

Chapter 2

rev. June 13, 2006

INTELLEGENDA (“Objectives”)

Upon completion of this chapter, students should be able to:

1. Name the cases of a Latin noun and identify the basic uses or grammatical functions of each case in a sentence.
2. Form the base of any noun.
3. Recognize, form, and translate first declension nouns and adjectives.
4. Explain what is meant by noun and adjective gender.
5. State the rules for adjective/noun agreement and verb/subject agreement.
6. Describe the usual positioning of an adjective.
7. Define the terms “declension” and “syntax.”

N.B.: macrons are used below only in the English-to-Latin Practice and Review Sentences; macrons for all other Latin sentences and passages appear in the textbook itself. Parentheses () are used within the English translations for words that are supplied (other than articles and possessives) as well as for alternate, usually more idiomatic renderings; square brackets [] indicate words that can be omitted for more natural English idiom. Parentheses in the Latin translations from English indicate some alternate options. Further notes on the sentences and passages for translation will be added from time to time; check back periodically and note the revision date included above.

GRAMMATICA ET VOCABULA NOVA (“New Grammar and Vocabulary”)

Among the resources on this Teacher’s Guide site for introducing and testing each chapter’s new grammar and Vocabulary list are: notes on the chapter’s sentences and reading passages, provided below; materials linked on the site’s home page, including lesson plans, handouts, worksheets, quizzes, tests, etc., as well as materials linked on the “Official Wheelock’s Latin Website” at www.wheelockslatin.com. Be sure to have your students review vocabulary using both the *Vocabulary Cards for Wheelock’s Latin* and the *Cumulative Vocabulary Lists for Wheelock’s Latin*, both of which can be ordered online at www.bolchazy.com.

SENTENTIAE ANTIQUAE (“Ancient Sentences”)

1. **Salve, O patria!**
Greetings, O (my) fatherland! (Possessives can, and often should, be supplied—an option here.)
2. **Fama et sententia volant.**
Rumor and opinion move quickly.
3. **Da veniam puellae, amabo te.**
Give pardon to the girl (Pardon the girl), please. (Construing **puellae** as gen., *of the girl*, would make far less sense, so dat. is a better option here; routinely supply the articles “a/an/the” wherever appropriate to Eng. idiom.)
4. **Clementia tua multas vitas servat.**
Your clemency saves (is saving) many lives. (Note the adj. word order; **multas**, like other adjs. denoting number or size, precedes for emphasis.)

5. **Multam pecuniam deportat.**
He carries (is carrying) off much (a lot of) money.
6. **Fortunam et vitam antiquae patriae saepe laudas sed recusas.**
*You often praise the ancient fatherland's fortune and (way of) life, but you reject (them) or You often praise but reject the ancient fatherland's fortune and (way of) life. (Both nouns are objs. of both vbs.; like an adj., a gen. noun modifies another noun and usually follows it, just as the gen. phrase **antiquae patriae** here modifies and follows the nouns **fortunam** and **vitam**. To “recuse” oneself is to refuse to serve.)*
7. **Me vitare turbam iubes.**
*You order me to avoid the crowd. (Since **me** precedes the inf., just as a regular nom./subj. ordinarily precedes its vb., it is here subj. of the inf. and **turbam** is the dir. obj., rather than the opposite. Something “inevitable” cannot be avoided.)*
8. **Me philosophiae do.**
I give (dedicate/ devote) myself to philosophy. (Use the reflexive form “-self” when a pron. refers back to the subj.; here again the dat. option makes more sense than the gen.)
9. **Philosophia est ars vitae.**
*Philosophy is the art of life. (More idiomatic than *life's art*.)*
10. **Sanam formam vitae conservate.**
Maintain (preserve) a healthy (sound) form of life. (Again note that a gen. noun, like an adj., typically follows the noun it describes.)
11. **Immodica ira creat insaniam.**
Immoderate (unrestrained) anger creates (produces) insanity. (The vb. is not always placed at the end of its clause; the adj. here precedes its noun, and the dir. obj. closes the sent., both for emphasis.)
12. **Quid cogitas?—debemus iram vitare.**
What are you thinking?—we ought to (must) avoid anger.
13. **Nulla avaritia sine poena est.**
*No greed (greedy act/form of greed) is without penalty (goes unpunished). (Many Lat. **-tia** nouns produce nouns ending in “-ce” or “-se” in Eng.; hence **avaritia** > “avarice” and **licentia** > “license.”)*
14. **Me saevis catenis onerat.**
He oppresses me with cruel chains. (An “onerous” task is an oppressive one.)
15. **Rotam fortunae non timent.**
*They do not fear the wheel of fortune. (A common metaphor for fate, in both Lat. and Eng.; both sense and word order rule against construing **fortunae** as subj.)*
16. The girls save the poet's life.
Puellae vitam poetae (cōn)servant.
17. Without philosophy we often go astray and pay the penalty.
Sine philosophiā saepe errāmus et poenās damus. (Remember the idiom **poenas dare**: see **poena** in Ch. 2 Vocab.)
18. If your land is strong, nothing terrifies the sailors and you ought to praise your great fortune.
Sī patria tua valet, nihil nautās terret et magnam fortunam (tuam) laudāre dēbēs. (A Roman would likely omit the adj. **tuam**, since the reference is rather clearly to the subj. of the vb. **debes**.)
19. We often see the penalty of anger.
Poenam irae saepe vidēmus.

20. The ancient gate is large.
Porta antiq̄ua est magna.

CATULLUS BIDS HIS GIRLFRIEND FAREWELL

Puella mea me non amat. Vale, puella! Catullus obdurat: poeta puellam non amat, formam puellae non laudat, puellae rosas non dat, et puellam non basiat! Ira mea est magna! Obduro, mea puella—sed sine te non valeo.

My girl does not love me. Farewell (Goodbye), girl! Catullus is tough: the poet does not love the girl, he does not praise the girl's beauty, he does not give roses to the girl (give the girl roses), and he does not kiss the girl! My anger is great! I am tough, my girl—but without you I am not (doing very) well.

(Adapted from a short dramatic poem by Catullus; the girl is Lesbia, a pseudonym for the poet's real-life mistress Clodia, wife of the senator Metellus. Discuss the effect of the shift from first person [the real world, Catullus' girlfriend has dropped him], to third person [a fantasy world, where Catullus imagines himself as a tough guy who doesn't need the girl and can get along just fine without her], back to first person [the fantasy collapses: I may be tough, Catullus confesses, but I can't live without you]. Note the climactic progression too in the central "fantasy" scene from not loving the girl, to not praising her beauty, to not sending her flowers, to not kissing her—poor Catullus, this is where he loses control and lapses back into despondency. Even the simplest reading passages in this book allow plenty of room for discussion of author, context, content, and style. Remember that every reading passage should be introduced in more or less the following way: discuss the author and his works in general terms; read the passage aloud expressively; ask a few carefully pre-selected comprehension questions, to draw students' attention to key content points; have individual students read one or more sentences aloud and translate; correct their mispronunciations sparingly or simply by repeating the word, phrase, or sentence correctly; deal with translation errors by asking focused questions on the words in question, and always help students toward a natural, idiomatic rendering vs. a stiff, stilted version; avoid interrupting the flow of reading, translation, and comprehension by asking grammar questions—deal with grammar at this point only if the student makes some grammar-based error in translating; after the entire passage has been translated, ask a few discussion questions, such as the one suggested above regarding the shift from first person to third and back to first; make, or ask for, any further comments on the passage's content and style; read the passage aloud one last time, so students can experience it as a whole once they have a fuller understanding of its meaning; and only finally ask questions on grammar, focusing in particular on material newly introduced in the current chapter, in this instance, e.g., on noun cases and uses, since those are first presented here in Ch. 2. Ask students to answer the comprehension questions on these passages in the **Lectiōnēs B** section of the *Workbook*; remember that an answer key to the *Workbook* is available to instructors online at www.harperacademic.com. Remind your students to listen to Mark Miner's readings of these **Sententiae Antiquae** and reading passages on the CD's in the set *Readings from Wheelock's Latin*, available for purchase at www.bolchazy.com.)