

# GOODBYE

**C**ornēlia, ubi surgit, ē villā suā fūrtim ambulat et per agrōs ad villam amīcae currit. Nōndum lūcet, sed nihil Cornēliam terret. Nēmō eam cōspicit. Nūllī servī in agrīs labōrant. Etiam iānitor ad iānuam villae dormit. Cornēlia, quod tacitē intrat, iānitōrem nōn excitat.

Cornēlia cubiculum Flāviae tacitē intrat et eam excitāre temptat. Adhūc dormit Flāvia. Iterum temptat Cornēlia. Flāvia sēmisomna, "Quis es? Cūr mē vexās?" 5

Cornēlia respondet, "Sum Cornēlia! Surge!"

Flāvia surgit. Laeta Cornēliam excipit et clāmat, "Quid tū hīc?"

Cornēlia, "Tacē, Flāvia! Nōlī servōs excitāre! Venī tacitē mēcum in agrōs. Ibi nēmō nōs audīre potest." 10

Cornēlia Flāviam fūrtim ē villā in agrōs dūcit. Ubi puellae ad arborēs adveniunt, Cornēlia, "Misera sum," inquit, "quod ego et Mārcus et Sextus et pater et māter Rōmam hodiē redīre parāmus. Prīnceps patrem meum cōsulere vult. Nōbīs igitur necesse est statim discēdere."

Flāvia clāmat, "Cūr statim, Cornēlia? Cūr nōn pater tuus discēdit sōlus? Cūr vōs omnēs simul discēditis?" 15

Respondet Cornēlia, "Nesciō, Flāvia. Sed nōbīs secundā hōrā discēdere necesse est."

Flāvia lacrimat, "Ō mē miseram! Vōs omnēs Rōmam redītis. Mihi necesse est hīc manēre. Valē, Cornēlia! Multās epistulās ad mē mitte! Prōmittisne?"

Cornēlia, "Ego prōmittō. Et iam valē!" Cornēlia Flāviam complexū tenet et lacrimāns abit. 20

1 suā, *her own*

2 nēmō, *no one*

nūllī, *no*

3 iānitor, *doorkeeper*

ad iānuam, *at the door*

tacitē, *adv., silently*

5 temptat, *(he/she) tries*

6 sēmisomna, *half-asleep*

8 hīc, *adv., here*

9 Tacē! *Be quiet!*

Nōlī...excitāre! *Don't wake...up!*

mēcum, *with me*

12 misera, *unhappy, miserable*

13 nōbīs, *for us*

14 discēdere, *to go away*

15 tuus, *your (sing.)*

16 vōs omnēs, *all of you*

simul, *adv., together*

17 nesciō, *I do not know*

secundā hōrā, *at the second hour*

18 lacrimat, *(he/she) weeps*

Ō mē miseram! *Poor me!*

19 manēre, *to remain, stay*

Valē! *Goodbye!*

mitte, *send*

prōmittis, *you promise*

20 complexū, *in an embrace*

tenet, *(he/she) holds*

lacrimāns, *weeping*

abit, *(he/she) goes away*

## EXERCISE 9a

### Respondē Latīnē:

1. Cūr nēmō Cornēliam cōspicit?
2. Quō Cornēlia Flāviam dūcit?

3. Cūr est Cornēlia misera?
4. Cūr est Flāvia misera?



## Prepositional Phrases: Accusative and Ablative Cases

The meaning of sentences can be expanded by the addition of *prepositional phrases*, which usually modify verbs. Look at the examples in the columns below:

Ad villam redit.

He/She returns to the country house.

Ad iānuam dormit.

He/She sleeps at the door.

Per agrōs currit.

He/She runs through the fields.

Puellae prope rīvum sedent.

The girls sit near the stream.

The words underlined above form prepositional phrases, in which the prepositions **ad**, **per**, and **prope** are used with words in the accusative case.

You have seen other prepositions used with words in the ablative case:

Sub arbore dormit.

He/She sleeps under the tree.

Ex arbore cadit.

He/She falls out of the tree.

Note that **ex** may be written simply as **ē** when the next word begins with a consonant: **ē rāmīs**, *out of the branches*.

Now look at the following examples:

In villam currit.

He/She runs into the house.

In villā sedet.

He/She sits in the house.

Statua in piscinam cadit.

The statue falls into the fishpond.

In rāmō sedet.

He/She sits on the branch.

In urbem venit.

He/She comes into the city.

Prīnceps in urbe est.

The emperor is in the city.

In the left-hand column, the preposition **in** is used with a word in the *accusative case*, and the meaning of the preposition is *into*.

In the right-hand column, the preposition **in** is used with a word in the *ablative case*, and the meaning of the preposition is *in* or *on*.

The preposition **in** can be used with either the accusative or the ablative case, as above, but most other prepositions are used with either one case or the other.

In future vocabulary lists, prepositions will be identified with the abbreviation *prep.* followed by *acc.* or *abl.* to indicate whether the preposition is used with the accusative or the ablative case, e.g., **ad**, prep. + acc., *to, toward, at, near*; **sub**, prep. + abl., *under, beneath*.



## Nouns: Cases and Declensions

### Ablative Case

Here is a chart showing the groups of nouns and cases you have met so far:

Number Case	1st Declension	2nd Declension			3rd Declension	
<b>Singular</b>						
Nominative	puél <b>la</b>	sérv <b>us</b>	púer	áger	páter	vōx
Accusative	puél <b>am</b>	sérv <b>um</b>	púer <b>um</b>	ágr <b>um</b>	pátr <b>em</b>	vóc <b>em</b>
Ablative	puél <b>ā</b>	sérv <b>ō</b>	púer <b>ō</b>	ágr <b>ō</b>	pátr <b>e</b>	vóc <b>e</b>
Vocative	puél <b>la</b>	sér <b>ve</b>	púer	áger	páter	vōx
<b>Plural</b>						
Nominative	puél <b>ae</b>	sér <b>vī</b>	púer <b>ī</b>	ágr <b>ī</b>	pátr <b>ēs</b>	vóc <b>ēs</b>
Accusative	puél <b>ās</b>	sér <b>vōs</b>	púer <b>ōs</b>	ágr <b>ōs</b>	pátr <b>ēs</b>	vóc <b>ēs</b>
Ablative	puél <b>īs</b>	sér <b>vīs</b>	púer <b>īs</b>	ágr <b>īs</b>	pátr <b>ibus</b>	vóc <b>ibus</b>
Vocative	puél <b>ae</b>	sér <b>vī</b>	púer <b>ī</b>	ágr <b>ī</b>	pátr <b>ēs</b>	vóc <b>ēs</b>

Be sure to learn these forms thoroughly.

Note that the only difference between the nominative and ablative singular endings of 1st declension nouns is that the ablative has a long vowel: **-ā**.

### EXERCISE 9b

Read aloud, identify prepositional phrases, and translate:

1. Mārcus in vīllam currit. Nūntius in vīllā est.
2. Dāvus in hortō labōrat. Mārcus in hortum festīnat.
3. Nūntius in Italiā redīre vult. Cornēlius in Italiā habitat.
4. Puer in arbore sedet. Puella in vīllam intrat.
5. In agrīs puerī ambulāre parant. Puellae in agrōs lentē ambulant.
6. In Italiā sunt multī servī. Aliī in agrīs labōrant, aliī in urbibus.
7. Servī sub arboribus sedēre volunt.
8. Servus ex arbore cadit; ad vīllam currit; in vīllā dormit.
9. Aliī nūntiī ex urbe celeriter veniunt; aliī ad urbem redeunt.
10. Puellae sub rāmīs sedent. Lupus ad puellās currit.
11. Puer ex arbore dēscendere nōn potest.
12. Cornēlia per iānuam in vīllam fūrtim intrat.

festīnat, (he/she) hurries  
aliī...aliī..., some...others...



### EXERCISE 9c

Select the correct word to fill each of the gaps, state what case each of these words is, and tell why it is in that case. Then read the sentence aloud and translate it:

1. Mārcus ad \_\_\_\_\_ sedet.
2. Puellae ē \_\_\_\_\_  
ad \_\_\_\_\_ ambulant.
3. Multī servī in \_\_\_\_\_ labōrant.
4. Cornēlia amīcam ē \_\_\_\_\_  
in \_\_\_\_\_ dūcit.
5. Servus sub \_\_\_\_\_ dormit.
6. Puerī per \_\_\_\_\_ currunt.
7. Cornēlius ad \_\_\_\_\_ redīre parat.
8. Flāvia prope \_\_\_\_\_ sedet.
9. Sextus ex \_\_\_\_\_ celeriter exit.
10. Servus per \_\_\_\_\_ festīnat.

arborem/arbore  
silvam/silvā  
vīllam/vīllā  
agrōs/agrīs  
vīllam/vīllā  
agrōs/agrīs  
rāmōs/rāmīs  
agrōs/agrīs  
urbem/urbe  
arbore/arborem  
hortō/hortum  
agrīs/agrōs

### EXERCISE 9d

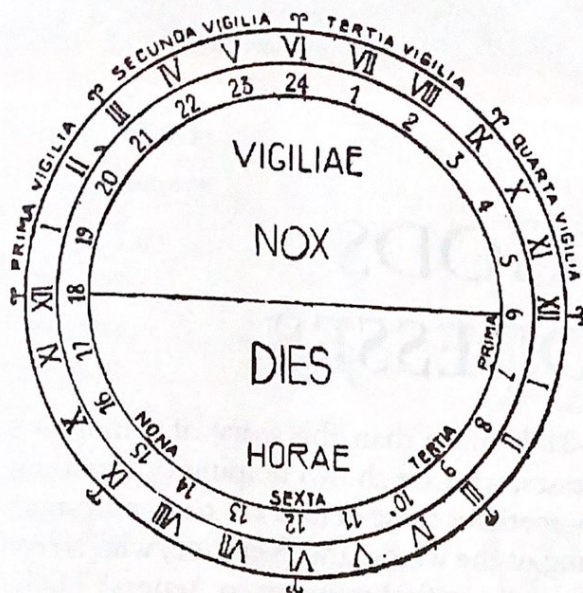
In story 9, find the Latin for:

1. out of her own country house
2. through the fields
3. to (her) friend's country house
4. in the fields
5. at the door of the country house
6. into the fields
7. out of the country house
8. at the trees
9. to me

Young woman with writing tablet (*tabula*) and pen (*stilus*). Such tablets, coated with wax, were used by the Romans for writing letters such as Cornelia promises to send to Flavia.  
*Fresco, Pompeii, mid first century A.D.*







Hōrae

The Romans divided the day into twelve hours, from sunrise to sunset, and the night into four watches (*vigiliae*). Goddesses, called the *Hōrae*, regulated the orderly passage of time, the seasons, and changes of weather.

## EXERCISE 9e

### Review

Select, read aloud, and translate:

1. Flāvia clāmat, "Ubi \_\_\_\_\_, Cornēlia?"
2. Cornēlia iānitōrem nōn \_\_\_\_\_.
3. Nōs omnēs hodiē Rōmam \_\_\_\_\_.
4. Cūr patrem \_\_\_\_\_, Mārce?
5. Necesse est epistulās statim \_\_\_\_\_.
6. Prīnceps senātōrēs \_\_\_\_\_.
7. Cūr vōs omnēs simul \_\_\_\_\_?
8. Tacē, Flāvia! Nōlī servōs \_\_\_\_\_.
9. Cornēlia amīcam in agrōs \_\_\_\_\_.
10. Cūr per agrōs \_\_\_\_\_, puellae?
11. Iānitor Cornēliam nōn \_\_\_\_\_.
12. Ego nōn \_\_\_\_\_ quod  
Rōmam redīre \_\_\_\_\_.
13. \_\_\_\_\_ Cornēlia in agrīs nōn cōspicit.
14. Nōlī \_\_\_\_\_ excitāre!
15. Senātōrēs \_\_\_\_\_ omnēs in urbe sunt.

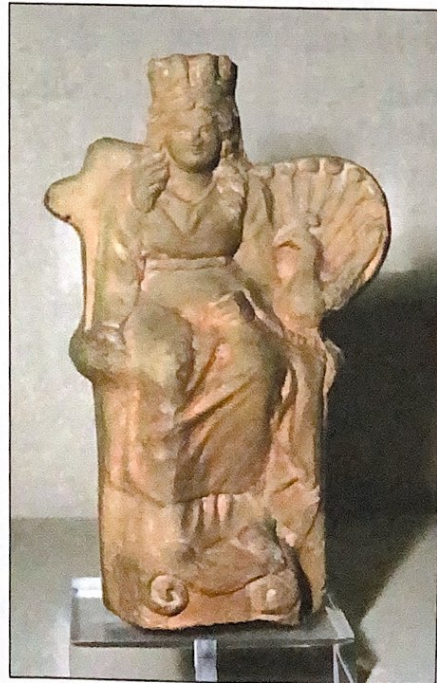
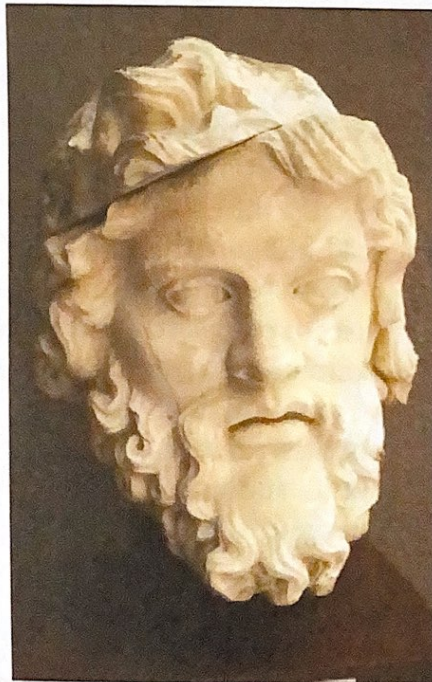
estis/es  
excitāre/excitāt/excitās  
redīre/redīmus/redītis  
vexātis/timēs/amātis  
trādit/legere/legimus  
cōsulere vult/cōsulere volunt  
discēdere/discēdimus/discēdere parātis  
excitāmus/excitāre/surgere  
adveniunt/dūcit/amat  
curritis/excitātis/carris  
audiō/audiunt/audit  
dormīmus/surgere/surgō  
nōlō/faciunt/vidētis  
Servōs/Servī/Servus  
puellās/puellae/puella  
Rōmānōs/Rōmānī/Rōmānum



## MAJOR GODS AND GODDESSES

The story of Aeneas as told on pages 28–31 is more than the story of a mortal; it involves also a number of gods and goddesses, who are shown helping or hindering Aeneas as he makes his way from Troy to Italy. Sometimes these deities are personifications of the forces of nature, such as Aeolus, who is king of the winds, and Neptune, who is lord of the sea. Jupiter, the king of the gods, intervenes at a critical moment in Aeneas's life by sending the messenger-god Mercury to deliver orders to Aeneas to leave Dido, resume his voyage, and fulfill his destiny by going to Italy. The Greeks and the Romans conceived of their gods as anthropomorphic, having the appearance, the thoughts, and the emotions of men and women, but as being greater and more powerful and above all as being immortal.

The following list gives the names of the twelve major gods and goddesses, who were thought to dwell on Mount Olympus in Greece, with their Greek names in parentheses (Latin spellings of the names are given under the illustrations on the facing page).



Jupiter (*left*) and Juno (*right*, identified by her crown and bird, the peacock) were major state gods of Rome. Both gods were worshiped in Rome and many provincial cities.

*Terra cotta sculptures, Tunis, first century A.D.*





Iuppiter



Iūnō



Apollō



Mārs



Vesta



Minerva



Mercurius



Diāna



Neptūnus



Venus



Cerēs



Volcānus

JUPITER (ZEUS): king of gods and mortals, wisest of the divinities, and wielder of the thunderbolt.

JUNO (HERA): queen of gods and mortals, sister and wife of Jupiter, and protectress of women and marriage.

APOLLO (PHOEBUS APOLLO): god of archery, music, medicine, and oracles. His priestesses predicted the future at Delphi (in Greece) and Cumae (in Italy).

MARS (ARES): god of war, father of Romulus and Remus.

VESTA (HESTIA): goddess of the hearth, the center of family life, and goddess of the state (a community of families), symbolized by an eternal flame guarded by six maidens ("Vestal Virgins").

MINERVA (ATHENA): goddess of wisdom, strategy in war, spinning, and weaving, creator of the olive tree, and protectress of Athens.

MERCURY (HERMES): god of travelers and thieves and messenger of the gods; he carries the caduceus, a wand twined with two snakes. On his ankles and helmet are

wings. He conducts the souls of the dead to the underworld.

DIANA (ARTEMIS): twin sister of Apollo and goddess of the moon and of hunting. She is attended by a chorus of nymphs. The arc of the moon is her bow and its rays are her arrows.

NEPTUNE (POSEIDON): god of the waters and creator of the horse; his symbol is the trident, a three-pronged spear.

VENUS (APHRODITE): goddess of beauty and love, usually attended by her winged son Cupid, whose arrows strike both mortals and immortals. She was the divine mother of Aeneas, the Trojan hero and ancestor of the Romans.

CERES (DEMETER): goddess of the harvest and agriculture, whose daughter Proserpina (Persephone) is queen of the underworld and wife of Pluto (god of the underworld).

VULCAN (HEPHAESTUS): god of fire, blacksmith of the gods, and forger of the thunderbolts of Jupiter and weapons of Aeneas.