INTRODUCTION TO LATIN

Revised First Edition

STUDY GUIDE AND READER

ED DEHORATIUS

Focus Publishing
R. Pullins Company
Newburyport, MA
www.pullins.com

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ISBN 10: 1-58510-283-0
ISBN 13: 978-1-58510-283-9

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Printed in the United States of America

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MAGISTRIS LINGUAE LATINAE OMNIBUS

PRAESERTIM
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Charles Kling, St. Joseph's Preparatory School (Retired)
Henry Bender, The Hill School
Francis Newton, Duke University (Emeritus)
Paul Gwynne, The American University of Rome
Fr. Reginald Foster

Acknowledgements

First and foremost, I want to thank my colleagues in the Wayland High School Language Department for their patience and support. I especially want to thank my fellow Latin teachers, Tim Casey and Lee Krasnoo, for their assistance in identifying sources and their willingness to help pilot the exercises and fact check some of the texts, e.g. the result clause from the Scholiast on Juvenal came from one of Tim's Latin 3 projects, and Lee's Latin 4 helped me correct a miscited line from the *Aeneid*.

I also want to thank the audience at the Classical Association of Massachusetts spring 2007 meeting, where the theory behind some of the exercises and some examples were presented. Their discussion and insight were invaluable in the completion of the final manuscript. I especially want to thank Ken Kitchell of the University of Massachusetts at Amherst for catching a mistake in one of the translations.

The following people and institutions also assisted in the completion of the manuscript: the College of the Holy Cross for the use of its library; Peter Sipes and Andrew Bentley for suggesting sources; the students in my Latin 2 class, 2006-2007, for piloting some of the exercises; and Jacqui Carlon of the University of Massachusetts at Boston for her helpful and insightful comments on the final manuscript.

The team at Focus Publishing, as always, offered invaluable advice and assistance: Ron Pullins, Kathleen Brophy, and Linda Diering. And to my family, Liz, Will, and Matt: thank you as always for your love, patience, and support.

Preface for Students

It is impossible to understand a culture without understanding its language. The Latin language has nine different ways to express purpose; this linguistic detail alone reveals as much about who the Romans were as any text or artifact. But from whom should we learn the language of the Romans? Who is left to teach it? Your instructors are not native speakers. I certainly am not, nor did I learn Latin from native speakers. That's not to say of course that they or I are deficient in our knowledge of Latin, but only to say that there is a distinct difference that comes from learning from a native speaker rather than a non-native speaker. Certainly Latin is speakable and certainly there are those that speak it with near-native proficiency. But no one in centuries has grown up speaking Latin from infancy as their lone mother tongue. The only native speakers left to us, or really native users, are Latin authors. The majority of exercises in this study guide then use unadapted Latin, written by native Latin users. It is hoped that this exposure will not only improve your understanding of Latin as a language but will also increase your interest in the native users of Latin, the Romans themselves.

This book is divided into the chapters and, for the most part, the grammatical sections of your textbook. Most, though not all, grammatical sections of your textbook will have a corresponding section in this book. Each chapter in this study guide is comprised of the following elements:

- an introductory paragraph that summarizes what is covered in the chapter
- a list of Terms to Know that collects new and review terminology
- review questions that organize and highlight important information in the grammatical sections
- supplemental grammatical information that either augments the grammatical information of the textbook or introduces grammatical information that was not included in the textbook
- exercises (explained in greater detail below)

The exercises come in two forms. The more traditional form that uses the vocabulary of a chapter to drill new forms or contructions is used minimally because of the availability of similar exercises in both the textbook and the companion website. The bulk of the exercises are the text-based exercises mentioned above in the first paragraph. The goal of this approach is threefold: 1) to illustrate and increase comprehension of a particular grammatical form or construction; 2) to expose you to different Latin authors from different literary periods; 3) and to introduce the literary, cultural, and historical contexts that produced each author and text. The texts range from the early 2nd century BCE to the 14th century CE. Each text is accompanied by an introductory paragraph that establishes the immediate context of the excerpt. Following each text is a series of tasks that focuses on the grammatical form or construction of that section. It is important to note that few of these tasks are translation-tasks. These texts weren't written with grammatical instruction or review in mind, and they certainly weren't written with the vocabulary of your textbook in mind; translation of such passages, because of the scope of vocabulary alone, often becomes cumbersome. But the absence of translation is no reason to withhold unadapted Latin from students even in their first chapter of Latin. Rather than translation, the tasks will often ask you to identify forms in the text, to complete English translations with translations of Latin constructions, or to parse forms. In short, they will function much like any other Latin exercise, but they will use the Latin of Rome's native users rather than sentences composed by instructors or textbook writers. Thus, not only are you reviewing your grammar but you are also learning about such topics as 2nd century BCE Roman comic plays, Golden Age poetry, and mythology.

In addition to the chapters, the following resources are included:

- a glossary of authors excerpted
- a list of texts excerpted, organized both by chapter and grammatical section, and by author

Both resources are provided for that student who wants to explore an author or a text beyond the excerpt provided. The former provides brief biographical information about each author, as well as, in most cases, a broad summary of the text excerpted. The latter cites from where in each text each passage excerpted in this study guide comes.

I hope that you will approach this study guide as more than a supplement to your textbook. It is of course designed to be just that. But when I began writing it, I quickly realized that writing a series of drills and exercises seemed an empty endeavor; they already exist in your textbook and on-line. Rather, I started reading a lot of Latin and noting in which passages certain gramamtical forms and constructions appeared repetitively and/or in a particularly illustrative manner. And I of course could not ignore some of the iconic passages of Latin literature which, even if lacking in grammatical redundancy, often found their way into the present volume because of their inherent importance. When I piloted some of the exercises with my own students, I was pleased to find that much of what I hoped would happen did happen: not only did they review whatever form or construction we were studying, but, and perhaps more important, they became interested in the texts themselves (even if they couldn't understand them): they asked questions, I translated or summarized some of the Latin, we discussed Latin and the Romans beyond what the chapter dictated. In a high-school setting, where I see my students as much as four times as often as you see your instructor, I have time for such freedom. You might not in your classroom, but nonetheless I encourage you to pursue those questions, whether with your instructor inside or outside of the classroom, in your library, or with your classmates. I hope that the more Latin you learn, the more you will want to learn about the Romans, and the more you learn about the Romans, the more Latin you will want to learn.

Preface for Instructors

Movie watchers of the late 1980s might recognize the name J. Evans Pritchard. He is the literary critic eviscerated, quite literally in terms of his book, by Robin Williams in *Dead Poet's Society* for suggesting that the value of poetry might be mathematically plotted on a graph. I confess, however, that in the preparation of the present volume, I often felt myself sympathizing with J. Evans Pritchard. In many ways, while I will admit that there were no graphs prepared, I nonetheless was often assessing Latin literature in a way that J. Evans Pritchard would enthusiastically approve. My two Pritchard-ian axes were 1) grammatical value, measured by either redundancy or illustrative variation and 2) cultural, historical, or literary value. A high score in one category often offset a low score in the other, so that Martial, whose epigrammatic style often yields grammatical redundancy but whose sheer production renders many of his poems less notable among philologists, appears in almost every chapter. Conversely, the opening line of the *Aeneid* includes a mere two direct objects, but because of its literary significance, it has also been included.

The texts then used for the Text-based Exercises are intentionally varied. It is of course impossible for me to survey all of Latin literature, and perhaps one of the most difficult aspects to writing the present volume was disciplining myself against continuously adding more texts as I found them; indeed, I worry that some chapters are bulging as they are. The inclusion of some of the more capricious and arbitrary choices (e.g. Seneca's *Phaedra*), if I'm being honest, is beholden entirely to the contents of my book shelf and what I thought I could get through easily before my one-and-a-half-year-old and four-year-old sons needed separating.

Such texts are utilized for as many as 90 of the 129 grammar sections in the textbook and are intended 1) to illustrate particular forms or grammatical constructions, preferably in a repetitive or otherwise illustrative way; 2) to provide for the student some interaction with the text and the forms or grammatical constructions in question, often without translating the passage; 3) to expose the student to a variety of Latin authors and texts, and their cultural, literary, or historical significance.

In their most basic form, these texts should be used with the accompanying exercises to reinforce aspects of particular forms or grammatical constructions; such exercises can be done for homework, for in-class work, or for student enrichment. Perhaps more important, however, because translation is not frequently asked of students, is the potential for customization implicit in each text. More advanced classes can engage in more translation than the exercises call for; it is relatively easy for instructors or students to facilitate such work because most of the passages are relatively short. Even classes with a wide range of ability levels can use the passages at their own pace: weaker students can focus on the exercises alone, while stronger students can augment the exercises with translation or other work. The instructor can then assist the weaker students knowing that the rest of the class is busied constructively.

The texts also provide opportunities for non-language exploration: research of authors, research of the source texts from which excerpts are taken, and/or research of cultural topics introduced by the excerpts. Instructors can take advantage of these cultural opportunities to whatever extent they deem appropriate for their class, but their presence affords instructors a freedom and variety that few textbooks or workbooks do. I have provided introductions to each excerpt that give some sense of the context within which the excerpt appears. And in some instances, I have provided brief cultural digressions that explain particularly obvious or important allusions. But neither such introductions nor such explanations could begin to cover the breadth of potential discussion points or explications to be found in each text. I hope that instructors will enjoy, as I have, the variety of questions from students that each text inevitably raises.

Finally, because the texts are unedited and unadapted, students are exposed to the Latin of its native speakers or users. These texts illustrate Latin as the Romans (or Latin users) would have known it, with all the grammatical vagaries, the idioms, the alternate forms and spellings, and the nuance with which we imbue our English; I have intentionally not updated Plautus' archaisms or Medieval orthography. The sooner students can acquire the flexibility necessary to view their grammatical rules in the context of Latin users who used the language in a more natural and intuitive way than we have learned it, and who might not adhere to their grammatical rules as frequently or consistently as we might like, the more easily students will transition to understanding and approaching Latin as a dynamic language, instead of merely a system of rules to be applied.

The sheer number and variety of the texts themselves posed some logistical hurdles. I have attempted to make the text-based exercises as self-contained as possible, i.e. students should be able to complete the bulk of them without needing a dictionary; the vocabulary provided and the glossary and/or vocabulary lists from the textbook should prove sufficient. There are some exercises, however, where the provision of vocabulary would too obviously reveal the answer to a previous question. In these instances, it is likely that an external dictionary will be necessary. It is of course assumed that Latin students will have such a dictionary, if not their own then access to one via a library, but instructors can elect to skip such exercises if they wish to keep their students' work entirely self-contained within the scope of the workbook and textbook.

While the bulk of the present volume is comprised of these text-based excercises, three other types of supplements to the textbook are also included: Review Questions, Supplementary Grammar, and Exercises.

Review Questions target specific information from the textbook so that students can review the most important details and create their own summaries of each chapter's information. These questions will likely not be used in class, but are good ways for students to organize for themselves the information of each chapter.

Supplementary Grammar will either expand upon a given grammatical topic or introduce grammar that was not included in the textbook. The former tends to focus on drawing connections between Latin and English to facilitate comprehension of both or to include details that are too specific for the scope of the textbook.

Exercises will use the vocabulary of a chapter, or the recent chapters, to drill a particular grammatical point. Because of the plethora of exercises in the textbook and on-line, and because the majority of exercises in this study guide are text-based, there are few such exercises.

Each chapter also opens with an introductory paragraph and list of terms to know. Additionally, there is a biographical dictionary of authors excerpted in this volume, and a list of passages, organized both by chapter and by author.

When I wrote the first draft of Chapter 1, I found myself spent and frustrated after a fruitless few hours of trying to envision and write drills. I couldn't imagine another thirty-one chapters of this. I had used Latin texts as paradigms before in class, though sparingly (Catullus 5 for interrogatives, the *Carmina Burana* for nominatives and indicatives) and I wondered if I could incorporate such selections into the exercises of the present volume; why write sentences when the Romans themselves already had? Little did I expect my initial investigation to turn into the number and variety of texts that it has. I hope then that you will find the present volume useful not only for drilling forms and grammar, though ostensibly that is its intention, but also for exposing to your students the wonder and variety of the Romans, as evidenced through their literature, that has already captured our imaginations.

I also ask that if anyone has paradigmatic texts that they would be willing to share, I would be happy to add them to my growing list. Please send them to the following e-mail address: ____ [WHICH ONE? A FOCUS ADDRESS IF MINE CHANGES?]

About the Texts

Collecting texts from such a variety of authors was hardly an easy task. I have whenever possible used the Oxford Classical Text for each author. The sources for each author are listed below.

In preparing the texts, I have made few changes to the original: first words of sentences are capitalized, and consonantal 'u' has been changed to 'v' to follow what seems to have become largely conventional; otherwise, the original texts have not been altered, other than minor punctuation adjustments. Many of the texts in the present volume are excerpted from larger works. In these cases, I have truncated texts at clause breaks whenever possible without making the excerpt too unwieldy. Even if the clause break occurs at a semi-colon or a conjunction, the first words of most excerpts are capitalized. There are some examples where an excerpt begins, for instance, at the beginning of a relative clause. In these instances, the first word will not be capitalized, but will be preceded by an ellipsis. All translations are mine.

Alcuin, *Farewell to his Cell*. Raby, *Oxford Book of Medieval Latin Verse*, 1957

Alleluiatic Sequence. Raby, *Oxford Book of Medieval Latin Verse*, 1957

Archipoeta, *Aestuans intrinsecus.* Raby, *Oxford Book of Medieval Latin Verse*, 1957

Ave Maris Stella. Raby, *Oxford Book of Medieval Latin Verse*, 1957

Caesar. du Pontet, 1900 (repr. 1937)*Carmen Philomelaicum*. Raby, *Oxford Book of Medieval Latin Verse*, 1957

Carmina Burana. Beeson, *A Primer of Medieval Latin*, 1953

Cato, *De agricultura.* Ernout, *Recuil de Textes Latins Archaïques.* Paris: Libraire C. Klincksieck, 1957 (repr. 1966).

Catullus. Mynors, 1958

Cicero, *In Catilinam.* Clark, 1905

Cicero, *Pro Archia.* Clark, 1905

CIL. Buecheler, *Carmina Latina Epigraphica*, Teubner, 1972

Conflict Between Winter and Spring. Raby, *Oxford Book of Medieval Latin Verse*, 1957

De lupo ossa corrodente. Beeson, *A Primer of Medieval Latin*, 1953

Damian, Peter. Raby, *Oxford Book of Medieval Latin Verse*, 1957

Aulus Gellius. Rolfe, Loeb, 1927

Horace. Wickham, 1901 (repr. 1967)

In Praise of Wine. Beeson, *A Primer of Medieval Latin*, 1953

Livy. Conway and Waterls, 1914 (repr. 1951)

Martial. Lindsay, 1929

Miraculum Sancti Nicholai. Beeson, *A Primer of Medieval Latin*, 1953

Ovid, *Amores.* Kenney, 1994 (repr. 1995)

Ovid, *Metamorphoses.* Tarrant, 2004 Petronius. Lawall, Bolchazy-Carducci, 1995

Plautus, *Menaechmi*. Lawall & Quinn, Bolchazy-Carducci, 1980 (2nd ed.)

Plautus, *Miles Gloriosus.* Hammand, Mack, Moskalew; Harvard University Press, 1963 (repr. 1997)

Pliny. Mynors, 1963

Praise of Wine. Beeson, *A Primer of Medieval Latin*, 1953

Romulus Nilans. [TEXT?]Scholiast on Juvenal. *Breviarium Urbis Romae Antiquae*

Seneca, *Phaedra*. Zwierlein, 1986

Vergil, *Aeneid.* Mynors, 1969

Vergil, *Eclogues*. Mynors, 1969

Authors and Text

This glossary is intended to provide a brief introduction to the authors and/or texts included in this book. Included for each author is his full name, his dates, the name of the text(s), and the chapter numbers within which each text appears (indicated by the numbers in parentheses); for authors with more than one text included, each text will be described.

I have purposely eschewed an excess of facts. Rather, I have endeavored here to provide a sense of what the author was about, what he was trying to accomplish, and any relevant historical context within which that accomplishment might take place. While each excerpt throughout this book will include a brief introduction, the information included here will serve as part of those introductions, i.e. broad summaries will be given here so that they do not need to be repeated throughout the introduction of each text. Anonymous texts or authors that do not appear frequently in the present volume are not included here; enough context is provided with the introductions of such texts that to include them here would be repetitive.

Alcuin: c.735 – 804 CE; *Farewell to his Cell* (6). A scholar and writer associated with the royal court of Charlemagne, Alcuin revised and revolutionalized the educational approach of the court's school and was a pioneering figure in the Carolingian Renaissance, the first revival, albeit relatively short-lived, of a pervasive interest in the ancient world. Alcuin expanded the educational focus of the palace school to include the liberal arts and theology; students at the school included Charlemagne himself and his sons. Eventually, Alcuin left Charlemagne's service to take over the administration of the famous monastery at Tours.

Archipoeta (3). A poet of the mid-12th century CE about whom little is known. Apparently connected with the royal court of Emperor Frederick the 1st, he belongs to the poetic group known as the *vaganten*, a German name which reflects the wandering nature of their poetic performances; the French troubadours and jongleurs were of a similar type. Much of the poetry of the Archipoeta is simple and popular in nature, focusing on drinking songs and the life of the middle- and lower classes, but he elsewhere treats loftier subjects such as philosophy and theology.

Aulus Gellius: c.125 – post-180 CE; *Noctes Atticae* (5, 15, 17, 31). Little is known about Gellius' life beyond the wide range of interests he reveals in his only surviving text, *Attic Nights*. He studied in Rome before travelling to Athens, where he began collecting his material: a compilation of anecdotes and stories based on lectures he had heard and texts he had read. He later arranged these stories into the twenty book collection called *Noctes Atticae* or *Attic Nights.* Begun during a particularly long and cold winter in Attica (hence the name), the region of Greece where Athens is located, *Attic Nights* provides a unique picture of the ancient world because of Gellius' inclusion of anecdotes and information on a wide range of subjects. Gelliusal so provides the only surviving fragments of texts otherwise lost.

Caesar: Gaius Julius Caesar, 100 / 102 – 44 BCE; *De bello Gallico* (13). Rome's first century BCE was characterized by political strife and chaos, as the institutions of the Roman Republic finally broke down and created a power vacuum for ambitious Roman generals to attempt to fill. Caesar is perhaps the best known of these generals, if only because of his immortalization by Shakespeare. He amassed a great fortune while conquering Gaul (modern-day France), which he used to finance his attempted takeover of Rome. While popular and successful, Caesar ultimately proved too arrogant for Rome; his bald accumulation of power alienated enough senators that they plotted his assassination, famously executed on March 15, 44 bce, the Ides of March. As a writer, Caesar is best known for his *De bello Gallico*, a third person account of his own campaign in Gaul. Perhaps its most notable feature is its focus on the anthropology of the Gauls; Caesar goes to great lengths to chart the characteristics, customs, political structures, and society of the very people whom he was conquering.

Carmina Burana (1, 23). The name of a manuscript, written in the early 13th century and now housed in a library in Munich, that collects over 1,000 poems, mostly in Latin. The best-known of these poems are the drinking songs: short, simple poems that celebrate the pleasures of pub life, although the collection also includes love poems and religious poems (the latter lost).

Cato: Marcus Porcius Cato, 234 - 149 BCE; *De agri cultura* (17). Cato is perhaps best known for his near-legendary sternness and severity; his life and political career was largely devoted to the promotion of Roman Republican values and the criticism of the extravagence and opulence that was beginning to characterize the Roman aristocracy. He is perhaps best known for his *Origines*, now lost, that narrated the early history of Rome and Italy; it became an early model for Latin prose style, since the majority of literature produced by Romans at this time was written in Greek. His *De agri cultura*, also known as *De re rustica*, which has largely survived, functions as a manual for farming and cultivating the land.

Catullus: Gaius Valerius Catullus, c.84 – 54 BCE; *Carmina* (2, 3, 4, 5, 7, 8, 9, 11, 13, 14, 19, 21, 22, 23, 24, 26, 27, 28, 29, 32). Little is known about Catullus' life, and his biography is complicated by the autobiographical nature of his poetry; of course, it is not known (and is tantalizingly ambiguous) whether Catullus' poetry is in fact a reflection of his life or a reflection of the poetic persona that Catullus adopts. Nonetheless, Catullus' poetry marks the first conspicuous shift from the epic poetry of Ennius, an early Latin poet who emulated Homer, and Vergil (who post-dates Catullus) to the more personal, individualized, and emotional poetry championed by the Greek poet Callimachus and the tradition he inspired. Catullus' 116 surviving poems are in general divided into three groups, each of which comprises roughly a third of his output: poems 1 – 60 are poems of various meters; poems 61 – 68 are *epyllia*, mini-epic poems, though many of Catllus' *epyllia* do not use the epic meter of dactylic hexameter and are not as long as more traditional *epyllia*; poems 69 – 116 are all written in elegiac couplets. The most enduring poems of Catullus' *oeuvre* focus on his relationship with a certain Lesbia, a married woman with whom Catullus is engaged in a torturous relationship. Although Lesbia's identity is not known (and indeed may not be intended to be known), circumstantial evidence may identify her as Clodia, the wife of Q. Metellus Celer and the sister of P. Clodius Pulcher. The identification of Lesbia with Clodia becomes even more compelling because of Cicero's oration *Pro Caelio*, in which he defended Marcus Caelius Rufus against a number of charges that might have been brought by Clodia herself. Whether or not she brought the charges, Cicero lambasts her in his speech, and so connections between Cicero's characterization of her and Lesbia's treatment of Catullus have long been drawn.

Cicero: Marcus Tullius Cicero, 106 – 43 bce. Best known for his embodiment of the beauty and complexity of Latin prose, a reputation cemented by scholars of the Italian Renaissance, Cicero was a lawyer and politician, many of whose speeches, treatises, and letters have survived. Cicero was a contemporary of Caesar and lived through the tumultuous demise of the Roman Republic; many of his speeches provide an invaluable primary source for this complex period of Roman history.

But Cicero ultimately would find his downfall in those same politics that provided such a forum for his rhetorical talents. He delivered a series of speeches, called the *Philippics*, that eviscerated Marc Antony in the wake of Caesar's assassination. When Antony and Augustus (then still known as Octavian) called a truce, part of their agreement was the honoring of proscriptions, i.e. lists of people that each wanted killed. Cicero was on Antony's list and, upon his death, his hands and tongue, the primary tools of the orator, were hung in the Forum; their intended message was clear.

***In Catilinam* (7, 10, 13, 15, 17, 18, 19, 23, 24, 27, 28, 30, 31, 32).** Cicero made his best known speeches against a Roman noble named Lucius Sergius Catiline. Catiline, commemorated only by his enemies, remains an enigmatic historical figure. According to his detractors, he was involved in a conspiracy to overthrow the Roman Republic because of his anger at having been passed over for the consulship. Whatever the truth might be, however, Catiline has remained (in)famous because of the sharp invective and comprehensive attack Cicero leveled against him in his four orations.

***Pro Archia* (16, 17, 18, 22, 26, 27, 28, 30, 31).** Cicero defends a Greek, Archias, against a charge that questions his Roman citizenship. The speech is often considered anamolous for Cicero because of its focus on the humanities and their role in public life; Archias was a poet, and part of Cicero's defense focuses on the importance of Archias' work for the public good.

Damian, Peter: c.1007-1072; (2). An Italian theologian, born in Ravenna, becoming a Cardinal in his lifetime and a Doctor of the Church in the 19th century, Peter Damian is perhaps best known for his tract on the omnipotence of God, in which he defends God's omnipotence by discussing whether God can restore a woman's virginity, and whether God can change the past. The text included here is a short poem, titled from its first line, *Ad perennis vitae*, likely intended to be accompanied by music.

Horace: Quintus Horatius Flaccus, 65 – 8 BCE; *Carmina* (3, 5, 8, 11, 19, 26, 27, 29, 31). The emperor Augustus patronized a number of poets via his cultural attache Maecenas; Horace was one of those poets. He wrote a wide range of literature, from odes to satires to a treatise on writing poetry, but his odes are by far the most famous. Horace consistently incorporates into his odes the theme of the brevity and unpredictability of life, and the values and benefits of the country life vs. the complexity and excess of the city life.

Livy: Titus Livius, 59 BCE – 17 CE; *Ab urbe condita* (5, 16, 22, 24, 28, 29, 31, 32). Livy undertook a vast history of Rome that stretched from the flight of Aeneas from Troy to Livy's contemporary Rome; the opus filled 142 books. Only, however, 35 of these 142 books have survived. The first five books cover the Roman monarchy, which stretched from the traditional founding of Rome in 753 BCE with Romulus as its first king, to the fall of the monarchy in 509 BCE. Livy's history of the monarchy focuses on stories that are likely more legend than true history and that are included as much to promote the values that characterized early Rome (values that would be maintained through the early Republic) as to provide a chronicle of early Roman history.

Martial: Marcus Valerius Martialis, c.40 – 103/104 CE; *Epigrams* (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 32). The poet Martial made his career out of writing usually short, succinct, vivid, and often acerbic poetry. Apparently not a successful writer until later in life, Martial nonetheless produced more than 1,500 short poems, or epigrams. These epigrams remain simple and straightforward, often without the self-conscious poetics of the better-known poets; Martial tends to eschew allusion and excessive rhetoric in his poetry. Nonetheless, he is lauded by Pliny (the younger) and counts as poetic addressees other contemporary writers.

***Miraculum Sancti Nicholai* (5, 6, 9, 13).** A miracle play of the 13th century in which the son of King Getron is kidnapped by the pagan King Marmorinus. Through prayer to St. Nicholas, the boy is taken from the court of King Marmorinus and returned to his parents.

Ovid: Publius Ovidius Naso, 43 BCE – 17 CE. Ovid's life is perhaps defined by its close: in 8 CE he was exiled by the emperor Augustus to Tomis, a town on the western coast of the Black Sea, where he died nine years later. His exile, however little is known about the specifics of its cause, captures the spirit of a poet who lived at least his literary life, and perhaps too his political / social life, on the edge of decorum and acceptability. Ovid himself tells us that he was exiled for a *carmen* and a *crimen*, the former likely his *Ars amatoria*, the latter likely some indirect role (a direct role surely would have led to death) in the promiscuity of the emperor Augustus's granddaughter Julia. Nonetheless, Ovid is a poet defined by his pervasive irony and wit, and his interest in exploring unheralded or innovative perspectives on traditional stories or themes.

***Metamorphoses* (3, 4, 6, 8, 9, 10, 11, 12, 17, 18, 20, 22, 23, 24, 26, 29, 30, 31, 32).** Ovid undertakes epic poetry with the *Metamorphoses*, a sprawling compendium of mythology and legend whose unifying theme is change or transformation. While Ovid cloaked the *Metamorphoses* in the guise of epic, as with much of Ovid's *oeuvre*, his epic reveals his interest in exploring the limits of and experimenting with genre. The epic tradition, as established by Homer and emulated by Ovid's near-contemporary Vergil, focused on a main, heroic character, chartered that character's trials and successes, and told much of its story through narrative flashbacks. Ovid's *Metamorphoses*, however, has no main character and moves through its complex narrative structure in rough chronological order, beginning with the creation of the world and ending with Ovid's contemporary Rome. Ovid's epic in many ways is the anti-epic. The stories summarized below are used throughout the present volume. Introductions to specific episodes are provided with each excerpt, but these general introductions are provided to avoid having to repeat background information with each excerpt.

Apollo and Daphne. The god Apollo has just killed the monstrous snake Python and brags about his prowess with the bow and arrow to the god Cupid, who also wields the bow and arrow. Cupid, offended by Apollo's bravado, takes revenge on Apollo by shooting him with an arrow that will cause him to fall in love. He shoots the unsuspecting and innocent nymph Daphne, who has sworn off men in allegiance to the goddess Diana and her virginity, with an arrow that will prevent her from falling in love. Apollo pursues Daphne, at first almost naively but eventually with greater fervor, until she pleads to her river-god father Peneus to save her. He responds by changing her into the laurel tree, which Apollo, unable to have Daphne herself, adopts as his signature tree. The story for Ovid then becomes an aetiology for the use of the laurel wreath as a triumphal crown.

Daedalus and Icarus. The Athenian craftsman Daedalus, imprisoned with his son Icarus for his role in the conception of the Minotaur, creates wings for himself and his son to escape from the island kingdom of Crete. He instructs his son not to fly too high or too low; the wings will fail. But Icarus, the rash youth, does not listen, and the heat of the sun melts the wax bindings of his wings so that he plummets to his death. The myth is an illustration of hubris, or excessive pride.

Orpheus and Eurydice. The hero-poet Orpheus married Eurydice, but she was killed immediately after the wedding by a snake hiding in the grass. Orpheus, beset with grief, resolved to journey to the underworld to recover her. He assuaged Cerberus, the three-headed guard dog to the underworld, and eventually charmed with his song Hades and Persephone, the king and the queen of the underworld. They agreed to release Eurydice to Orpheus but leveled one condition: that she follow him out and that he not turn to see her until they are both out of the underworld. Orpheus, of course, cannot resist the temptation to see her and, at the last moment, turns; Mercury, the god who ferries souls to the underworld, immediately appears and returns her there forever. The myth can be read as a metaphor for the grieving process, i.e. Orpheus was so grief-stricken that he would do anything to get his wife back, but in the end, nothing can bring her back. In this reading, his turning to look at Eurydice was inevitable: her death is final; she cannot be brought back, however much Orpheus wants her to be.

Pygmalion. The famous Cypriot sculptor removed himself from society after being horrified by the behavior of the first prostitutes, the Propoetides, whom Venus changed to stone. Pygmalion in response sculpted the perfect woman. He fell in love with his statue and treated it like his girlfriend: dressing it, undressing it, bringing it gifts, caring for it. At a festival of Venus, he prayed to Venus that he might find a woman similar to his statue, but Venus knew what he really wanted. When he returned home, his sculpture came to life, and Pygmalion and Galatea (a name conferred upon the statue by later readers) had a daughter Paphos, from whose name Cyprus took its ancient name.

Pyramus and Thisbe. The ancient antecedent for Shakespeare's *Romeo and Juliet*, also appearing in Shakespeare's *Midsummer Night's Dream*, the story of Pyramus and Thisbe focuses on the tragic forbidden love of two Babylonian youths. Forbidden by their fathers to meet or talk, they formulate a plan to meet at night in the woods outside Babylon. Thisbe arrives first at the same time as a lionness, bloodied from killing cattle. She flees but drops her shawl, which the lioness mangles with her bloody mouth. Pyramus arrives and, finding the bloody shawl, assumes Thisbe has been killed, and kills himself. Thisbe returns to find Pyramus dead, and kills herself in response.

***Amores* (5, 7, 10, 15, 19, 23, 24, 31, 32).** Ovid's earliest published endeavor saw him delve into elegiac poetry, that poetry that focused on the emotional, the personal, and the individual. Ovid ostensibly writes a series of poems centered around a likely fictional love affair with a woman named Corinna. (As with other elegiac poetry, not all of the *Amores* involve Corinna, but she is the thread that binds the collection together.) However, even in this early poetry, Ovid is already revealing many of the trends that will characterize his entire *oeuvre*: the exploration of genre, the often ironic incorporation of literary predecessors, and the fascination with the mechanics of emotion and the creative process, two ostensibly disparate themes in which Ovid sees vast similarities.

Petronius: Petronius Arbiter, c.27 – 65 CE; *Satyricon* (3, 6). The specific identity of Petronius is unknown. Manuscripts of the *Satyricon* identify him as Titus Petronius, but the Petronius at work in the emperor Nero's court as his *arbiter elegentiae* (arbiter of good taste) has become generally accepted as the author of the *Satyricon*. The *Satyricon* is one of the few, and certainly the most prominent, examples of ancient prose fiction. A collection of different stories interwoven with the humorously ill-fated travels of its two main characters Encolpius and Giton (a third, Ascyltus, disappears from the text midway through), the *Satyricon* is best known for the character Trimalchio and the extravagant dinner party he throws, which Petronius describes in lavish