

# *“Transition to Literature in the Latin Classroom”*

by Rose Williams

This is a general overview demonstration of my use of unadapted Latin literature in first-time Latin classes either in public school or in college. In these special segments of my beginning classes I work on student comprehension of meaning without delving deeply into grammar or even new vocabulary, as detailed analysis when we first look at the passage might bog us down hopelessly. Such sessions call forth skills from the students that neither they nor I had realized that they have. At the end of this discussion material is provided for consideration and analysis as to its possible adaptation to specific teaching situations.

In beginning Latin, our first snag is the fact that there are no native speakers to write the textbooks. Those of us who write readings for beginning students, however carefully we work with subject first, direct object second and verb last, are likely to wind up with Latin words used in what are essentially English thought patterns. Latin becomes a code for English. When I wrote my first reader for Latin I *Lectiones de Historia Romana*, John Traupman, who was my editor, watched me carefully for this. If Cicero wouldn't have said it, John didn't let me say it.

The second snag is English speakers are accustomed to taking meaning from word order. Since Latin is highly inflected while English is only marginally so, this sets us up for a “hunt the matching word” game which wreaks havoc on what a true Latin writer is trying to say. To make matters worse, most of us received at least some training done that way. It seems to me that a grammar/translation approach should make us more eager to take the sentences as the Romans left them, but, as students with little background in the language encounter difficulties, “decoding” rears its ugly head. There are times when it simply seems unavoidable.

To deal with Snag 1, lack of native-speaker written elementary textbooks, I introduce original Latin at every available point. In beginning Latin, basic concepts have to be taught and emphasized to an extent not likely to be found in literature, so I must simply “tuck in” the literature wherever I can. When I find a likely spot, we forego grammatical analysis for the first few readings and concentrate on comprehension, getting back to the nitty-gritty only after we had done comprehension questions (first in Latin, then in English).

To deal with Snag 2, comprehension without resorting to decoding, I use a variety of gimmicks, which I prefer to dignify by the name of strategies, ranging from charades to word substitution to (in later courses) diagramming a sentence of Cicero which covers three chalkboards.

This presentation has three sections which can be applied respectively at the very first, the middle, and near the end of First Level Latin. Section I, famous quotes, is used on the first few days of classes on both high school and university levels, since it is important that we introduce Latin as used by native speakers, or those with long experience in using it as a primary means of communication, as quickly as possible, and we all must work within the confines of the textbook we have. I use these quotes, which have the advantages of native speaker wording and thought-provoking statements, rather than words in isolation as pronunciation samples, working through them in Latin and eventually in English but trying to avoid direct translation. I am attaching a set of stick drawings I use with some of them. Section II, prose literature, comes later, drawing on and hopefully passing beyond the vocabulary and grammar knowledge which the students have gained to literature.

Section III, poetry, comes late in first year. It only skims the surface of Latin poetry, concentrating on reading and hopefully refining student's understanding of sounds, rhythm, and movement of Latin. I generally use the classical pronunciation as outlined on Rick LaFleur's Wheelock website. Each of us has a slightly differing pronunciation of Latin, as indeed we do of English, both because of individual differences and because we were taught to pronounce Latin in slightly differing ways. We all need to do the best we can, then go back to the CDs and websites for more practice.

## Section I

### Using original Latin in pronunciation practice

Of course I give the pronunciation rules to the students first at this point. At this level of study we have to tell brand new classes what some of these words mean, but we work through the phrases in Latin, sometimes giving other Latin words closer to the English for comparison. When we have worked through the meaning with as little direct translation as possible, we reconsider what is being said in Latin, and the pronunciation and wording used to say it. Then I ask for student discussion and interpretation in English. (stick figures are at the end of the presentation)

1. Culpa mea est (*stick figure drawing*)
2. Persōna nōn grāta (*act this one out with two students, first persona grata, then non*)
3. Condemnant quod nōn intellegunt (Quintilian) (*act this one out — note verb at the beginning; stress meaning of Latin “intellegunt”; touch head say “not that”; then touch heart*)
4. Senātus pōpulusque Rōmānus (*talk about bicameral government and power structure*)
5. Sīc trānsit glōria mundī (*work out meaning through derivatives*)
6. In hōc signō vincēs (Eusebius) (*act out with cross*)
7. Quō vādīs? (*act out—tell a student ‘surge’ then ‘ambula ad ianuam’ then ask ‘quo vadis’*)
8. Fugit inreparābile tempus (Vergil) (*tiptoe over, pointing to watch*)
9. Semper fidēlis (*work out with derivatives*)
10. Carpe diem (Horace) (*act out with calendar*)
11. Dum spīrō, spērō (Cicero) (*act out*)
12. Caveat Emptor (*act out caveat; give emptor*)
13. Mēns sāna in corpore sānō (Juvenal) (*act out*)
14. Sunt lacrimae rērum (Vergil) (*act out lacrimae, give ‘sunt’ and ‘rerum’*)
15. Facilis est dēscēsus Avernō (Vergil) (*act out, give ‘Hades’ and ‘infernum’*)
16. Timeō Danaōs et[iam] dōna ferentīs (Vergil) (*act out and guess*)
17. Quod Sum Eris (tombstone) (*tombstone drawing, give words*)
18. Cōgitō, ergō sum (Descartes) (*act out, use ‘sum’ from previous*)
19. Prīma inter urbēs, divūm domus, (est) aurea Roma. (Ausonius) (*act out some*)
20. Scientia est potentia (*act out, explain broader meaning of ‘scientia’*)
21. Mediō tūtissimus ībis. (Ovid) (*non alto, non humilis, refer back to vadis for ibis*)
22. Taciturnitās stultō homini prō sapientia est. (Publilius Syrus) (*act out, drawing*)
23. Omne īgnōtum prō magnifico est. (Tacitus) (*act out and guess*)
24. Fortēs fortūna iuvat. (Terence) (*act out and guess*)
25. Vulgāre amīcī nōmen, sed rāra est fidēs. (Phaedrus) (*stick drawing; change ‘o’ in ‘nomen’ to ‘a’, refer back to ‘fidelis’*)

## Section II Latin Prose

### Suspension of Meaning Exercise

Before attempting unadapted Latin literature, students benefit from practice in reserving judgment about the meaning of a sentence until they have heard it all.

Have the students obey the following (it is in the declarative because the imperative verb often comes first in a sentence)

1. The students their pencil on the floor with the right hand put.
2. The students their pencil with the left hand from the floor retrieve.
3. The students their notebooks with two fingers of the left hand close.
4. The students on the first row their pen with three fingers to a girl behind them show.
5. The students on the last row their pens with three fingers of the right hand wave.

These practices can be made more elaborate or done in Latin. Then students can compose them for each other.

2) The prose literature selections are presented after students have gained basic knowledge of nouns and verbs. In my classes, this is done by a mixture of grammar/translation study and reading study. When we approach the literature passages, I use oral reading, substitution of Latin words they know for those they do not, pictures and stick drawings in the presentation. In short, I use anything and everything short of breaking into English. I read it through, then read again substituting more familiar words. Only after a fair understanding of the passage is attained by most of the class do we look at the vocabulary list and employ English discussion. The passages I have chosen are not those regularly encountered in our textbooks. A slight air of unfamiliarity will help everyone imagine a student's perspective.

### Cornelius Nepos

#### Life of Cato, Section 3

*expertus ingeniosus advocatus*

In omnibus rebus singulari fuit industriam. Nam et agricola sollers et peritus iuris consultus

*laudabilis*

*disciplinae, scientiae*

et magnus imperator et probabilis orator et cupidissimus litterarum fuit.

*Litterarum quamquam senex ceperat*

Quarum studium etsi senior arripuerat, tamen tantum progressum fecit, ut non facile

*rem inveniri*

*Cato non*

a(liquid) reperiri possit neque de Graecis neque de Italicis rebus, quod ei fuerit

*sciebat.*

*habuit, fecit*

*incepit historiarum*

incognitum. Ab adolescentia confecit orationes. Senex historias scribere instituit. Earum

*historiis narravit res*

*acta sunt*

sunt libri VII... In eisdem exposuit, quae in Italia Hispanisque aut fierent aut videntur

*historiis*

*demonstrat eruditione, schola*

admiraanda. In quibus multa industriam et diligentiam comparet, nulla doctrina.\*

*Note: Grammar work with the passage, which is a good one for n/adj/pro work, can be done at this point if the teacher wishes. In the extensive vocabularies given for the passages, nouns and adjectives are simply given in the nominative form, while verbs and pronouns are translated to fit the passage. The vocabularies which can be modified according to the words with which a class is familiar are given. But it is important FIRST to work the whole Latin passage with as little interference from English as possible.*

\*The first sentence of this passage includes a use of the ablative case called ablative of quality, respect, or description. In this last sentence, some scholars read "industria et diligentia as a sort of hendiadys, which could make the phrase the subject of the singular verb comparet. Others consider "he" the subject of "comparet and the nouns in this sentence also ablatives of quality, respect, or description. I think students can benefit from realizing that texts and their translations are not graven in stone, but may be subject to more than one interpretation, and that the Romans use the ablative by "feel" rather than grammatical definition.

## Nepos Vocabulary

adulescentia - young manhood

agricola - farmer

consultus iūris - legal expert

diligentia - diligence, conscientiousness

doctrina - formal instruction

historia - history

imperātor - commander, general

industria - industriousness, hard work

librī - books

litterae - letters, scholarship

ōrātiōnēs - speeches

ōrātor - speaker

prōgressus - progress

rēs - thing, affair, matter

studium - study

a(liquid) - anything

eārum - of these

eī - to him

eīsdem - in these (same)

quae - which

quārum - of which (these)

quibus - which

quod - which

admīranda - to be admired

cupidissimus - very eager (for, concerning)

incognitum - unknown

nulla - none

perītus - skilled

probābilis - commendable, acceptable

senex - old (man)

senior - older

singulāris - outstanding, unique

sollers - expert

tantum - such great, so much

facile - easily

arripuerat - he had taken up

confēcit - he wrote, gave

comparet - there appears, is evident

exposuit - he related, told

fēcit - he made

fierent - were done

fuerit - would have been

fuit - he was

instituit - he began

possit - was able

reperīrī - to be found

scribere - to write

vidērentur - were seen

aut... aut - either...or

dē - about

neque... neque - neither...nor

tamen - nevertheless, yet, still

## Quintilian, Institutio Oratoria, Bk. II, Section II, 4

Note: The phrase in *Italics and color* is so emphasized because it is a subordinate clause and may be confusing if the students are not accustomed to complex sentences. The *Italicized words* over the text may be substituted in the second reading for comprehension

Magister

*Capiat* *importans* *ad* *movere in parentum*

Sūmat igitur ante omnia parentis ergā discipulōs suōs animum, ac succēdere sē *in eōrum*

*magistro* *dantur* *putet* *mala* *permittat*

*locum ā quibus sibi liberī* trādantur exīstimet. Ipse nec habeat vitia nec ferat. Nōn



castiget - let him punish  
docendō - teaching  
ēmendandō -correcting  
exīstimet - let him consider  
facit - makes  
ferat - let him endure, put up with  
fugat - he may drive away  
habeat - let him have  
interrogantēs - (those) asking  
laudandīs - praising  
moneat - let him warn, advise  
notet - let him take note of  
obiurgat- he may scold (if he scolds)  
exīstimet - let him consider  
facit - makes  
ferat - let him endure, put up with  
fugat - he may drive away  
habeat - let him have  
interrogantēs - (those) asking  
laudandīs - praising  
moneat - let him warn, advise  
notet - let him take note of  
obiurgat- he may scold (if he scolds)

minimē - by no means, not at all  
nam - for  
nē - so that not, lest  
nec... nec - neither... nor  
potius quam - rather than  
quidem - in fact, indeed  
quod - that  
rarō - rarely  
saepe - often  
ultro - farther, more extensively

(Latin texts taken from The Latin Library <http://www.thelatinlibrary.com>)

### Section III Latin Poetry

I like to give beginning students the simple explanation below concerning poetry and a gentle introduction to it. At this stage I mention caesura in connection with elegiac couplet, but generally confine my work to oral reading and comprehension, mentioning that more in-depth work on poetry will come in our later study. The material below is taken from one section of my book *Vergil for Beginners*. Poetry and music appear to have arisen from a common ancestor, perhaps the chant. Classical poetry is quantitative rather than qualitative in form: rather than having accented and unaccented syllables, it has long and short ones. **As one long is equal to two shorts, iambic and trochaic meters are roughly equivalent to three-quarter time.**

Iambic μ short ˘ long (quarter note half note) per foot  
Trochaic ˘ long μ short (half note quarter note) per foot

**Anapestic and dactylic meters are roughly equivalent to four-quarter time.**

Anapestic μ short μ short ˘ long (quarter note quarter note half note) per foot  
Dactylic ˘ long μ short μ short (half note quarter note quarter note) per foot  
A spondee ˘ long ˘ long can be substituted in the last two meters, as it is composed of two half notes and thus creates four quarter time

**The length of syllables in poetry follows these guidelines:**

1. There are as many syllables as there are vowels. (Y is sometimes a vowel)
2. Mark each vowel long or short.
3. Mark a syllable long if:
  - a) Its vowel is naturally long. (Many texts give macrons above long vowels)
  - b) Its vowel is a diphthong. The common ones are *ae*, *au*, *oe*, & occasionally *eu*.

c) The vowel is followed by two consonants or *x*. The two consonants must be in the same line, but not necessarily in the same word. (*Cr*, *pr*, and *tr* are mute-liquid and do not make a syllable long)

4. If none of the conditions in # 3 occur, mark the syllable short.

**These considerations influence the length of syllables:**

***U* after *q* is part of *q*. It counts neither as a consonant nor as a vowel.**

**(In certain words such as *sanguis* the same may be true of *gu*).**

***H* is ignored. It can be elided\* over.**

***I* may be the consonant *j*.**

\*Elision

If one word in a line of poetry ends with a vowel or a vowel + *m*, **the two words are elided, or contracted.**

*magna insula*----*magn(a)insula*

*magnam insulam*----*magn(am)insulam*

The skipped or elided vowel is neither pronounced nor counted.

## Rhythm and Meter

The natural rhythm of English (that is, the pattern into which a great number of words fall when spoken naturally) is iambic (one unstressed syllable followed by one stressed one). Lines or sentences of English break easily into pentameters (five sets of unstressed/stressed to a line). Read aloud these lines of Edna St. Vincent Millay's Petrarchan sonnet on WWII, in which she longs to leave her world as Aeneas left Troy:

I straighten back in weariness, and long  
To gather up my little gods and go.

One of the most powerful and widely used English poetry forms is blank verse, which is iambic pentameter (five feet per line, each foot having one unstressed syllable followed by a stressed one) without rhyme. Robert Frost's *Birches*: is written in blank verse.

Read aloud these lines from *Birches*

When I see birches bend to left and right  
Across the line of straighter, darker trees,  
I like to think some boy's been swinging them.

## Dactylic Hexameter

Latin epic poetry, and other poetry rather lofty in nature, is often written in Dactylic Hexameter.

In the hands of poets such as Vergil, the natural rhythm of Latin seems to have adapted well to dactylic (one stressed, or in Latin one long, syllable followed by two unstressed, or in Latin short, ones) hexameter (six sets of long, short, short syllables in a line), producing longer lines than we find generally find in English. Practicing reading in this meter helps students pronounce long Latin words. Although in Latin poetry we are speaking of true long and short syllables, while in English we are not concerned with how long they are but whether they are stressed or unstressed, the principle can still help us in both languages. Although they do not occur very often, there are English poems written in dactyls; often in shorter verse patterns, sometimes in hexameters.

The lines of English poetry below, found in Longfellow's *Evangeline*, are written in dactylic hexameter:

Then came the laborers home from the field, and serenely the sun sank  
Softly the Angelus sounded, and over the roofs of the village

Columns of pale blue smoke, like clouds of incense ascending,  
Rose from a hundred hearths, the homes of peace and contentment.

Read the Longfellow passage above aloud in English.

The long vowels in the lines below are marked. Above each syllable is a symbol denoting long or short.

- - - μ μ - - - μ μ - μ μ - -  
**excūdent aliī spīrantia mollius aera**  
- μ μ - - - - - μ μ - -  
**(crēdō equidem), vīvōs dūcent dē marmore vultūs,**

Below is the entire selection with the long vowels marked. Practice reading two lines aloud at a time. Mark the syllables, then read the lines aloud two at a time.

*Note: The poetry selection below is handled in a manner different from the prose selections. Latin to Latin substitutions are given to help the students understand the passage before translations of words are given.*

### AENEID Book VI, lines 847-853

*Anchises explains the relationship between Rome and other nations*

**excūdent aliī spīrantia mollius aera**  
**(crēdō equidem), vīvōs dūcent dē marmore vultūs,**  
**ōrābunt causās melius, caelīque meātūs**  
**dēscribent radiō et surgentia sīdera dīcent:** 850  
**tū regere imperiō populōs, Rōmāne, mementō**  
**(hae tibi erunt artēs), pācisque impōnere mōrem,**  
**parcere subiectīs et dēbellāre superbōs.'**

#### Latin to Latin Vocabulary:

##### Line 847

**excūdent** -fōrmābunt  
**spīrantia** - similis vīvō homini  
**mollius** - *comp adv* of **mollis**  
(soft)  
**aera** - metallum

##### Line 848

**vultūs** - ōra

##### Line 849

**meātūs** - mōtiō

##### Line 850

**dīcent** -praedīcent

##### Line 851

**imperiō** - potestāte  
**mementō** - from meminī

##### Line 852

**hae** - from hic, haec, hoc  
**tibi-** *dat of possession* from **tū**  
**pācis** - from **pāx**  
**mōrem** - from **mōs**

##### Line 853

**subiectīs** - victīs

#### Vocabulary Aids:

**alii** - others  
**vultus** - faces  
**meatus** - the motion, movement  
**radio** - with a measuring rod  
**memento** - remember (*imper*)  
**hae** - these  
**tibi** -your  
**pacis** - of peace  
**morem** - custom, habit  
**parcere** -to spare  
**subiectis** - (*dat* after **parcere**) the  
conquered  
**debellare** - to subdue

## Elegiac Couplet

Elegy, love poetry, and epigrams are often written in elegiac couplet or distich. Each couplet is, of course, a set of two verses. Every odd-numbered line in this form, including the first, is in dactylic hexameter. The second, and all even-numbered verses, have two and one half feet, a strong *caesura* or break, and another two and one half feet. Some experts insist on calling this line a pentameter; others, two catalectic halves of a hexameter. Ovid, in apologizing for his failure to write the lofty poetry desired by Augustus, complained that when he attempted to write epic, Cupid "stole a foot." Whatever the explanation, the result is as follows:

### Martial I. 32

Nōn amō tē, Sabidī, nec possum dīcere quārē:

hoc tantum possum dīcere, nōn amō tē.

### Vocabulary:

hoc - this

tē - you

dīcere - to say

possum - I am able

quārē - why

tantum - only

## Workshop Materials

### Problems to Discuss as they apply to Beginning Year Latin:

1. Presentation of Vocabulary additional to that supplied in the textbook as preparation for literature
2. Expanding students' basic knowledge of grammar and syntax to apply to ancient literature
3. Introducing and explaining pronunciation, syllabication, and oral Latin speech patterns as an aid to understanding literature

### Materials for Problem Discussion

#### Seneca, Epistulae Morales, Book V, 47

[1] Libenter ex eīs quī ā tē veniunt cognōvī familiārīter tē cum servīs tuīs vīvere: hoc prūdentiam tuam, hoc ēruditiōnem decet. 'Servī sunt.' Immō hominēs. 'Servī sunt' Immō contubernālēs. 'Servī sunt.' Immō humilēs amīcī. 'Servī sunt.' Immō cōservī, sī cōgitāveris tantundem in utrōsque licēre fortūnae. ...

[10] Vīs tū cōgitāre istum quem servum tuum vocās ex eīsdem sēminibus ortum eōdem fruī caelō, aequē spīrāre, aequē vīvere, aequē morī! tam tū illum vidēre ingenuum potes quam ille tē servum.

[17] 'Servus est.' Sed fortasse liber animō. 'Servus est.' Hoc illī nocēbit? Ostende quis nōn sit: alius libīdinī servit, alius avāritiae, alius ambitiōnī, <omnēs speī>, omnēs timōrī.

**Cicero, Ad Atticum, VIII, 13 Scr. in Formiano K. Mart. a. 705 (49).**

Cicero Atticō sal. lippitūdīnīs meae signum tibi sit librārī manus et eadem causa brevītātis; etsī nunc quidem quod scrīberem nihil erat. omnis exspectātiō nostra erat in nūntiīs Brundisīnīs. sī nactus hic esset Gnaeum nostrum, spēs dubia pācis, sīn ille ante trāsmīsisset, exitiōsī bellī metus. sed vidēsne in quem hominem inciderit rēs pūblica, quam acūtum, quam vigilantem, quam parātum? sī mehercule nēminem occīderit nec cuiquam quicquam adēmerit, ab iīs quī eum maximē timuerant maximē dīligētur. [2] multum mēcum mūnicipāles hominēs loquuntur, multum rūsticānī; nihil prōrsus aliud cūrant nisi agrōs, nisi vīllulās, nisi nummulōs suōs. et vidē quam conversa rēs sit; illum quō antea confidēbant metuunt, hunc amant quem timebānt. id quantīs nostrīs peccātīs vitiīsque ēvēnerit nōn possum sine molestiā cōgitāre. quae autem impendēre putārem, scrīpseram ad tē et iam tuās litterās exspectābam.

### **Poetry Selections**

#### **Vergil, Aeneid IV, lines 173-177**

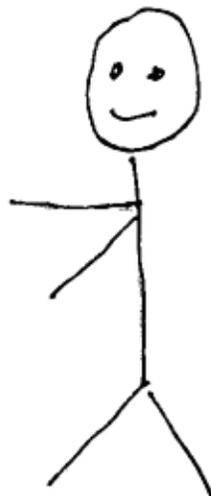
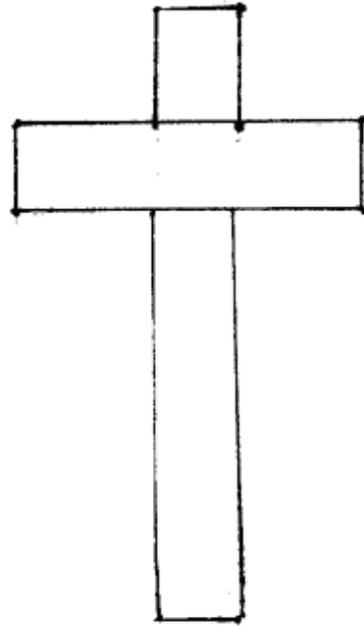
Extemplō Libyae magnās it Fāma per urbēs,  
Fāma, malum quā nōn aliud uēlocius ūllum:  
mōbilitāte uiget uīrīsque adquirit eundō, 175  
parua metū primō, mox sēsē attollit in aurās  
ingrediturque solō et caput inter nūbila condit.

#### **Catullus, 85**

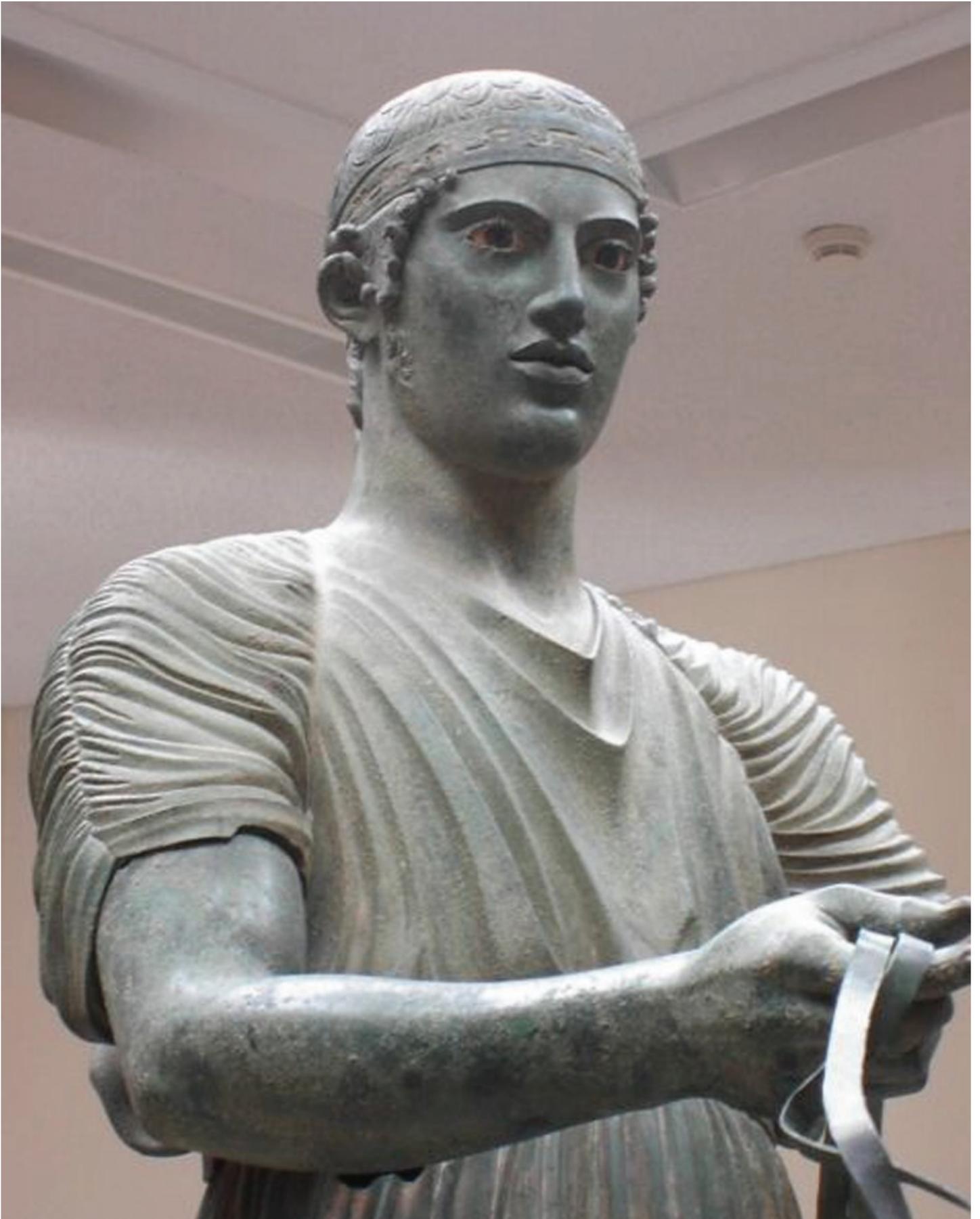
ōdī et amō. quāre id faciam, fortasse requīris.  
nescio, sed fierī sentiō et excrucior.

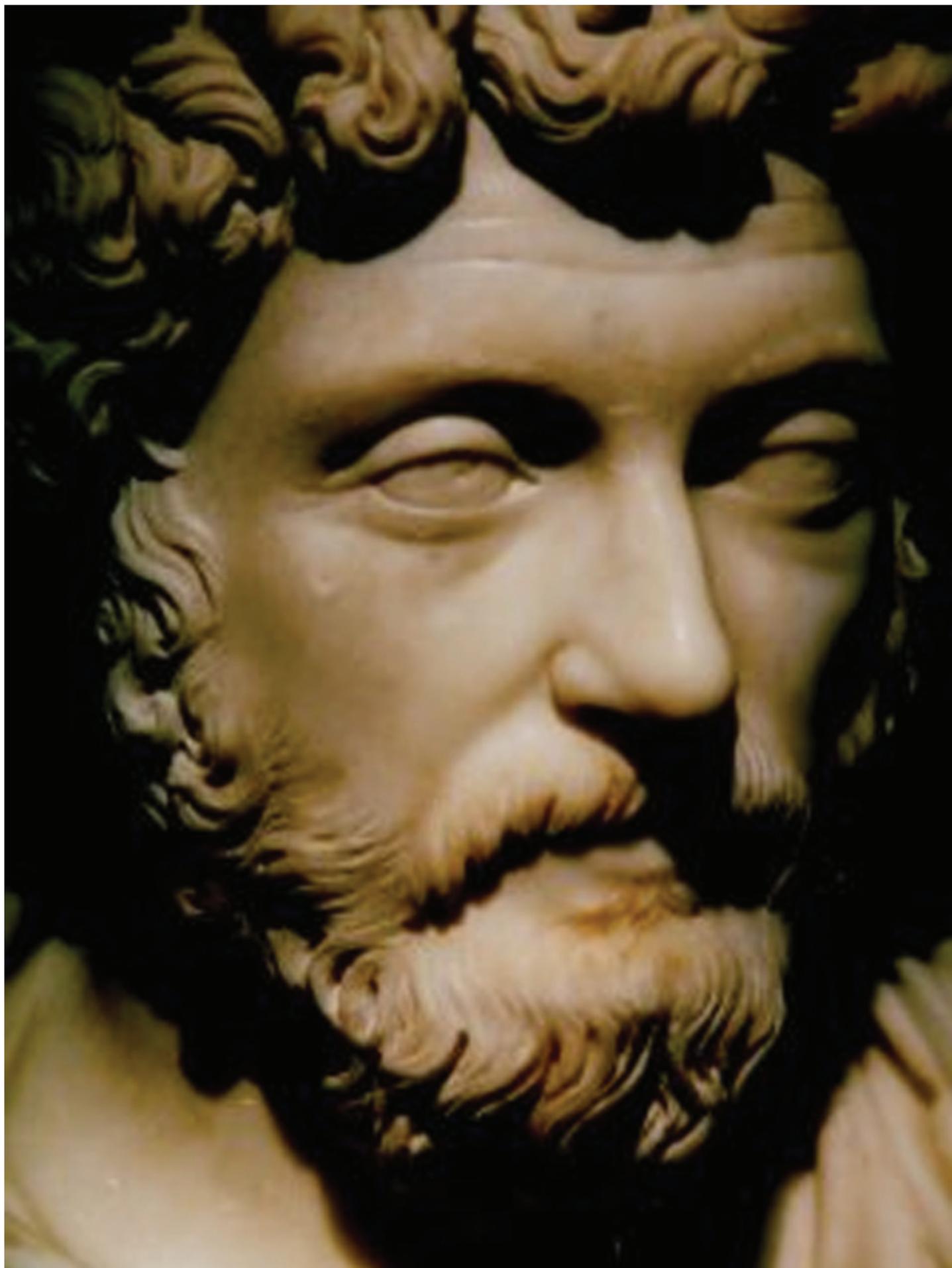
## Drawings for pronunciation works

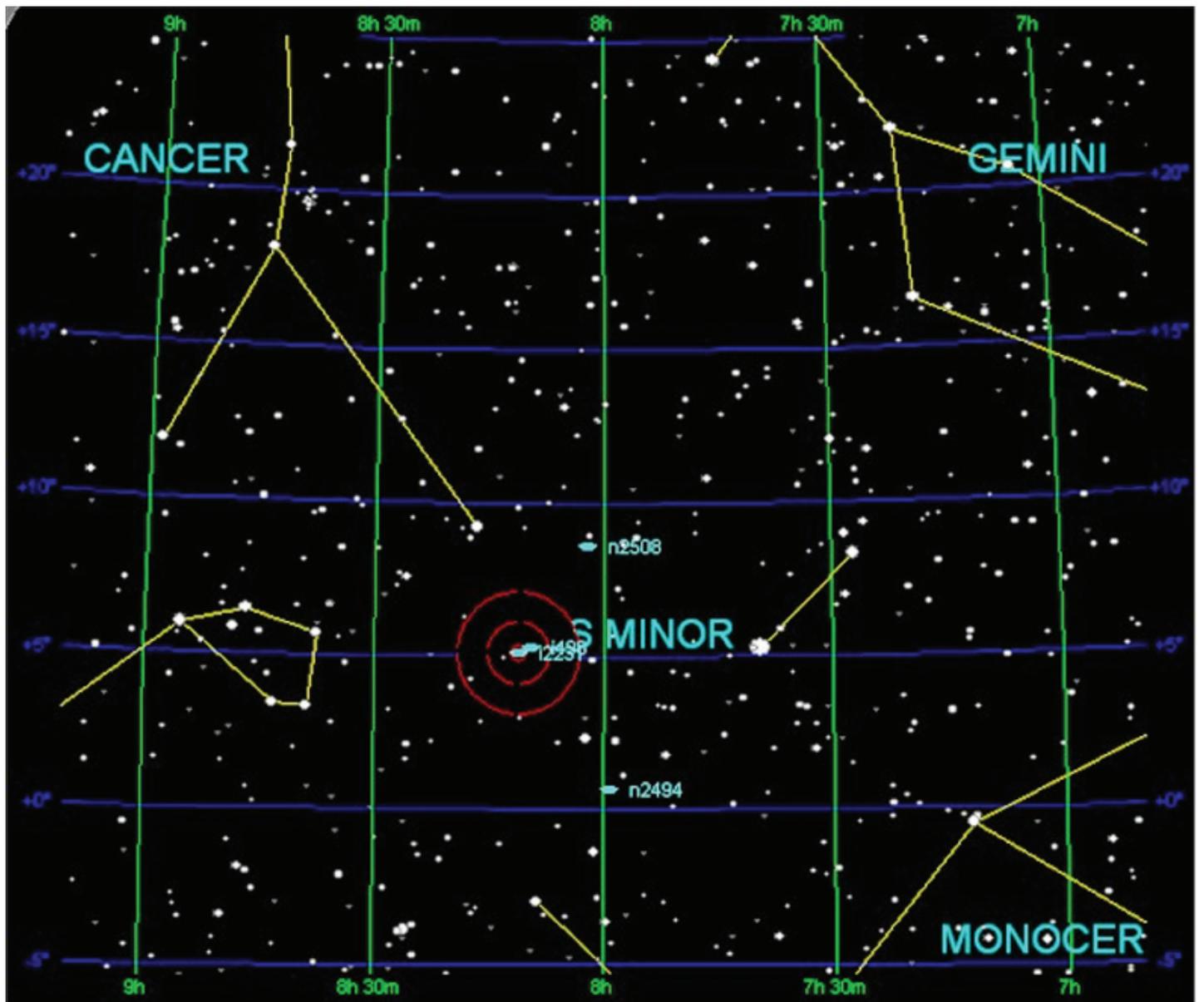
mea culpa est; in hoc signo vinces; quod sum eris; taciturnitas stulto homine; vulgare amici nomen est



Pictures for Vergil "excudet alii"











## Suggested Project

### Assignment:

Create a lesson for a Latin I class in which students read, comprehend, and discuss a passage of unaltered ancient Latin without either using direct translation or disregarding word order.

### Possible Approaches:

- 1) Oral reading with emphasis on phrasing
- 2) A Latin to Latin substitution vocabulary employed with oral reading
- 3) Skit or Dramatization in English before the reading
- 4) A Latin-English vocabulary for the most difficult words or forms

The passages previously presented could be used, or relatively simple passages such as the following (all Latin literature can be found at <http://www.thelatinlibrary.com> or in the Loeb Classics)

**Catullus 3**, [found below] 5, 8, 43, 49, or 86 (There is a poem by Edna St. Vincent Millay at <http://digital.library.upenn.edu/women/millay/april/sa-passer.html> and one by Dorothy Parker at <http://www.cs.rice.edu/~ssiyer/minstrels/poems/1467.html> which relate to Catullus 3 [Passer Mortuus Est].

**Martial II: 90, V: 58, or X: 47** [*see below*]

**Res Gestae Divi Augusti - I** — any short passage (suggestions: introduction + 1, 3 or 4)

**Sallust's Bellum Catilinae** — Section 53 (last two sentences) and 54 [Comparison of Caesar and Cato]

**Gellius' Noctes Atticae:** I:20 [geometry info] X.10 (ring finger) XVIII:2 [Saturnalia]

### **Catullus 3 [Phalaecean meter]**

LVGETE, o Veneres Cupidinesque,  
et quantum est hominum uenustiorum:  
passer mortuus est meae puellae,  
passer, deliciae meae puellae,  
quem plus illa oculis suis amabat.  
nam mellitus erat suamque norat  
ipsam tam bene quam puella matrem,  
nec sese a gremio illius mouebat,  
sed circumsiliens modo huc modo illuc  
ad solam dominam usque pipiabat.  
qui nunc it per iter tenebricosum  
illuc, unde negant redire quemquam.  
at uobis male sit, malae tenebrae  
Orci, quae omnia bella deuoratis:  
tam bellum mihi passerem abstulistis  
o factum male! o miselle passer!  
tua nunc opera meae puellae  
flendo turgiduli rubent ocelli.

## Martial II: 90 [Elegiac couplet]

Quintiliane, uagae moderator summe iuuentae,  
gloria Romanae, Quintiliane, togae,  
uiuere quod propero pauper nec inutilis annis,  
da ueniam: properat uiuere nemo satis.  
Differat hoc patrios optat qui uincere census 5  
atriaque innocis artat imaginibus:  
me focus et nigros non indignantia fumos  
tectae uiuant et fons uiuus et herba rudis.  
Sit mihi uerna satur, sit non doctissima coniunx,  
sit nox cum somno, sit sine lite dies. 10

## Martial V:58 [Elegiac couplet]

Cras te uicturum, cras dicis, Postume, semper:  
dic mihi, cras istud, Postume, quando uenit?  
Quam longe cras istud! ubi est? aut unde petendum?  
Numquid apud Parthos Armeniosque latet?  
Iam cras istud habet Priami uel Nestoris annos. 5  
Cras istud quanti, dic mihi, possit emi?  
Cras uiues? Hodie iam uiuere, Postume, serum est:  
ille sapit quisquis, Postume, uixit heri.

## Martial X: 47 [Phalaecean meter]

Vitam quae faciant beatiorem,  
Iucundissime Martialis, haec sunt:  
Res non parta labore, sed relictā;  
Non ingratus ager, focus perennis;  
Lis numquam, toga rara, mens quieta; 5  
Vires ingenuae, salubre corpus;  
Prudens simplicitas, pares amici;  
Convictus facilis, sine arte mensa;  
Nox non ebria, sed soluta curis;  
Non tristis torus, et tamen pudicus; 10  
Somnus, qui faciat breves tenebras:  
Quod sis, esse velis nihilque malis;  
Summum nec metuas diem nec optes.

## Summation

### Resolved:

- That students need to learn to see Latin as a verbal communication structure independent of English.
- That they will be helped in doing this by encounters with Latin as used by native speakers or those with long experience in using it as a primary means of communication.
- That these encounters should use little, if any, direct translation in primary understanding.
- That teachers of Beginning Latin are largely on their own in regard to original Latin material and need to supply their own materials and methods.