly is the knowledge which considers abstract quantity. It is truly called abstract quality, which we, separating from material or from other accidentals by understanding, consider by reasoning alone.

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)?

   Scripture uses the number seven to comprehend "*quicquid continuum atque perpetuum*" [anything continual and perpetual/eternal].

2. Why does the number seven draw us toward eternity (lns. 9–11)?

   The number seven draws us toward eternity "quod nōn potest habēre dēfectum" [because it is not able to have a remainder]; that is, the number seven is a prime number.

3. According to Cassiodorus, what are the seven liberal arts?

   Cassiodorus lists the seven liberal arts as the studies concerning "*arte grammaticā*," "*arte rhetoricā*," and "*logica*" (the art of grammar, the art of rhetoric, and logic). He then also includes the four areas of mathematics as "*arithmēticam, geōmetricam, mūsicam et astronomicam*" (arithmetic, geometry, music, and astronomy).

4. How does the simile about the manner in which bark covers bushes or trees apply to books (lns. 15–19)?

   A book is able to enfold "*brevēs*" (brief) or "*prōlixiōrēs*" (longer) matter "*sīcut cortex et virgulta complectitur et vastās arborēs claudit*" (just as bark enfolds both shrubs and encloses vast trees).

5. Why is the study of logic important to the liberal arts?

   The study of logic is important because "*disputātiōnibus subtīlissimīs ac brevibus vēra sequestrat ā falsīs*" (it separates truth from falsehoods with the subtlest and briefest disputations/arguments).

6. Who is understood by the term "poet"? By the term "orator"? What is then understood by the term "theoretical discipline"?

   Homer and Vergil are understood by the term *poēta* (poet). Demosthenes and Cicero are understood by the term *ōrātor* (orator). In the same way Cassiodorus says mathematics is understood by the term *doctrīnālem* (theoretical).

7. How does Cassiodorus define an abstract quality (lns. 33–35)?

   Cassiodorus defines an abstract quality as one that "*ā materiā separantēs vel ab aliīs accidentibus, sōlā ratiōcinātiōne tractāmus*" (we consider, separating from material or from other accidentals, by reasoning alone).

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Reading 30

AD 1626

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

Francis Bacon

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   T̄Ē

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.[A]

1   Quātenus autem ad spōnsam suam Elizabetham, līterās ad eam mīsit, ut quam

2   prīmum Londīnum sē conferret, ibique cum rēgīnā viduā mātre suā manēret. Quod

3   paulō post illa praestitit, multīs ex proceribus et foeminīs nōbiliōribus comitāta.

4   Intereā rēx itineribus exiguīs Londīnum versus contendit, populī plausibus &

5   acclamationibus eum ubīque dēdūcentibus, quae procul dubiō fuērunt sincērae &

6   minimē simulātae, quod in eō cernere erat quia tantā alacritāte et impetū fundēbantur.

7   Recipiēbant enim eum veluti prīncipem caelitus dēmissum, quī inveterātīs inter duās

8   illās familiās discordiīs fīnem impōneret; quae, licet temporibus Henricī Quartī,

9   Henricī Quīntī, & aliquibus annīs Henricī Sextī ex ūnā parte, & Edvuardī Quartī ex

10   alterā, lūcidīs intervallīs et fēlīcibus cēssātiōnibus gāvīsae essent, nihilōminus

11   perpetuō, veluti nubes procellōsae, rēgnō imminēbant, novōs mōtūs & calamitātēs minantēs.

12   Et sīcut ex victōriā ēius flexa sunt hominum genua, ita ex nuptiīs Elizabethae

13   dēstinātīs etiam & corda.

Notes: *Pars Prīma: Mātromōnium Rēgāle*

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

Ln. 2:   *suā* – her own **B**

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?

B *Suus* refers to the subject of its clause, unless the subordinate clause expresses the words or thoughts of the main clause, in which case *suus* refers to the subject of the main clause. The correct interpretation here depends upon the phrase *rēgīna vidua*, which refers to the former "queen mother"—that is, she is the widow of the previous king, something Henry's own mother was not!

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.

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

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

31   adversus remedia obstinātus, sī in tempore subventum foret. Etenim sī aegrōtus in

32   aequābilī temperāmentō quoad vestēs & focum detentus esset, tepidumque bibisset &

33   cordiālia etiam temperāta sūmpsisset, unde nātūrae ipsīus opus neque calōre

34   irritārētur nec frīgore repellerētur, plērunque sānitās sequēbātur. Vērum innumerī

35   hominēs ex eō subitō occubuērunt antequam cūrātiōnis modus & regimen aegrōtī

36   innōtēsceret. Opīniō erat morbum istum neutiquam ex epidēmicīs illīs, quī simul

37   contāgiōsī sunt & dē corpore in corpus fluunt, fuisse, sed ā malignitāte quādam in

38   ipsō āere, ex praedispositiōne tempestātum & mūtātiōnibus coelī crēbrīs &

39   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[c]
	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*

> [c]See page 159 for this note.

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, quālis 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.[D]

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?

[D]See page 159 for this note.

About the Author

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.

Sir Francis Bacon

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

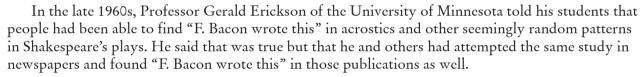a person. One humor was black bile, associated with earth—a dry condition. In Greek, this black bile was called *melan chole* (*melan* is Greek for black, and *chole* is Greek for humor or bile). It was believed, then, that the effect of too much black bile in the body was a sadness and lethargy to which 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! TE

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.

cFrom page 157: A carbuncle is a type of tumor. A carbuncle is also a red stone; therefore, the tumors must have been red. Exodus 28:17 and 39:10 (KJV) both refer to the carbuncle's use as the third stone in the breastplate of the Hoshen. Ezekiel 28:13 (KJV) refers to the carbuncle's presence in the Garden of Eden. Isaiah 54:12 (KJV; also see 3 Nephi 22:12 in The Book of Mormon) uses carbuncle to convey the value of the Lord's blessing on His faithful servants: "And I will make thy windows of agates, and thy gates of carbuncles, and all thy borders of pleasant stones." (*Wikipedia.com*, s.v. "Carbuncle," accessed February 17, 2014, <http://en.wikipedia.org/wiki/Carbuncle_(gemstone)>.)

DFrom page 158: Answers may be as short as a single sentence, but should completely answer each question. Students should place the Latin citation in quotation marks and their translation/paraphrase of that citation in square brackets ([ ]).

The answers provided in the teacher's edition should serve as models. Students' answers may vary somewhat from the examples provided.

Translation:

FIRST PART: A ROYAL MARRIAGE

However as pertains to his own betrothed/wife Elizabeth, he sent a letter to her, so that as soon as possible she might bring herself to London, and there remain with the Queen Widow her mother. Which she (lit., "that one") performed soon after, accompanied by many of the chief and more noble women. Meanwhile the king hastened toward London with short journeys, with applause and acclamation of the people escorting him everywhere, which far from doubt (i.e., undoubtedly) were sincere and not at all pretended, which was obvious, since they were being poured forth with so much eagerness and energy. They were truly receiving him just as a prince sent down from heaven, who would impose an end on the age-old discord between those two families[1]; which, granted that in the times of Henry the Fourth, Henry the Fifth, and in some years of Henry the Sixth from one part, and Henry the Fourth from the other [part], they had been gladdened by some clear intervals and happy cessations, nonetheless it was perpetually hanging over the kingdom, just as storm-filled clouds, threatening new movements and calamities. And just as because of his victory the knees of men were bent, so because of his destined marriage to Elizabeth even/also hearts [were bent].

Respondē Latīnē!

ᴬStudents should use indirect command for this answer.

PARS PRĪMA: MĀTROMŌNIUM RĒGĀLE

1. Cui Rex Henricus litterās mīsit?
   Elizabethae
   To whom does King Henry send a letter?
   to Elizabeth
2. Quid in litterīs rogāvit?
   ut quam prīmum sē Londīnium cōnferret**ᴬ**
   What did he ask in the letter?
   that she would bring herself to London as soon as possible
3. Quōmodo populus rēgem novum recēpit?
   How/In what manner did the people receive the new king?

   Any or all of the following constitute a correct answer:
   plausibus &/et acclāmātiōnibus
   veluti prīncipem caelītus dēmissum
   with applause and acclamations
   just as a prince sent down from heaven
4. Cūr corda ante rēgem flecta sunt?
   ex nuptiīs Elizabethae dēstinātīs
   Why were hearts bent before the king?
   because of his destined marriage to Elizabeth

Translation:

SECOND PART: THE PLAGUE

Around this time in the autumn toward the end of September, there began to rage, first in the city of London, then in other parts of the kingdom, a certain epidemic/widespread disease, at that time new/strange. To which/To this [disease], from its nature and symptoms, they gave the name "the Sweat-Making Fever" [*or* from its nature and symptoms, they gave the name of the fever "the Sweat Maker" *or* from the nature and symptoms of that fever they gave the name of "Sweat Maker"]. That disease had [by chance] brief courses as much in the critical stage of the disease itself as in the time of its very duration. In fact those who had been seized by this same [disease], if they were not dead within the space of twenty-four hours, were almost secure and without fear. But as to the space of time through which the malignancy/badness of the disease endured/lasted, indeed it began around the twenty-first day of September; on the other hand it ceased about the end of the following October (This would be the end of October of the

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1. This discord escalated into the Wars of the Roses, discussed in Culture Corner: The Wars of the Roses at the end of this chapter. (It was not until the nineteenth century that Sir Walter Scott gave the war this name in his novel *Anne of Geirerstien*.)

same year, not of the next year. The rest of the reading makes such distinction when the king's coronation is not delayed): So that/To such a degree that the feast of the royal coronation of which was celebrated at the end of October, was in no way at all delayed nor impeded, nor likewise was the assembling of parliament/parliamentary which succeeded within seven days of the coronation. That disease was a certain kind of pestilent fever, not however (as it seems), occupying a seat in the veins or humors, since there did not follow carbuncles/swellings/external tumors, not pustules, not purple or black spots (it is plain that the mass of the body [remained] untouched/unblemished). Only a malignant vapor and air flew to the heart and sought the vital spirits and occupied [them], whence the nature [of the body] was excited/stirred up to [make the disease] go, to send [it] out through sweats, to exhale [it]. However it was evident through experience that that disease was a waylayer (lit., a female soldier lying wait in ambush: such is the metaphor) of nature and pressed upon it [nature] unprepared rather than obstinate to remedies, if it might be healed in time. Indeed if a sick man had been kept at a steady temperature as to his clothing as well as to his heat/fire, and he had drunk [that which was] lukewarm and had consumed even moderate [in amount *or* mixture] cordials, whence the work of nature itself might be/was neither irritated by heat nor repulsed by cold, health usually followed (i.e., most patients thus treated recovered). But innumerable people from this suddenly died before a method of cure and a regimen of the sick person was known. The opinion was that that disease was in no way of the epidemics that are at the same time contagious and flow from body to body, but that it flowed from a certain malignity in the air itself, pressed out from the predisposing of the seasons and from frequent and unhealthy changes of the weather: and also its brief span was indicating this very thing.

Respondē Latīnē!

Pars Secunda: Morbus

1. Quō in tempore annī morbus grassārī coepit? — In what time of the year did the disease begin to rage?
   in autumnō — in the autumn
2. In prīncipiō ubi grassābātur morbus? — In the beginning, where did the disease rage?
   in urbe Londīnī — in the city of London
3. Quālēs erant illae persōnae quae vīgintī et quattuor hōrās vivēbant postquam morbus coepit? — How were the people who lived twenty-four hours after the disease began?
   sēcūrae/sine metū — safe/without fear
4. Quandō morbus incēpit? — When did the disease begin?
   circā vīcēsimum prīmum Septembris diem — around the twenty-first day of September
5. Quandō hominēs rēgis corōnātiōnem celebrābunt? — When will people celebrate the king's coronation?
   ultimō Octōbris — at the end of October
6. Sē vir aut fēmina aut etiam īnfāns correptus erit morbō, quālis massa corporis remanēbit? — If a man or woman or even an infant will have been seized by the disease, how will the mass of (his, her, its) body remain?
   intācta — untouched/unblemished
7. Quō advolat vapor morbī? — Where does the vapor of the disease fly?
   ad cor — to the heart
8. Quid debet aegrōtus consūmere? — What should a sick man drink?
   cordiālia — cordials
9. Quam diū mānāvit morbus? — How long did the disease last?/How long did the disease extend itself?
   breve tempus — for a short time/briefly

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?

The symptoms did not include "*carbunculī, non pūstulae, nōn purpureae aut līvidae maculae*" [carbuncles/ swellings/external tumors, not pustules, not purple or black spots].

2. What type of regimen usually was able to bring about health?

If a sick man was able to keep a steady temperature and would drink lukewarm liquids or cordials, then nature would take its course and health would follow: "*sī aegrōtus in aequābilī temperāmentō . . . tepidumque . . . unde nātūrae ipsīus opus . . . plērunque sānitās sequēbātur*" [if a sick man had been kept at a steady temperature . . . and he had drunk [that which was] lukewarm . . . health usually followed].

3. According to the opinion of the day, from where did this disease flow?

The opinion of the day was that the disease flowed "*ā malignitāte quādam in ipsō āere*" [from a certain malignity in the air itself].

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.

The following are some examples of dependent clauses from the second part of the reading (*Morbus*):

- *sī intrā spacium vīginti quāttuor horārum nōn morerentur* – if they did not die within the space of twenty-four hours (lns. 18–19)
- *ut vidētur* – as it seems (ln. 25)
- *nōn . . . līvidae maculae sequerentur* – not purple or black spots remained (ln. 26)
- *sī in tempore subventum foret* – if it might be healed in time (ln. 31)
- *tepidumque bibisset* – and if he had drunk [that which was] lukewarm (ln. 32)

Reading 31

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

Sir Isaac Newton

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 TE

1   Corpus omne persevērāre in statū suō quiēscendī vel movendī ūniformiter in dīrēctum,

2   nisi quātenus ā viribus impressīs cōgitur statum illum mūtāre.

3   Proiectilia persevērant in mōtibus suīs nisi quātenus ā resistentiā āeris retardantur & vī

4   gravitātis impelluntur deorsum. Trochus, cūius partēs cohaerendō perpetuō retrahunt

5   sēsē ā mōtibus rēctilīneīs, nōn cēssat rotārī nisi quātenus ab āere retardātur. Māiōra

6   autem Planētārum & Cōmētārum corpora mōtūs suōs, & prōgrēssīvōs & circulārēs, in

7   spatiīs minus resistentibus factōs cōnservant diūtius.

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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 TE

8   Mūtātiōnem mōtūs prōportiōnālem esse vī mōtricī impressae & fierī secundum līneam

9   rēctam quā vīs illa imprimitur.

10   Sī vīs aliqua mōtum quemvīs generet, dupla duplum, tripla triplum generābit, sīve simul

11   & semel, sīve gradātim & successīvē impressa fuerit. Et hic mōtus, quoniam in eandem

12   semper plagam cum vī generātrīce dēterminātur, sī corpus anteā movēbātur, mōtuī ēius

13   vel cōnspīrantī additur, vel contrāriō subdūcitur, vel oblīquō oblīquē adiicitur, & cum

14   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*)
          dētermināre – 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. *dētermināre*)

Lex III TE

15   Āctiōnī contrāriam semper & aequālem esse reāctiōnem: sīve corporum duōrum

16   āctiōnēs in sē mūtuō semper esse aequālēs & in partēs contrāriās dīrigī.

17   Quicquid premit vel trahit alterum, tantundem ab eō premitur vel trahitur. Sī quis

18   lapidem digitō premit, premitur & hūius digitus ā lapide. Sī equus lapidem fūnī

19   allegātum trahit, retrahētur etiam & equus (ut ita dicam) aequāliter in lapidem: nam

20   fūnis utrinque distentus eōdem relaxandī sē cōnātū urgēbit equum versus lapidem, ac

21   lapidem versus equum; tantumque impediet prōgressum ūnīus quantum prōmovet

22   prōgressum alterīus. Sī corpus aliquod in corpus aliud impingēns mōtum ēius vī suā

23   quōmodocunque mūtāverit, idem quoque vicissim in mōtū propriō eandem mūtātiōnem

24   in partem contrāriam vī alterīus (ob aequālitātem pressiōnis mūtuae) subībit. Hīs

25   āctiōnibus aequālēs fiunt mūtātiōnēs, nōn vēlōcitātum sed mōtuum; scīlicet in

26   corporibus nōn aliunde impedītīs. Mūtātiōnēs enim vēlōcitātum, in contrāriās itidem

27   partēs factae, quia mōtūs aequāliter mūtantur, sunt corporibus reciprocē prōportiōnālēs.

28   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.[A]

[A]As an added challenge, some students might like to attempt this as a *Scrībāmus!* exercise and compose the answer entirely in Latin. In such a case they may wish to write about a *pila* (ball) and a *radius* (rod, stick).

About the Author

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.

Sir Isaac Newton

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.[B]

[B]These novels would best be recommended to mature readers or advanced high school students.

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

Translation:

LAW 1

[It is a law] that every body continues in its own state of resting or of moving uniformly in a direction, except insofar as it is compelled by forces impressed/applied [on it] to change that state.

Projectiles continue in their own motions except insofar as they are slowed by resistance of air and they are driven downward by the force of gravity. The trochus, whose parts/directions by perpetually clinging draw themselves back from rectilinear/straight-line motions, does not cease to roll except insofar as it is slowed/hindered by air. The greater bodies however of Planets and Comets save/conserve their own motions, both progressive and circular, made in less resisting spaces for a longer time.

Translation:

LAW 2

[It is a law] that a change of motion is proportional to the motive force applied, and is made according to the straight line by which that force is applied.

If any force should generate motion of any kind, a double [force] will generate a double [motion], a triple will generate a triple, whether it was applied at one and the same time (lit., at the same time and once), or gradually and successively. And this motion, inasmuch as it always is delimited into that same place with the generating force, if the body was moved/moving before, it is either added to its motion going in the same direction/with respect to its motion either it is added to it going in the same direction, or is taken away from it [being] opposite, or is joined sideways to it [being] sideways, and with that according to the delimitation of both it is arranged.

Translation:

LAW 3

[It is a law] that for an action always there is an opposite and equal reaction: or the actions of two bodies on one another mutually are always equal and are led into opposite directions.

Whatever presses or drags another, the same amount is pressed or dragged by it [referring to *quicquid*]. If anyone presses a stone with [his] finger, the finger of this person is also pressed by the stone. If a horse drags a stone tied to a rope, it will be dragged also even the horse (so to speak) equally toward the stone: for a rope stretched on both sides by that same endeavor of relaxing itself will urge the horse toward the stone and the stone toward the horse; and as much as it will impede the progress of the one, so much it moves forward the progress of the other. If any body driving against another body, will have changed its (the other body's) motion by its own force in any way whatsoever, that same [body] also in turn will undergo in its own motion that same change in the opposite direction by the force of the other (on account of the equality of the mutual pressure). Because of/by these actions the changes are made equal, not [changes] of velocities but of motions; undoubtedly [with the actions] not hindered in the bodies from another source [i.e., as long as these actions are not stopped by something else]. Indeed the changes of velocities, made in opposite directions in the same way, because the motions are changed equally, are reciprocally proportional to the bodies. This law also obtains/is true in attractions [of bodies by gravity or magnetic force as opposed, say/as I might say, to connection by rope or collision], as will be demonstrated in the next 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.

Answers will vary. The following is an example of what student answers may contain.

- *Āctiōnī contrāriam semper & aequālem esse reāctiōnem: sīve corporum duōrum actiōnēs in sē mūtuō semper esse aequālēs & in partēs contrāriās dīrigī.* [It is a law] that for an action always there is an opposite and equal reaction: or the actions of two bodies on one another mutually are always equal and are led into opposite directions. (Lns. 15–16)

- *Sī quis lapidem digitō premit, premitur & hūius digitus ā lapide.* If anyone presses a stone with [his] finger, the finger of this person is also pressed by the stone. (Lns. 17–18)

- *Mūtātiōnēs enim vēlōcitātum, in contrāriās itidem partēs factae, quia mōtūs aequāliter mūtantur, sunt corporibus reciprocē prōportiōnālēs.* Indeed the changes of velocities, made in opposite directions in the same way, because the motions are changed equally, are reciprocally proportional to the bodies. (Lns. 26–28)

Law I: The ball is at a state of rest until it is thrown by the pitcher. The ball is in a state of motion, continuing in one direction, until the force of the bat alters that motion. The ball continues in the new direction until some other force (gravity, air, fielder, etc.) alters that motion and causes it to stop.

Law II: Force = mass × acceleration. The bat exerts a force upon the ball in order to make it change direction. The force of the bat is equal to the mass of the bat times its acceleration.

Law III: The force that the bat exerts upon the ball is the same as the force the ball exerts upon the bat. This is especially noted in cases in which a wooden bat splinters upon contact with the ball.