

Chapter 19

rev. 8-11-05

OBJECTIVES

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

1. Recognize, form, and translate the three perfect system tenses, passive voice, of all verbs.
2. Define and explain the function of an “interrogative pronoun” and an “interrogative adjective.”
3. Recognize, form, and translate the interrogative pronoun **quis, quid**, and the interrogative adjective **quī, quae, quod**.
4. Distinguish among the relative pronoun, the interrogative pronoun, and the interrogative adjective.

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.

PRACTICE AND REVIEW

1. **Quis libertatem eorum eo tempore delere coepit?**
Who began to destroy their freedom at that time? (After introducing interrog. adjs. and prons., ask students to scan the P.R. and S.A. and simply find each “**qu-/cu-** word” and identify whether it is an interrog. pron., an interrog. adj., or a rel. pron., and then ask how they know which it is; in this sent., of course, the answer is easy, because **quis** is not an ambiguous form.)
2. **Cuius libertas ab isto auctore deinde deleta est?**
Whose liberty was then destroyed by that (despicable) author? (Here the “**cu-**word” must be an interrog. pron., since it introduces a question and does not agree with **libertas** in number, gender, and case as an interrog. adj. would: see the discussion on p. 124. A common problem with perf. pass. system forms: students see the pres. form **est** and want to translate this vb., “is destroyed.”)
3. **Quos libros bonos poeta caecus heri recitavit?**
What good books did the blind poet recite yesterday? (**Quos** here is the interrog. adj., of course, asking for the specific identity of the books that the poet had recited and thus agreeing with **libros** in gender, case, and number.)
4. **Feminae libros difficiles cras legent quos misisti.**
Tomorrow the women will read the difficult books which you have sent. (**Quos** here, though identical in form to the interrog. adj. in the preceding sent., is a rel. pron., since it does not ask a question, it introduces a subordinate clause, and it has an antecedent, **libros**.)
5. **Omnia flumina in mare fluunt et cum eo miscentur.**
All rivers flow into the sea and are mixed with it. (You might comment on the etymological connection between **fluo** and **flumen**.)
6. **Itaque id genus ludorum levium, quod a multis familiis laudabatur, nos ipsi numquam cupimus.**
And so we ourselves never desire (are never interested in) that sort of trivial games (entertainment), which was praised by many households.

7. **Pueri et puellae propter facta bona a matribus patribusque laudatae sunt.**
The boys and girls have been praised by their mothers and fathers because of their good deeds. (Again, watch out for the mistranslation “are praised,” and advise students on avoiding this pitfall. Note that here the participial ending agrees with the nearer of the two subs., **puellae**; a Roman could also have written **laudati**, with the m. gender predominating—see discussion of pred. adjs., p. 27.)
8. **Cur isti veritatem timebant, qua multi adiuti erant?**
Why were those (wretched) men afraid of the truth, by which many men had been aided. (Here too you may find a student wanting to translate the vb. as “were aided”; refer students to the discussion on p. 123.)
9. **Hostis trans ingens flumen in Graecia deinde navigavit.**
The enemy next sailed across the huge river in Greece. (Watch for the mistranslation “into Greece,” which would require acc. not abl.)
10. **Qui vir fortis clarusque, de quo legisti, aetatem brevem mortemque celerem expectabat?**
What courageous and illustrious man, about whom you have read, was expecting a short life and a quick (early) death? (Achilles is, of course, the man in question.)
11. **Quae studia gravia te semper delectant? Quae nunc desideras?**
What important pursuits always please you? Which do you desire (are you interested in) now?
12. Who saw the six men who had prepared this?
Quis vidit sex virōs quī id (hoc) parāverant? (“Who saw” could be construed as pl., **Quī vidērunt.**)
13. What was neglected by the second student yesterday?
Quid ā secundō discipulō (secundā discipulā) herī neglēctum est (neglegēbātur)?
14. We were helped by the knowledge which had been neglected by him.
Scientiā quae ab eō neglēcta erat (ad)iūtī sumus ([ad]iuvābāmur).
15. Whose plans did the old men of all cities fear? Which plans did they esteem?
Cuius (quōrum) cōsilia senēs omnium urbium timuērunt? Quae cōsilia dīlēxērunt?

SENTENTIAE ANTIQUAE

1. **Quae est natura animi? Est mortalis.**
What is the nature of the soul? It is mortal.
2. **Illa argumenta visa sunt et gravia et certa.**
Those arguments seemed (appeared to be) both weighty and reliable (compelling).
3. **Quid nos facere contra istos et scelera eorum debemus?**
What ought we to do (What action should we take) against those (despicable) men and their crimes?
4. **Quid ego egi? In quod periculum iactus sum?**
What have I done? Into what danger have I been cast?
5. **O di immortales! In qua urbe vivimus? Quam civitatem habemus? Quae scelera videmus?**
O immortal gods! In what (kind of) city do we live? What (sort of) state do we have? What (awful) crimes do we see (are we witnessing)? (The interrogative adj. often has an exclamatory or indignant tone, as it does in Eng.)
6. **Qui sunt boni cives nisi ei qui beneficia patriae memoria tenent?**
Who are the good citizens if not those who hold the benefits (blessings) of their fatherland by (in) their memory (those who remember their country’s blessings)?
7. **Alia, quae pecunia parantur, ab eo stulto parata sunt; at mores eius veros amicos parare non potuerunt.**
Other things, which are obtained by money, have been obtained by that foolish man; but his habits have (his character has) not been able to obtain (gain for him) true friends.

THE AGED PLAYWRIGHT SOPHOCLES HOLDS HIS OWN

Quam multa senes in mentibus tenent! Si studium grave et labor et probitas in senectute remanent, saepe manent etiam memoria, scientia, sapientiaque.

Sophocles, scriptor ille Graecus, ad summam senectutem tragoedias fecit; sed propter hoc studium familiam negligere videbatur et a filiis in iudicium vocatus est. Tum auctor eam tragoediam quam secum habuit et quam proxime scripserat, “Oedipum Coloneum,” iudicibus recitavit. Ubi haec tragoedia recitata est, senex sententiis iudicum est liberatus.

How many things old men hold in their minds! If serious study and industriousness and honesty remain in old age, often even memory, knowledge, and intellect remain.

Sophocles, that famous Greek writer, composed tragedies into extreme old age; but on account of this pursuit he appeared to be neglecting his household and he was summoned into court by his sons. At that time the author recited to the judges that tragedy which he had with him and which he had very recently written, "Oedipus at Colonus." When this tragedy was recited, the old man was freed (acquitted) by the votes of the judges.

(Remind students of their earlier readings from the **De Senectute** in Chs. 15 and 17, and refer to the notes on those passages. Students will find this anecdote intriguing, and you should certainly ask them what else they know about Sophocles—many will have read his *Oedipus Rex* and *Antigone*—and add further comments of your own on his life and works. Remember the Latin comprehension questions in the **Lectioes** B section of the *Workbook*.)

CATULLUS BIDS A BITTER FAREWELL TO LESBIA

Vale, puella, iam Catullus obdurat.

...

Scelesta, vae te! Quae tibi manet vita?

Quis nunc te adibit? Cui videberis bella?

Quem nunc amabis? Cuius esse diceris?

Quem basiabis? Cui labella mordebis?

At tu, Catulle, destinatus obdura.

Farewell, my girl, now Catullus is tough.

...

Accursed woman, woe to you! What life remains for you?

Who now will visit you? To whom will you appear beautiful?

Whom will you love now? Whose (girlfriend) will you be said to be?

Whom will you kiss? Whose lips will you bite?

But you, Catullus, be tough, (and be) determined.

(Remind students of the earlier, highly simplified prose adaptation they read from this poem in Ch. 2, and point out the nearly complete excerpt included in the **Loci Antiqui**, p. 292. They will be pleased here to be reading several lines of the original, unadapted; and you can generate a lively discussion of style through careful questioning: ask the class to identify and comment on the most striking stylistic features of this excerpt, and be sure they note the rapid-fire questions, the repetitions, the alliteration—how does Catullus’ language resemble that of a prosecuting attorney?—how do the questions become progressively more intense?—what are the effects of his describing himself in third person in the opening line, and of his lecturing himself in line 19? Remember the Latin comprehension questions in the **Lectioes** B section of the *Workbook*. And, of course, only when you’re all done exploring the poem’s delights, you should turn to the grammar and ask students to identify the type, case, and use of each of the numerous **qu/cu**-words.)

MESSAGE FROM A BOOKCASE

**Selectos nisi das mihi libellos,
admittam tineas trucesque blattas!**

*If you do not give to me carefully chosen little books,
I shall let in maggots and savage roaches!*

(A charming piece—students will love it. Remind them of the several other Martial epigrams they’ve read, and see what they think of this “talking bookcase” and its threat! Point out, what they’ve already seen, that word order in verse is much freer than that of prose, and challenge someone to re-arrange the words of the first line into standard prose order: **nisi mihi libellos selectos das**. This is perhaps not the time to introduce them to scanning hendecasyllables, but you certainly should read the poem aloud in your liveliest, most rhythmical manner—and of course with an intimidating tone in your voice!)