

Intermediate Level Packet

Bolchazy-Carducci Publishers is offering packets of fair use excerpts of our books that we hope will be useful for teachers as they continue to implement distance learning in response to schools closing due to COVID-19. Each packet is arranged roughly by theme or level, though teachers should feel free to extract the selections that they feel are most beneficial to use with their students. Selections are intended to cover a wide variety of topics, but several have been chosen to complement each other.

The **Intermediate Level Packet** includes the following selections:

- *Latina Mythica II*
Bonnie Catto
Chapter 19, “The Wedding of Peleus and Thetis; The Judgement of Paris”
- *Latin for the New Millennium Student Workbook, Level 2*
“Hildegard’s Hymn”
- *Horace: A LEGAMUS Transitional Reader*
David J. Murphy, Ronnie Ancona
“Stormy Love: Ode 1.5”
- *Caesar: A LEGAMUS Transitional Reader*
Rose R. Williams, Hans-Friedrich Mueller
Valerius Maximus *Facta et Dicta Memorabilia (Memorable Deeds and Sayings)* 4.5.6
- *Aesop's Fables in Latin: Ancient Wit and Wisdom from the Animal Kingdom*
Laura Gibbs
Fable 4: “De Mure Urbano et Mure Rustico” (Barlow 17)
- *Excelability in Advanced Latin*
Marianthe Colakis, Gaylan DuBose
“The Country Mouse and the City Mouse,” Horace, *Satires*, Book II.6.79–97

This final selection is more challenging and has less support than the others in this packet, but it pairs well with the fable that precedes it.



Bolchazy-Carducci Publishers, Inc.
1570 Baskin Road • Mundelein, IL 60060 USA
Phone: 847/526-4344 • Fax: 847/526-2867 • E-mail: orders@bolchazy.com
www.BOLCHAZY.com



Chapter Nineteen

THE PRELUDE TO WAR I: THE WEDDING OF PELEUS AND THETIS; THE JUDGMENT OF PARIS

There was an ancient prophecy that the son born to Thetis, a Nereid or sea-goddess, would be stronger than his father. The son's strength could then lead to the overthrow of his father. This was the secret that Prometheus had kept until his release from Jupiter (see Chapter 5). Therefore no god wanted to sleep with Thetis. Zeus decreed that Thetis should marry a mortal, Peleus, king of Phthia in northern Greece. Thetis had the ability to metamorphose into any creature or natural force. Since she was unwilling to marry a mortal, Peleus had to capture and hold her during many transformations before she returned to her original shape and agreed to marry him. Both humans and gods attended their wedding, held on Mt. Peleion. The son of Peleus and Thetis was indeed greater than his father: he was Achilles, the great Greek hero whom Homer features in the *Iliad*. The passage here describes an episode during the wedding, which led directly to the Judgment of Paris and the Trojan War. In the description of the Judgment of Paris, the language echoes Ovid in *Heroides* 16.

SOURCES

Pindar, *Isthmian Ode* 8.26–60 • Herodotus, *Histories* 2.112–20 • Euripides, *Iphigenia in Aulis* 700–15, 1036–79; *Trojan Women* 920–32, 969–1072; *Andromache* 274–308; *Helen* 22–30 • Apollonius of Rhodes, *Argonautica* 4.796–809 • Catullus 64.19–51, 267–383 • Ovid, *Heroides* 16.57–88 (Paris to Helen); *Metamorphoses* 11.217–66 • Lucian, *Dialogues of the Sea Gods* 7; *Dialogues of the Gods* 20 (a satirical account of the Judgment)

| | | |
|----|---|---|
| | Eris, -idis, f. - <i>Eris</i> ; Greek goddess of discord, dissension, strife | prospiciō, -ere, -spexī, -spectum - <i>to look over, survey</i> |
| | nūptiae, -ārum, f. pl. - <i>wedding, marriage ceremony</i> | cōnstō -āre, -stitī - <i>to stand up, stand erect, stand</i> |
| | mālum, -ī, n. - <i>apple</i> | digitus, -ī, m. - <i>finger</i> |
| | dēiciō, -ere, -iēcī, -iectum - <i>to throw down</i> | virga, -ae, f. - <i>staff, wand</i> |
| | pulcherrimus, -a, -um - <i>most beautiful</i> | simul (adv.) - <i>at the same time</i> |
| 5 | quisque, quaeque, quidque - <i>each one, each</i> | Pallas, -adis, f. - <i>Pallas</i> ; another name for Minerva |
| | postulō (1) - <i>to demand, ask</i> | grāmen, -minis, n. - <i>grass</i> |
| | sapienter (adv.) - <i>wisely</i> | tener, -era, -erum - <i>soft, tender, delicate</i> |
| 10 | Paris, -idis, m. - <i>Paris</i> ; prince of Troy; also called Alexander | impōnō, -ere, -posuī, -positum - <i>to place on</i> |
| | ēligō, -ere, -lēgī, -lectum - <i>to choose, select</i> | obstipēsco, -ere, -stipuī - <i>to be struck dumb, be stunned, amazed</i> |
| | aestimō (1) - <i>to value, assess, appreciate</i> | gelidus, -a, -um - <i>icy, chill, cold</i> |
| | Īda, -ae, f. - <i>Ida</i> , mountain near Troy in Phrygia (now western Turkey) | coma, -ae, f. - <i>hair</i> |
| | mūrus, -ī, m. - <i>wall</i> | 15 ērigō, -ere, -rēxī, -rēctum - <i>to raise up, make stand up</i> |
| | tēctum, -ī, n. - <i>building; roof</i> | pōnō, -ere, posuī, positum - <i>to place, put; here, place aside</i> |
| | | inquit : <i>he says</i> |

GRAMMAR AND COMPREHENSION QUESTIONS

- 1) What tense, person, number, and voice is *invitābantur*?
- 2) Who is not invited to the wedding? Why?
- 3) What case and number is *hospitēs*?
- 4) What is the antecedent of *quō*?
- 5) What case is *pulcherrimae*? What is its function?
- 6) Why does Jupiter refuse to judge the contest?
- 7) Why is Mercury's name placed at the end of the sentence?
- 8) What is Mercury holding? What is its function?

Omnēs deī deaeque nisi Eris, dea discordiae, ad nūptiās **invītābantur**.
 Nam quis Discordiam ad nūptiās invītāt? Tamen irāta Discordia inter
 hospitēs subitō advēnit. In mediōs **hospitēs** aureum mālum dēīcīt
 in **quō** īnscrībēbātur: “dōnum **pulcherrimae**.” Sed quis deārum erat
 pulcherrima? Trēs deae erant: Iūnō, Minerva, et Venus. Quaeque sibi 5
 hoc mālum postulābat, sed ūna sōla esse pulcherrima poterat. Sic
 deae inter sē disputābant; dēnique Iovem rogāvērunt: “Cui hoc mālum
 est? Quis nostrum est pulcherrima?” Sed Iuppiter inter uxōrem et duās
 filias iūdicāre sapienter recūsāvit. Tum Iuppiter mortālem iūdicem,
 Paridem, ēlēgit. Nam Paris, filius rēgis Trōiae, pulchritūdinem bene 10
 aestimābat. Paris dē monte Īdā mūrōs tēctaque Trōiae prōspiciēbat,
 cum subitō ante oculōs cōnstitit **Mercurius**. In digitīs deī aurea virga
 fuit. Simul trēs deae, Venus et cum Pallade Iūnō, in grāminibus
 tenerōs pedēs imposuērunt. Paris obstipuit, gelidusque horror comās
 ērēxit. Tamen Mercurius “Pōne metum” inquit. 15

DISCUSSION QUESTIONS

- 1) Do you know of another myth in which a human must master a metamorphosing god? Who is the human? Who is the god?
- 2) Peleus must physically conquer Thetis before she agrees to marriage. What symbolic significance do you find in this fact?
- 3) Can you think of other myths in which a son presents a threat to his father?
- 4) What is the relationship of Minerva and Venus to Jupiter? To each other?

arbiter, -trī, m. - judge, arbiter

certāmen, -minis, n. - contest,
argument

sistō, -ere, stitī, statum - to stop,
stay, end

bonum animum habēre: to take
courage

notō (1) - to note, observe

bellissimus, -a, -um - most beautiful

dignus, -a, -um (+ inf.) - worthy (to)

sollicitō (1) - to tempt

20 **rēgnum, ī, n.** - kingdom

inquit: here, she said

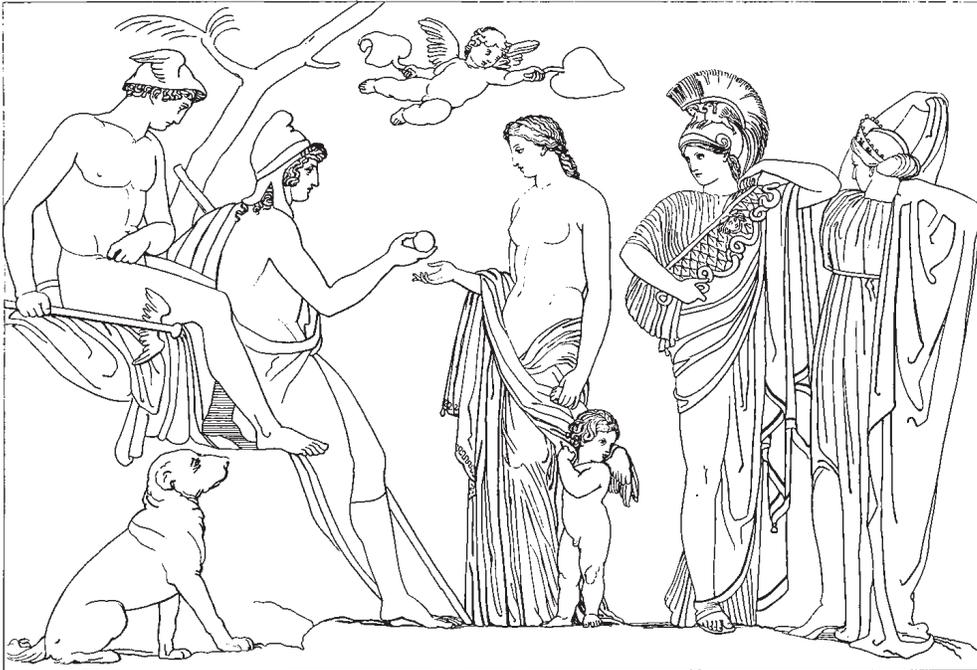
tālis, -e - such

25

reveniō, -īre, -vēnī, -ventum - to
come back, return

GRAMMAR AND COMPREHENSION QUESTIONS

- 1) What case is *hīs verbīs*? What is its function?
- 2) What case is *iūdicium*? Is it subject or object?
- 3) What tense, person, and number is *eris*?
- 4) Do the goddesses compete fairly?
- 5) How does Venus flatter Paris?
- 6) What case and function is *mālum*?



Judgment of Paris

“Arbiter es formae; certāmen deārum siste.” **His verbis** Paris bonum animum habuit nec timuit quamque deam oculis notāre. Omnēs deae erant bellissimae et dignae vincere. Omnēs autem vincere cupiēbant.

Iūdicium Paridis igitur ingentibus dōnīs sollicitāre temptāvērunt.

Coniūnx Iovis magna rēgna in Asiā prōmīsīt; Minerva victōriam in 20

omnibus bellīs prōmīsīt. Venus autem rīsīt et pulchritūdinem Paridis

laudāvit. “Tū ipse” inquit “es pulcher; vērus arbiter igitur formae **eris**.

Tālis iūdex sōlus est dignus pulcherrimam mortālem fēminam habēre.

Helenam, filiam Lēdae, tibi dabō.” Pulchritūdō Veneris et dōnum

Paridī placēbant. Ergō aureum **mālum** Venerī dedit. Laeta dea cum 25

mālō in manū ad caelum revēnit.

DISCUSSION QUESTIONS

- 1) Why might Paris fear to look directly at the goddesses? Do you know of any myths that involve viewing a god directly?
- 2) Where was Paris when the gods appeared to him? What was he doing?
- 3) What would we call the gifts that the three goddesses offer?
- 4) Is there a fundamental difference between what Juno offers and what Minerva offers?

► EXERCISE 8

In 2012, Pope Benedict XV proclaimed Hildegard von Bingen (1098–1179) both a saint and a doctor of the church. Joining thirty-four other “doctors of the church,” Hildegard became only the fourth woman to be so honored. Born the tenth child to a noble family, as was customary with the tenth child, Hildegard was dedicated at birth to the church. At age eight, she was sent to live with the holy woman Jutta. Upon her teacher’s death thirty years later, Hildegard was elected head of the growing religious community that under her leadership became a vibrant convent known for its musical productions. Known as the “Sybil of the Rhine,” Hildegard wrote major works on theology, composed musical plays, and recorded her mystical experiences and visions, which had begun when she was a child. She was an expert on natural healing and wrote treatises on natural history and the curative powers of natural elements. Her wisdom was recognized throughout Europe and her advice was sought by kings, bishops, and popes.

Music was especially important to Hildegard. She contended that before the Fall, Adam enjoyed a pure voice and with the angels praised God in song. For Hildegard, who composed hymns in honor of saints, virgins, and the Virgin Mary, music helps humankind recapture the original joy and beauty of paradise.

Translate Hildegard’s hymn into English.

Ō quam mīrābilis
est prescientia dīvinī pectoris,
que prescīvit omnem creātūram.
Nam cum Deus inspēxit faciem hominis,
quem formāvit, (S)
omnia opera sua in eādē formā
hominis integra aspēxit.
O quam mīrābilis est inspīrātiō,
que hominem sic suscitāvit.

creātūra, ae, f. – creature

formō, āre, āvī, ātum – shape, form

inspiciō, ere, spexī, spectum – to look into, look at

inspīrātiō, ōnis, f. – breathing into, inspiration

integer, gra, grum – complete, whole

mīrābilis, mīrābile – marvelous, wondrous

opus, eris, n. – work, workmanship, achievement

prescientia, ae, f. – foreknowledge

presciō, ire, ivī, itum – to know before

que = quae

suscitō, āre, āvī, ātum – to encourage, stir up

STORMY LOVE

ODES 1.5

BEFORE YOU READ WHAT HORACE WROTE

Introduction

Odes 1.5 is a brief, beguiling poem that showcases Horace's succinct style and his interest in issues of time, love, and change. In this ode, sea, fire, and storm combine as images for erotic engagement. Pyrrha, the youth, and the speaker become entangled in a vision of love present, past, and future. While the more specific involvement of the speaker revealed in the final stanza is something of a surprise, his presence is felt from the beginning of the poem where he interrogates the present relationship between Pyrrha and her young man.

Meter: Fourth Asclepiadean

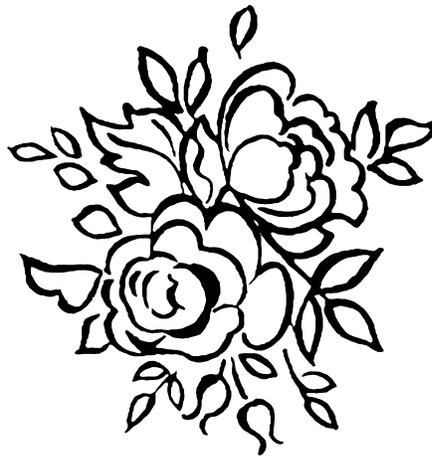


Fig. #2 - *Quis multā gracilis tē puer in rosā/perfūsus
liquidis urget odōribus/grātō, Pyrrha, sub antrō?*
(*Odes* 1.5.1–3)

Before translating the Latin poem that follows, answer these questions about the passage. The answers will help you to translate the Latin.

Line 1 and Line 4. There are two interrogative words (an interrogative adjective and an interrogative pronoun) in this poem. Which Latin words are they? Which is the adjective and which is the pronoun?

Line 1. There are three words in the nominative case in line 1. What are they?

Line 1 contains a prepositional phrase. What three words, including the preposition, make up this phrase? What case does the preposition take?

Line 2. “*Perfūsus*” is a perfect passive participle. Remember that participles have case, number, and gender, as well as tense and voice. What case, number, and gender is this participle? What Latin noun does it modify? There are two other perfect passive participles in the poem. What are they? (See lines 6 and 13.)

Line 3. Which word is vocative?

Line 5. Who is described as “*simplex*”? In coming up with your answer, consider the case of the word.

Line 6. There are two conjunctions in this line, “*et*” and “*-que*.” One joins two nouns, the other joins two independent clauses. Which is which?

Line 9. The verb “*fruor*” takes the ablative case. Which two words in line 9 are ablative because of this?

The word “*quī*” is a form of the relative pronoun. Relative pronouns agree with their antecedents in number and gender. Their case is determined by their function in their own clause. What number and gender is “*quī*”? How can you tell? Considering its case, how is it functioning in line 9?

Line 12. “*Quibus*” is another relative pronoun. Identify its case and number.

Lines 13–14. What is the subject of “*indicat*”? If this book did not provide macrons, which other Latin word might you have thought was the subject?

Line 14–16. What is the direct object of “*suspendisse*”? What adjective modifies the direct object you have identified?

HELPING YOU TO READ WHAT HORACE WROTE

| Vocabulary | Notes |
|---|---|
| <p>1. gracilis, -e slender, thin rosa, -ae, f. rose</p> | <p>1. quis interrogative adjective modifying “<i>puer</i>.” Translate “which.” multā . . . in rosā Translate: “amid many a rose” or “among many roses.” This is a primarily poetic usage of “<i>multus</i>, -a, -um” where the singular is used with a singular noun, standing for a plural noun.</p> |
| <p>2. perfundō, -ere, -fūdī, -fūsum to pour over, fill with liquidus, -a, -um flowing, clear, melodious, liquid odor, odōris, m. smell, odor, perfume</p> | <p>multā Despite what you may have learned in your beginning Latin textbook, Latin adjectives in Horace often precede their nouns.</p> |
| <p>3. Pyrrha, -ae, f. Pyrrha, woman’s name antrum, -ī, n. cave, hollow space</p> | <p>2. perfūsus literally, “having been poured/filled,” more naturally, “drenched” liquidis . . . odōribus ablative of means</p> |
| <p>4. flāvus, -a, -um yellow, golden, blonde, auburn religō, -āre tie, fasten behind; untie (occasionally)</p> | <p>3. sub Translate “under, beneath, down in.”</p> |

Making Sense of It

- 1 **Quis multā gracilis** tē **puer** in rosā
- 2 **perfusus** liquidīs urget odōribus
- 3 grātō, Pyrrha, sub antrō?
- 4 cui flāvam religās comam

HELPING YOU TO READ WHAT HORACE WROTE

Vocabulary

5. **simplex, simplicis** simple, artless, plain
munditia, -ae, f. neatness, elegance
heu interj. expressing grief or pain, oh, alas
quotiens adv. how often
6. **mūtō, -āre** to change
fleō, flēre, flēvī, flētum to weep for, lament
asper, -a, -um fierce, rough
8. **ēmīror, ēmīrārī** to wonder at exceedingly, be astonished at
insolens, insolentis unaccustomed, excessive
9. **fruor, fruī, fructus sum** to enjoy (with abl.)
crēdulus, -a, -um credulous, trustful
aureus, -a, -um golden, splendid
10. **vacuus, -a, -um** empty, free, available
amābilis, -e lovable, delightful
11. **spērō, -āre** to hope, hope for, expect
nescius, -a, -um ignorant, unaware
12. **fallax, fallācis** deceitful, deceptive
13. **intemptātus, -a, -um** untried, unattempted
niteō, -ēre, -uī to shine, be radiant with beauty
tabula, -ae, f. board, plank, writing tablet, (votive) tablet
14. **vōtīvus, -a, -um** votive, relating to a vow
pariēs, parietis, m. wall
indicō, -āre point out, show, declare
ūvidus, -a, -um wet
15. **suspendō, -ere, -pendī, -pensum,** to hang up
16. **vestīmentum, -ī, n.** clothes, garments

Notes

5. **munditiīs** ablative of respect. Translate “in (your) neatness, elegance, etc.”
fidem Understand the sense of *mūtātōs* with *fidem* as well as with *deōs*. “Changed faith” equals “faithlessness.”
9. Don’t confuse **aureus, -a, -um**, adj., “golden splendid,” with **aura, -ae, f.**, “breeze” (line 11). Can you see the difference in the stems? Some other “*au-*” words to pay attention to are: **aurum, -ī, n.**, “gold” (the noun), and **auris, auris, f.**, “ear.”
- 10–11. “**quī . . . spērat**” introduces a gapped indirect statement. Translate “who hopes (that) you will be . . .”
11. **nescius** takes the genitive. Translate “ignorant of . . .”
12. **miserī** Translate “unhappy (are those) . . .”
- 13–14. **tabulā . . . vōtīvā** ablative of means or location where. Translate “on/by means of . . .”

Making Sense of It (CONTINUED)

- 5 (tū) simplex munditiīs? heu quotiens fidem
 6 mūtātōsque deōs flēbit et **aspera**
 7 **nigrīs aequora ventīs**
 8 ēmīrābitur insolens,
 9 quī nunc **tē** fruitur crēdulus **aureā**,
 10 quī (**tē**) semper **vacuam**, (**tē**) semper **amābilem** (**futūram** esse/fore)
 11 spērat, nescius **aurae**
 12 **fallācis**. miserī (sunt illī), quibus
 13 intemptāta nitēs. mē **tabulā sacer**
 14 **vōtīvā pariēs** indicat **ūvida**
 15 suspendisse **potenti**
 16 **vestimenta** maris **deō**.

Keep This Grammar in Mind

INDIRECT STATEMENT

Remember that **indirect statements** in Latin, i.e., statements introduced by a verb of saying, thinking, etc., use the **accusative/infinite construction**.

For example, "He says that I see you."

In Latin "I" will be in the accusative case and "see" will be in the infinitive. (Dicit, of course, is the verb of "saying" and "tē" is the direct object of the infinitive, "vidēre.")

Dicit mē tē vidēre.

This poem contains two indirect statements (in lines 10–11 and 13–16). One (in lines 13–16) has all of the pieces you would expect to find in an indirect statement (verb of saying, thinking, etc., subject of the indirect statement in the accusative case, and verb in the infinitive). The other (in lines 10–11) is expressed more succinctly, with “understood” subject in the accusative, and verb in the infinitive gapped. This briefer version of indirect statement is not uncommon in Latin, especially when the gapped verb is a form of the verb “to be.” Even the “complete” indirect statement has one feature that may be new to you: the accusative subject of the infinitive comes before the verb of saying, thinking, etc., not after, as you might expect.

Three components of the indirect statement to keep in mind:

- Verb Introducing Indirect Statement
- Subject of Indirect Statement (in Accusative)
- Verb in Indirect Statement (Infinitive)

(Remember that adjectives connected by linking verbs to nouns in the accusative case will also be accusative.)

Example 1

quī (tē) semper vacuam, (tē) semper amābilem (futūram esse/fore) / spērat

In this example, the verb that introduces the indirect statement is “spērat,” (with “quī” as its subject).

The subject accusative of the indirect statement is a gapped/understood “tē.”

The verb in the indirect statement is a gapped/understood “futūram esse/fore.”

(The adjectives linked to “tē” are also accusative [*vacuam, amābilem*]).

Example 2

In the next example, all of the expected pieces of the indirect statement are there. There is no gapping.

mē tabulā sacer / . . . pariēs indicat ūvida / suspendisse . . . / vestīmenta

In this example, the verb introducing the indirect statement is “indicat” (with *sacer . . . pariēs* as its subject).

The subject accusative of the indirect statement is “mē.” (Note that it comes before the verb introducing the indirect statement and its subject.) Latin writers sometimes place words in first or last position in a sentence for emphasis.

The verb in the indirect statement is “suspendisse.”

(Remember that the infinitive in an indirect statement can take a direct object, hence, *ūvida . . . vestīmenta*.)

Example 3

Remember that the tense of the infinitive in an indirect statement is **relative** to the time of the main verb. There are three tenses of the infinitive (present, perfect, future).

He hopes (that) I am hanging up my clothes.
Spērat mē (mea) vestīmenta suspendere.

He hopes (that) I will hang up my clothes.
Spērat mē (mea) vestīmenta suspensūrum/suspensūram/esse.

He hopes (that) I have hung up my clothes.
Spērat mē (mea) vestīmenta suspendisse.

(We have put the English word “that” in parentheses to point out that English has gapping, too! Less formal English often omits this word “that.”)

Now It's Your Turn**Exercise A**

Translate the following sentences into English and label the appropriate Latin words with a 1, 1a, 2, or 3 to identify their usage:

- 1) the verb introducing the indirect statement and
 - 1a) **its** subject (if expressed)
- 2) the subject accusative of the indirect statement
- 3) the verb of the indirect statement

1. Pariēs indicat mē vestīmenta suspendisse.

Translation: _____

2. Pariēs sacer indicat mē suspendisse vestīmenta ūvida.

Translation: _____

3. Mē tabulā sacer vōtīvā pariēs indicat vestīmenta suspendisse.

Translation: _____

4. Puer spērat tē amābilem futūram esse.

Translation: _____

Keep This Grammar in Mind**VERBS THAT TAKE THE ABLATIVE CASE**

Of course you are familiar with the “**ablative of means.**” One particular variety of this ablative is the use of the ablative with five deponent verbs and their compounds:

| | |
|-----------------------------|------------------------------------|
| ūtor, ūtī, ūsus sum | use, enjoy |
| fruor, fruī, fructus sum | enjoy, derive pleasure from |
| fungor, fungī, functus sum | perform, experience |
| potior, potīrī, potītus sum | get possession of, obtain, possess |
| vescor, vescī, --- | enjoy, feed on, eat |

If you look at the following translations, you can see how the use of the ablative with these verbs is a kind of ablative of means:

| | |
|-------------|---|
| Vitā fruor. | I enjoy life. (natural English translation) |
| | I enjoy myself by (means of) life. (more literal English translation showing the ablative of means) |

Now It's Your Turn**Exercise B**

Choose the correct form to complete the following Latin sentences. Remember, your choice must be ablative. Consult the vocabulary below or at the end of the book if you need to do so. Consider what tense each verb is. (They are all third person singular, indicative mood, as you will see!) Then translate the sentence into English two ways, “naturally” and “more literally.”

- Puer _____ fruitur. (tū, tuī, tē) _____
- Puer _____ fruētur. (multīs, multās, multōs) _____
- Puer _____ fruēbātur. (Pyrrha, Pyrrham, Pyrrhā) _____
- Pyrrha _____ fruitur. (puer, puerum, puerō) _____
- Pyrrha _____ fructa est. (aurīs, aura, auram) _____

Stopping for Some Practice**ENGLISH DERIVATIVES**

One way of increasing and developing your Latin vocabulary is by learning English derivatives that come from Latin words you are studying.

Each of the following English words comes from (is derived from) a Latin word from *Odes* 1.5. Use the letters in bold to help you figure out the Latin word. What is the meaning of the Latin word? While you do this exercise, think about ways the English derivative can help you to remember the meaning of the Latin word.

Example:

| English derivative | Latin Word | Meaning of the Latin Word |
|--------------------|--------------------|---------------------------|
| simplicity | simplex, simplicis | simple, artless, plain |

CONCLUSION & POST-READING

REFLECTIONS ON CAESAR BY LATER AUTHORS

Valerius Maximus *Facta et Dicta Memorabilia* (*Memorable Deeds and Sayings*) 4.5.6

Plutarch *Life of Caesar* 60–69

Assassination: Conspiracy, Omens, and a Modest Death

After his defeat at Pharsalus, Pompey fled to Egypt where he hoped to enlist assistance to continue his struggle against Caesar. Pompey was, however, murdered on arrival. Caesar arrived not long after this assassination. The later Greek author Plutarch, in his *Life of Caesar*, describes the scene: “Arriving at Alexandria just after Pompey’s death, Caesar turned away in horror from [the Egyptian official] Theodotus as he presented the head of Pompey, but he accepted Pompey’s seal ring, and shed tears over it (Ch. 48).” Were Caesar’s tears real? Politics was always personal in Rome, and Pompey had been an ally and his only daughter’s husband as well as an enemy. We cannot say. Elsewhere we are told that Caesar conducted proper funeral rites for Pompey. And after this, much still remained to be done. Many senatorial leaders and generals in command of armies remained hostile, and they were prepared to fight Caesar to the death. The last battle of this phase of Rome’s civil war did not take place until Caesar defeated his former lieutenant Labienus at Munda in Spain on March 17, 45 BCE. And, of course, one year later, Caesar would himself be struck down in Pompey’s theater at a meeting of the Senate on March 15, 44 BCE. After this second assassination (if we count Pompey in Egypt), Caesar would be declared a god by the Roman Senate, Rome’s civil war would begin again, and, depending on one’s point of view, Caesarism itself would forever after remain either an inspiration to those who aimed at dictatorship or a warning to those who believed in Republican government.

Caesar could not himself describe the final chapter of his earthly life, but we do have a description in Latin by the early imperial author Valerius Maximus, who wrote a work entitled the *Facta et Dicta Memorabilia* (*Memorable Deeds and Sayings*), which appeared around CE 30 under the emperor Tiberius. Valerius uses the story of how Caesar died to illustrate the moral virtue of *verecundia* (personal modesty, e.g., the shame one might feel at the prospect of appearing without proper clothing). According to Valerius, Caesar was careful to maintain his proper human dignity even during the very moment of his assassination. This passage also provides a good example of how, in the century after his death, Caesar was frequently represented not as a mere human being, but instead as a superhuman legend and god.

WHAT VALERIUS MAXIMUS WROTE ABOUT CAESAR: A MODEST DEATH

| Vocabulary | Notes |
|---|--|
| <p>1. quam <i>adv</i> how, in what manner, how much, to what extent praecipu•us –a –um special, excellent, superior, extraordinary quoque <i>conj</i> also, too, likewise verēcundi•a –ae <i>f.</i> natural feeling of shame or embarrassment; personal modesty</p> | <p>1–2. Quam . . . fuisse: “how superior [the virtue of personal] modesty was in [the person of] Gaius [Julius] Caesar” 1. quoque: “also” because this story appears in a sequence of stories that demonstrate <i>verēcundia</i> or the virtue of personal modesty [verēcundiam]: <i>verēcundiam</i> can be supplied from the previous sentence, which we do not print in this text. It is the accusative subject of the infinitive <i>fuisse</i> in indirect statement after <i>apparuit</i> and <i>significāvit</i></p> |
| <p>2. saepenumerō <i>adv</i> oftentimes, again and again appār•eō –ēre –uī –itum to come into sight, appear; be evident, clear, manifest ultim•us –a –um <i>adj superl</i> farthest, most distant; last significō 1 to show by signs; show, point out, make known, indicate</p> | <p>2. saepenumerō apparuit: “time and time again it was obvious” ultimus . . . diēs: “last day,” i.e., March 15, 44 BCE</p> |
| <p>3. complūr•ēs –e several, many; a great many parricid•a –ae <i>m.</i> murderer of a father, mother, parents, or close relatives; murderer of a public official; assassin; traitor viol•ō 1 to treat violently, injure, violate mucr•ō –ōnis <i>m.</i> sharp point of a dagger; dagger; stabbing motion, thrust of the dagger inter <i>prep with acc</i> among, between</p> | <p>3. violātus: translate as a subordinate clause, e.g., “after he was injured” 3–4. inter ipsum illud tempus: “at that very moment”</p> |
| <p>4. temp•us –oris <i>n.</i> time dīvīn•us –a –um of the gods, divine spīrit•us –ūs <i>m.</i> breath; life, soul, spirit mortal•is –e subject to death, mortal; hence human, not divine dis•cernō –cernere –crēvī –crētum separate, divide corp•us –ōris <i>n.</i> body</p> | <p>4. quō: “at which”; ablative of time when mortalī . . . corpore: “human body”; note also the hyperbaton (i.e., the separation of the adjective from noun). How does this hyperbaton mimic the action?</p> |
| <p>5. nē . . . quidem <i>adv</i> (enclosing the emphatic word) not even trēs tria <i>gen trium</i> three vīgintī <i>indecl</i> twenty vuln•us –eris <i>n.</i> wound quīn <i>conj</i> that not, but that; after negative words of doubt or hindrance, but that, that, from; to; quīn etiam, moreover, but actually verēcundi•a –ae <i>f.</i> natural feeling of shame or embarrassment; personal modesty obse•quor –quī –cūtus <i>dep</i> to comply with, yield to, submit to, give oneself up to</p> | <p>5. vulneribus: ablative of means quīn verēcundiae obsequeretur: subjunctive in a clause of prohibition; “but that he submitted to personal modesty,” i.e., “from obeying the dictates of personal modesty”</p> |

As It Was

[FDM 4.5.6] Quam praecipuam in Gaiō quoque Caesare [verēcundiam] fuisse et saepenumērō appāruit et ultimus eius diēs significāvit: complūribus enim parricidārum violātus mucrōnibus inter ipsum illud tempus, quō dīvinus spīritus mortālī discernēbātur ā corpore,
5 nē tribus quidem et vīgintī vulneribus quīn verēcundiae obsequerētur

| Vocabulary | Notes |
|---|---|
| <p>6. absterr•eō –ēre –uī –itum to drive away by frightening, scare away, deter sīquidem <i>adv</i> if indeed, since uterque utraque utrumque each of two, either of two; both tog•a –ae <i>f.</i> toga, outer garment worn by Roman citizens in times of peace man•us –ūs <i>f.</i> the hand dē•mittō –mittere –mīsī –missum send, thrust or let down; sink īnfer•us –a –um <i>adj</i> low, below; <i>comp</i>: īnferior, lower, inferior; ab īnferiōre parte, below, downstream; <i>superl</i>: īnfirmus or īmus, lowest, last</p> | <p>6. absterrērī potuit: “could he [i.e., Caesar] be deterred (by fright)” sīquidem . . . dēmīsīt: “if indeed [i.e., since or inasmuch as] he let fall.” This is emphatic.</p> <p>6–7. ut inferior pars corporis tēcta collāberētur: subjunctive in a clause of purpose, “so that the lower part of his body might fall in death—after it had been [properly] covered (literally, having been covered)”</p> |
| <p>7. par•s –tis <i>f.</i> part; direction, side, place; area tegō tegere tēxī tēctum cover, hide; protect, defend col•lābor –lābī –lapsus to fall in ruins; fall or sink down in death mod•us –ī <i>m.</i> measure; manner, method, style; way hom•ō –inis <i>m.</i> human being, person</p> | |
| <p>8. expīr•ō 1 to breathe out, blow out, exhale; breath one’s last breath, expire, die dē•us –ī (<i>nom pl</i>: dīī or dī; <i>dat pl</i>: dīs) <i>m.</i> god immortāl•is –e not mortal, immortal, deathless sēd•es –is <i>f.</i> seat, throne; residence, abode, temple repet•o –ere –ivī (or –iī) –itum to go back to, return to, revisit</p> | |

As It Was (Cont'd)

absterrēri potuit, siquidem utrāque togam mānū dēmīsīt, ut inferior
 pars corporis tēcta collāberētur. In hunc modum nōn hominēs
 expīrant, sed dī immortāles sēdēs suās repetunt.

AFTER READING WHAT VALERIUS MAXIMUS WROTE

1. Valerius Maximus uses a number of words that imply either human or divine status. List those Latin words with their English meanings.
2. What parts of Caesar were human? What part of him became divine?
3. How does Caesar's death, which demonstrated *verēcundia*, also help elevate Caesar above (or, in Valerius's view, demonstrate his more than) merely human status?

Filling in the Backstory with Plutarch

We have, however, in first providing a bonus passage in Latin, neglected to fill in some crucial details. Why was Caesar assassinated? Who was angry at Caesar and for what reason? Why did Caesar fail to take precautions? Were there no signs or warning that his colleagues were growing angry with him? Fortunately, we have a number of historical sources that provide less legendary views of Caesar's final moments than does Valerius Maximus.

Plutarch was a Greek author who lived from approximately CE 46 to 120. He wrote a series of comparative biographies of famous Greeks and Romans. The following selections, which derive from Plutarch's *Life of Caesar*, help explain why Caesar was so hated by his colleagues that they conspired against him in a successful plot to assassinate him. We also find stories of omens, dreams, soothsayers, and other odd occurrences. These religious conceptions may strike you as bizarre, but they are a rather typical view of how ancient Romans made sense of their world. Such divine interventions helped an ancient audience understand why things turned out the way that they did: it was the will of the gods. Although most modern readers will look for other explanations, these religious conceptions help us understand how ancient Romans (and Greeks) viewed their world.

Fable 4.
DE MURE URBANO ET MURE RUSTICO
(Barlow 17)

Introduction

The City Mouse and The Country Mouse

The story of the city mouse and the country mouse is a famous Aesop's fable, one that is still well known today. Horace tells an elaborate version of the story in one of his *Satires*, using the contrast between the two mice to explain his own preference for the simple life. In an English version of the fable, V. S. Vernon Jones has the country mouse explain to the city mouse: "You live in the lap of luxury, but you are surrounded by dangers; whereas at home I can enjoy my simple dinner of roots and corn in peace." Joseph Jacobs has the country mouse say simply: "Better beans and bacon in peace than cakes and ale in fear." In the Latin version you are about to read, the country mouse expresses his opinion with the rhyming words *mel* and *fel*, "honey" and "bile." The use of rhyme is a good way to come up with a catchy, memorable moral. Can you think of a rhyming moral for this fable, either in English or in Latin?

For another story about the perils of luxurious living, see the fable of the wolf and the dog (Fable 80), or the horse and the donkey (Fable 21). For a story about the daily dangers faced by mice, see the fable of the old mouse and the cat (Fable 69).

Grammar Overview

Relative Pronouns and the Previous Sentence

In English, you rarely find a relative pronoun as the first word in a sentence, but in Latin this is a common occurrence, often with the referent of the pronoun in the previous sentence. This creates a wonderful flow from one sentence to the next in Latin, but it can be very awkward to translate into English. So, for example, in the following fable, there is a sentence that begins: *Qui dixit Urbano Muri . . .* Translated literally (and awkwardly) into English, this means: "Which said to the City Mouse . . ." To make this easier to render in English, you can replace the relative pronoun with the referent noun, making sure to put the referent noun into the case of the pronoun. So, if you look for the referent of this relative pronoun, you will discover that it is the Country Mouse, *Rusticum Murem*, in the previous sentence. Next, put *Rusticum Murem* into the case of the relative pronoun *qui* (nominative), and you get the following result: *Rusticus Mus dixit Urbano Muri*, "The Country Mouse said to the City Mouse . . ." That sounds much better! You can use this substitution technique wherever you find a confusing relative pronoun in Latin—and it is usually the relative pronouns that come first in a sentence that are the most confusing of all. (For more information about relative pronouns in Latin, see the notes to Fable 10.)

Vocabulary

Nouns

anxietas (anxietatis, f.): worry, anxiety
cena (cenae, f.): dinner, meal
clamor (clamoris, m.): shouting, outcry
copia (copiae, f.): abundance, plenty
daps (dapis, f.): feast, meal
fel (fellis, n.): gall, bile
hospes (hospitis, m.): host, guest, visitor
inopia (inopiae, f.): lack, poverty
lautitia (lautitiae, f.): luxurious lifestyle, elegance
mel (mellis, n.): honey
penum (peni, n.): provisions, food
rus (ruris, n.): countryside, farm

Adjectives

dives (divitis): rich, wealthy
insolitus, insolita, insolitum: unusual, unaccustomed
quotidianus, quotidiana, quotidianum: daily, each day's
securus, securus, securum: safe, untroubled
urbanus, urbana, urbanum: urban, city

Verbs

attono (attonare), attonui, attonitus: daze, strike with lightning
damno (damnare): find guilty, condemn
deambulo (deambulare): go for a walk, walk around
depromo (depromere): fetch, bring out
epulor (epulari): feast, dine lavishly
expleo (explere): satisfy, fulfill
intellego (intellegere), intellexi, intellectus: understand, realize
invito (invitare): invite
laudo (laudare): praise
malo (malle): prefer, want more

DE MURE URBANO ET MURE RUSTICO

Dramatis Personae

Mus Rusticus, the country mouse, and *Mus Urbanus*, the city mouse.

Mus Rusticus, videns Urbanum Murem rus deambulantiem, invitatur ad cenam depromitque omne penum, ut tanti hospitis expleat lautitiam. Urbanus Mus ruris damnat inopiam urbisque copiam laudat, secumque in urbem ducit Rusticum. Qui, inter epulandum attonitus insolitis clamoribus, cum intellexerat periculum quotidianum esse, dixit Urbano Muri, “Tuae dapes plus fellis quam mellis habent. Malo securus esse cum mea inopia quam dives esse cum tua anxietate.”

Grammar Notes

secumque. This is a compound word, in inverted order: **secumque** = **et cum se**.

qui . . . dixit urbano muri. The referent of the relative pronoun **qui** is **rusticum (murem)** in the previous sentence (see the *Grammar Overview* for this fable): **qui (rusticus mus) dixit urbano muri**.

inter epulandum. The gerund with the preposition **inter** means “while” (see Fable 47).

cum intellexerat. Note the use of **cum** plus an indicative verb (see Fable 22).

periculum quotidianum esse. Accusative plus infinitive construction in indirect statement (see Fable 7); **periculum** is the accusative subject of the infinitive, and **quotidianum** is a predicate adjective.

plus fellis. Partitive genitive (see Fable 30): **plus** (more) **fellis** (of bile) = “more bile.”

plus fellis quam mellis. The word **quam** coordinates a comparison introduced by **plus**, with **mellis** parallel to **fellis**.

malo securus esse quam dives esse. The word **quam** coordinates a comparison introduced by **malo** (= **magis + volo**), with the infinitive phrases as the objects being compared.

EXERCISE 10.4

The two reading selections in this exercise are about the value of country life. The first passage is a fable from Horace about a country mouse and a city mouse. The second passage is one of Tibullus' first poems in praise of country life. When you have finished reading and answering the questions about both selections, compare and contrast the two.

The Country Mouse and the City Mouse

Horace, *Satires*, Book II.6.79–97*

...olim

80 rusticus urbanum murem mus paupere fertur
 accepisse cavo, veterem vetus hospes amicum,
 asper et attentus quaesitis, ut tamen artum
 solveret hospitiis animum. quid multa? neque ille
 sepositi ciceris nec longae invidit avenae,

85 aridum et ore ferens acinum semesaque lardi
 frustra dedit, cupiens varia fastidia cena
 vincere tangentis male singula dente superbo...

90 tandem urbanus ad hunc "quid te iuvat" inquit, "amice,
praerupti nemoris patientem vivere dorso?
 vis tu homines urbemque feris praeponere silvis?
 carpe viam, mihi crede, comes, terrestria quando
 mortalis animas vivunt sortita neque ulla est

95 aut magno aut parvo leti fuga: quo, bone, circa,
 dum licet, in rebus iucundis vive beatus,
 vive memor, quam sis aevi brevis."

artus, -a, -um: narrow; *cicer*, *ciceris* (n): chick pea; *invideo*, -ere, *invidi*: be envious of; *avena*, -ae (f): oats; *acinus*, -i (m): berry; *semesus*, -a, -um: half-eaten; *fastidium*, -i (n): squeamishness; *praeruptus*, -a, -um: rough

- According to lines 79–83, which of the following is true?

| | |
|--|--|
| A. The country mouse often had guests. | B. The two mice were old friends. |
| C. The country mouse had previously visited. | D. The city mouse had once lived in the country. |
- Which figure of speech does *not* occur in *rusticus urbanum murem mus*?

| | | | |
|-------------|---------------|--------------|--------------|
| A. chiasmus | B. anastrophe | C. hyperbole | D. synchysis |
|-------------|---------------|--------------|--------------|
- Which of these does *not* describe the country mouse?

| | | | |
|----------|---------------|--------------|-----------|
| A. rough | B. hospitable | C. garrulous | D. frugal |
|----------|---------------|--------------|-----------|
- What figure of speech is *quid multa* (line 83)?

| | | | |
|----------------|-------------|--------------|------------|
| A. preterition | B. ellipsis | C. hyperbole | D. litotes |
|----------------|-------------|--------------|------------|

* Horace, *Satires, Epistles, The Art of Poetry*, Loeb Classical Library Volume #194, translated by H. Rushton Fairclough, Cambridge, Mass.: Harvard University Press, 1970. The Loeb Classical Library® is a registered trademark of the President and Fellows of Harvard College.

5. How does the city mouse respond to the meal?
 A. He enjoys the food. B. He appreciates the effort.
 C. He verbally criticizes it. D. He barely tastes it.
6. How should *quid te iuvat* (line 88) be translated?
 A. why should you B. why does it please you
 C. what do you care D. what can you do
7. In what case is *feris...silvis* in line 90?
 A. genitive B. dative C. ablative D. locative
8. By his words in lines 91–95 (*carpe...brevis*), the city mouse is depicted as:
 A. satirical B. selfish C. romantic D. philosophical
9. What is the best translation for *dum licet* in line 94?
 A. while you can B. provided that you may
 C. since you ought to D. when it is proper

The city mouse then takes his friend to a rich house in the city, where they enjoy the remains of a feast. The country mouse is thrilled, until hounds chase the mice from the dining room. He says, “*Haud mihi vita est opus hac, et valeas.*” Translate his words.

In Praise of Country Life

Tibullus, *Elegies*, Book I.1.43–52*

Parva seges satis est, satis requiescere lecto
 si licet et solito membra levare toro.
 45 Quam iuvat inmites ventos audire cubantem
 et dominam tenero continuisse sinu
 aut, gelidas hibernus aquas cum fuderit Auster,
 securum somnos igne iuvante sequi.
 Hoc mihi contingat. Sit dives iure, furorem
 50 qui maris et tristes ferre potest pluvias.
 O quantum est auri pereat potiusque smaragdi,
 quam fleat ob nostras ulla puella vias.

seges, segitis (f): crop; *levo* (1): soothe; *inmitis, -e*: harsh; *contingo, -ere, -tigi, -tactus*: come to pass; *smaragdus, -i* (m): emerald; *fleo, -ere, flevi, fletus*: cry

10. In the first couplet, the poet mentions all of the following pleasures *except*:
 A. being alone B. being happy with a small crop
 C. reclining on his couch D. being in familiar surroundings

* Catullus, Tibullus, *Pervigilium Veneris*, Loeb Classical Library Volume #6, translated by F.W. Cornish; revised by G.P. Goold, Cambridge, Mass.: Harvard University Press, 2000. The Loeb Classical Library® is a registered trademark of the President and Fellows of Harvard College.