

## INTRODUCTION

1. **Heading.**-The selections in this book are in most cases intelligible apart from their context. In cases where this is not so, you will find it a valuable exercise to endeavour to arrive at the context for yourself. In all cases, however, you should pay attention to the **Heading, which** will give you a useful clue to the meaning of the passage.

2. **Author.**-When you see the **author's name**, try to remember what you know about him. For example, Livy, the historian of Rome and friend of Augustus, the contemporary of Vergil and Ovid. The short Lives, pp. 293-345, will tell you the chief facts about the authors from whom the selections are taken, and will give you a brief summary of their chief works. Also, if you refer to Appendix VII., pp. 347-363, you will gain some idea of the time in which the authors lived and of their contemporaries.

3. **Read the Passage through carefully.**-As you read-

(1) Notice all allusions and **key-words** that may help you to the sense of the passage.

(2) Pay special attention to the opening sentence. In translating a passage much depends on getting the first sentence right.

(3) Notice especially the connectives which introduce sentences and clauses **marked off by commas**. In this way you will be able to distinguish between a **Principal Sentence** and a **Subordinate Clause**.

(For List of Conjunctions see Appendix I. pp. 274-276.)

## HELPS TO VOCABULARY.

4. **Through English Derivatives.**-English derivatives, if used in the proper way, may give you valuable help in inferring meanings. The reason why you must generally not translate the Latin word by the derived English word is that, as

you probably **know**, many English derivatives have come from Latin words which had wholly or in part lost their earlier classical meaning, or from Latin words not found at all in classical Latin. Yet in such cases the English word may be far from useless. You must take care to let it suggest to you the original or root-meaning, leaving the correct meaning of the Latin, whether the same as the English word or not, to be determined by the context.

For example, **sē-cūr-us** does not mean *secure*, but (like *secure* in Shakespeare and Milton) care-less.

‘ This happy night the Frenchmen are *secure*,  
Having all day caroused and banqueted.’

SHAKESPEARE, *Hen. VI.* Part 1. II. i. 11.

**In-crēd-ib-il-is**, on the other hand, often cannot be better translated than by *incredible*, and **im-plācā-bilis** by *implacable*.

Notice, too, how often in the case of verbs the **supine stem** will suggest to you the meaning of the Latin through some English derivative, which the present *stem* conceals.

For example :—

pingo	pictum	picture suggests	to paint.
caveo	cautum	caution „	„ beware.
colo	cultum	culture „	„ till.
fallō	falsum	false „	„ deceive.

**5. Through French Derivatives.**—Sometimes, when you cannot think of an English derivative, a French word that you know will help you to the meaning of the Latin.

For example :—

L.	F.	suggests	
pontem	pont	bridge.	
gustum	goût	„	taste.
prātum	pré	„	meadow.
tālem	tel	„	such.
bībēre	boire	„	to drink.

But, in order to make French derivatives a real help to you, you must know something of the origin of the French language and of the chief rules that govern the pronunciation (and therefore, the spelling) of French. Without going too much into detail, it may help you to remember that—

(1) French has taken many words from colloquial Latin, which in the days of Cicero was very different from classical Latin.

For example :—

Literary Latin.	Popular Latin.	French.	
equus	caballus	<b>cheval</b>	horse.
<b>pugna</b>	batalia	bataille	<i>battle.</i>
<b>os</b>	<b>bucca</b>	<b>bouche</b>	<i>mouth.</i>

(2) Unaccented syllables are usually dropped.

For example :—

<b>cérv-um</b>	<b>cerf</b>	<i>stag.</i>
bonitltem	<b>bonté</b>	goodness.

(3) The general tendency of French is towards smoothness and contraction.

For example :—

L.	F.	
bestiam	<b>bête</b>	<i>beast.</i>
fact-urn	fait	<i>deed.</i>
spiss-urn	<b>épais</b>	<i>thick</i>
<b>coll-um</b>	cou	<i>neck.</i>

In fact, bearing in mind the caution given you, it is an excellent rule to try to think out the meaning of the Latin by the help of English and French derivatives.

6. Compound Words.—When you come to a word which you cannot translate, and in regard to which English and French derivatives do not help you, break **up the** word, if a compound, into its simple elements of Prefix, Stem, Suffix. Then from the meaning of its root or stem and from the force of the prefix and suffix, and by the help of the context, try to arrive at an English word to suit the sense.

In order to 'be able to do this you should have some knowledge of—

(1) A few simple rules for the vowel changes of verbs in composition. Thus :

a before two consonants (except ng) often changes to e.

*E.g. sac-r-o, con-seer-o ; dam-n-o, con-demn-o.*

a before one consonant and before ng often changes to i.

*E.g. fat-io, ef-fit-io ; cād-o, ac-cīd-o ; tang-o, con-&g-o.*

But grād-ior, ag-grēd-ior.

a before **l** and another consonant changes to **u**.

*E.g.* salt-are, insult-are.

**ě** changes to **ī** (but not **e** before two consonants) and **ae** to **i**.

*E.g.* ten-ere, ob-tin-ere ; quaer-ere, in-quir-ere.

**au** changes to **u**.

*E.g.* claud-ere, in-clud-ere.

(2) Prefixes :-To help you to detach the prefix more readily, notice these simple euphonic changes, all of which result in making the pronunciation smoother and easier. Thus :—

(i.) The last consonant of a Latin prefix is often made the same as, or similar to, the first consonant of the stem.

*E.g.* ad-fero=affero ; ob-pono=op-pono ; **com**(=**cum**)-tend.o = con-tendo.

(ii.) The final consonant of a prefix is often dropped before two consonants.

*E.g.* ad-scendo = a-scendo.

Notice also that the prepositional prefixes to verbs express different ideas in different combinations.

Thus, sometimes the prefix has a somewhat literal prepositional force.

*E.g.* per-currere = to run through.

Rut sometimes an intensive force.

*E.g.* per-terrere = to thoroughly frighten.

In all such cases you must be partly guided by the context.

(For List of Important Prefixes, see Appendix II. pp. 277-281.)

(3) Suffixes (other than grammatical inflexions).

A knowledge of the most important suffixes will often help you to the correct meaning of a Latin word, the root of which is familiar to you.

Thus from the **Jag** = drive, move, we have—  
by addition of **-tor** (= *agent* or *doer* of an action), actor = a  
doer, agent.

„ „ „ **-men** (= acts or *results* of acts), agmen = a *course*,  
*line of march, &c.*

„ „ „ **-ilis** (= *belonging to, able to*), agilis = *easily*  
*moved, agile.*

„ „ „ **-ito** (= *forcible* or repeated action), agito = *put*  
*in action, agitate.*

(For List of Important Suffixes, see Appendix III. pp. 282-&S.)

(4) Cognates, that is, words related in meaning through a common root. You will find it very useful to make for yourself lists of cognate words.

Thus from the Jgna, gnō = know, we have—

gna-rus = *knowing*.

i-gnarus (= in + gnarus) = *ignorant*.

nos-co (= gno-sco) = to *get a knowledge of*.

i-gno-sco = *not to know*, pardon.

no-bilis (= gno-bilis) = *that can be known, famous, noble*.

no-men (= gno-men) = *a name*.

To group together in this manner words of common origin and words closely associated in meaning is one of the best ways in which you can increase your vocabulary.

(For additional Examples of Cognates, see Appendix IV. pp. 287-8.)

## HELPS TO TRANSLATION.

You have now read the passage through carefully, and thought out the vocabulary to the best of your ability. Begin then to translate the opening sentence, and pay great attention to these

'7. General Rules.-(1) Underline the Principal Verb, Subject (if expressed), and Object (if any).

(2) If the sentence contains only one finite verb, all you have to do is to group round Subject, or Verb, or Object the words and phrases that belong to each of the three.

(3) Translate the sentence literally. Do this mentally, without writing it down.

(4) Then write down the best translation you can.

For example :—

At GERMANI celeriter, consuetudine sua phalange **facta**, IMPETUS gladiatorum EXCEPERUNT.

*But the Germans quickly formed into a phalanx, as was their custom, and received the attacks of the swords (i.e. of the Romans with drawn swords).*

(5) If the sentence contains one or more subordinate clauses, consider each subordinate clause as if it were bracketed off separately, and then deal with each clause as if it were a principal sentence, finding out its Subject, Verb, Object, and adding to each its enlargements. Then return to the sentence as a whole, and group round its Subject, Predicate, and Object the various subordinate clauses which belong to each.

8. Help through Analysis.-Very often analysis will help you to find out the proper relation of the subordinate clauses to the three parts of the Principal Sentence. You need not always analyse on paper, but do it always in your mind. You will find an example of a simple method of analysis at the close of Demonstrations I and IV, pp. 23, 47.

When analysing, notice carefully that :-

(1) An enlargement of a Noun may be

- |  |  |
|--|--|
| (a) An adjective                       | TERTIAM aciem.   |
| (b) A noun in apposition               | Publius <b>Crassus</b> ADULESCENS.                                   |
| (c) A dependent genitive               | impetus <b>GLADIORUM</b> .   |
| (d) A participle or participial phrase | nostris LABORANTIBUS.  |
| (e) An adjectival clause               | Publius <b>Crassus</b> <b>QUI</b> <b>EQUITATUI</b> <b>PRAEERAT</b> . |

(2) An enlargement of a Verb may be

- |                            |  |
|----------------------------|--|
| (a) An adverb              | CELERITER exceperunt.                                    |
| (b) A prepositional phrase | EX CONSUECUDINE SUA exceperunt.                          |
| (c) An ablative absolute   | <b>PHALANGE FACTA</b> exceperunt.                        |
| (d) An adverbial clause    | ID CUM ANIMADVERTISSET,<br>Publius <b>Crassus</b> misit. |

9. Help through Punctuation.-Though only the full-stop was used by the ancients, the punctuation marks which are now used in all printed texts should be carefully noticed, especially in translating long and involved sentences.

Thus in Demonstrations III and IV notice how the subordinate clauses are for the most part enclosed in commas.

10. Help through Scansion and Metre.-A knowledge of this is indispensable in translating verse. To scan the lines will help you to determine the grammatical force of a word, and a knowledge of metre will enable you to grasp the poet's meaning as conveyed by the position which he assigns to the various words, and the varying emphasis which results from variation of metre. For example :-

(1) A grammatical help.—You know that final -a is *short* in nom. and voc. sing. 1st Decl., and in neut. plural, and is *long* in abl. sing. 1st Decl. and 2nd Imperat. 1st Conj.

Thus in Demonstration II (p. 24) you can easily determine; the grammatical form of finals in -a.

In Sentence IV **agnă**, in VI **cervă**, in VIII **iunctă columbă**, in IX Cynthia are all short and nom. sing.

In Sentence V umbra **ună** are long and abl. sing. in agreement.

(2) A *help to the poet's meaning*.—The more you know of the principles of scansion, the better able you will be to understand and appreciate the skill with which a great poet varies his metre and chooses his words.

11. Help through a **Study of the Period in Latin**.—One great difference between English and Latin Prose is that, while modern English is to a great extent a language of short, detached sentences, Latin expresses the sense by the passage as a whole, and holds the climax in suspense until the delivery of the last word. 'This mode of expression is called a PERIOD (a circuitus or **ambitus** verborum), because the reader, in order to collect together the words of the Principal Sentence, must make a *circuit*, so to say, round the inserted clauses.' \* 'Latin possesses what English does not, a mode of expression by means of which, round one main idea are grouped all its accessory ideas, and there is thus formed a single harmonious whole, called the PERIOD.' †

A PERIOD then is a sentence containing only one main idea (the Principal Sentence) and several Subordinate Clauses. The Periodic style is generally used for History and Description, and is best seen in Cicero and Livy.

The following is a good example of the PERIOD in Latin :—

‡ <b>VOLSCI</b> exigam spem in <b>armis</b> , alia <b>undique</b> abscissa, cum tentassent, praeter cetera adversa loco quoque iniquo ad pugnam congressi, iniquiore ad <b>fugam</b> , cum ab omni parte caeclerentur, ad <b>preces</b> a certamine versi, <b>dedito</b> imperatore traditisque <b>armis</b> , sub iugum <b>missi</b> , cum singulis vestimentis ignominiae cladisque pleni DIMITTUNTUR.	<i>The VOLSCIANS found that now they were severed from. every other hope, there was but little in prolonging the conflict. In addition to other disadvantages they had engaged on. a spot ill-adapted for fighting and worse for flight. Cut to pieces on every side they abandoned the contest and cried for quarter. After surrendering their commander and delivering up their arms, they passed under the yoke, and with one garment each WERE SENT to their homes covered with disgrace and defeat.</i>
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\* Potts, *Hints*, p. 82.

† Postgate, *Sermo Latinus*, p. 45.

‡ Potts, *Hints*, p. 85.

Notice here that

(1) There is only one main idea, that of *the ignominious return of the Volscians to their homes*.

(2) The rest describes the attendant circumstances of the surrender and of the causes that led to it.

(3) In English we should translate by at least four separate sentences.

(4) The Latin contains only forty-eight words, while the English contains eighty-one.

Professor Bostgate ('Sermo Latinus,' p. 45) gives the following example of the way in which a Latin PERIOD may be built up :—

BALBUS vir optimus, **dux clārissimus** et multis mihi beneficiis **carus**, rogitantibus Arvernīs ut populi **Romani māiestātem ostentāret** suique simul imperi monumentum eis relinqueret, **MŪRUM** latericium, viginti pedes **lātum, sexāginta altitūdine** et ita in **immemensum** porrectum ut vix tuis ipse oculis **crēderes tantum** esse, **nēdum** aliis **persuāderes**, non sine adverso suo rīmore ut **qui principātum adfectaret** AEDIFICAVIT.

BALBUS, *an excellent man and most distinguished commander, who had endeared himself to me by numerous kindnesses, was requested by the Arverni to make a display of the power and greatness of Borne, and at the same time to leave behind him a memorial of his own government. He accordingly BUILT a WALL of bricks, twenty feet wide, sixty high, and extending to such a prodigious length that you could hardly trust your own eyes that it was so large, still less induce others to believe it. But he did not escape the malign rumour that he had designs upon the imperial crown.*

Here, as in the previous example,

(1) There is only one main idea,

BALBUS **MURUM** AEDIFICAVIT.

(2) The rest consists of—

- (a) Enlargements of BALBUS—vir optimus . . . **carus** ; placed, therefore, directly *after* **BALBUS**.
- (b) Enlargements of **MURUM**—latericium . . . **persuaderes** ; placed, therefore, directly *after* **MURUM**.



- (c) Enlargements of AEDIFICAVIT  
 rogitantibus . . . relinqueret = the *cause* of the  
 building of the wall.  
 (murum) non sine . . . adfectaret = the *attendant*  
*circumstances* of the building of the wall ;  
 placed, therefore, before AEDIFICAVIT.

(3) In English we must translate by at least three separate sentences, and, where necessary, translate participles as finite verbs, and change dependent clauses into independent sentences.

It has been well said : 'An English sentence does not often exhibit the structure of the Period. It was imitated, sometimes with great skill and beauty, by many of the earlier writers of English prose; but its effect is better seen in poetry, as in the following passage :-

" High on a throne of royal state, which far  
 Outshone the wealth of Ormuz and of Ind,  
 Or where the gorgeous East with richest hand  
 Showers on her kings barbaric pearl and gold,  
 Satan exalted sat."

MILTON, *Paradise Lost*, ii. 1-5.

**12. Help through a Knowledge of the Order of Words in Latin.**-If you study the examples already given of the Period you will see that the Order of Words in English differs very much from the Order of Words in Latin.

Dr. Abbott writes as follows : 'The main difference between English and Latin is that in English the meaning depends mainly on the order of words, and the *emphasis* mainly on the *voice*, while in Latin the *meaning* depends almost entirely on the *inflexions*, and the *emphasis* upon the order.'

Thus, if we take the English sentence, Caesar *conquered the Gauls*, we cannot invert the order of Caesar and *Gauls* without entirely changing the meaning. In Latin, however, we may write (since each Latin word has its own proper inflexion, serving almost as a label)

Caesar vicit Gallos : Gallos Caesar vicit : Caesar Gallos vicit, without any change of meaning except that of shifting the *emphasis* from one word to another.

The usual order of words in a Latin Prose Sentence may be said to be

(1) Particles, or phrases of connection (with some exceptions, e.g. *vero*, *autem*, *quidem*, *enim*, which stand second).

- (2) Subject.
- (3) Words, phrases, clauses, as enlargements of Subject.
- (4) Adverbial enlargements of Predicate (though an Ablative Absolute must generally stand first).
- (5) Indirect Object (if any) and its enlargements.
- (6) Direct Object (if any) and its enlargements.
- (7) The Principal Verb.

To take a simple example :-

\* LIVIUS, imperator **for-** LIVIUS, a most excellent  
tissimus, quamquam **adventus** commander, although the  
hostium non ubi oportuit nun- enemy's arrival was not re-  
tius est, PERICULUM **illa** <sup>bonz easily</sup> ESCAPED the  
sua in rebus dubiis audacia **DANGER** by his well-known:  
facile **EVASIT.** daring in *perilous* positions.

To take another example :-

† Archimedis EGO quaestor When I was Quaestor, I  
ignoratum ab Syracusanis, WAS ABLE TO TRACE OUT  
cum **esse** omnino negarent, the **TOMB** of Archimedes,  
**saeptum undique et vestitum** overgrown and hedged in with  
**vepribus** et **dumetis**, **INDA-** *Syracusans knew nothing of*  
GAVI SEPULCRUM. *it, and denied its existence.*

Notice here the following special points of order :-

(1) The two most important positions in the sentence are the beginning and the end.

(2) Special emphasis is expressed by placing a word in an unusual or prominent position.

E.g. here, the unusual position of Archimedis and sepulcrum.

(3) In the middle of the sentence the arrangement is such that the words most closely connected in meaning stand nearest together.

E.g. here, ignoratum . . . dumetis is all logically connected with the object sepulcrum, which for the sake of emphasis is put in an unusual position at the end of the sentence.

13. Additional Hints —(1) Remember that Latin is often concrete where English is abstract.

\* Postgate, *Sermo Latinus*, p. 38.

† Demonstration VI. Sent. 1., p. 55.

E.g.—

ingeniosi (men of genius) = genius.  
 eruditi } (learned men) = learning.  
 docti }

{ viri **summo** ingenio praediti, saepe invidia opprimuntur.  
 { *The most exalted genius is frequently overborne by envy.*

{ omnes immemorem **benefici** oderunt.  
 { *The world regards ingratitude with hatred.*

(2) The same Latin word may stand for different English words. Take, for example, the various uses of the word **RES** in the following passage of Livy, xlv. 19 :-

* Ut RES docuit . . . ,	As the FACT showed . . . ,
animo gestienti REBUS	spirits running riot from PRO-
secundis , . . speculator	SPERITY , . . to watch the
RERUM quae a fratre	COURSE pursued by his brother
agerentur . . . REM prope	. . . he restored <b>what was</b> almost:
prolapsam restituit , , , aliis	a lost CAUSE . . . by saying
alia regna <b>crevisse</b> REBUS	that kingdoms grow by various
dicendo.	MEANS.

In translating RES, avoid at all costs the word THING,, or THINGS, and let the context guide you to the appropriate English word.

(3) You may often translate a Latin Active by an English Passive, Latin prefers the Active because it is more direct and vivid.

For example :—

{ Liberas aedes coniurati sumpserunt.  
 { *Art empty house had been occupied by the conspirators.*

(4) Use great care in translating Latin Participles, and make clear in your translation the relation of the participial enlargements to the action of the main Verb.

For example :—

concessive : **Romani**, non ROGATI, auxilium offerunt.

*The Romans, though they were not asked, offer help.*

final : **Fortuna** superbos interdum RUITURA levat.

*Fortune sometimes raises the proud, only to dash them down.*

\* Postgate, *Sermo Latinus*, p. 34.

causal : S. **Ahala** Sp. Maelium regnum APPETENTEM interemit.

S. *Ahala* killed Sp. *Maelius* for aiming at the royal power.

Notice also :—

Pontem captum **incendit**=*He took and burned the bridge.*

{ Nescio quem prope adstantem interrogavi.

{ *I questioned someone who was standing by.*

Haec dixit **moriens**=*He said this while dying.*

Nuntiata **clades** =*The news of the disaster.*

(5) In translating, try to bring out the exact force of the Ablative Absolute, by which a Latin writer shows the time or circumstances of the action expressed by the Predicate. The Ablative Absolute is an adverbial enlargement of the Predicate, and is not grammatically dependent on any word in the sentence. It is, therefore, called absolutus (i.e. freed from, or *unconnected*). It should very seldom be translated literally. Your best plan will be to consider carefully what the Ablative Absolute seems to suggest about the action of the Principal Verb.

For example :—

{ Capta **Troia**, Graeci **domum** redierunt.

{ *The Greeks returned home after the capture of Troy.*

{ Regnante Romulo, Boma urbs erat parva.

{ *When Romulus was reigning, Rome was a small city.*

{ Exercitu **collecto** in hastes oontenderunt.

{ *They collected an army and marched against the enemy.*

{ Nondum hieme **confecta** in fines Nerviorum contendit.

{ *Though the winter was not yet over, he hastened to the territory of the Nervii.*

{ Turn salutato hostium **duce**, ad suos conversus, subditis equo calcaribus, Germanorum **ordines** praetervectus est, neque expectatis legatis, **neq** respondente **ullo**.

{ *Thereupon, after saluting the enemy's general, he turned to his companions, and setting spurs to his horse, rode past the ranks of the Germans, without either waiting for his staff, or receiving an answer from anyone.*

## HELPS TO STYLE.

Though Style cannot perhaps be taught, it can certainly be formed and improved. There are several ways of improving your Style. For example :-

14. Through the Best English Literature.-Read good Literature, the best English Authors in prose and verse. You will know something, perhaps, of Shakespeare and Scott, of Macaulay and Tennyson. Though you may not be able to attack the complete works of any great author, you ought not to have any difficulty in finding good books of selections from the English Classics.

15. Through good Translations.-Study a few good English Versions of passages from the best Latin writers. You may often have a good version of the passage you translate read to you in your Division after your mistakes have been pointed out to you, and to this you should pay great attention. You will thus learn eventually to suit your style to the Author you are translating, while at the same time you render the passage closely and accurately.

16. Be Clear.-Remember that the first characteristic of a good style is clearness-that is, to say what you mean and to mean what you say. Quintilian, the great critic, says that the aim of the translator should be, not that, the reader may understand if he will, but that he *must* understand whether he will or not. The more you read the greatest Authors the more you will see that, as Coleridge says, 'there is a reason assignable not, only for every word, but for the position of every word.'

17. Be Simple.-With clearness goes simplicity-that, is, use no word you do not understand, avoid fine epithets, and do not choose a phrase for its sound alone, but for its sense.

18. Avoid Paraphrase.-You are asked to translate, not, to give a mere general idea of the sense. What you have to do is to think out the exact meaning of every word in the sentence, and to express this in as good and correct English as you can.

19. Pay attention to Metaphors.-The subject of Metaphor is of great importance in good translation. You will find that every language possesses its own special Metaphors in addition to those which are common to most European languages. As you become familiar with Latin Authors you

must try to distinguish the Metaphors common to English and Latin and those belonging only to English or to Latin.

For example :-

(1) Metaphors identical in Latin and English-

{ Progreditur res **publica naturali** quodam itinere et **curso**.  
 { *The State advances in a natural path and progress.*

(2) Metaphors differing in Latin and English-

**cedat arma** togae                = *let the sword yield to the pen.*  
 ardet acerrime coniuratio = *the conspiracy is at its height.*  
 rex **factus** est                    = *he ascended the throne.*  
 conticuit                            = *he held his peace.*

**20. Careful Translation a Help to Style.**-In conclusion. Nothing will help your style more than to do your translations as well as you possibly can, and to avoid repeating **the** same mistakes. The Latins themselves knew the value of translation as a help to style.

For example, Pliny the Younger says :-

‘ As useful as anything is the practice of translating either your Greek into Latin or your Latin into Greek. By practising this you will acquire propriety and dignity of expression, an abundant choice of the beauties of style, power in description, and gain in the imitation of the best models a facility of creating such models for yourself. Besides, what may escape you when you read, cannot escape you when you translate.’

# DEMONSTRATIONS

IN

## UNSEEN      TRANSLATION

### NOTE

THE use of a personal mode of address in the following Demonstrations is explained by the fact that they are written primarily for the use of boys. It is hoped, however, that they may be found useful to masters also, and that the fulness with which each passage is treated may supply some helpful suggestions.

## DEMONSTRATION I .

Fierce encounter *with the* Germans.

- (a) Reiectis pilis cominus gladiis pugnatum est. II 1  
 n At Germani celeriter, ex consuetudine sua, phalange  
 facta, impetus gladiatorum exceperunt. II Reperti sunt  
 complures nostri milites, qui in phalangas insilirent,  
 et scuta manibus revellerent, et desuper vulnerarent. II 5  
 iv Cum hostium acies a sinistro cornu pulsa atque in  
 fugam conversa esset, a dextro cornu vehementer  
 v multitudine suorum nostram aciem premebant. II Id  
 cum animadvertisset Publius Crassus adulescens,  
 qui equitatus praerat, quod expeditior erat quam hi 10  
 qui inter aciem versabantur, tertiam aciem labor-  
 antibus nostris subsidio misit. II Ita proelium resti-  
 tutum est. II

CAESAR.

Fierce *encounter with the* Germans.

- (b) Reiectis pilis cominus gladiis pugnatum est.' 1  
 n At Germani celeriter, ex consuetudine sua, phalange  
 m facta, impetus gladiatorum exceperunt. Reperti sunt  
 complures nostri milites [*qui in phalangas insilirent,*  
*et scuta manibus revellerent, et desuper vulnerarent.*] 5  
 iv [*Cum hostium acies a sinistro cornu pulsa atque in*  
*fugam conversa esset,*] a dextro cornu vehementer  
 v multitudine suorum nostram aciem premebant. [Id  
 cum animadvertisset Publius Crassus adulescens,] [*qui*  
*equitatus praerat,*] [*quod expeditior erat quam hi* 10  
*qui inter aciem versabantur,*] tertiam aciem labor-  
 antibus nostris subsidio misit. Ita proelium resti-  
 tutum est.

CAESAR.



## DEMONSTRATION .

CAESAR, B. G. i. 52. *Reiectis pilis . . . restitutum est.*

*Heading and Author.*—This tells you enough for working purposes, even if you do not remember the outline facts of Caesar's campaign against Ariovistus, the chief of the Germans, called in by the Gauls in their domestic quarrels, who conquered and ruled them until he was himself crushed by the Romans.

*Read through the passage carefully.*—As you do this, notice all allusions and key-words that help you to the sense of the passage, e.g. **Germani**, nostri milites, Publius **Crassus**. The general sense of the passage should now be so plain (i.e. an incident in a battle between the Germans and the Romans) that you may begin to translate sentence by sentence.

I. Reieotis pilis cominus gladiis **pugnatum** est.

(i.) *Vocabulary.*—

Reiectis = re + iacio = *throw back* or *away*. The context will tell you which is the better meaning for re-. Notice the force of all prefixes in composition, whether separate or inseparable as here. For re-, see pp. 280, 281.

pilis = the pilum, the distinctively *Roman* missile weapon,  
cominus = oominus : i.e. con (= cum) + manus = *hand to hand*. N.B.—In composition a often becomes *i*, cf. iacio, **re-icio** ; and cf. e-minus = *at a distance*.

(ii.) *Translation.*—

**PUGNATUM EST.** The only finite verb in the sentence, and the principal one. The form shows you it is a so-called impersonal verb, and therefore the subject must be sought from the verb itself in connection with the context. Here, clearly, you must translate *the battle was fought*.

cominus tells us *how*, i.e. hand to hand.

reieotis pilis. You will recognise this as an *ablative absolute* phrase. But do not translate this literally *their javelins having been thrown away*, for this is not English. Let the principal verb and the sense generally guide you to the force of the phrase. Thus you can see here that the Roman soldiers had no use for their javelins, and so threw them away as a useless,

encumbrance. (The context tells us that the Roman soldiers had no time to hurl their javelins against the foe.) You can now translate the whole sentence—(and so) *the Romans threw away their javelins and fought hand to hand with swords.*

II. At **Germani** celeriter, ex consuetudine sua, phalange **facta**, impetus gladiatorum exceperunt.

(i.) *Vocabulary.*—

ex consuetudine sua = *according to their custom*. You will probably have met with consuetudo, or consuesco, or suesco. Our own word *custom* comes from it through the French *coutume*. For this use of ex cf. ex sententia, ex voluntate.

phalange = *phalanx*. If you learn Greek, you will readily think of the famous Macedonian phalanx.

impetus = *attacks* = in + **peto** (= *aim at*). Cf. our *impetus*, *impetu*.

(ii.) *Translation.*—This sentence contains only one finite verb, the principal one.

EXCEPERUNT = *(they) received*. Who received? Clearly GERMANI = *the Germans*. Received what?

IMPETUS = *the attacks*. **impetūs** must be Acc. Plur.

All you now have to do is to assign to their proper places the words and phrases that remain. Of these

- |  |   |
|--|---|
| 1. celeriter                               | } modify the action of exceperunt,<br>telling us <i>when</i> and <i>how</i> they<br>received, and |
| 2. ex consuetudine sua                     |   |
| 3. phalange <b>facta</b>                   |   |
| 4. gladiatorum belongs to <b>impetūs</b> . |   |

Now translate the whole sentence. *But the Germans quickly formed into a phalanx, as was their custom, and received the attacks of the swords (i.e. of the Romans with drawn swords).*

III. Reperti sunt complures nostri milites, qui in phalangas insilirent, et **scuta** manibus revellerent, et desuper vulnerarent.

(i.) *Vocabulary.*—

insilirent = in + salio = *leap-on*. And cf. our *insult*. Notice the usual phonetic change of vowel from a to i. (English derivatives will often help you to the meaning of a Latin word,

though, for reasons that are explained to you in the Introduction, pp. 1, 2, \$4, you must let them lead you up to the *root-meaning* of the Latin word rather than to an exact translation.)

revellerent = re + vello = pluck-away. If you forget the meaning of vello, the supine vulsum through some English derivative-e.g. *re-vulsion*, *con-vulsion*—will probably help you to the root-meaning.

(ii.) Translation.—This sentence contains four finite verbs. As you read it through, underline the principal verb, clearly **REPERTI SUNT**, and bracket qui to vulnerarent. You cannot doubt which verbs to include in your bracket, for qui, which is a subordinate conjunction as well as a, relative pronoun, serves as a sure signpost. Also revellerent and vulnerarent are joined by et-et to **insilirent**, so your bracket includes *all* from qui to vulnerarent. The commas 'in the passage will often help you to the beginning and end of a subordinate clause. Now begin with the principal verb **REPERTI SUNT** and its subject complures nostri **MILITES**, *many of our soldiers were found*.

qui . . . vulnerarent. This subordinate clause describes, just as an adjective does, *the character* of these complures nostri, so that qui = tales ut-i.e. *brave enough to leap upon the phalanxes, and pluck away the shields (of the Germans) and wound them from above*.

IV. Cum hostium **acies** a sinistro cornu pulsa atque in **fugam** conversa esset, a dextro cornu vehementer multitudine **suorum** nostram aciem premebant.

(i.) Vocabulary.—

**acies** = *line* of battle.

√**ac** = *sharp* (cf. **acer**), perhaps thought of as the edge of a sword.

cornu = *horn*; so, figuratively, *the wing of an army*.

(ii.) Translation.—This sentence contains three finite verbs. Underline **PREMEBANT**, clearly the principal verb, and bracket cum to conversa esset. "Here the signpost is the subordinate conjunction cum. Next find the subject of premebant: obviously no word from a dextro to aciem can be the subject; it is implied in premebant-i.e. *they*, which as context shows = **Germani**. Now find the object = nostram aciem = *our line*.

Thus you have as the backbone of the whole sentence :—

*They (the Germans) were pressing our line.*

All the rest of the sentence will now take its proper place, as in some way modifying the action of *premebant*.

Thus :—

cum . . . <b>conversa</b>	esset	tells us	<i>when</i>	they were pressing.
a dextro <b>cornu</b>		" "	<i>where</i>	" "
vehementer		" "	<i>how</i>	" "
multitudine <b>suorum</b>		" "	<i>how or why</i>	" "

N.B.—**suorum**, reflexive, must be identical with the subject of *premebant*.

Now translate { *Though* } the *enemy's line had been routed*  
                           { *When* }  
*and put to flight on their left wing, on their right wing, owing to their great numbers, they were pressing hard upon our line.*

V. Id cum animadvertisset Publius **Crassus** adulescens, qui equitatus praerat, quod expeditior erat quam hi qui inter aciem versabantur, tertiam aciem laborantibus nostris **subsidio misit**.

(i.) *Vocabulary*.—

*animadvertisset* = *animus* + *ad* + *verto* = *to turn the mind to, to observe*.

*adulescens* = here like our junior, to distinguish him from his father, Marcus *Crassus* the triumvir.

*expeditior* = more free (*ex* + *pes* = *foot-free*; so **impeditus** = *hampered*, hindered).

*versabantur*-(*verso* frequent. of *verto*) = *turn this way and that*; so *verso-r* dep. = *turn oneself, engage in, be*, according to the context.

(ii.) *Translation*.—This sentence is more involved, 'periodic' \* in style. You will see on p. 23 how much help can be given by a more detailed analysis.

Now, as before, bracket the subordinate clauses thus :-

1. Id . . . , *adulescens*
2. qui . . . , *praerat*
3. quad . . . *versabantur*

and then the only principal verb is **MISIT**. Underline this. Next underline the principal subject, clearly P. **CRASSUS**,

\* See Introduction, pp. 7-9, § 11.

which is also the subject of clause 1. Then, *outside the brackets*, the only possible object is ACIEM : underline this.

Now analyse, as on p. 23.

(a) Write down **CRASSUS**, MISIT, ACIEM.

(b) Place alongside these their proper enlargements.

(c) If necessary, analyse separately all subordinate clauses -e.g. A., A., A, in example on p. 23.

You should now be able to translate without any difficulty ; only take care to arrange the enlargements so as to make the best sense and the best English. Thus : *When Publius Crassus the younger, who was in command of the cavalry, had observed this, he sent the third line to the help of our men who were hard pressed, as he was more free to act than those who were engaged in action.*

VI. **Ita** proelium restitutum est. *In this way the battle was restored.*

### *Final Hints.*

Remember that one passage mastered is worth a great many hurriedly translated. So before you leave this passage notice carefully in the

#### *I. Vocabulary.—*

(i.) Any words that are quite new to you. Look them out in the dictionary, and notice their derivation and use ; if you do not do this you will find the same word new to you the next time you meet with it.

(ii.) *English Derivatives.*—As you have seen, these will often help you to the root-meaning of a word. Thus :—

reiectis = reject, throw away

insilirent = insult, jump on

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and in the case of verbs, as these two examples show, derivatives are most easily found from the *supine* stem.

**N.B.**—This must be done very carefully, because many such English derivatives have come from Latin words after they had wholly, or in part, lost their classical meaning, or from Latin words not found at all in classical Latin.

A great many other English words are derived from the Latin of this passage—e.g. *pugnacious*, (with) *celerity*, *fact*, *except*, *military*, *manual*, *super-sede*, *vulnerable*, *hostile*, *sinister*, *uni-corn*, and many others.

(iii.) *Prefixes*.—Notice especially the force of prepositions and inseparable particles in composition, e.g. :—

re- in re-iectis, re-vellerent, restitutum.

in- in impetus, insilirent.

ex- in exceperunt, expeditior.

(iv.) Simple *Phonetic Changes in Composition*, e.g. :—

a to i in insilirent, **cominus** (con + **manus**).

(v.) *Groups of Related Words*.

Thus acies  $\sqrt{\text{ac}} = \text{sharp}$ , is related to Pc-er, sharp ; **ăc-ervus**, a heap ; **ăc-utus**, sharp, &c.

expeditior  $\sqrt{\text{ped}} = \text{tread, go}$ , is related to pes, a foot ; **impedio**=entangle ; **impedimentum**=hindrance, etc.

## II. Historical and other Allusions.—

(i.) Read a summary of Caesar's campaign against Ariovistus.

(ii.) *Terms relating to War*.—Thus notice :—

pilum, the distinctively *Roman* infantry weapon, and see a good illustration.

*phalana* ; cf. the Roman **testudo**.

tertiam **aciem**—*i.e.* the line of reserves, kept for just such emergencies. Read, if necessary, some short account of the triplex acies, the usual Roman order of battle.

## III. Some Authorities.—

(i.) Caesar, Allen and Greenough, published by Ginn & Co. (an admirable edition).

(ii.) Proude's Caesar, p. 50.

(iii.) Mommsen's *History of Rome*, vol. iv. p. 295.

(iv.) Napoleon's Caesar, vol. ii. cap. 4, and vol. ii. p. 405.

DEMONSTRATION I. CAESAR, *B. G.* i. 52 : ' *Reiectis pilis . . . restitutum est.*'

SENTENCE	KIND OF SENTENCE	CONNECTIVE	SUBJECT		PREDICATE		OBJECT	
			SIMPLE	ENLARGED	SIMPLE	ENLARGED	SIMPLE	ENLARGED
A. Id cum animadvertisset Publius Crassus adulescens, qui equitatus praeeerat, quod expeditior erat quam hi qui inter aciem versabantur, tertiam aciem laborantibus nostris subsidio misit	PRINCIPAL (complex)		CRASSUS	1. Publius 2. adulescens 3. qui . . . praeeerat	MISIT	1. Id cum . . . adulescens (= <i>when</i> ) 2. quod . . . versabantur (= <i>why</i> ) 3. laborantibus . . . subsidio (= <i>how</i> )	ACIEM	tertiam
A <sub>1</sub> . Id cum animadvertisset Publius Crassus adulescens	Subordinate <i>adverbial</i> to MISIT in A	cum	Crassus	Publius	animadvertisset	—	id	—
As. qui equitatus praeeerat	Subordinate <i>adjectival</i> to CRASSUS in A	qui	qui (= Crassus)	—	praeeerat	equitatus	—	—
A <sub>3</sub> . quod expeditior erat quam hi qui inter aciem versabantur	Subordinate <i>adverbial</i> to MISIT in A	quod	(Crassus)	—	erat expeditior	quam . . . hi versabantur	—	—

## DEMONSTRATION I I .

*The Music of Arion.*

	(a) Quod mare non novit, quae nescit Axiona tellus ?	1
II	Carmines currentes ille tenebat aquas.	
III	Saepe, sequens agnam, lupus est a voce retentus;	
I V	Saepe avidum fugiens restitit agna lupum ;	4
V	Saepe canes leporesque umbra cubuere sub una,	
VI	Et stetit in saxo proxima cerva leae :	
VII	Et sine lite loquax cum Palladis alite cornix	
VIII	Sedit,    et accipitri iuncta columba fuit.	8
IX	Cynthia saepe tuis fertur, vocalis Arion,	
	Tamquam fraternis obstupuisse modis.	10
	<b>OVID.</b>	

*The Music of Arion.*

I	(b) Quod mare non novit, quae nescit Ariona tellus ?	1
II	Carmines currentes ille tenebat aquas.	
III	Saepe, sequens agnam, lupus est a voce retentus;	
IV	Saepe avidum fugiens restitit agna lupum ;	4
V	Saepe canes leporesque umbra cubuere sub una,	
VI	Et stetit in saxo proxima cerva leae :	
VII	Et sine lite loquax cum Palladis alite cornix	
VIII	Sedit, et accipitri iuncta columba fuit.	8
IX	Cynthia saepe tuis fertur, vocalis Arion,	
	Tamquam fraternis obstupuisse modis.	10
	<b>OVID.</b>	



## DEMONSTRATION I I .

OVID, *Fasti* ii. 83-92 (Hallam's Edition).

*Heading and Author.*—The heading will probably suggest to you the well-known story of Arion and the Dolphin, and the name of the author, Ovid, will lead you to expect a beautiful version of the legend.

Read *the Passage carefully*.—As you read, notice all allusions that help you to the sense of the passage. Thus the first line (which you can no doubt translate at once) tells of the fame of Arion, and the succeeding lines describe the charm of his music.

*The Form of the Passage : Elegiac Verse.*—Scan \* as you read, and mark the quantity in the verse of all finals in -a. You will see the value of this, as you translate.

You can now begin to translate, taking one complete sentence at a time.

I. **Quod** mare non **nōvīt**, quae nescit **Ārīōnā tellūs** ?

(i.) *Vocabulary.*—You will know all the words here, but observe **nōvīt** = *knows*, not *knew*, for **nōvī** means *I have become acquainted with*, *I have learned*, and  $\therefore$  *I know*; and notice also the important cognates from the  $\sqrt{\gamma\upsilon\omega}$ ,  $\gamma\upsilon\omega$ -, **-gna**, **-gno**,  $\gamma\iota$ - $\gamma\nu\acute{o}$ - $\sigma\kappa\omega$  = *I learn to know*, Cf. *our know, ken, can, con*—*vó-os* (*mind*), **-gna-rus** = *know-ing*; **no-sco** (= **gno-sco**).

(ii.) *Translation.*—This sentence contains no subordinates; the two finite verbs, **nōvīt**, nescit, are both principal.

Next, the form of the sentence, with the question-mark at the end, shows that mare must be the subject of **nōvīt**, and **tellūs** of nescit. (**Ārīōnā** cannot be nominative, for the suffix -a is the usual Greek 3rd decl. Ace. Sing., where Latin has -em.)

\* See Introduction, pp. 6, 7, § 10.

Also quod and quae are clearly interrogative and adjectival ; so translate :—

*What* sea does *not* know, what land *is ignorant of* Arion ?

N.B.—Try to render this line a little more poetically.

## II. Carmine **currentes** ille **tenēbat** aquās.

(i.) *Vocabulary*.—You will know all these simple words.

(ii.) *Translation*.—Here again there are no subordinates. The principal verb is tenebat, the subject ille, and the object aquas ; so translate :—

*He used to stay the running waters by his song.*

N.B.—Notice force of Imperfect in tenebat.

## III. Saepe, sequens agnam, lupus est a **voce** retentus ;

(i.) *Vocabulary*.—All you need notice here is the force of re- in retentus = *held back*, cf. our re-tain.

(ii.) *Translation*.—Before you translate, notice Ovid's frequent use of *parataxis*, i.e. placing one thought side by side with another thought, *without any connective*, even although one thought is, in sense, clearly subordinate to another. This is one of the ways in which all great poets *heighten the effect* of what they say, and many examples of it are to be found in Ovid's best elegiac verse, As you look through this passage you will find :

(a) Lines 1, 2, 3, 4 each form a complete sentence.

(b) In the whole passage there is not one subordinate conjunction.

(c) The only expressed connective is the simplest link-word et.

The principal verb is retentus est, the subject lupus. Sequens agnam describes lupus, and saepe and a voce tell us when and why the wolf was stayed.

*Often has the wolf in pursuit of the lamb been stayed at the sound.*

(For this use of a or ab to express origin or *source* cf. Ovid, *Fasti*, v. 655 : *Pectora traiectus Lynceo Castor ab ense*.)

IV. Saepe avidum **fūgiens** restitit **agnā** lupum.(i.) *Vocabulary*.—

**Restitit** = *stood still* ; re + **si-st-o**, i.e. from **√sta-**, strengthened by reduplication ; cf. ἵστημι. Contrast carefully meaning of re-sto, = *stand firm* or *be left*.

(ii.) Translation.—Again a very simple sentence. The principal verb is **restitit**, the subject **agnā** ; fugiens avidum lupum enlarges the subject **agna**, and saepe tells us when the lamb *stood still*.

*Often has the lamb, when fleeing from the hungry wolf, stood still (stopped short in its flight).*

N.B.—Notice the *parallelism* in this couplet, where the parallel lines express the same idea. This is a characteristic feature of Hebrew poetry, e.g. :

‘ Seek ye the Lord while He may be found :  
Call ye upon Him while He is near.’

Is. lv. 6.

and is frequently employed by Ovid.\*

V. Saepe **cānes** **lepōresque** **umbrā** **cūbuēre** sub **unā**.(i.) *Vocabulary*.—

**Lepōres** = *hares*. As this is closely connected by -que with **cānes**, you are not likely to confuse it with **lēpor** (lepos ; cf. λάμψω) = *a charm, grace*.

**Cubuere** = *lay down*. Cp. **-cumbo** in composition, and our recumbent, *succumb*, and *cub-icle*.

(ii.) Translation.—Another simple sentence about which there can be no doubt. The metre shows that **umbrā** must be taken with sub **unā**:—

*Often have the dogs and the hares reclined beneath the same shade.*

VI. Et stetit in saxo **proximā** **cervā** leae.(i.) *Vocabulary*.—

**Leae** = *lioness*. **Lea** (poetical form of **leaena**) suggests **leo**.

(ii.) Translation.—The metre shows **proximā** must be taken with **cervā**. But to translate *the nearest stag (hind)* makes

\* E.g.: Plena fuit vobis omni oonoordia vita,

Et stetit ad **finem** longa tenaxque fides.

*Amores* ii. 6. 13-14.

nonsense, and renders *leae* untranslatable, while *the hind* very close to the lioness makes good sense.

*And the hind has stood still on the crag close beside the lioness.*

VII. Et sine lite **lōquax** cum Palladis **ālite** cornix **sēdit**.

(i.) *Vocabulary*.—

**Lite** = strife. *To litigate* = contest in law (lit + agere) may help you to the root-meaning.

**Loquax** = *talkative*, clearly connected with **lōq-uor**, and *loq-uacious*. **Alite** = a *bird*, lit. *winged*; cf. **āl-a**, a *wing*.

**Cornix** = a *crow*, probably from  $\sqrt{\kappa\rho}$ ; cf. our croak, and **κόραξ**, **cor-vus**, a raven.

**Palladis**. You have no doubt heard of Παλλὰς Ἀθήνη, the virgin goddess of war and of wisdom.

(ii.) *Translation*.—The force of the illustration lies in the strong contrast between the chattering, tale-bearing crow and the wise, silent owl sacred to the goddess of wisdom. Two such opposites, under the spell of Arion's music, forget to quarrel, though for the time in close company.

*And the chattering crow has without strife sat in company with the bird of Pallas.*

VIII. Et accipitri **iunetă** cōlumbă fuit.

(i.) *Vocabulary*.—

**Accipitri** = *hawk* (a general name for birds of prey), probably from  $\sqrt{\pi\epsilon\tau}$ , **pet-** = *move quickly*; cf. **πέρ-ομαι** = *fly about*; **pēt-o** = *fall upon, attach, seek*.

So **accipiter** = ac + **pēt-**, *swift* + *flying*; cf. **ὠκύπτερος** = *swift-winged*.

(ii.) *Translation*.—The metre shows that **columbă** and **iunetă** must be taken together :—

*And the dove has-been-joined-to (has consorted with) the hawk.*

IX. Cynthia saepe tuis fertur, **vōcalis** **Ārīōn**,  
Tamquam fraternis **obstūpuisse** **mōdis**.

(i.) *Vocabulary*.—

**Cynthia** = *Diana (Artemis)*, so called from Mt. Cynthus, in Delos, where she and Apollo were born.

Fertur = is said, *asserted*; of. **fērunt** = they say.

**Vocalis** = *tuneful*, clearly from same root as **vox**, **vōc-o**, &c., of our vocal. For change of quantity cf. rex, **rēgis**, from **rēgo**.

**Obstūpuisse** = *to have been spell-bound*; **stūp-eo**, **stūp-idus**, and our *stupefy*, *stupid* will suggest the root-meaning.\*

**Mōdis** = *measures*, especially of verse, or, as here, of music.

(ii.) *Translation*.—You will remember that Apollo, the god who brings back light and sunshine in spring, is also the god of music and of poetry. Ovid skilfully implies that Arion's playing was so beautiful that even Diana, Apollo's own sister, mistakes Arion's playing for her brother's,

This sentence takes up a whole couplet, but is in form quite simple. Thus **fertur** is the incomplete predicate, and **obstūpuisse saepe tuis modis tamquam fraternis** completes the predicate, i.e. tells us all that is said of the subject Cynthia.

**Vocalis Ārion** is clearly vocative, or nominative of address.

*O tuneful Arion, often is Cynthia said to have been spell-bound by thy strains, as by those of her brother (Apollo).*

### *Final Suggestions.*

You have now learnt how to translate this passage, but you must do more before you can master it. Thus in these simple but beautiful lines notice :—

(i.) *Vocabulary*.—This is *easy* and familiar, but even if you know the meaning of the words study their *cognates-k* related words—as pointed out to you in the vocabulary, e.g. under **nōvit**, p. 25, sentence I.

(ii.) *English Derivatives*.—Remember that often, where you cannot think of an English derivative, some very familiar *French* word will help you to the root-meaning of the Latin. Thus :—

Latin.	French.	English.
Carmine	<i>Charme</i>	<i>Charm</i> (Song)
Agnam	<i>Agneau</i>	<i>Lamb</i>
Lupus	<i>Loup</i>	<i>wolf</i>
Cerva	<i>Cerf</i>	<i>Stag</i> ( <i>Hind</i> )

\* Notice this word, which is often employed to express the ideas of *entrance*, *enthrall*, strike *dumb*, *amaze*.

and notice that where the English word, e.g. *charm*, differs in spelling from the Latin, it is because it comes to us through a French channel. Cf. *feat* from Fr. *fait* = L. *factum*.

(iii.) *Allusions and Parallel Passages.*—*In verse* these are often numerous and important. Poetry is naturally full of imagery, and borrows from many sources. Thus, for 11. 1–8, compare Hor. Od. I. xii. 5 :

‘ Aut in umbrosis Heliconis oris

Arte materna rapidos morantem  
Fluminum lapsus . . . ’

and Verg. G. iv. 510 :

‘ Mulcentem tigris et agentem carmine querous.’

Shakesp. *Hen. VIII.* III. i. :

‘ Orpheus with his lute made trees,  
And the mountain-tops that freeze,  
Bow themselves when he did sing ’;

or read Tennyson’s poem ‘Amphion.’

*Lines 5, 6.*—Cf. Isaiah xi. 6 : ‘ The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion and the- fatling together; and a little child shall lead them.’

(iv.) *Hints for Verses.*—Ovid is the acknowledged master of elegiac verse. Therefore, whenever you have a passage of his elegiacs to translate, you should, if possible, learn it by heart. (The Arion story as told by Ovid is well worth a place in any collection of *Ediscenda*.) If you cannot do this, notice useful phrases and turns of expression, e.g. :—

*Line 1.*—A question, instead of a bare statement, where no answer is expected.

Cf. ‘ Quod crimen dicis praeter amasse meum ? ’

(Dido to Aeneas, Ov. *Her.* vii. 164.)

*Lines 3, 4.*—Parataxis and repetition of idea.

*Line 9.*—**Vocalis** Arion, apostrophe.

*Line 2.*—Simplicity ; alliteration.

(v.) *The Poem as Literature.*—Ovid here depicts in language purposely exaggerated the power of music over the hearts of

men, and even over nature, animate and inanimate. This gives point to the strong contrast in the lines which follow, where greed dominates all the feelings. Shakespeare refers to the love of music as a test of character :-

‘ The man that hath no music in himself,  
Nor is not moved with concord of sweet sounds,  
Is fit for treasons, stratagems, and spoils.’

## DEMONSTRATION I I I .

## ‘PART I.

*A rash promise rashly believed.*

Hannibali alia in his locis bene gerendae rei  
 I fortuna oblata est. || M. Centenius fuit cognomine 1  
 II Paenula, insignis inter primipili centuriones et mag-  
 nitudine corporis et animo. || Is perfunctus militia,  
 per P. Cornelium Sullam praetorem in senatum 5  
 III introductus, petit a Petribus, uti sibi quinque milia  
 militum darentur : I I se peritum et hostis et regionum,  
 brevi operae pretium facturum et, quibus artibus  
 IV ad id locorum nostri et duces et exercitus capti  
 forent, iis adversus inventorem usurum. I I Id non 10  
 promissum magis stolide, quam stolide creditum,  
 tamquam eadem militares et imperatoriae artes  
 V essent ! || Data pro quinque octo milia militum ; pars  
 VI dimidia cives, pars socii. || Et ipse aliquantum volun-  
 tarios in itinere ex agris concivit, ac prope dupli- 15  
 cato exercitu in Lucanos pervenit, ubi Hannibal,  
 VII nequiquam secutus Claudium, substiterat. || LIVY. 17

*A rash promise rashly believed.*

Hannibali alia in his locis bene gerendae rei 1  
 I fortuna oblata est. M. Centenius fuit cognomine  
 II Paenula, insignis inter primipili centuriones et mag-  
 nitudine corporis et animo. Is perfunctus militia,  
 per P. Cornelium Sullam praetorem in senatum in- 5  
 troductus, petit a Patribus, [uti sibi quinque milia  
 III militum darentur]. Centenius dixit se peritum et  
 hostis et regionum, brevi operae pretium facturum :  
 et, [quibus artibus ad id locorum nostri et duces et  
 exercitus capti forent], iis adversus inventorem 10  
 IV usurum. Id non promissum magis stolide, quam  
 stolide creditum : [tamquam eadem militares et im-  
 V peratoriae artes essent !] Data pro quinque octo  
 VI milia militum ; pars dimidia cives, pars socii. Et ipse  
 aliquantum voluntarios in itinere ex agris conoivit, 15  
 ac prope duplicato exercitu, in Lucanos pervenit, [ubi  
 VII Hannibal, nequiquam secutus Claudium, substiterat]. 17  
 LIVY.



## DEMONSTRATION III.

LIVY, xxv. 19.

*Read the passage through carefully. As you read—*

(i.) Make all the use you can of your previous knowledge of History, Geography, and Antiquities.

Thus, Hannibali suggests an episode in the Second Punic War.

M. Centenius is clearly the unfortunate subject of the episode.

in **Lucanos** . . . substiterat helps to fix the date as later than **Cannae**, 216 B.C.

(ii.) Observe carefully all phrases that will require special care in translating—e.g. bene gerendae rei—inter **primipili centuriones** — perfunctus militia — operae pretium — ad id locorum.

You will now have a sufficient general idea of the form and general sense of the passage, and may begin to translate. sentence by sentence.

I. Hannibali alia in his locis bene gerendae rei **fortuna** oblata est.

(i.) *Vocabulary.*—

oblata, cf. *ob-lation* = an offering and of-fee:

(ii.) *Translation.*—

oblata est shows that the subject must be **fortuna**, with which alia must agree, and gerendae rei is dependent genitive. So you may at once translate literally *Another fortune (chance) of carrying-on the matter well in these parts* was offered to *Hannibal*. But you must not be satisfied with this, for though literally correct it is neither good History nor good English. So render: *In this district Hannibal had another chance presented to him of achieving a success.*

Here notice especially the use of the word **res**,\* a remarkable example of the tendency of Roman writers to employ the ordinary and simple vocabulary wherever possible *instead of inventing a new word*. As a writer well says, 'Res is, so to say, a blank cheque, to be filled up from the context to the requisite

\* Cf. Introduction, p. 11.

amount of meaning.' Cf. 'Consilium erat quo **fortuna** rem daret, eo inclinare vires,' where *res* = *victory*.

PI. **M.** Centenius fuit cognomine Paenula, insignis inter **primipili centuriones** et magnitudine corporis et animo.

(i.) *Vocabulary*.—

primipili = the chief centurion of the triarii (the third, veteran line of the legion), the primipilus, or **primus** pilus. So Livy vii. 41, '**primus centurio** erat, quem **nunc** (centurionem) **primi** pili appellant.'

cognomine, i.e. co-nomen, a name *added* to the **nomen**, a title, epithet, e.g. :

Publius = the distinctive praenomen.

Scipio = **nomen**, designating his gens.

Africanus = cognomen.

(ii.) Translation.—The form of this sentence is quite simple. The subject is M. Centenius, with which *insignis* agrees. *There was a certain M. Centenius, by surname Penula, distinguished among the first-rank (or chief) centurions (of the Triarii) both for his great bodily size and courage.*

III. Is perfunctus militia, per P. Cornelium Sullam praetorem in **senatum** introductus, petit a Patribus, uti **sibi** quinque milia militum darentur.

(i.) *Vocabulary*.—

**perfunctus**, cf. *function*, and notice force of *per* = discharge *completely*.

(ii.) Translation.—The principal verb is clearly *petit*, and is the only possible subject (= **Centenius**), with which **introductus** agrees. There is one subordinate clause, introduced by **ut**, telling us the object of his request.

Translate, first literally, *He having discharged completely his military service, being introduced into the Senate by P. C. Sulla, the Praetor, asks the Fathers that 5000 soldiers should be given him.* Now improve this : get rid at all costs of the *having* and *being*, which are not English, and change the *asks* into the past tense of narration. Thus :—

*After he had completed his term of service, and had been introduced to the Senate by P. Corn. Sulla, the Praetor*

he petitioned the *Fathers* that 5000 soldiers should be given him.

XV. Se peritum et **hostis** et regionum, brevi operae pretium facturum: et, quibus artibus ad id locorum nostri et **duces** et exercitus capti forent, **iis adversus** inventorem usurum.

(i.) *Vocabulary*.—

peritum, cf. *ex-peri-enced*.  $\sqrt{\text{par-}, \text{per-}, \text{pierce}, \text{go through}}$ ; so, ex-per-ior, per-iculum, in sense of a *trial*.

operae pretium = lit. 'what will pay for the trouble,' i.e. worth while, i.e. worth the *time* (or *labour*) spent upon it.

artibus-ars.  $\sqrt{\text{ar}} = \text{fit, join} = \text{skill in joining something, skill in producing}$ ; so, artist, artisan, *artifice*, etc.

ad id **locorum**\* = to that *point of time*. The ideas of place and *time* readily interchange; so, in loco = at the right place or *time*.

(ii.) *Translation*.—The form of the sentence shows that it is *reported* speech, and not the actual words of the speaker Centenius, who is still the principal subject, and dixit, *understood*, the principal verb, and se peritum . . . usurum the object of dixit. You should now be able to translate without any difficulty, and the logical common-sense rules for the conversion of Or. Recta into Or. Obliqua explain the mood of the verb capti forent in the subordinate clause introduced by quibus.

Literally: *Centenius said that he, experienced in both the enemy and the districts, would soon, make it worth (their) while: and that he would use against their inventor those arts by which up to that time both our leaders and our armies had been overcome*. Notice that the long relative clause quibus artibus . . . forent is in Latin placed before the antecedent **iis**.

You'll readily see that this must be improved in several points. Thus :-

(a) Use Oratio Recta—more graphic and better suited to our idiom.

(b) arts. Change this to some more suitable military term—e.g. *tactics*.

He was well *acquainted* (he said) both with the enemy and the country, and would shortly make it worth their while, and would

\* Cf. Sallust, *Jugurthā*, 63 *Tamen is ad id locorum talis vir = Such was his character up to this time*.

*employ* against their originator *those* very tactics by *which both our leaders and our armies had up to that time been baffled*.

V. Id non promissum magis stolide, quam stolide creditum :  
tamquam eadem militares et imperatoriae artes essent !

(i.) *Vocabulary*.—

stolide, cf. *stolid* = dull, foolish.

(ii.) *Translation*.—The finite copula *est* is, as often, omitted ; the two principal verbs are *promissum (est)* and *creditum (est)*, linked by the comparative particles *magis-quam*, and the subject is *id* ; *tamquam-essent !* is a subordinate clause modifying the two principal verbs, and expressing contemptuous wonder.

Cf. ‘ tamquam **clausa** sit Asia, sic nihil perfertur ad nos. ‘,

You can now translate

Literally : *That was* promised *not more foolishly* than it *was foolishly* believed, *just as if the arts of a soldier and of a general were the same*.

Here you can make several improvements ; avoid the repetition of *foolishly*, and use a better term than *arts*, and perhaps break up the sentence into two short ones. Thus :—

*The folly of the promise was not greater than that of the credit it received. Just as though the qualities of a soldier and of a general were the same !*

VI. Data pro quinque **octo** milia militum ; pars dimidia **cives**,  
pars socii.

(i.) *Vocabulary*.—

dimidia  $\sqrt{\text{med.}}$ , mid-, = middle, so *dimidius* = die + medius..

(ii.) *Translation*.—This sentence is very simple : notice that here, too, *sunt* and *erant* are omitted.

*Eight thousand soldiers were given him instead of five : half were citizens, half allies.*

VII. Et ipse aliquantum voluntariorum in itinere ex agris **con-**  
**civit**, ac prope duplioato exercitu, in Lucanos pervenit,  
ubi Hannibal, nequiquam secutus Claudium, substiferat..

(i.) *Vocabulary*.—

*aliquantum* = *considerable*, used in the neuter as a noun., with a partitive genitive *voluntariorum*. Cf. use of **satis**, **parum**, etc.

concivit = raised, lit. roused, stirred up. Cf. ci-eo, and our *ex-cite, in-cite*.

substiterat = *had halted*. **si-st-o** is only a form of **sto** strengthened by reduplication (cf. ἰσχυρμ) with a causal force. Cf. restitit, p. 27, sentence iv.

(ii) *Translation.*—The principal subject is clearly ipse ; there 'are two principal verbs, concivit and pervenit, coupled by ac, and one subordinate clause, ubi . . . substiterat, introduced by **ubi**, and modifying pervenit.

The sense is so clear that you **may** translate at once into good English :—

*Moreover he himself raised a considerable number of volunteers in the country during his march ; and so, with his numbers nearly doubled, he reached Lucania, where Hannibal, after his fruitless chase of Claudius, had halted.*

The following version was shown up by a boy of fifteen in a recent scholarship examination :-

'Hannibal in carrying on his successful campaign met with some different *luck in this district*. Marcus Centenius, whose cognomen was Penula, was famous among the centurions of the first rank for his huge limbs and great courage. This man, after having accomplished his years of military training, on being introduced into the Senate by the Prætor P. Cornelius Sulla, requested the Patricians to give him 5000 soldiers. He said that he was well acquainted both with the enemy's tactics and the district round about, and in a short time *would convert the engagement into a prize for the State* : moreover, he added, I will employ the same tactics against the enemy as those by which our generals and troops have been captured in these 'parts. This was *faithfully* believed as it *was faithfully* promised : the tactics of the soldiers and of the commanders were so much alike ! He received 8000 men instead of 5000: half of them were Roman citizens, half allies : moreover he himself *got* some volunteers while on the march in the country districts and so almost doubled his army : he thus reached the territory of the Lucani, where Hannibal after a fruitless pursuit after Claudius, had taken up his position.'

This version is neither bad nor good. The style is, on the whole fair, knowledge of vocabulary very fair, and the rendering generally accurate. It will, however, be of use

to you as an object lesson : so notice carefully the following points :-

1. *Style.*

*sentence IV.*—

(i.) The Oratio Obliqua of the original he renders partly as Reported Speech and partly as Oratio Recta. This is, of course, to be avoided. Contrast the rendering given under Sentence IV.

*Sentence III.*—

(ii.) Is perfunctus . . . **darentur**. He uses too many participles. Contrast version under Sentence III.

*Sentences VI., VII.*—

(iii.) He translates data pro quinque . . . substiterat by one long sentence, instead of breaking it up into two at least.

II. *Vocabulary.*

*Sentence IV.*—

Se peritum . . . usurum. He confuses pretium with **praemium**, operae with rei publicae (?). He should have been familiar with the phrase operae pretium.

inventorem he renders by *enemy* ; perhaps a careless, mistake, as if the word were inimicum (which after all, does not = **hostem**).

*Sentence V.*—

stolide he renders by *faithfully*. A moment's thought given to the English word *stolid* should have put him on the right track.

*Sentence VII.*—

concivit he renders by *got*, vague and inappropriate. **He** fails to bring out the root-meaning of **cileo** = *to stir up*.

III. *Construction.*

*Sentence I.*—

This is very bad. *Analysis* would at once have shown him that the logical order of the sentence was

Alia **fortuna** bene **gerendae** rei oblata est Hannibali in his locis,

though he might not see that in his locis must be closely connected with oblata est.

*Sentence IV. -*

brevi operae **pretium** facturum. Very bad: due probably to not carefully weighing the meaning of each word.

You will now see that a strict attention to analysis and to the root-meanings of words really familiar would have enabled this candidate to send up a good version.

## DEMONSTRATION IV.

## PART II.

*Rashness justly punished.*

**Haud** dubia res est, quippe inter Hannibalem 1  
 dūcem et centurionem ; exercitusque, alterum vin-  
 cendo veteranum, alterum novum totum, magna  
 I ex parte etiam tumultuarium et semiermem. II Ut  
 conspecta inter se agmina sunt, et neutra pars 5  
 II detrectavit pugnam, extemplo instructae acies. II  
 Pugnatum tamen, ut in nulla pari re, duas amplius  
 III horas, concitata et, donec duxstetisset, Romana acie. II  
 Postquam is non pro vetere fama solum, sed etiam  
 metu futuri dedecoris, si sua temeritate contractae 10  
 cladi superesset, obiectans se hostium telis cecidit,  
 IV fūss extemplo est Romana acies. II Sed adeo ne  
 fugae quidem iter patuit omnibus viis ab equite  
 insessis, ut ex tanta multitudine vix mille evaserint,  
 V ceteri passim alii alia peste absumpti sint. II LIVY. 15

*Rashness justly punished.*

**Haud** dubia res est, [quippe inter Hannibalem 1  
 ducem et centurionem ; exercitusque, alterum  
 vincendo veteranum, alterum novum totum, magna  
 I ex parte etiam tumultuarium et semiermem]. [Ut  
 conspecta inter se agmina sunt, et neutra pars 5  
 II detrectavit pugnam], extemplo instructae acies.  
 Pugnatum tamen, ut in nulla pari re, duas amplius  
 horas, concitata et, [donec dux stetisset], Romana  
 III acie. (Postquam is non pro vetere fame solum, sed  
 etiam metu futuri dedecoris, [si sua temeritate con- 10  
 tractae cladi superesset], obiectans se hostium telis  
 IV cecidit }, fusa extemplo est Romana acies. Sed adeo  
 ne fugae quidem iter patuit omnibus viis ab equite  
 insessis, [ut ex tanta multitudine vix mille evaserint,  
 V ceteri passim alii alia peste absumpti sint]. LIVY. 15



## DEMONSTRATION IV.

LIVY, xxv. 19.

Read *through the Passage carefully*.—The context will be familiar to you, as this piece is a continuation of Demonstration III. ; but, none the less, read the passage through very carefully. Notice, for example, the use of **quippe**, the various uses and meanings of **ut**, **alterum**, . . . **alterum**, **alii alia**.

You can now begin to translate.

I. **Haud dubia res est, quippe inter Hannibalem ducem et centurionem ; exercitusque, alterum vincendo veteranum, alterum novum totum, magna ex parte etiam tumultuarium et semiermem.**

(i.) *Vocabulary*.—

**quippe** = **qui** + **pe**. **pe** = a form of **que** (cf. **nempe** = **nam-pe** = indeed) = *since of course*.

**alterum** (comparative of **al-ius**), cf. **alter**, *alternate*, *either*, *other*.

In distributive clauses, **alter-alter** = *the one, the other*.

**tumultuarium** (cf. **tumultus**), used of troops brought *hurriedly* together ; so, disorderly.

(ii.) *Translation*.—This sentence is quite simple, consisting of one main statement, **Haud dubia res est**, and an explanatory subordinate statement of fact introduced by **quippe**. Notice that the influence of **inter** extends over the whole of the subordinate clause.

*Literally* : 'The affair was not doubtful, since, of course, it was between Hannibal as general and a centurion, and between armies, the one grown old in victory, the other wholly new, and for the most part also hurriedly raised and half-armed.'

There are several points in which this rendering must be improved. Thus :-

(a) *Affair* for **res** is too vague. You will remember what was said about **res** in Sentence I. of Part I. pp. 33, 34.

(b) You must try to express more strongly the contrast in generalship between Hannibal and a mere centurion. Thus :-

<sup>6</sup> *The result was not doubtful, considering that the contest was between a general such as Hannibal and a (mere) centurion ; and between two armies, the one grown old in victory, the other consisting entirely of raw recruits, and for the most part un-drilled and half-armed.*

II. Ut conspecta inter se agmina **sunt**, et nentra pars detrectavit pugnam, extemplo instructae acies.

(i.) *Vocabulary*.—

neuter = ne + uter (uter = cu-ter or quo-ter-us = comparative in form of quis), *neither of two*.

detrectavit = *declined* (de + traho, draw-off).

extemplo = *immediately*. Ex + templum (dimin. tempulnm)..

templum  $\sqrt{\text{tem}}$  = cut ; cf. τέμνω = prop. a *section*. So

(a) a space marked out, a consecrated place, a *temple*.

(b) a *portion of time* ; cf. *extempore*.

(ii.) *Translation*.—This sentence again is quite simple (in form very similar to Sentence I.), consisting of one main statement, **extemplo** instructae acies, and an introductory subordinate statement of *time* introduced by **ut** = *when*.

‘When the armies came in sight of each other, and neither side declined battle, the ranks were at once drawn up in fighting order.’

\*III. Pugnatum **tamen**, ut in **nulla pari** re, duas amplius horas, concitata et, **donec** dux stetisset, **Romana acie**.

(i.) *Vocabulary*.—

concitata = *stirred-up, roused*. con + ci-eo ; cf. *ex-cite, incite*. cī-tus = *put in motion, swift, &c.*

(ii.) *Translation*.—This sentence is not quite so simple and needs care. Notice—

(a) Pugnatum (est). The Impersonal Pass. serves as the principal subject and predicate.

(b) **ut** in **nulla pari** re. **ut** is here not a *conjunction* but a relative *adverb* of manner, referring the assertion pugnatum

\* Weissenborn and Müller read :—Pugnatum tamen, ut in **nulla pari** re, **diu** : duas amplius horas constitit pugna spe concitante, donec dux stetit, Romanam aciem.

duas amplius **horas** to the particular circumstance--i.e. of a battle fought under very unequal conditions. This use of *ut* = *considering* occurs frequently-e.g. *consultissimus vir ut in illa quisquam esse aetate poterat* (Livy). Cf. also p. 124, 1.19.

(c) *concitata Romana acie* is clearly ablative absolute. To make quite sure that you understand the logical connection of the thought conveyed by this sentence, you may consult the detailed analysis on page 47.

*In spite of its being such an unequal match, the battle was maintained for more than two hours ; the Roman army (as well as [et] the enemy's) being roused (to great exertions) so long as their leader survived.*

IV. *Postquam* is non pro veteri fama solum, sed etiam metu futuri dedecoris, si sua temeritate contractae **cladi super-**esset, obiectans se hostium telis cecidit, fusa extemplo est **Romana** acies.

(i.) *Vocabulary.*-

*dedecoris* = of &s-grace, for *de* in composition = separation, and so removal of the fundamental idea. Cf. *un-*, *dis-*, e.g. *dis-par* = *un-equal*.

*contractae* = *brought on, caused*. *con* + *traho* = *bring about, cause*.

(ii.) *Translation.*—The meaning of this sentence should be quite plain to you if you notice carefully that

(a) the principal verb is *fusa est*, and the principal subject **Romana** acies, and

(b) that *Postquam* . . . *cecidit* is a subordinate clause of *time* modifying the action of the principal verb *fusa est*.

It would perhaps be well to translate at first literally :--

*After that he, not only out of regard for (pro) his old fame, but also from fear of future disgrace, if he should survive a disaster brought about by his own rashness, exposing himself to the weapons of the enemy fell, the Roman army was at once routed.*

You will see that this rendering, though verbally correct, is not English, and must be considerably altered before it can be called a good translation. Thus :—

(a) *It* is too *long*. You can remedy this by taking **postquam** . . . oecidit as one complete sentence, and *fusa* . . . **acies** as another.

(b) Exposing *himself*. Better *exposed himself to* . . . and. Notice here the strictly accurate use of the **Pres.** participle in Latin.

(c) 'future' may be omitted, as **tautological\*** in English. Cf. our inexact idiom '*he promised to come*' (Lat. 'that *he would come*').

*At last, both for the sake of his old renown and from the fear of disgrace should he survive a disaster brought on by his own rashness, he threw himself among the enemy's darts and was slain. The Roman army was routed in a moment.* Church and B.

**V.** Sed adeo ne fugae **quidem iter** patuit omnibus viis ab **equite** insessis, **ut** ex **tanta multitudine** vix mille evaserint, ceteri passim alii alia **peste** assumpti **sint**.

(i.) *Vocabulary*.-

**pātuit** = was open. Cf. **pāte-facio** = to make open; **pātulus** = open, spread out; **pāt-era** = a broad, flat dish. English, *patent*.

**insessis** = occupied; in + **sed-eo** = sit upon-so, occupy.

**passim** = hither and thither, far and wide, formed from **passus (pando)**, expand.

(ii.) *Translation*.-This sentence resembles in form Sentence IV., with one principal verb **patuit**, and a principal subject **iter**, and a subordinate clause of result, **ut** . . . **assumpti sint**, modifying the action of the principal verb **patuit**. You may conveniently break up this sentence into two, by beginning a new sentence with **Ceteri**. Thus :—

*So completely closed against them was every chance of escape, all the roads being beset by cavalry, that out of so numerous a host hardly a thousand escaped. The rest perished as they fled, some by one death and some by another.*

Before laying aside these two passages, you should pay attention to the following points :—

(i.) *Vocabulary*.—Besides carefully noticing *new* words, try to form groups of cognates (i.e. related words). One of the best ways to enlarge your vocabulary is to group together words of

\* i.e. needless repetition (**ταὐτὸ λέγειν** = to say the same thing).

common origin, and to add to each, where you can, derivative and cognate English words. To take a few examples from this passage :—

Word.	Meaning.	English	Derivative.
ALIUS	= another (of many).		
ali-enus	= that <i>belongs to another</i>	alien, alienate.	
<b>ali-quot</b>	= some, several	aliquot (parts).	
al-ter	= <i>other of two</i>	alter, alternate.	
<b>ali-bi</b>	= <i>elsewhere</i>	alibi.	
etc.			
SENATUS	= <i>the Council of the Elders</i>	Senate.	
sen-ex	= old		
sen-ior	= <i>older</i>	senior, sire, sir.	
sen-ile	= <i>belonging to old people</i>	sen-ile.	
<b>sen-ectus</b>	= <i>old age.</i>		
etc.			
ITER = (i-tiner)	= a going	itin-erant.	
amb-it-io	= a going round, canvassing	ambition.	
comes (cum + eo)	= a comrade.	a Count (Fr. Comte).	
in-it-ium	= a going in, a beginning	initial.	
<b>sed-it-io</b>	= <i>a going apart, sedition</i>	sedition.	
etc.			

(ii.) *Useful Phrases for Latin Prose.*—You should try gradually to put together your own phrase-book. You will find this much more useful to you than any ready-made collection. A good and simple plan is to have a special note-book for this purpose. Mark in the text as you read useful phrases, and in your note-book write the Latin on the right-hand page and a good idiomatic rendering on the left. For example, from this passage you might collect the following :—

English.	Latin.
A chance of achieving a <i>success</i> .	<b>fortuna</b> bene gerendae rei.
After completing his term of service.	perfunctus militia.
Would make it worth their while.	operae pretium facturum.
Up to that time.	ad id locorum.
The result was not doubtful.	haud <b>dubia</b> res est.
Though the fight was so unequal.	<b>ut in nulla pari re.</b>
Some by one death and some by another.	<b>alii alia peste.</b>

(iii.) HANNIBAL.-Read some good short estimate of Hannibal as a patriot, statesman, and soldier-such as may be found in Mommsen's or Ihne's *History of Rome*. If you have time, you will find much to interest you in the *Hannibal* ('Heroes of the Nations') by O'Connor Morris.

# DEMONSTRATION IV.

SENTENCE	KIND OF SENTENCE	CONNecTIVE	SUBJECT		PREDICATE		OBJECT	
			SIMPLE	ENLARGED	SIMPLE	ENLARGED	SIMPLE	ENLARGED
<p><i>Sentence III.</i> Pugnatum tamen, ut in nulla pari re, duas amplius horas ; concitata et, donec dux stetisset, Romana acie.</p>	Complex	tamen	(THE BATTLE)		PUGNATUM (EST)	1. duas amplius horas ( <i>time</i> ) 2. ut in nulla pari re ( <i>manner</i> ) 3. concitata . . . Romana acie ( <i>manner</i> )	—	—
<p><i>Sentence IV.</i> A. Postquam is non pro vetere fama solum, sed etiam metu futuri dedecoris, si sua temeritate contractae cladi superesset, obiectans se hostium telis cecidit, fusa ex templo est Romana acies.</p>	Complex	Postquam	ACIES	Romans	FUSA EST	1. ex templo ( <i>time</i> ) 2. Postquam is . . . cecidit ( <i>time</i> )		—
A., Postquam is . . . cecidit	Subordinate <i>adv.</i> to FUSA EST in A	Postquam	is	non pro vetere . . . OBIECTANS telis	ceidit	—	—	—
A., si sua . . . superesset	Subordinate <i>adv.</i> to OBIECTANS in A,	si	(he)	—	superesset	—	cladi	sua temeritate contractae

## DEMONSTRATION v.

*The Happy Life.*

- I (a) Felix, qui potuit rerum cognoscere causas, 1  
 Atque metus omnes et inexorabile fatum  
 Subiecit pedibus, strepitumque Acherontis  
 avari ! II
- II Eortunstus et ille, deos qui novit agrestes,  
 Panaque, Silvanumque senem, Nymphasque  
 sorores ! II 5
- III Illum non populi fascēs, non purpura regum  
 Flexit et infidos agitans discordia fratres,  
 Aut coniurato descendens Dacus ab Histro,
- I V Non res Romanae, perituraque regna ; II neque  
 ille  
 Aut doluit miserans inopem aut invidit  
 habenti. I I 10
- VERGIL.

*The Happy Life.*

- I (b) Felix, (qui potuit rerum cognoscere causas, 1  
 Atque metus omnes et inexorabile fatum  
 Subiecit pedibus, strepitumque Acherontis  
 avari !)
- II Fortunatus et ille, (deos qui novit agrestes,  
 Panaque, Silvanumque senem, Nymphasque  
 sorores !)
- III Illum non populi **fascēs**, non purpura regum  
**Flexit** et infidos agitans discordia fratres,  
 Aut coniurato descendens Dacus ab Histro,
- IV Non res **Romanae**, perituraque regna ; neque ille  
 Aut doluit miserans inopem aut invidit habenti. 10
- VERGIL.



## DEMONSTRATION V.

VERGIL, Georg. ii. 490-499.

*Read the Passage carefully.*—Notice as you read the many allusions and key-words in the passage, e.g. Acherontis, **Pana**, Silvanum, **Nymphas**, Dacus ab Istro, res Romanae, rerum causas, and populi **fascēs**. These, taken in connection with the main predicates felix, fortunatus, non **flexit**, neque **doluit**, aut invidit, will readily suggest to you the main thought of the passage :—

*Happy is Nature's bard who knows and fears not: happy he too who knows the gods of the country. He is not distressed by ambition, nor wars, nor pain, nor envy.*

I. Felix, qui potuit rerum cognoscere causas,

Atque **metus** omnes et inexorabile fatum

Subiecit pedibus, strepitumque Acherontis avari !

(i.) *Vocabulary.*—

inexorabile = *relentless* ; lit. *that cannot be moved by entreaty*.  
in (not) + ex (easily) + orabilis (entreated).

For oro of. **ōs** = *mouth* ; orator = *speaker* ; oratio = *speech*.

fatum = *fate*, i.e. of *death*, as the common lot of all men, the decree of nature.

fatum = *that which is said*, espec. prophetically. √**fā**, **φά**. Cf. for (**fā-ri**), speak ; **fā-ma**, *report*; **fā-bula**, *a story* ; in-fans, *that cannot speak* ; **fā-cundus**, *eloquent*.

strepitum = *roar* ; lit. a wild, confused noise, din of any kind ; cf. *obstreperous*.

Acherontis = *Acheron* = (a) a river in the Lower World ; (b) the Lower World itself. Perh. **Acheron** = 6 ἄχαι ῥέων = the stream of woe ; cf. Κωκυτός = *Cocytus*, river of *wailing*.

(ii.) *Translation.*—You cannot be in doubt about the principal subject and predicate. Felix is the only word outside the subordinate clause from qui, . . . avari. The sense, too, of these lines is clear, so you may translate at once ; but you must take special care to use dignified and appropriate language :—

*Happy the man who has availed to know the causes of things,  
and so trampled under foot all fears and fate's relentless decree,  
and the roar of insatiate Acheron.*

- II. Fortunatus et ille, deos qui **novit** agrestes,  
Panaque,, Silvanumque senem, Nymphasque sorores !

(i.) *Vocabulary*.—

agrestes = of the country ; cf. ager (ἄγρός), agrarius, *agrarian* ;  
peragro (per + ager), *travel over*. Perhaps to be traced to the  
same root as ag-0 = *drive*, ager and ἄγρός being so named  
a pecore agendo (cf. Germ. **trift** = *pasturage*, treiben = *drive*).

Silvanum = *Silvanus* = Latin god of fields and woods  
(silva), *sylvan*.

(ii.) *Translation*.—This sentence closely resembles in form  
Sentence I, **Ille** Fortunatus being the principal subject and  
predicate.

*He too is blest who knows the gods of the country, Pan, and  
old Silvanus, and the sisterhood of the Nymphs.*

- III. Illum non populi fascēs, non purpura regum  
**Flexit**, et **infidos** agitans discordia fratres;  
**Aut** ooniurato descendens Dacus ab Histro,  
Non res Romanae, **perituraque** regna ;

(i.) *Vocabulary*.—

fascēs = *fascēs*, i.e. *honours* ; populi, i.e. *conferred by the  
people*.

**fascis** = a *bundle*, espec. of wood.

fascēs = the *victors' rods* (rods + axe in certain oases)  
carried before the highest magistrates, as an emblem  
of authority.

purpura, i.e. the *purple robe* worn by kings and magistrates.

Cf. \* 'Purpura Pompeium summi velabit honoris.'

Ov. *Ex Ponto* IV. iv. 25.

agitans = *driving*, i.e. *moving*, *impelling*.

discordia = *discord*. Notice force of dis- = *separation*, nega-  
tion ; cf. **dis-crimen**, *dis-par*.

oniurato = *united by oath*, *sworn confederate*.

Dacus, the *Dacians*, akin to the *Thracians*, N. of Danube,  
conquered by Trajan. Cf. modern *Roumanians*.

Histro = the *Lower Danube*.

\* 'The purple (the insignia) of the highest office shall clothe Pompeius.'

(ii.) *Translation*.—You will see there is only one principal verb, **flexit** (or *flexerunt*), with several principal subjects, **fascēs**, **purpura**, *discordia*, *res Romanae*, *perituraque regna*, and no subordinate clauses. You may therefore translate at once :—

(a) *Him fascēs of the people or purple of kings sway not, not maddening discord among treacherous brethren, nor the Dacians swarming down from the leagued Danube, not the Roman State, or realms destined to decay ;*

OR (b) *He is not (1) moved by honours that the people confer, or the purple of empire, or civil feuds, that make (2) brothers swerve from brothers' duty ; or the Dacian coming down from the Hister, his sworn (2) ally; no, nor by the great Roman State and the death-throes of subject kingdoms.*

N.B.-(b) is superior to (a) in—

(1) the use of Passive for Active ;

(2) the predicative use of *agitans*, *infidos*, *coniurato*.

#### IV.

neque ille

Ant **doluit** *miserans inopem*, aut *invidit habenti*.

(i.) *Vocabulary*.—You will probably know the meanings of the words in this sentence. Thus the meaning of—

**doluit** is suggested by *dolor*.

**miserans** „ „ *miser*. Cf. *miser-able*.

**inopem** „ „ *in + ops*. Cf. *op-ulent*.

**invidit** „ „ *invidia*. Cf. *envy*.

(ii.) *Translation*.—You have here two principal verbs, **doluit**, **invidit**, joined by *aut*, and a principal subject *ille*.

Notice that *inopem* must be the object of the participle *miserans*, and that *habenti* is used as a noun.

*He never felt the pang of pity for the poor, or of envy for the rich.*

Copy of a rendering shown up by a boy of fifteen in a recent scholarship examination :—

‘Happy is the man who is able to discern the reason of things, and controls under his feet all changes and inexorable  
I destiny, and the *groaning* of greedy Acheron ! || Blessed also  
is he who knows the rustic gods, Pan and old Silvanus, and  
II those sisters, the nymphs ! || He is not moved by the people’s

axes, nor by the regal purple, nor by discord that rouses brothers to *distrust* each other. He is not moved by *Dacus*, coming down from the sacred Danube, nor by *the affairs* of  
 III Rome, and the realms about to perish. || He neither grieves  
 IV *for nor pities the helpless*, nor does he envy the rich.' ||

The above version is fair, but notice the following points :—

Sentence I. -

*is able . . . and controls.* The connection in thought is not shown: 'He is happy because he *knows* and .'. fears not.'  
*groaning*—i.e. gemitum ; strepitum = *roar*, din.

Sentence III.—

*by the people's axes.* This suggests quite a wrong idea; contrast the version, 'by the honours that the people confer.'  
*sacred.* This is quite wrong. con-iurato = *allied by oath*.  
*the affairs of Rome.* A very weak, and inadequate rendering.

Sentence IV.—

*grieves for nor pities.* This quite obscures the point. Vergil says that a country life, with its absence of poverty, so commonly met with in a town, saves a man from the necessity of feeling a pang of pity for the poor.

Before you put aside this passage, try to avail yourself of some of the following suggestions. Thus :-

1. For *the Poet Vergil*\* (70 B.C.—19 B.C.).—The chief facts of his life and the subject of his great poems are clearly and shortly given in the *Student's Companion to Latin Authors* (a useful and convenient book of reference).
- II. For *the Georgics, Poem on Husbandry.* (The passage for translation is taken from *Georgic* II. lines 490-499.)  
 See—
  - (i.) *Student's Companion to Latin Authors*, pp. 157-S.
  - (ii.) Nettleship's *Vergil*, pp. 37-45.
  - (iii.) Sellar's *Vergil*, pp. 174-198.

Notice especially the *political purpose* of the *Georgics*—to help the policy of Augustus, which aimed at checking the depopulation of the country districts'. Compare the alarming migration from the country to the towns in England at the present day.

\* See Short Lives, p. 343.

III. *Relation of Lucretius to the Georgia*(i.) Sellar's *Vergil*, pp. 199-243.(ii.) Munro's *Lucretius*, Notes on Book i. line 78, and Book iii. line 449.

Notice in this connection the opening lines of the passage, **Felix** qui potuit . . . , Acherontis avari, which may be summarised as follows : ' Happy he who knows the laws of Nature, and has therefore ceased to fear natural phenomena and has learnt to despise the fabled terrors of Hades.' Munro says : ' I feel that by his Felix qui Vergil does mean a poet-philosopher, who can only be Lucretius.'

Cf. also *Lucretius*, iii. 1-30. His address to Epicurus.Por the thought, cf. Wordsworth's *Happy Warrior*—

' He therefore does not stoop, nor lie in wait  
For wealth, or honours, or for worldly state.'

## DEMONSTRATION VI.

*The Tomb of Archimedes.*

- I (a) Archimedis ego quaestor ignoratum ab Syra- 1  
 cusanis, cum esse omnino negarent, saeptum undique  
 et vestitum vepribus et dumetis, indagavi sepul-  
 II crum. || Tenebam enim quosdam senariolos, quos  
 in eius monument0 esse inscriptos acceperam : qui 5  
 declarabant in summo sepulcro sphaeram esse  
 III positam cum cylindro. || Ego autem, cum omnia  
 collustrarem oculis—est enim ad portas Agragan-  
 tinas magna frequentia sepulcrorum—animadverti  
 columellam non multum e dumis eminentem, in qua 10  
 IV inerat sphaerae figura et cylindri. II Atque ego  
 statim Syracusanis—erant autem principes mecum—  
 dixi me illud ipsum arbitrari esse quod quaererem. II  
 V, VI Immissi cum falcibus multi purgarunt locum. || Quo  
 VII cum patefactus esset aditus, accessimus : II apparebat 15  
 in sepulcro epigramma, exesis posterioribus partibus  
 versiculorum, dimidiatis fere. || CICERO. 17

*The Tomb of Archimedes.*

- I (b) Archimedis ego quaestor ignoratum ab Syra- 1  
 'cusanis, [cum esse omnino negarent,] saeptum  
 undique et vestitum vepribus et dumetis, indagavi  
 II sepulcrum. Tenebam enim quosdam senariolos, [quos  
 in eius monument0 esse inscriptos acceperam]: 5  
 [qui declarabant in summo sepulcro sphaeram esse  
 III positam cum cylindro]. Ego autem, [cum omnia  
 collustrarem oculis]—est enim ad portas Agragan-  
 tinas magna frequentia sepulcrorum—animadverti  
 columellam non multum e dumis eminentem, [in qua 10  
 IV inerat sphaerae figura et cylindri]. Atque ego statim  
 Syracusanis—erant autem principes mecum—dixi  
 me illud ipsum arbitrari esse, [quod quaererem].  
 V, VI Immissi cum falcibus multi purgarunt locum. [Quo  
 VII cum patefactus esset aditus], accessimus : apparebat 15  
 in sepulcro epigramma, exesis posterioribus partibus  
 versiculorum, dimidiatis fere. CICERO. 17

## DEMONSTRATION VI.

CICERO, *Tusc.* v. 23. 64.

*Read the Passage through carefully.*—As you read you will notice many allusions and key-words, e.g. Archimedes, ego quaestor, **Syracusanis**, sepulcrum, etc. These, taken in connection with the heading and the author, will suggest to you the main subject of the passage—the finding of the Tomb of Archimedes by Cicero.

I. **Archimedis** ego quaestor ignoratum ab Syracusanis, cum esse omnino negarent, saeptum undique et vestitum vepribus et dumetis, indagavi sepulcrum.

(i.) *Vocabulary.*—

**Quaestor** (contr. from quaesitor-quaero), i.e. *investigator*, originally two main functions :-

(a) The preparation of evidence in public prosecutions (this about 240 B.C. transferred to the Tribunes).

(b) Treasurers of State. Of these the Quaestores **urbani** stayed at Rome, while the Quaestores **provinciales** or militares acted as financial assistants to the *Consuls* or *Praetors* for the provinces.

saeptum = *hedged in*; saepes = a *hedge, fence*.

vepribus = *with bramble-bushes*.

dumetis = *with brushwood*.

indagavi = *I traced out*. A metaphor from hunting. Cf.

‘Dum trepidant alae, saltusque indagine cingunt.’

Verg. *Aen.* iv. 121.

‘While the scouts (beaters) are all busy, and are encircling the coverts with nets.’

(ii.) *Translation.*—The form of the sentence is quite simple. The principal verb is indagavi, with subject ego quaestor, and object sepulcrum. From ignoratum . . . dumetis describes sepulcrum, and the subordinate clause cum . . . negarent emphasises ignoratum a Syracusanis. You may now translate

(a) literally : *I, when Quaestor, traced out the tomb of Archimedes, not known of by the Syracusans, for they said it was not there at all, hedged in on all sides and covered with brambles and brushwood.*

(b) A better rendering : *When I was Quaestor I was able to trace the tomb of Archimedes, overgrown and hedged in with brambles and brushwood. The Syracusans knew nothing of it, and entirely denied its existence.*

Notice here the improvement made by breaking up the one long sentence into two.

II. Tenebam enim quosdam senariolos, quos in eius monumento esse inscriptos acceperam : qui declarabant in summo **sepulcro** sphaeram esse **positam** cum cylindro.

(i.) *Vocabulary.*—

senariolos = some lines, i.e. of poetry—dimin. of senarius (seni) = *consisting* of six each, especially of the *iambic senarii*.

sphaeram = a *sphere*, globe—σφαῖρα.

cylindrus = a *cylinder*. κύλινδρος.

(ii.) *Translation.*—The only principal verb is clearly tenebam (with subject contained in the verb), and the principal object senariolos (sc. versus). From quos . . . cylindro we have two subordinate adjectival clauses enlarging senariolos.

*The fact is, I remembered some iambic lines which I had been told were inscribed on his monument, and which set forth that his tomb was surmounted by a sphere and a cylinder.*

III. Ego autem, cum omnia collustrarem oculis—est enim ad **portas** Agragantinas magna frequentia **sepulcrorum**—animadverti columellam non multum e dumis eminentem, in qua inerat sphaerae figura et **cylindri**.

(i.) *Vocabulary.*—

collustrarem = *I was surveying on all sides* ; con (cum) + lustrō.

lustrō, perhaps akin to luc-eo, In-men ; so, il-lustris = *lighted up, illustrious*.

frequentia = *a large number* ; cf. frequens, √φρακ, **farc** ; cf. φράγμα = a fence, fart-io = *pack close together* ; so, **con-**fer-tus = *crowded*, **freq-uens** = *repeated, frequent*.

columellam = *a small column*, dimin. of **columen**, √cel ; cf. eel-sus = *lofty* ; cf. ex-cello, **col-umen** (= cul-men) = *the summit* ; cf. *culminate*.

(ii.) *Translation.*—This sentence is apparently not quite so simple, but if you carefully bracket the subordinate clauses you will see that the only principal verb is animadverti, with subject ego and object columellam. Notice next ~~that~~—



(a) cum . . . oculis modifies the principal verb animadverti and is an adverbial clause of *time*.

(b) The parenthetical clause est enim . . . sepulcrorum explains collustrarem.

(c) in qua . . . cylindri is an adjectival clause enlarging columellam.

You may now translate into your best English, following closely the thought and the order of the Latin :—

*Well, as I was surveying the whole place (there is a large number of tombs at \* the Agrigentine gate) I perceived a small column just showing above the undergrowth, on which appeared the figure of a sphere and a cylinder.*

IV, Atque ego statim Syracusanis-erant autem principes mecum-dixi me illud ipsum arbitrari esse, quod quaererem.

(i.) *Vocabulary*.—The words of this sentence present no difficulty.

(ii.) *Translation*.—With the practice you have now had, you may translate at once ; but notice carefully that—

(a) the parenthetical clause erant . . . mecum enlarges Syracusanis ; and

(b) quod quaererem describes illud ipsum.

*So I immediately said to the Syracusans who were with me (some people of importance) that I thought that was the very thing I was looking for.*

V. Immissi cum falcibus multi purgarunt locum.

(i.) *Vocabulary*.—

falcibus = with bill-hooks ; falx perh. akin to fleet-o = bend, from its shape. Cf. falcon (from its hooked claws).

purgarunt = cleared ; purgo, contr. from pur-igo = purum + ago = purge. Cf. pur-us.

(ii.) *Translation*.—

*Some men sent in with bill-hooks cleared out the space.*

VI. Quo cum patefactus esset aditus, accessimus.

(i.) *Vocabulary*.—

patefactus = laid open : pateo + facio. Cf. patent.

(ii.) *Translation*.—

*As soon as the way was open, we went up to it.*

\* Var. lect. ad portas Achradinas.

VII. Apparebat in sepulcro epigramma, exesis posterioribus partibus versiculorum, dimidiatis fere.

(i.) *Vocabulary.*—

epigramma = inscription. Cf. *epi-gram*.

exesis = lit. 'eaten. *out*'; *ex* + *edo*. Cf. *ed-ible*.

dimidiatis = halved = dis + medius, i.e. divided into halves.

(ii.) *Translation.*—*There was the inscription on the tomb: the latter part of each line was gone, nearly half the verse.*

Note.—Notice here the rendering of the Lat. abl. absol., an idiom foreign to our language except for example in the so-called nom. absol. of Milton. Cf. Introduction, p. 12 (5).

Cicero adds the following reflection :—'*Ita nobilissima Graeciae civitas, quondam vero etiam doctissima, sui civis unius acutissimi monumentum ignorasset, nisi ab homine Arpinate didicisset.*'

*Thus it was that one of the most renowned of Greek cities, and in ancient times one of the most enlightened, would have remained ignorant of the monument of the greatest genius if ever produced, {it had not learnt it from a man born at Arpinum.\**

#### *Some Suggestions and Authorities.*

Before you leave this passage, try to notice some of the following points, and if possible consult *some* of these authorities :—

(i.) Read (e.g. in Church and Brodribb's translation) Livy's account of the siege of Syracuse by Marcellus, 214–212 B.C., Book xxiv. cap. 34 ; Book xxv. caps. 23–31.

(ii.) Freeman's *History of Sicily*. Notice especially the admirable plan of Syracuse illustrating the siege by Nicias.

Or *Sicily*—'Story of the Nations' Series.

(iii.) *Some good Life of Archimedes*. The *Encyclopaedia Britannica* supplies a good short life and refers to Cicero's finding the Tomb of Archimedes, and to the still extant work of Archimedes on the Sphere and the Cylinder.

(iv.) For Cicero's *Quaestorship in Sicily*, 75 B.C., consult some Life of Cicero, e.g. Forsyth's, pp. 38–58, where reference is made to this incident.

(v.) For the *Tusculanae Disputationes* (conversations between Cicero and a friend at his Tusculan villa, the subject of which is the chief essentials of happiness) consult the admirable introduction to the edition by T. W. Dougan, Camb. Press.

\* Also the birthplace of Marius. Cf. . 163.