

CHAPTER

30

FIRE!

Objectives

- to differentiate between the active voice and the passive voice
- to present the passive voice for the present, imperfect, and future tenses
- to discuss use of the vivid or historic present

The Story

1. The passive forms *auguntur* (5), *opprimuntur* (16), *opprimēminī* (19), *commoveor* (20), *commovēris* (23), and *servābimur* (24) are given in the vocabulary.
2. Words to be deduced: *ēmittere* (1), *obscurāre* (4), *infāns* (5), *efferre* (6), *spectāculum* (8), *miserābilis* (8), and *exstinguere* (14).
3. The vivid or historic present is used in the second paragraph. On the basis of the 3rd person plural form *aguntur* (5), students are expected to deduce the grammatical meanings of *efferuntur* (6), *trahuntur* (6), *ēciuntur* (6), and *pōnuntur* (7). A clarification of the vivid or historic present is provided on page 23.
4. Note the anaphora: *Lacrimābant mulierēs...; lacrimābant liberī...* (8-9).
5. After reading the story once, take the students back through it a second time to highlight its many pronouns and demonstrative adjectives. This will reinforce the learning from Chapters 28 and 29 while it serves as preparation for the presentation of the forms of demonstrative adjectives and pronouns that will come in Chapter 31, pages 36 and 37:

Words to be deduced from the story:

1. *ēmittere* _____ (1)
2. *obscurāre* _____ (4)
3. *infāns* _____ (5)
4. *efferre* _____ (6)
5. *spectāculum* _____ (8)
6. *miserābilis* _____ (8)
7. *exstinguere* _____ (14)

- a. Personal and demonstrative pronouns: *eī* (3), *eōrum* (11), *nōs* (13), (16), and (23), *vōs* (18), *ego* (20), *eīs* (21), *id* (22), and *tū* (22).
- b. Demonstrative adjectives: *id* (2), *eī* (2) and (3), *hāc* (13), *hoc* (14), *hōs* (14); *huius* (15), *hī* (15), *hōs* (20), and *illō* (25).
- c. Relative pronouns: *quā* (1), *quī* (9, 10, 11), *quae* (14), and *cui* (22).
- d. Interrogative pronouns: *Quis...?* (21) and *Quid...?* (21).
- e. Reflexive adjective and pronoun: *suōs* (10) and *sē* (16).
- f. Distributive pronoun: *aliī... aliī...* (11-12).
- g. Intensive adjective: *ipsum* (4), *ipsae* (23), and *ipsō* (25).

6. Have students try different translations of *vīs fūmī ac flammārum* (1-2).

7. Note the use of *cum* in the sentence *Cornēlia... currēbat cum Aurēlia eī clāmāvit...* (2-3). In Chapter 22 (22:12), students met this construction where *cum* means "when," and is used with inverted temporal and main clauses. (See Teacher's Guide I, pages 185-6). Sometimes in Latin a temporal clause and a main clause are reversed so that the temporal clause expresses the main action and the main clause tells when the action took place. The *cum* clause expresses the main action, and the main clause (*Cornēlia iam ad id aedificium summā celeritāte currēbat...*) tells when the action took place.

8. The word *infirmī* (6) was used earlier in the sense of "weak," "shaky" (4:9). Here the adjective is being used in a different sense, "frail," "infirm," and it serves as a substantive, "the infirm."

9. Note the partitives: *aliī ex adstantibus* (11) and *ūnus ex adstantibus* (18).

10. Remind students that some 1st declension nouns such as *incola* (12, 14) are masculine in gender (see Teacher's Guide I, Chapter 25, page 227, note 5).

11. Note the ablative of means: *...flammīs... opprimuntur* (16), *...opprimēminī aut lapidibus aut flammīs* (19). Also note the ablative of manner: *... magnō fragōre cecidērunt* (25).

Vocabulary List A

- | | | | |
|--|---|-------------------|----------|
| 1. īnsula, ae F. island; apartment building | (insular) | <u>Declension</u> | |
| 2. vīs nom.; vim acc.; vī abl. force, amount | (vim and vigor) | force | strength |
| 3. ac and (also) Conj. used before consonants only | | vīs | vīres |
| 4. incendium, īī N. fire | (incense) | vīs | virium |
| 5. incola, ae C. inhabitant, tenant | | vī | viribus |
| 6. omnia...aguntur everything is being done | (lit. all things are being done) | vim | vīres |
| 7. fenestra, ae F. window | | vī | viribus |
| 8. ēiciō, ēicere, ēiēcī, ēiectus | to throw out | | |
| 9. quaerō, quaerere, quaesīvī, quaesītus | to seek, look for, ask (for) syn. <u>petō</u> | | |

Vocabulary List B

- ornāmenta, -ōrum N. Pl. furnishings
- tam so Adv. of _____
- parvus, a, um small (cf. diminutive of parvus - parvulus)
- tabulātum, ī N. story, floor
- paene almost Adv. (peninsula)
- opprimuntur (they) are being overwhelmed
- opprimō, opprimere, oppressī, oppressus to overwhelm, to crush
- Ubi fūmus, ibi ignis. Where there's smoke, there's fire.

Vocabulary List C

- opprimēminī you will be crushed, overwhelmed
- commoveor I am upset
- dubium, īī N. doubt (+dubious)
- commoveris you are upset
- servābimur We will be saved
- pariēs, parietis M. wall (of a house or room)
- commoveō, commovere, commōvī, commōtus to move, upset
- Trahimur omnēs laudis studio. We are all attracted by a desire for praise. (Cicero)

History and Civilization List D

- populārēs populist reformers
- optimātēs established leaders
- Gracchi brothers agrarian reformers who espoused giving land to the landless
(133 - 123 B. C.)
- equitēs equestrian order (knights) -- so-called middle class
- Gaius Marius Consul 7 times between 107-86 B. C. a populāris
- novus homō Someone who succeeds politically without advantage of wealth and noble class
- Lūcius Cornēlius Sulla - Dictator after Marius between 88 to 79 B. C.
- Gnaeus Pompeius (Pompey the Great) - among many accomplishments - consolidated Roman power in the East (Asia Minor)
- Spartacus (73 - 71 B. C.) slave who inspired a massive slave uprising in Italy

Sententiae to Accompany the Story

1. Add the following to the *sententiae* provided in the student book, since it demonstrates use of the passive voice:

Ignis nōn exstinguitur igne Fire is not extinguished by fire (Medieval maxim).

2. Suetonius (*Augustus* XXX) describes Augustus' establishment of fire brigades as follows:

He divided the area of the city into regions and wards, arranging that the former should be under the charge of magistrates selected each year by lot, and the latter under "masters" elected by the inhabitants of the respective neighborhoods. To guard against fires he devised a system of stations of night watchmen (*vigilēs*).

—tr. J. C. Rolfe

Lectiō:

Conspexerat Aurēlia ingentem īnsulam ē quā ēmittēbātur magna vīs fumī ac flammārum. Cornēlia iam ad id aedificium summā celeritatē currēbat, cum Aurēlia ei clāmāvit, "Cavē, Cornēlia! Eī incendiō appropinquāre est periculōsum."

Mox fumus omnia obscurābat. Cornēlia aedificium ipsum vix vidēre poterat. Multī hominēs hūc illūc concursābant. Ab incolīs omnia simul aguntur; īfantēs ex aedificiō a mātribus efferuntur; īfirmī ē iānuīs trahuntur; bona ē fenestris ēiciuntur; in viā pōnuntur cistae, lectī, ornāmenta.

Cornēlia spectāculum tam miserābile numquam antea viderat. Lacrimābant mulierēs et līberōs parvōs tenēbant; lacrimābant līberī quī parentēs suōs quaerēbant; clāmābant parentēs quī līberōs suōs petēbant.

Via erat plēna eōrum quī ad spectāculum vēnerant. Aliī ex adstantibus aquam portābant; aliī in īnsulam intrābant et auxilium incolīs miserīs ferebant. Multī tamen nihil faciēbant. "Nōs certē nihil facere possumus," inquiunt. In hāc urbe solent esse incendia quae exstinguere nōn possumus. Neque hoc aedificium neque hōs incolās servāre possumus. Ecce! In tertiō tabulātō huius insulae est māter cum duōbus līberīs. Hī miserī flammīs paene opprimuntur. Sī incolae sē servāre nōn possunt, quid nōs facere possumus?

Subitō exclamāvit ūnus ex adstantibus, "Cavēte, omnēs! Nisi statim aufugiētis, vōs omnēs opprimēmini aut lapidibus aut flammīs."

Tum Cornēlia, "Eheu, māter!" inquit. "Ego valdē commoveor cum hōs tam miserōs līberōs videō. Quis eīs auxilium feret? Quōmodo effugient? Quid eīs accidet?"

Cui respondit Aurēlia, "Id nesciō. Sine dubio iam mortuī sunt. Sed cūr tū ita commoveris? Nōs nihil hīc facere possumus. Nisi statim fugiēmus, nōs ipsae vix servābimur. Satis tamen hodiē vidistī! Age! Ad forum ībimus ac glīrēs emēmus."

Illō ipsō tempore parietēs īnsulae magnō fragōre ceciderunt. Nihil manēbat nisi lapidēs ac fumus.

3. In Petronius' *Satyricon*, Trimalchio's dinner party ends with the irruption of the local fire brigade:

The trumpeters broke into a loud funeral march. One man especially, a slave of the undertaker who was the most decent man in the party, blew such a mighty blast that the whole neighborhood was roused. The watch (*vigilēs*), who were patrolling the streets close by, thought Trimalchio's house was alight, and suddenly burst in the door and began with water and axes to do their duty in creating a disturbance. My friends and I seized this most welcome opportunity and took to our heels as quickly as if there were a real fire.

—tr. W. H. D. Rouse

4. See *The Oxford Classical Dictionary*, pages 1120-1121 for more details on the *vigilēs*.

6. In his *Annals* (Book XV:38-43) the historian Tacitus describes the great fire of Rome in A.D. 64. Below are some excerpts:

...There followed a disaster, whether due to chance or to the malice of the sovereign is uncertain—for each version has its sponsors—but graver and more terrible than any other which has befallen this city by the ravages of fire. It took its beginning in the part of the Circus touching the Palatine and Caelian Hills; where, among the shops packed with inflammable goods, the conflagration broke out, gathered strength in the same moment, and, impelled by the wind, swept the full length of the Circus; for there were neither mansions screened by boundary walls, nor temples surrounded by stone enclosures, nor obstacles of any description, to bar its progress. The flames, which in full career overran the level districts first, then shot up to the heights, and sank again to harry the lower parts, kept ahead of all remedial measures, the mischief traveling fast, and the town being an easy prey owing to the narrow, twisting lanes and formless streets typical of old Rome. In addition, shrieking and terrified women; fugitives stricken or immature in years; men consulting their own safety or the safety of others, as they dragged the infirm along or paused to wait for them, combined by their dilatoriness or their haste to impede everything.

Often, while they glanced back to the rear, they were attacked on the flanks or in front; or, if they had made their escape into a neighboring quarter, that also was involved in the flames, and even districts which they had believed remote from danger were found to be in the same plight. At last, irresolute what to avoid

or what to seek, they crowded into the roads or threw themselves down in the fields: some who had lost the whole of their means—their daily bread included—chose to die, though the way of escape was open, and were followed by others, through love for the relatives whom they had proved unable to rescue. None ventured to combat the fire, as there were reiterated

threats from a large number of persons who forbade extinction, and others openly throwing firebrands and shouting that “they had their authority” possibly in order to have a freer hand in looting, possibly from orders received.

...Only on the sixth day was the conflagration brought to an end at the foot of the Esquiline, by demolishing the buildings over a vast area and opposing to the unabated fury of the flames a clear tract of ground and an open horizon. But fear had not yet been laid aside, nor had hope yet returned to the people, when the fire resumed its ravages; in the less congested parts of the city, however, so that, while the toll of human life was not so great, the destruction of temples and porticos dedicated to pleasure was on a wider scale. The second fire produced the greater scandal of the two, as it had broken out on the Aemilian property of Tigellinus and appearances suggested that Nero was seeking the glory of founding a new capital and endowing it with his own name. Rome, in fact, is divided into fourteen regions, of which four remained intact, while three were laid level with the ground: in the other seven nothing survived but a few dilapidated and half-burned relics of houses....

—tr. John Jackson

Grammatica Latīna et alia

FORMS

1. Some students may ask why the passive voice exists, since the active voice is capable of expressing the same information that the passive is expressing. There are at least two advantages of the passive:

- a. It allows the receiver of the action to become the focal point of the sentence, when the doer of the action is of less importance or interest, e.g.:

The President was shot.

rather than

Someone shot the President.

- b. It allows an action to be expressed without naming the doer, e.g.:

The bribe money was handed over.

2. Note that in the verb paradigms, *parāre* has been replaced by *portāre* to avoid possible double meanings in forms such as *parātus sum*, “I have been prepared” or “I am ready.”

3. Note that an *e* appears where an *i* would be expected in *mitteris*, *iaceris*, *portāberis*, and *movēberis*. Also note that only a macron and different placement of the accent distinguish *mitteris* (present tense) from *mittēris* (future tense).

4. In the passive forms of *ferō*, the only irregularities are *feris* (instead of *fereris*) and *fertur* (instead of *feritur*). The personal endings are regular.

Exercises on the Grammar

In Exercise 30c, No. 10, *memoriā* is to be deduced.

I. Declension of vīs:

<u>singularis</u>	<u>plūralis</u>
force, power	strength, violence
<u>vīs</u>	<u>vīrēs</u>
<u>vīs</u>	<u>vīrium</u>
<u>vī</u>	<u>vīribus</u>
<u>vim</u>	<u>vīrēs</u>
<u>vī</u>	<u>vīribus</u>

II. VŌX PASSĪVA - Passive VoiceA. Theory:

What is the passive voice?

Traditional grammars say that in the active voice the subject does the action, and in the passive voice the subject is acted upon.

e.g. Active:

Tempestās folia abripit.

The storm is ripping off the leaves.

Passive:

Folia tempestātē abripiuntur.

The simple method of explaining voice is to say:

Active: The subject does the action.

Passive: The subject does not do the action.

Our text gives the fairly traditional explanation above the first chart on p. 15.

B. Practice:

No matter what the theoretical idea presented, eventually one must be able to manipulate Latin in this way:

Act: Auctor librum scribit. (The author is writing a book.)

subj. d. o. v.

vs.

active to passive

Pass: Liber ab auctōre scribitur. (A book is being written by the author)

subj. ablative v.

N. B. THE CHANGE FROM ACTIVE TO PASSIVE VOICE

1. The subject becomes either an ablative of agent (for persons and large sentient animals) or in the example in section A an ablative of means (for things).

What three elements must be present for an ablative of agent to exist?

- a. The prep. ā, ab is used and means by.
- b. The verb is PASSIVE.
- c. The doer or agent of the action is a person or animal.

2. The Direct object in the active voice becomes the subject in the passive voice which sometimes engenders a change in the number of the verb:

Act: Nōs Circum Maximum conspicimus. plural verb

Pass: Circus Maximus ā nōbīs conspicitur. sing. verb

3. The active verb becomes passive.

C. Forms:

In the so-called PRESENT SYSTEM of Latin verbs, there are three tenses based more or less on the present stem of the present active infinitive:

e. g. amāre - amā- present stem

These three tenses are the present, imperfect and future. Here juxtaposed are the personal verb endings for each person for the two voices:

ACTIVE

PASSIVE

ō (m) →	r →	I
s →	ris →	You (s.)
t →	tur →	He, she, it
mus →	mur →	We
tis →	mini →	You (pl)
nt →	ntur →	They

N. B. All passive endings contain the sound of "R" except one. The one exception is the only one containing a long vowel: mini.

With the exceptions noted beneath the verb conjugations, to change from Active to Passive voice, in general, one exchanges active endings with passive endings.

PRESENT TENSE

portō	portor	moveō	moveor	mitto	mittor
portas	portaris	moves	moveeris	mittis	*mitteris
portat	portatur	movet	moveatur	mittit	mittitur
portamus	portamur	movemus	moveamur	mittimus	mittimur
portatis	portamini	movetis	moveamini	mittitis	mittimini
portant	portantur	movent	moventur	mittunt	mittuntur
iaciō	iacior	audio	audior		
iacis	*iaceris	audis	audiris		
iacit	iacitur	audit	auditur		
iacimus	iacimur	audimus	audimur		
iacitis	iacimini	auditis	audimini		
iaciunt	iaciuntur	audiunt	audiuntur		

The IMPERFECT and FUTURE tenses do not pose the same problems as the present tense; so check page 24 for these two.

Notes:

1. In the 1st pers. sing. no endings are exchanged. Instead, after dropping the macron on o, the r is added.
2. The macron in the 1st, 2nd, and 4th conjugation reappears before -tur since the "t" is no longer final. Therefore the pattern of macrons for the passive forms which contain macrons on the stem vowel occurs in the middle 4 forms:

e. g. amor
 { amāris
 amātur
 amāmur
 amāmini
 amantur }

3. The vowel "i" changes to "e" before "r." This affects the third and third "io" conjugation in the second person singular.
4. Of the irregular verbs, only ferō and its compounds exist regularly in the passive voice where the irregular forms in switching voice occur only in the second person singular and plural.

D. Translations:

Here are the translations for the three new passive tenses juxtaposed with the active voice.

1. Pres.

audio	I hear	audior	- I am heard simple pres. pass.
	I do hear		I am being heard prog. pres. pass.
	I am heard		

2. Fut.

audiam	I will hear	audiar	- I will be heard future passive
	I will be hearing		

3. Imperfect

audiebam	I heard	audiebar	- I was heard simple past passive
	I was hearing		I was being heard prog. past pass.
	I used to hear		I used to be heard customary past pass
	I kept on hearing		I kept on being heard repeated past
	I would hear		passive
			I would be heard

E. The structural approach to the passive voice

The structure of a passive verb phrase in English is as follows:

I	am	seen
Pers.	a form of the	the 3rd principal part
pron.	verb "to be"	of an English verb
		i. e. past passive participial from see, saw, <u>seen</u>

F. Translations for ferō in the passive voice for page 24

pres. feror	I am (being) carried, brought
imper. ferēbar	I was (being) carried, brought, I used to be..., I kept being carried, I would be carried, etc.
fut. ferar	I will (shall) be carried

pp. 26-29

HISTORY IV: DEADLY STRUGGLES WITHIN THE ROMAN REPUBLIC

The struggles for power between the haves and the have-nots within a society, and also between entrenched or established wealth and those whose wealth is newly acquired, are hardly limited to Rome. But the specific Roman experience and the record of it serve many academic disciplines as food for thought and analysis. Students may appreciate knowing that this is very much part of the ongoing significance of studying and understanding the Latin language and the Roman experience. See the Illustration, on page 28, for one aspect of this ongoing influence here in the United States.

Illustration p. 27

Have students take notice of the **tropaeum** — the monument of victory, the trophy stake hung with armaments seized from the defeated enemy — that is very prominent in this scene. Battle trophies were not only set up on the battlefield itself but also were displayed in Rome, and often figured in the stone memorials commemorating the Roman victories.

Illustration p. 28

This is one of the most famous paintings of the American artist John Vanderlyn. He created this painting in 1807, while living in Rome, and then created a reduced replica here in the United States in 1831. The original 1807 painting was done at the time that Aaron Burr, who was Vanderlyn's former patron and whom Vanderlyn admired, was being tried for treason in the U.S. The replica was done while Andrew Jackson was president. During this period of United States history, many men of arts and letters romanticized and glorified a rough, militaristic "new man"—a "man of the people"—whose image and origin they connected to classical times. Students may be interested to know, for example, that James Fenimore Cooper (whose work they will recognize from the film of his book *The Last of the Mohicans*) referred to Andrew Jackson admiringly as "an old Roman." This interpretation of the "new man" (exemplified by Marius) makes a hero of the rugged loner of humble origin, portraying him as a physically powerful man who learns from battle not from books, who disdains wealth and domestic comforts, and is a natural leader, among other qualities. An interested student may wish to do an extra-credit report comparing the figure of Marius with that of some popular screen heroes today.