

PYRAMUS AND THISBE

The scene at the baths provides an excuse by way of a quotation from Martial (III.44) for the telling of one of the most famous short stories from the ancient world. Extracts from the telling of the story by Ovid are included in the language activity book as the first extended reading of real Latin in the course.

Geoffrey Chaucer (c. 1343–1400) drew from Ovid in his retelling of the story of Pyramus and Thisbe (“The Legend of Thisbe, of Babylon, the Martyr”) in his *The Legend of Good Women*, which includes nine stories of ancient heroines and introduced the heroic couplet into English verse. William Shakespeare (1564–1616) incorporated the story of Pyramus and Thisbe as a play within a play in Act V of *A Midsummer Night’s Dream*. In addition, those students who have read Shakespeare’s romantic tragedy, *Romeo and Juliet*, will notice similarities of plot and characterization to the Pyramus and Thisbe story. Comparisons of the treatments of the tale by Ovid and Shakespeare provide opportunities for discussion and written work.

Have the students think of other modern versions of this tale that have appeared in films, on stage, or on television. (Leonard Bernstein’s *West Side Story* would be one example.) Discuss why this particular tale holds such fascination across time and cultures.

Objectives

- to introduce the future active participle
- to provide consolidation of the forms of participles in all tenses and voices encountered so far

The Story

1. Have students deduce *Thisbē* (2) as nominative singular from the structure of the sentence. Here is the complete declension of this name, borrowed from the Greek 1st declension: nom. *Thisbē*, gen. *Thisbēs*, dat. *Thisbae*, acc. *Thisbēn*, abl. *Thisbē*, voc. *Thisbē*.
2. Have students deduce: *commūnis* (7), *sēcrētō* (8), *leō* (14), *prope* (adverb; 15), *sanguineus* (16), *noctū* (20), and *lacrima* (24). Form to be deduced: *Thisbēn* (5).
3. Participles:
 - a. Present active: *amantibus* (8), *sedentēs* (8), *exprimēns* (9), *tremēns* (19), *moriēns* (22), and *iacēns* (24: note accusative neuter, modifying *corpus*).
 - b. Perfect, nominative case: *vīsa* (7), *ēgressa* (13), *ēgressus* (17), and *commōtī* (27).
 - c. Perfect, accusative case: *cōnspectam* (3) and *aspersum* (18).
 - d. Ablative absolutes: *P̄yamō vīsō* (3), *ōsculīs parietī datīs* (9), *ōre sanguine bovis aspersō* (14–15), *Quō cōnspectō* (15), *Gladiō igitur strictō* (21), *Metū nōndum dēpositō* (23), and *suō vēlāmine cōnspectō* (25).
 - e. Note ablative absolute without participle: *parentibus īnsciīs* (11).
 - f. Future active: *moritūra* (25).
4. Structures:
 - a. Interrupted sentences: *Parentēs..., quoniam... rixābantur, eōs....* (3–4); *... Thisbē..., cum... cēlāvisset, fūrtim ēgressa ad silvam festīnāvit.* (12–13); *... P̄yramus ex urbe ēgressus, dum... progreditur, vestigiā....* (17–18).

- b. Participial phrases: Note how occasionally in participial phrases other words are introduced between the noun/pronoun and the participle in order to build up the students’ ability to handle more complicated phrases:

virginem in viā forte cōnspectam (2–3), *ōre sanguine bovis aspersō* (14–15), *vēlāmen sanguine aspersum* (18), *gladiō igitur strictō* (21), *metū nōndum dēpositō* (23), and *corpus eius humī iacēns* (24).

- c. Linking *quī*: *Quam ad rīmam....* (8); *Quō cum advēnisset,....* (13–14); *Quō cōnspectō,....* (15); *Quod vēlāmen....* (16).

- d. List: *Cōstituērunt... exīre,.... convenīre, ...cōnsīdere.* (11–12)

- e. Emphatic position: *moriēns* (22)

- f. Inverted word order: *multīs cum lacrimīs* (24)

5. Various minor points of grammar and style:

- a. For *domō* (2) as a 2nd declension ablative singular of a 4th declension noun, see Chapter 39, page 120.

- b. Note the different uses of *et* in the first paragraph: *Et Thisbē,...* (3), *Thisbe also...., ;* and *... et... et....* (4), *.. both... and*

- c. *quoniam multōs iam annōs ... rixābantur* (4–5): *since they had then been quarreling for many years.* The imperfect indicative with *iam* and an expression of duration of time indicates an action that had been taking place and was still continuing at the time of the action of the main verb.

- d. Note the datives *utrīque* (7) and *alterī* (9).

- e. Ablative of time when: *silentiō noctis* (12–13)

- f. *Dum fugit* (16) and *dum... progreditur* (17): Students should be reminded that the present tense in Latin in this construction will be translated with an imperfect in English, e.g., *while she was fleeing.*

- g. *Noctū* (20), as if from a 4th declension noun, is an alternative for *nocte* (12); there is no difference in meaning.

- h. Publius Ovidius Naso (43 B.C.—A.D. 17), known today as Ovid, one of Rome's greatest, most versatile, and most prolific poets, wrote an epic poem of mythological tales, the *Metamorphoses*, that has enjoyed immense popularity over the ages. Below is a translation of the entire story of Pyramus and Thisbe (*Metamorphoses* IV.55-166):

Next door to each other, in the brick-walled city built by Semiramis, lived a boy and girl, Pyramus, a most handsome fellow, Thisbe, loveliest of all those Eastern girls. Their nearness made them acquainted, and love grew, in time, so that they would have married, but their parents forbade it. But their parents could not keep them from being in love: their nods and gestures showed it. You know how fire suppressed burns all the fiercer.

There was a chink in the wall between the houses, a flaw the careless builder never noticed, nor anyone else, for many years, detected. But the lovers found it—love is a finder, always—used it to talk through, and the loving whispers went back and forth in safety. They would stand one on each side, listening for each other, happy if each could hear the other's breathing. And then they would scold the wall: "You envious barrier, Why get in our way? Would it be too much to ask you to open wide for an embrace, or even permit us room to kiss in? Still, we are grateful, we owe you something, we admit; at least you let us talk together." But their talking was futile, rather; and when evening came they would say *Good night!* and give the goodnight kisses that never reached the other.

The next morning came, and the fires of night burnt out, and sunshine dried the night frost, and Pyramus and Thisbe met at the usual place, and first, in whispers, complained, and came—high time!—to a decision. That night when all was quiet, they would fool their guardians, or try to, come outdoors, run away from home, and even leave the city. And, not to miss each other, as they wandered in the wide fields, where should they meet? At Ninus' Tomb, they supposed was best; there was a tree there, a mulberry-tree, loaded with snow-white berries, near a cool spring.

The plan was good, the daylight was very slow in going, but at last the sun went down into the waves, as always, and the night rose, as always, from those waters. And Thisbe opened her door, so sly, so cunning, there was no creaking of the hinge, and no

one saw her go through the darkness, and she came, veiled, to the tomb of Ninus, sat there waiting under the shadow of the mulberry-tree. Love made her bold. But suddenly, here came something! A lioness, her jaws a crimson froth with the blood of cows, fresh-slain, came there for water, and far off through the moonlight Thisbe saw her and ran, all scared, to

hide herself in a cave, and dropped her veil as she ran. The lioness having quenched her thirst, came back to the woods, and saw the girl's light veil, and mangled it and mouthed it with bloody jaws.

Pyramus, coming there too late, saw tracks in the dust, turned pale, and paler seeing the bloody veil. "One night," he cried, "Will kill two lovers, and one of them most surely, deserved a longer life. It is all my fault, I am the murderer, poor girl; I told you to come here in the night, to all this terror, and was not here before you, to protect you. Come, tear my flesh, devour my guilty body. Come lions, all of you, whose lairs lie hidden under this rock! I am acting like a coward, praying for death." He lifts the veil and takes it into the shadow of their tree; he kisses the veil he knows so well, his tears run down into its folds: "Drink my blood too!" he cries, and draws his sword, and plunges it into his body, and, dying, draws it out, warm from the wound.

As he lay there on the ground, the spouting blood leaped high, just as a pipe sends water spurt- ing through a small hissing opening, when broken with a flaw in the lead, and all the air is sprinkled. The fruit of the tree, from that red spray, turned crimson, and the roots, soaked with blood, dyed all the berries the same dark hue.

Thisbe came out of hiding, still frightened, but a little fearful, also, to disappoint her lover. She kept looking not only with her eyes, but all her heart, eager to tell him of those terrible dangers, about her own escape. She recognized the place, the shape of the tree, but there was something strange or peculiar in the berries' color. Could this be right? And then she saw a quiver of limbs on bloody ground, and startled backward, paler than boxwood, shivering, as

water stirs when a little breeze ruffles the surface. It was not long before she knew her lover, and tore her hair, and beat her innocent bosom with her little fists, embraced the well-loved body, filling the wounds with tears and kissed the lips cold in his dying. "O my Pyramus," she wept, "What evil fortune takes you from me? Pyramus, answer me! Your dearest Thisbe is calling you. Pyramus, listen! Lift your head!" He heard the name of Thisbe, and he lifted his eyes, with the weight of death heavy upon them, and saw her face, and closed his eyes.

And Thisbe saw her own veil, and saw the ivory scabbard with no sword in it, and understood. "Poor boy," she said, "so it was your own hand, your love, that took your life away. I too have a brave hand for this one thing, I too have love enough, and this will give me strength for the last wound. I will follow you in death, be called the cause and comrade of your dying. Death was the only one could keep you from me, Death shall not keep you from me. Wretched parents of Pyramus and Thisbe, listen to us. Listen to both our prayers, do not begrudge us, whom death has joined, lying at last together in the

same tomb. And you, O tree, now shading the body of one, and very soon to shadow the bodies of two, keep in remembrance always the sign of our death, the dark and mournful color."

She spoke, and fitting the sword-point at her breast, fell forward on the blade, still warm and reeking with her lover's blood. Her prayers touched the gods and touched her parents, for the mulberry fruit still reddens at its ripeness, and the ashes rest in a common urn.

—tr. Rolfe Humphries

MYTH VI : OVID'S *METAMORPHOSES*

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Illustration

The Scythians were a group of nomadic, agricultural tribes who populated the mid-Balkan (central European) region of Europe, and who were famous both for their crops and for their art — including their gold artifacts and metalwork as well as their many legends and tales. (Also, see "The Multicultural Tradition" in the Epilogue of the students' book for the Romans use of Scythian archers as a police force.) The Scythians were conquered time and again by stronger civilizations, the last of which were the Romans, under whom they disappeared altogether as a separate people.

For the artist Delacroix, it is symbolic that Ovid salvaged the memory of such people for posterity, by retelling their legendary tales in his great poem.

Delacroix created a set of magnificent paintings to adorn the Library of the Palais Bourbon. Along the huge gallery are scenes commemorating great classical figures. The single theme of all these depictions was a celebration of the lasting benefits of art as opposed to the evils of war. The work has often been called "the French Sistine Chapel."

The gallery entry is framed with "Orpheus Bringing Civilization to Man" and the last piece framing the exit is "Attila Bringing Barbarism to Italy." One of the sections devoted to the theme of poetry includes "Ovid Among the Scythians" along with paintings of "Alexander the Great and the Poems of Homer," "The Education of Achilles," and "Hesiod and the Muses." Other portions include the very famous ceiling (cupola) scene of "Vergil, Accompanied by Ovid, Horace, and Lucan, introducing Dante to Homer."

An interested student might well do a most informative report on the themes of the scenes in Delacroix's paintings in the Library of the Palais Bourbon.

ROMAN LIFE XXVI: LOVERS' GRAFFITI

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These graffiti give a more mundane view of love in the ancient world to contrast with that of Pyramus and Thisbe.

Vocabulary List 45A

1. commūnis, e common (communism)
2. virgō, virginis F. maiden, young woman; virgin (Chr. L.)
3. rixor, rixārī, rixātus sum to quarrel
4. uterque, utraque, utrumque each (of two), both g. s. utriusque d. s. utrique declined like totus, solus, etc.

uterque	utraque	utrumque
utriusque	utriusque	utriusque
utrique	utrique	utrique
utrumque	utramque	utrumque
utroque	utraque	utroque

5. rīma, ae F. crack
6. ōsculum, ī N. kiss (osculation)
7. sēcrētō secretly
8. sentiō, sentīre, sēnsī, sēnsus to feel, notice
9. exprimō, exprimere, expressī, expressus to press out, to express
10. valedīcō, valedīcere, valedīxī, valedictūrus to say good-bye

Vocabulary List 45B

1. cōsilium, iī N. plan
2. cōsilium capere to adopt a plan
3. īnscius, a, um not knowing
4. leō, leōnis M. lion
5. vultus, ūs M. face
6. vēlāmen, vēlāminis N. veil, shawl
7. ōre sanguine aspersō (abl. abs.) with his mouth spattered with blood
8. sanguineus, a, um bloody
9. aspergō, aspergere, aspersī, aspersus to sprinkle, splash, spatter (aspersion)
10. prōgredior, prōgredi, prōgressus sum to go forward, to advance

Vocabulary List C

1. haud multō post not much later; literally: not later by much
(multō: abl. of degree of difference - lit; by much)
2. spēlunca, ae F. Cave
3. noctū at night
4. nec Conj. and...not; neither (alternate form of neque)
5. prior, prius first (of two), previous (prioritize, priority, prioress)

M. + F.	N.	M. + F.	N.
prior	prius	priōrēs	priōra
prioris	prioris	priorum	priorum
priori	priori	prioribus	prioribus
priorem	prius	priōrēs	priōra
priore	priore	prioribus	prioribus

6. lacrima, ae F. tear (lachrymal)
 7. moritūra about to die, going to die, intending to die, determined to die
 8. occīdō, occīdere, occīdī, occīsus to kill syn: necō
 9. perdō, perdere, perdidī, perditus to destroy (perdition)
 10. polliceor, pollicērī, pollicitus sum to promise (syn: prōmittō)

Lectiō

Ōlim Babylōne habitābat adulēscēns quīdam pulcherrimus, nōmine P̄yramus. In vicīna domō habitābat virgō cui nōmen erat Thisbē. P̄yramus hanc virginem in viā forte cōspectam statim amāvit. Et Thisbē, P̄yramō vīsō, amōre capta est. Sed Ēheu! Parentēs et virginis et adulēscētis, quoniam multōs iam annōs inter sē rixabantur, eōs cōvenīre vetuērunt. P̄yramō Thisbēn nē vidēre quidem licēbat. Valdē dolēbant et adulēscēns et virgō.

Erat pariēs domūi utriq̄ue commūnis. Parva tamen rīma, ā nullō antea vīsa, ab amantibus inventa est. (Quid nōn sentit amor?) Quam ad rīmam sedentēs inter sē secrētō colloquēbantur, alter alterī amōrem exprimēns. Sed mox, osculīs parietī datīs, valedicēbant invītī.

Tandem novum cōsiliū cēpērunt. Cōstituērunt enim, parentibus īnsciīs, domō nocte exīre, in silvam cōvenīre, sub arbore quādam cōsīdere. Itaque Thisbē silentiō noctis, cum vultum vēlāmine celāvisset, fūrtim ēgressa ad silvam festināvit. Quō cum advēnisset, sub illā arbore cōsēdit. Ecce tamen vēnit leō saevus, ōre sanguine bovis aspersō. Quō cōspectō, Thisbē perterrita in spēluncam, quae prope erat, cōfūgit. Et dum fugit, vēlāmen reliquit. Quod vēlāmen leō ōre sanguineō rapuit, sed mox dēposuit.

Haud multō post P̄yramus ex urbe ēgressus, dum ad arborem eandem prōgreditur, vēstīgia leōnis vīdit. Subitō puellae vēlāmen sanguine aspersum cōspexit. Timōre tremēns, "Quid accidit?" clāmāvit.

"Ēheu! Ego tē occīdī, mea Thisbē, quod tē iussī in silvam noctū sōlam venīre, nec prior vēnī. Sine tē vīvere nōlō." Gladiō igitur strictō, sē vulnerāvit atque ad terram cecidit moriēns.

Ecce. Metū nōndum dēpositō, Thisbē ē spēluncā timidē exit, P̄yramum quaerit. Subitō corpus eius humī iacēns cōspicit; multīs cum lacrimīs, "P̄yrame," clāmāt, "quis hoc fēcit?" Deinde, suō velāmine cōspectō, iam moritūra, "Ō mē miseram!" clāmāt. "Velāmen meum tē perdidit. Sine tē vīvere nōlō." Et gladiō P̄yramī ipsa sē occīdit. Parentēs, dolōre commōtī, eōs in eōdem sepulchrō sepelivērunt.

GRAMMATICA LATINA

I. Future active participle Participium futūrī activī

A. Forms:

Drop "us" from the nominative masculine singular form of the perfect passive participle and add ūrus, a, um. Decline like an adjective of the first and second declension.

The formula: F.A.P. = P.P.P. (masc. nom. sing.) minus us plus ūrus

e.g. Aspergō, aspergere, aspersī, aspersus

aspers~~us~~ + ūrus = aspersūrus, a, um - going to sprinkle

N. B. The sound ūr (contained in the word future) represents future time in Latin.

Declension of a short future active participle:

vīsūrus	vīsūra	vīsūrum	vīsūrī	vīsūrae	vīsūra
vīsūrī	vīsūrae	vīsūrī	vīsūrōrum	vīsūrārum	vīsūrōrum
vīsūrō	vīsūrae	vīsūrō	vīsūrīs	vīsūrīs	vīsūrīs
vīsūrum	vīsūram	vīsūrum	vīsūrōs	vīsūrās	vīsūra
vīsūrō	vīsūrā	vīsūrō	vīsūrīs	vīsūrīs	vīsūrīs

N. B. Since the F.A.P. is adjectival in nature, it agrees in case, number, and gender with words modified.

B. Translations:

e.g. aspersūrus

1. going to sprinkle
2. about to sprinkle
3. intending to sprinkle
4. likely to sprinkle
5. on the point of sprinkling
6. determined to sprinkle

N.B. You must know the first two translations.

C. Exceptions to the rules of formation:

1. sum	-	futūrus	about to be, going to be
2. morior	-	moritūrus	about to die, going to die
3. orior (coorior)	-	oritūrus	<u>about to rise, going to rise</u>
4. nascor	-	nascitūrus	about to be born, going to be born
5. pariō	-	paritūrus	about to give birth to, going to give birth to

N. B. Exception to the rule for present participles: eō, īre, īvī (iī) iturus

iēns	iēns	euntēs	euntia
euntis	euntis	euntium	euntium
euntī	euntī	euntibus	euntibus
euntem	iēns	euntēs	euntia
euntī/e	euntī/e	euntibus	euntibus

exeō, ineō, abeō, praetereō, redeō

J. Example of a participle chart of a non-deponent verb: agō, agere, ēgī, āctus

	Active	Passive
Pres.	agēs, agentis doing	
Perf.		āctus, a, um (having been) done
Fut.	acturus, a, um going to do, about to do	agendus, a, um needing to be done, having to be done

K. Example of a participle chart of a deponent verb: cōnor, cōnārī, cōnātus sum

	Active	Passive
Pres.	cōnāns, cōnantis trying	
Perf.		conatus, a, um having tried, *trying
Fut.	cōnāturus, a, um going to try, about to try	

N. B. The perfect passive participle of a deponent verb is still passive in form but active in meaning. Sometimes there is a blur between present and perfected time with many deponent verbs which means that sometimes both time ideas are possible with regard to English translations.

II. Adjectives of special declension of the 1st and 2nd decl.

Certain adjectives (about ten) in the first and second declension use the terminations: ius in the genitive singular and ī in the dative singular. Other than these two cases in the singular, the adjectives are regular. Adjectives like this studied so far are these:

1. uterque, utraque, utrumque	each of two, both	<u>MNEMONIC DEVICE</u> <table border="1"> <tr><td>Ū</td><td>terque</td></tr> <tr><td>N</td><td>ullus</td></tr> <tr><td>U</td><td>ter</td></tr> <tr><td>S</td><td>olus</td></tr> </table>	Ū	terque	N	ullus	U	ter	S	olus
Ū	terque									
N	ullus									
U	ter									
S	olus									
2. tōtus, a, um	the whole									
3. nullus, a, um	no, none									
4. solus, a, um	alone, sole									
5. alter, altera, alterum	the other (of two)									
6. alius, a, ud	another (of more than two)									
7. unus, a, um	one									
8. ūllus, a, um	any	N euter								
9. neuter, neutra, neutrum	neither	A lter								
10. uter, utra, utrum	which (of two)	U llus								
		T otus								
		A lius								

Declension of tōtus:

tōtus	tōta	tōtum	tōtī	tōtae	tōta
tōtius	tōtius	tōtius	tōtorum	tōtarum	tōtorum
tōtī	tōtī	tōtī	tōtis	tōtis	tōtis
tōtum	tōtam	tōtum	tōtos	tōtas	tōta
toto	tota	toto	tōtis	tōtis	tōtis

Exception: the gen. sing. of alter is alterius (no macron)

Objectives

- to explain Latin diminutive suffixes on nouns and adjectives
- to explain the formation and meaning of Latin frequentative verbs
- to present English derivatives of Latin frequentative verbs and diminutive nouns and adjectives

1. In order to simplify presentation of diminutives, discussion is limited to noun and adjective bases. Verb bases are also used in diminutives, e.g., *spectāculum* (*spectāre*).

2. If clarification of the function of diminutive suffixes is needed, the point could be made that the same function is achieved in English by the suffixes *-let* (booklet), *-kin* (lambkin), *-ling* (duckling), and a borrowing from French, *-ette* or *-et* (statuette, puppet).

3. Exercise 1 illustrates the range of meanings that are possible with diminutive suffixes, e.g.:

smallness: *lapillus*, *oppidulum*, *lectulus*, *libellus*, *cistella*, *capitulum*;

youth: *servulus*, *ancillula* (*ancilla* itself is a diminutive of *ancula*, *slave girl*), *puellula* (*puella* itself is a diminutive of *puer*);

disparagement: *servulus*, *worthless slave*; *muliercula*, *weak or foolish woman*

affection: *amīcula*, *mistress or girlfriend*

special meaning: *libellus*, *notebook, pamphlet, document, placard, program*; *capitulum*, *person* (used in plays), *power bud, point* (of an implement), *column capital, hemorrhoid* (!)

4. Some students may be curious about certain Latin words they have met that have the *-ulus* (*-a, -um*) suffix with no obvious diminutive connotation. These may be included among those words in which the suffix provides a special or unique meaning (e.g., *ōsculum*). Further examples are:

a. nouns with verb bases: *cubiculum* (*cubāre, to recline*), *vehiculum* (*vehere, to carry*), *spectāculum* (*spectāre*),

ferculum (*ferre*), *iēntāculum* (*iēntāre, to have breakfast*; *iēiūnus, hungry*)

b. nouns of Greek origin: *perīculum* (*peira, trial*), *epistula* (*epistole, message*), *baculum* (*baktron, stick*)

Vocabulary List D

1. *dux, ducis* M. leader, general
2. *pūgnō, pūgnāre, pūgnāvī, pūgnātūrus* to fight (pugnacious)
3. *Gallī, ōrum* M. Pl. Gauls
4. *Britannī, ōrum* M. Pl. Britons
5. *īnstructus, a, um* drawn up, deployed
6. *pīlum, ī* N. javelin
7. *trānsgridior, trānsgridī, trānsgressus sum* to cross
8. *cōnscendō, cōnscendere, cōnscendī, cōnscēnsus* to board (ship)
9. *dēpellō, dēpellere, dēpulī, dēpulsus* to drive away
10. *orior, orīrī, ortus sum* to rise (Orient, oriental) Fut. Act. Part.: *oritūrus*

CAESAR VISITS BRITAIN

Gaius Iūlius Caesar, *dux praeclārus Rōmānōrum*, in Gallia pugnāns multa dē Britannia cognōvit. Mercatōrēs enim ē Britannia ad Galliam trānsgressī multa emēbant ac vendēbant; et Britannī auxilium Gallīs Caesarī resistentibus semper mittēbant. Caesar igitur, Gallīs victīs et nāvibus parātis, in Britanniam trānsgridī cōstituit. Profectūrī tamen mīlitēs, magnā tempestāte coortā, nāvēs cōnscendere vix poterant. Complūribus post diēbus, cum tempestāte nāvēs paene dēlētāe essent, Rōmānī Britanniae appropinquantēs incolās in omnibus collibus īnstructōs cōspexērunt. Egradientēs Rōmānōs Britannī, pīlīs coniectīs, dēpellere cōnatī sunt; sed, quamquam multōs Rōmānōrum vulnerāvērunt, tandem superatī sunt.

Vocabulary List E

1. perītus, a, um skilled
2. tēla, ae F. web, fabric, loom
3. nympha, ae F. nymph, nature spirit
4. mīror, mīrārī, mīrātus sum to admire, wonder at, wonder
5. negō, negāre, negāvī, negātus to deny
6. certāmen, certāminis N. contest
7. innīxus, a, um + abl. leaning on
8. cēdō, cēdere, cessī, cessūrus + dat. to yield to, to give in to
9. ostendō, ostendere, ostendī, ostentus to show (ostentatious)
10. gerō, gerere, gessi, gestus to wear; carry on, perform, do

Vocabulary List F

1. superbus, a, um proud, arrogant
2. venia, ae F. pardon, forgiveness (venial)
3. ambō, ambae, ambō both (ambidexterous, ambivalent) declined like duo
4. opus, operis N. work, product (frequently in an artistic sense)
5. arānea, arāneae F. spider
6. fīlum, ī N. thread
7. suspendō, suspendere, suspendī, suspēsus to suspend, hang
8. pendeō, pendēre, pependī, _____ to be suspended, hang

ARACHNĒ ET MINERVA

L̄ydia Arachnē, perītissima omnium puellārum quae tēlās texēbant, per urbēs L̄ydiās arte suā erat praeclārissima. Iter ex urbibus vicinīs faciēbant multī, quī cūriōsī Arachnē tēlās textem spectāre volēbant. Etiam nymphāe, silvīs et montibus et undīs relictīs, ad casam Arachnēs veniēbant. Omnēs mīrābantur nōn modo tēlās textās sed etiam artem quā texēbat. Minerva ipsa Arachnē docuisse dīcēbātur, sed puella hoc vehementer negāvit. "Nulla dea," inquit, "mihi magistra fuit! Sī dea ipsa advēnerit, certāmen nōn vitābō!"

Quō auditō, Minerva Arachnē vīsītātūra anum simulāvit et baculō innixa ad puellam superbam vēnit. In casam ingressa sic locūta est: "Audī mē monentem! Fāmam pete inter mortālēs sed cēde deae veniamque tuīs dictīs, temerāria, rogā!

Veniam dabit dea rogantī.

7. Exercise Xf:

a. The passage is adapted from Ovid, *Metamorphoses* VI.1-145.

b. for the declension of Arachnē, see note 1 to the Story in Chapter 45 in this teacher's guide: nom. Arachnē, gen. Arachnēs, dat. Arachnae, acc. Arachnē, abl. Arachnē, voc. Arachnē.

"Abī, anus!" clāmavit Arachnē. "Nōlī mē monēre!" Mīrāta tamen est cūr dea ipsa nōn vēnisset, cūr certāmen vītāret. Tum dea, "Vēnī!" inquit et fōrmam simulātā dēposuit. Quamquam dea sē ostenderat, puella tamen nōn timuit, immō certāmen prōposuit.

Tum ambae, cum ad tēlās cōnsēdissent, pictūrās pulcherrimās texere coepērunt. Operibus confectīs, tēla Minervae nūllō modō melior erat tēlā Arachnēs. Minerva autem rēs ā dīs bene gestās texerat, Arachnē rēs male gestās. Quō vīsō, irātissima facta est dea. Arachnē, ferōciter ā deā castigāta, sē laqueo suspendit.

Puellae pendentis miserita est Minerva, quae sīc locūta est: "Vīve, superba! Sed vīve, fōrma arāneae sūptā!"

Arachnē, capite statim dēminūtō, ipsa tōtō corpore parva facta est. Adhūc tamen fīlum dēdūcens arānea tēlam textit.

Illustration

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Minerva is the Roman goddess of wisdom and of the arts and handicrafts. She is also identified with the Greek goddess Athena. She acquired a warlike character under the Romans. The Romans depicted her with a helmet, shield and a coat of mail. The spoils of war were dedicated to her.

REVIEW X: CHAPTERS 43–45

1. Review the following:

- the forms of the imperfect and pluperfect subjunctive, active and passive
- the use of the subjunctive in circumstantial and causal clauses and indirect questions
- uses of the perfect participle
- the ablative absolute (with both present and perfect participles)
- linking quī
- the formation and use of the future active participle
- the formation of all participles studied to date (present active, perfect, and future active) of regular and deponent verbs.

2. For review of vocabulary, refer students to "Chapters 43–45: Vocabulary for Review" on pages 12–13 of the language activity book.

3. For review of forms, have students consult the following charts in the section titled "Forms" in the back of their books:

Chart XV	Regular Verbs Active Subjunctive
Chart XVI	Regular Verbs Passive: Subjunctive
Chart XVIII	Deponent Verbs Subjunctive
Chart XXI	Irregular Verbs: Subjunctive
Chart XXII	Participles of Non-deponent Verbs
Chart XXIII	Participles of Deponent Verbs

4. For review of grammatical terms and syntax, refer students to the section titled "Reference Grammar" at the end of the student's book. Guide students to the following sections and read and explain them carefully:

I.E.14	ablative absolute
IV.D.3	subjunctive mood
V.B	perfect participles as adjectives
VIII.D.1	cum causal clauses
VII.D.2	cum circumstantial clauses
VIII.E.1	indirect questions

So You Want a Good Translation!

(From the teaching files of Miss Gertrude Ewing, Terre Haute, Ind.)

A good translation falls somewhere between a literal (word-for-word) translation and a free restatement of the general sense of the passage, without any attempt to reflect the Latin constructions.

Here are a few hints:

- I. Generally speaking, do not translate an accusative (direct object) first.
 - II. If the verb comes first in the Latin, supply "There" in English.
 - III. Do not skip over conjunctions or punctuation.
 - IV. An initial relative pronoun can often be translated by a demonstrative: e.g., *Quod ille conspexerat* = He had observed this.
 - V. In translating an ablative absolute, use a clause: e.g., *Signo dato* = When the signal was given.
 - VI. In general, a Latin participle is best translated by a clause beginning with "When, If," etc.
 - VII. Break up a long sentence into short sentences.
 - VIII. Remember that certain Latin constructions require that the English idiom be followed.
 - IX. Do not always use the first English meaning learned for a Latin word.
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