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# Introduction for Teachers

The prescribed text for J282/02 Prose Literature A in 2027–2028 is Aulus Gellius, *Attic Nights*, 5.14, omitting *sed in his... sui venditatur*, and Pliny, *Letters* 9.33, omitting *quamquam non est opus... sunt vera minuuntur*, the order which is followed in this guide. However, the Bloomsbury Anthology prints the Pliny first. The prescribed edition is the OCR Anthology for Latin GCSE 2027–28, ISBN 978-1-3509-2448-7, the text used in this guide for the Latin passages. There are many editions of Pliny's *Letters*; Sherwin-White's is excellent.

## Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

The authors sometimes omit words, or use them in two senses, necessitating additions to the translation to bring out the full meaning. On such occasions, I have inserted words in brackets which are not in the text. As there will be a translation question in the examination, the translation will usually be literal, as far as possible, but occasionally a more idiomatic translation will be given where a literal one would be too stilted. Numbers have been inserted over the Latin words suggesting in which order the Latin words should be translated.

Examiners will accept either a past or present tense rendering of the historic present. I tend to use the present tense, especially when there are also past tenses, to show the distinction in the original Latin.

The following points have been made in various examiner reports:

- Learners should answer the question set rather than the one they wanted to answer (i.e. they must adapt their prepared essay!).
- In answering questions on style, it is not sufficient to put the first and last word of the Latin sentence. Learners must quote **all** the Latin words involved in the point they are making, **translate them** and explain how the rhetorical device enlivens the content, as there is a tendency for learners to identify stylistic features without explaining their effect.
- Some learners need to spend more time considering their answers to content/style questions to ensure they are focused and relevant and not rush on to the essay.
- Doing the questions in the wrong order sometimes leads to omission of the shorter questions.
- Candidates should be advised to take note of the number of marks allotted to each sub-question and answer accordingly.

Further advice to learners: always read the question carefully. If it asks you to comment on lines 5–9, don't include anything from lines 1–4 or 10–12. On the longer questions, when you are halfway through your answer, read the question again, to ensure that you are still answering the original question, and have not strayed onto something else. When answering the translation question, make sure that you have translated all the words by checking the Latin against your translation, especially conjunctions and adverbs, which tend to be omitted. Learners are advised not to rely completely on published translations, as these sometimes omit Latin words or use paraphrases which examiners might not accept.

Learners and their teachers are also advised to look at the OCR mark schemes, particularly the various grids for marking translation, style and essay questions, in order to see what is required to achieve the higher levels of marking.

Although only simple technical terms are mentioned in the syllabus, I make no apology for mentioning more complicated technical terms in the notes for various reasons: firstly, another quotation from an examiner's report: 'Examiners were very pleased to see such ready, precise and relevant use not merely of the ever-to-hand **alliteration** but also of **assonance... enjambment, polyptoton, polysyndeton** and several more.' **Chiasmus** was also mentioned in one report; secondly, several GCSE learners will go on to A Level, where knowledge of such terms is needed; thirdly, some learners love collecting abstruse terms! There is a list of stylistic points in the Appendix, but they are best seen in context, under 'Context and style notes'.

A vocabulary list is given under each section, and there is a general vocabulary list at the end of the Guide. Following my practice in earlier guides, I have placed an asterisk against all words in the vocabulary which are in

the OCR Directed Vocabulary List. In the grammar and translation notes, constructions which are listed in the syntax section of the specification are similarly marked on the first few examples only. Compound verbs which are straightforward and whose prefix is in the DVL, e.g. *abeo*, are asterisked, but compound verbs which do not represent the meaning of the root + prefix, e.g. *refero* = 'reply', are not asterisked.

In the vocabulary list only the parts relevant to the text are given owing to space restrictions, i.e. only the first two parts of verbs, unless a perfect tense is used in the text. Where past participles are used as adjectives or nouns, I have usually glossed the word in the participle form, as passive participles are sometimes active in meaning, or change the root meaning. Also, the words are listed beneath each section in the order of their translation, not the order in which they appear in the text.

I have used // where I have divided longer sentences into two parts. Verbs or expressions which consist of two words have the same number in brackets for both parts if they are separated; if they are grouped together, they are marked with dots before and after the number, e.g. ... 12 ... .

Repeated words are glossed only on the first instance but can also be found in the general vocabulary list at the end of the Guide. Where a second meaning is given, that is an alternative translation or the basic meaning.

Where words have () above them, they need not be translated, e.g. a repeated *-que*. The order of ablative absolutes and possessive genitives is arbitrary, as it depends how you translate them.

At the end of the Guide, there are the answers to some of the comprehension questions and activities. **Answers are provided for some questions/activities where the answers are closed or very specific. Questions that require discussion / independent opinions do not have a set answer.**

There is an examination-type paper and a mark scheme; I have followed the OCR allocation of marks. There is also an appendix of grammatical and stylistic points with references.

**NB** Stylistic points are subjective. Readers may consider some of the points made in this Guide as far-fetched, but there is no doubt that there was considerable attention to the sound and position of words in Latin literature; see Catullus 50, where Catullus and Licinius spend the day experimenting with verse. The line numbers in this Guide do not correspond with the line numbers in the Bloomsbury edition.

*A P Bartlett, August 2025*

# Aulus Gellius

**Aulus Gellius** was born around 125 AD and died at some time after 180 AD; he was who was probably born and certainly brought up in Rome. He was educated in Attica. His only known work, which he started to write in Attica, the area around Athens, is the *Nights*, on grammar, philosophy, history, antiquarianism, and other subjects, preserving the names of authors who might otherwise be unknown today.

It is virtually impossible to make any generalisation about his style, because he was influenced by his predecessor Cicero, Gellius often uses two words where one would suffice, e.g. lines 24–25, *rabido et flagrant* uses apparatus-related words (though so much Latin literature has been lost that

Gellius arranges pairs of phrases with great care, usually balancing them, but some are not, e.g. lines 30–31, *saniem... expressi... detersi cruorem* (object, verb, verb, object).

His sentences are often quite long, with several ablative absolutes and participles.

As with other authors, he uses alliteration and assonance, examples of which will be given. Other points occur so rarely that they are best seen in context.

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# Lines 1–7: Apion describes an event in the Circus Maximus



## Aided Translation

Write a translation on a separate piece of paper; the numbers indicate the line numbers in the Latin text.

1 2 4 ... 3 ... 9 8 7 16  
 'Apion, qui 'Plistonices' appellatus est, h'omo multis praeditus rerum  
 12 13 14 5 1 5 3 6 10  
 atque varia scientia fuit, Graecis non incelebres feruntur, quibus omnium  
 17 14 13 8 7 8 1 9  
 Aegypto v. audiunturque, historia comprehenditur. hoc autem, quo  
 12 10 4 5 6 7 15 16 3 20 21 22  
 quinto scripsit, neque audisse neque legisse, sed ipsum sese in urbe Roma  
 1 2 3 4 7 6 5 9 8  
 5 'in Circo Maximo,' inquit, 'venationis amplissimae pugna populo dabatur.  
 6 7 2 9 1 1 4 2 3 6  
 forte essem, spectator,' inquit, 'fui. multae ibi saevientes ferae, magnitudin  
 13 8 15 9 10 14 11 12  
 omniumque invisitata aut forma erat aut ferocia.'

<i>Apion, -onis m</i>	Apion	<i>comprehendo, -ere</i>	contain	<i>oc</i>
<i>*qui, quae, quod</i>	who, which (2)	<i>historia, -ae f</i>	story	<i>*u</i>
<i>appello, -are, -avi, -atum</i>	call	<i>ferme</i>	nearly	<i>*R</i>
<i>Plistonices, -is m</i>	Plistonices	<i>*...e</i>	all	<i>C</i>
<i>*sum, esse, fui</i>	I am	<i>*...-ere</i>	see	<i>*in</i>
<i>*homo, -inis m</i>	man	<i>*audio, -ire, -ivi</i>	hear	<i>pu</i>
<i>praeditus, -a, -um</i>	endowed with	<i>mirificus, -a, -um</i>	remarkable	<i>an</i>
<i>*multus, -a, -um</i>	much	<i>*in + ablative</i>	in	<i>ve</i>
<i>litterae, -arum f pl</i>	learning	<i>Aegyptus, -i f</i>	Egypt	<i>*d</i>
<i>*-que</i>	and	<i>autem</i>	however,	<i>pe</i>
<i>*plurimus, -a, -um</i>	(superlative of <i>multus</i> )	<i>confirmo, -are</i>	affirm	<i>sp</i>
<i>*atque, ac</i>	and	<i>sese = *se</i>	he, she, it, they	<i>*ca</i>
<i>varius, -a, -um</i>	varied	<i>*neque... neque</i>	neither... nor	<i>*fo</i>
<i>scientia, -ae f</i>	knowledge	<i>*lego, -ere, legi</i>	read	<i>su</i>
<i>Graecus, -a, -um</i>	Greek	<i>*scribo, -ere, scripsi</i>	write	<i>fer</i>
<i>*res, rei f</i>	matter, thing	<i>*hic, haec, hoc</i>	this	<i>*p</i>
<i>*is, ea, id</i>	he, she, it, this, that	<i>quintus, -a, -um</i>	fifth	<i>ex</i>
<i>*liber, -ri m</i>	book	<i>Aegyptiaca, -orum n pl</i>	Egyptian	<i>m</i>
<i>*fero, ferre</i>	(here =) say	<i>*sed</i>	but	<i>be</i>
<i>*non</i>	not	<i>*inse...a, -um</i>	self	<i>au</i>
<i>incelebris, -e</i>	unrenowned	<i>*...s, -a, -um</i>	his, her, its, their	<i>fo</i>

### Comprehension question

What was the result of Apion's learning?



### Activity 1

Find out what Apion learned in the Circus Maximus.

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## Lines 1–7: Apion describes an event in the Circus Maximus

‘Apion, qui ‘Plistonices’ appellatus est, litteris homo multis praeditus, atque varia scientia fuit. eius libri non incelebres feruntur, quibus Aegypto visuntur audiunturque, historia comprehenditur. hoc autem quinto scripsit, neque audisse neque legisse, sed ipsum sese in urbem  
5 ‘in Circo Maximo,’ inquit, ‘venationis amplissimae pugna populo essent, spectator,’ inquit, ‘fui. mirum illis saevientes ferae, magnitudine omniumque inveniendi forma erat aut ferocia.’

‘Apion, who was called ‘Plistonices’, was a man endowed with much knowledge of Greek matters. His books are said (to be) not unrenowned, nearly all the things which are seen and heard (to be) remarkable in Egypt. neither heard nor read this which he wrote in the fifth book of Egypt with his own eyes in the city of Rome. ‘In the Circus Maximus,’ he said, ‘hunting was being presented to the people. I was a spectator of this event. he said, there were many raging wild animals there, superior sizes of ferocity of all was extraordinary.’

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## Grammar and translation notes

- 1–2 *litteris* and *scientia* are both ablative after *praeditus*, ‘endowed with learning’. *littera* means a letter of the alphabet, but in the plural, it means a letter (corresponding to the English word ‘letter’).
- 2 *incelebres*: a rare word but not invented by Gellius; literally ‘not famous’, but in meaning, I have used ‘unrenowned’. The use of two negative words ‘not unrenowned’, here, means ‘are said’, with ‘to be’ implied.
- mirifica*: this refers to *omnium* humanis ingenia, which has been attracted into the relative clause ‘remarkable things (which are said...)’.
- 3–4 The sentence is complicated (see numerical order of words). The basic structure is introduced by *confirmat*, *sese neque audisse neque legisse hoc*, ‘he affirms’ (read the *quod... scripsit*, ‘which he wrote’, *sed ipsum... vidisse*, ‘but that he...’).
- 4 *audisse*: a common contraction of *audivisse*.  
*sese* is a more emphatic form of *se*.  
*in urbe Roma*: note the Latin idiom, which keeps the same case for the place. In English, we say, ‘the city of Rome’.
- 5 *Romae*: locative case, ‘at Rome’.
- 5–6 *forte essem*: literally, ‘By chance I was’ but the natural English would be ‘I happened to be’.
- 6 *multae... excellentes*: understand *erant* from *erat* in line 7.

## Context and style notes

- 1 *Apion*: a well-known grammarian and commentator on Homer. None of his works survive. He was a boastful person and headed a delegation to Caligula in AD 38, protesting about the emperor’s *litteris homo multis*: enclosing *litteris* suggests that the man was surrounded by letters.
- 1–2 *litteris... scientia* is a chiasmus, *litteris multis... plurima... scientia* (Nom, Gen, Acc, Abl).
- 3 *Aegyptiacus*: *Aegyptiacus* would seem to have been invented by Gellius.
- 4 *ipsum... se*: the combination of the intensive and reflexive pronouns was frequent in Latin.
- 5 *Circo Maximo*: the Circus Maximus dates back to the sixth century BC, when Tarquinius Priscus. Its main use, originally, was for religious festivals and chariot races. It was a popular site for hunting shows (*venationes*), as here. In the time of Julius Caesar, the Red and Blue were added later. The colours aroused great popular fervour, which Gellius is stating that it is childish, because the people support the colours, not the drivers.
- 6 *ferae... bestiarum*: *variatio*, as both words mean ‘wild beasts’.
- 6–7 *magnitudines bestiarum... omniumque... forma* forms a chiasmus (Nom, Gen, Acc, Abl).



View of the Circus Maximus and the Palatine Hill

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# Lines 8–15: Androclus meets the lion



## Aided Translation

Write a translation on a separate piece of paper; the numbers indicate

1 2 4 3 7 5 6 9 8 11  
 'sed praeter alia omnia leonum,' inquit, 'immanitas admirationi fuit praeter  
 1 2 3 7 4 9 8 12 10 11  
 is unus leo corporis in partibus et vastitudine terrificoque fremitu et sonoro, tot  
 17 19 21 20 22 23 24 18 ... 7 ...  
 10 fluctuantibus animos oculosque omnium in sese converterat. introductus est  
 9 10 11 8 4 5 6 2 3 5 1  
 ad pugnam bestiarum datus servus viri consularis; ei servo Androclus non  
 4 6 7 8 10 11 9 12 13 14 15  
 vidit procul, repente,' inquit 'quasi admirans stetit ac deinde sensim atque  
 18 20 21 19 1 8 2 3 4 5  
 nescitabundus ad hominem accedit. tum caudam more atque ritu adulantem  
 11 7 15 ( ) 13 14 12 20 16 23 21 22 25  
 blande movet hominisque se corpori adiungit cruraque eius et manus prope  
 18 19  
 15 leniter demulcet.'

<i>praeter + accusative</i>	apart from	<i>complures, -a</i>	several	<i>nescitabundus</i>
<i>*alius, -a, -ud</i>	else, other	<i>*servus, -i m</i>	slave	<i>accedit</i>
<i>*inquit</i>	he said	<i>*vir, -i m</i>	man	<i>*tunc</i>
<i>immanitas, -tatis f</i>	huge size	<i>consularis, -e</i>	ex-consul	<i>mos</i>
<i>leo, -onis m</i>	lion	<i>introduco, -ere, -ductum</i>	bring in	<i>ritus</i>
<i>admiratio, -is f</i>	admiration	<i>*do, dare, dedi, datum</i>	assign, give	<i>adulans</i>
<i>*ceteri, -ae, -a</i>	rest	<i>*ad + accusative</i>	for, to, towards	<i>canis</i>
<i>*unus, -a, -um</i>	one	<i>*nomen, -inis n</i>	name	<i>*mo</i>
<i>impetus, -us m</i>	vigour	<i>Androclus, -i m</i>	Androclus	<i>cauda</i>
<i>*et</i>	and	<i>*ubi</i>	when	<i>cleme</i>
<i>vastitudo, -inis f</i>	enormous size	<i>*ille, illa, illud</i>	that	<i>blan</i>
<i>*corpus, -oris n</i>	body	<i>*video, -ere, vidi</i>	see	<i>adiu</i>
<i>terrificus, -a, -um</i>	terrifying	<i>procul</i>	far away	<i>ling</i>
<i>sonorus, -a, -um</i>	resounding	<i>repente</i>	suddenly	<i>lenit</i>
<i>fremitus, -us m</i>	roaring	<i>*sto, stare, steti</i>	stop	<i>dem</i>
<i>torus, -i m</i>	muscle	<i>quasi</i>	as if	<i>crus</i>
<i>coma, -ae f</i>	hair	<i>admiror, -ari (de) v</i>	wonder	<i>*ma</i>
<i>cervix, -icis f</i>	neck	<i>*deinde</i>	then	<i>*iam</i>
<i>fluctuo, -are</i>	ripple	<i>gradatim</i>	gradually	<i>*pro</i>
<i>converto, -ere, -verti</i>	turn	<i>pacide</i>	peacefully	<i>exan</i>
<i>*animus, -i m</i>	attention, mind	<i>tamquam</i>	as if	<i>meti</i>
<i>*in + accusative</i>	onto, into			
<i>*inter + accusative</i>	among			

### Comprehension questions

- (a) What roused the admiration of the crowd?
- (b) Why did the crowd particularly like one lion?
- (c) State **three** ways in which the lion emphasises his friend

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## Lines 8–15: Androclus meets the lion

‘sed praeter alia omnia, quae ceteris,’ inquit, ‘immanitas admirationi fuit

10  corporis impetu et vastitudine terrificoque fremitu et sono  
fractuantibus animos oculosque omnium in sese converterat. introdu-

ad pugnam bestiarum datus servus viri consularis; ei servo Androclus

vidit procul, repente,’ inquit ‘quasi admirans stetit ac deinde sensim

noscitabundus ad hominem accedit. tunc quadam more atque ritu ad-

blande movet hominisque corpori adiungit cruraque eius et manus

15  leniter deorsum trahit.

‘but apart from everything else,’ he said, ‘the huge size of the lions was a

besides all the others, one (in particular). This one lion, by the vigour and

and his terrifying, resounding roaring, the muscles and hairs of his neck r-

everyone’s attentions and eyes towards him. Among several others, the

had been brought in, assigned for the game with the beasts; the name of

saw him far away, suddenly he said, ‘it stopped as if in wonder and then

him, it approached the man. Then in the custom and manner of fawning

15  reached itself to the man’s body and with its tongue gently li-

almost half dead with fear.’

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## Grammar and translation notes

- 8 *admirationi*: predicative dative, which usually has an idea of purpose involved. Here it means 'a source of admiration, wonder'.  
*omnes ceteros unus*: masculine, because *leones* and *leo* are understood with it.
- 9 *impetu... fremitu*: causal ablatives; the people like this lion **because of** its violence. *toris... fluctuantibus* is another causal ablative. The ablative absolute\* is used of the lack of connection with the previous clauses.  
*cervicum*: the plural is singular, as there was only one lion, and this is not a verb.
- 10 *sese* is a pronoun in the accusative form of *se*, as in line 4.
- 11 *ad pugnam bestiarum*: *ad* is sometimes used with a sense of purpose, 'with a view to'; *pugnam bestiarum* means literally 'fight of the beasts'; but as it was a fight with the beasts, it is best to translate it as 'fight with the beasts'.  
*datus*: this would normally mean 'given', but here, it must mean 'assigned'.  
*consularis*: an honorary title given to men who had been a consul, 'of consular rank'.  
*ei* is dative of possession with *nomen fuit*, 'his name was'.  
*ubi* is postponed; take *hunc ille leo* inside the *ubi* clause.
- 12 *placide*: 'peacefully' is probably better than 'quietly', as it was supposed to be a peaceful fight.
- 14 *metu*: causal ablative, 'because of his fear'.  
*lingua*: instrumental ablative\*, with his tongue.



Model of Rome in the fourth century AD. The oval structure to the far left is the Forum of Trajan.

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## Context and style notes

- 8 *leonum*: its early position before *inquit* stresses its importance; it is the lion. With *leo* in line 9, it forms polyptoton (repetition of the same word in a different form).
- 9 *terrificoque fremitu et sonoro*: the alliteration of *r* and assonance of *o* bring out the noise of the lion's roar. Does the reverse alliteration of *t, r, f... f, r, t* reflect the lion's roar? *comis cervicum*: the alliteration of *c* is probably intentional to imitate the sound of the lion's mane.
- 10 *fluctuantibus*: a good choice of *fluctuo* as *fluctuo* is connected with water. The lion's mane seems to ripple like water.
- convertent. ... us erat*: Roman authors often used the pluperfect tense to support events that had already happened or were irrelevant; so, here, with descriptions of the lion rushing round the arena and the introduction of Androclus.
- 11 *hunc ille*: the juxtaposition of *hunc* (Androclus) and *ille* (the lion) emphasises the two.
- 12 *repente*: its position, first word in the main clause, marks the sudden unexpected situation.
- 13 *accedit*: the switch to the historic present marks the beginning of the action in the next section.
- 13–14 *caudam... movet*: the two words frame the clause, emphasising the friendly gesture as Androclus recognises Androclus.
- 14 *hominisque se corpori*: the juxtaposition of *hominisque se* combines with *hominisque... corpori* to emphasise how the lion entwines himself round the man.
- 14–15 *lingua leniter demulcet*: the alliteration of *l* and possibly the assonance of *e*.



Note the *r* and *f* (cf. *... fluctuantibus*)

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## Lines 16–23: Androclus explains the reason for



### Aided Translation

Write a translation on a separate piece of paper; the numbers indicate

16 'homo Androclus inter illa tam atrocis fatis blandimenta amissum animum  
 15 ad contuendum leonem et eum quasi mutua recognitione facta laetos,  
 7 videres hunc et leonem.' ea re prorsus tam admirabili maximos popul  
 3 accersitumque a Caesare Androclum quaesitamque causam, cur illi atrociss  
 1 ibi Androclus rem mirificam narrat atque admirandam. 'cum provinciam/  
 8 imperio meus dominus obtineret, ego ibi iniquis eius et cotidianis verberibus  
 2 ut mihi a domino, terrae illius praeside, tutiores latebrae forent, in campor  
 12 concessi ac, si defuisset cibus, consilium fuit mortem aliquo pacto quaerere

<i>blandimentum, -i n</i>	caress	<i>prorsus</i>	completely	<i>fugam</i>
<i>*tam</i>	so, such a	<i>mirificus, -a, -um</i>	remarkable	<i>iniq</i>
<i>atrox, -ocis</i>	fierce	<i>accersito, -ere, -cersitum</i>	summon	<i>cotic</i>
<i>recupero, -are</i>	recover	<i>*a, ab + ablative</i>	by	<i>verb</i>
<i>amitto, -ere, -m</i>	lose	<i>Caesar, -aris m</i>	emperor	<i>*ut</i>
<i>*animus, -i m</i>	(here =) courage	<i>causa, -ae f</i>	reason, cause	<i>lateb</i>
<i>paulatim</i>	gradually	<i>*quaero, -ere,</i>		<i>tutu</i>
<i>refero, -ferre</i>	turn	<i>quaesitum</i>	seek	<i>prae</i>
<i>contueor, -eri (depr.)</i>	behold	<i>*cur</i>	why	<i>*ten</i>
<i>mutuus, -a, -um</i>	mutual	<i>parco, -ere, parsi</i>		<i>con</i>
<i>recognitio, -onis f</i>	recognition	(+ dative)	spare	<i>solit</i>
<i>fio, fieri, factus</i>		<i>*narro, -are</i>	relate	<i>camp</i>
<i>sum (depr.)</i>	occur	<i>*meus, -a, -um</i>	my	<i>aren</i>
<i>*laetus, -a, -um</i>	happy	<i>*dominus, -i m</i>	master	<i>*si</i>
<i>gratulabundus, -a,</i>		<i>obtineo, -ere</i>	hold	<i>*citi</i>
<i>-um</i>	congratulating	<i>provincia, -ae f</i>	province	<i>desu</i>
<i>*dico, -ere</i>	say	<i>Africa, -ae f</i>	Africa	<i>*con</i>
<i>*maximus (superl.</i>		<i>proconsularis, -e</i>	proconsular	<i>*mo</i>
<i>of *magnus)</i>	very great	<i>imperium, -i n</i>	power	<i>aliqu</i>
<i>*clamor, -oris m</i>	shout	<i>*e</i>		<i>pact</i>
<i>excito, -are, -atum</i>	raise	<i>coactum</i>	compel	

### Comprehension questions

- What was the result of *ea re tam admirabili*?
- Why was the emperor particularly surprised?

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## Lines 16–23: Androclus explains the reason for the lion's affection

16 'homo Androclus in carissimum atrocis ferae blandimenta amissum animal  
17 in cubile leonem refert. tum quasi mutua recognitione facta laetum  
18 videres hominem et leonem.' ea re prorsus tam admirabili maximos periculum  
19 accersitumque a Caesare Androclum quaesitamque causam, cur illi atrocis

20 ibi Androclus rem mirificam narrat atque admirandam. 'cum provincia  
21 imperio meus dominus obtineret, ego in agris eius et cotidianis verbis  
22 ut mihi a domino, terra in me praeside, tutiores latebrae forent, in campo  
23 concessit mihi deuisisset cibus, consilium fuit mortem aliquo pacto quaerere

'The man, Androclus, during those caresses from such a fierce wild animal  
turned his eyes to behold the lion. Then as if mutual recognition had occurred  
the lion happy and congratulating (each other).' He says that very great so  
completely remarkable event as that, and that Androclus was summoned to  
why a very fierce lion had spared his life. Then Androclus related a remarkable  
master held the province of Africa with proconsular power,' he said, 'I was  
fleeing from him so that hiding places might be safer for me from my master,  
conclusion of the plains and sands, and if food was lacking, it was my plan

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## Grammar and translation notes

- 17 *ad contuendum leonem*: this use of *ad* + gerundive expresses purpose, 'in order to catch the lion', an alternative to the more normal *ut* + subjunctive, which occurs in line 22.
- quasi... facta*: in the first century BC, *quasi* was followed by the subjunctive, but gradually Roman authors, particularly Tacitus, imitated the Greek participle to express concession or alleged reason. Here it is extended to express an ablative absolute.
- 18 *videres*: a potential subjunctive, 'expressing an unreal condition, 'you would have seen (but weren't)'.  
*ea... ob*: literally, 'because of that event so completely remarkable', 'because of such a completely remarkable event as that'.
- clamores excitatos dicit*: an indirect statement\*, understanding *esse* with *excitatos*; *re* is then instrumental ablative, '(shouts were raised) by this event' or causative, 'because that *res* has many meanings, depending on the context, as in English, where *res* has a variety of different meanings.
- 19 *cur... parsisset*: indirect question\*; *parsisset* is the pluperfect subjunctive of *parere*, 'to be in the object in the dative case (*illi... uni*); *uni* means 'alone', here.
- 20 *admirandam*: the gerundive, 'worthy of wonder / to be wondered at', so 'wonderful'.
- 22 *forent*: an alternative form of *essent*, which is in the subjunctive because it is a purpose clause.  
*solitudines*: plural, as there was more than one place involved (*latebrae*), but *solitudines* is a plural word in English.
- 23 *defuisset*: pluperfect subjunctive of *desum*, representing a future perfect in English, 'would have been lacking', but more naturally translated by 'is' in English, which better reflects the Latin.  
*aliquo pacto*: 'by some means' or 'by any means'.

## Context and style notes

- 16 *inter illa... blandimenta*: enclosing order, as if the lion is surrounding him with his breath.  
*amissum animum*: the repeated assonance of *a, i, um* and alliteration of *m* in *amissum* and *animum* emphasises the recovery of Androclus's breath, as he was probably panting with fear before.  
*paulatim*: the position, first word in the clause, emphasises the gradual way in which he was able to look at the lion.
- 18 *re... admirabili maximos... clamores*: a rather loose chiasmus (noun, adjective, noun, adjective).
- 19 *illi... uni* enclosing order, which creates the juxtaposition of *leo uni*, contrasted with *illi* earlier in lines 11 and 14.  
*Caesare*: all emperors adopted the title *Caesar*, so it is difficult to ascertain which emperor is meant, although one translator names him as Gaius (Caligula). As Apion died in AD 37, it is probably correct. The emperor probably presided over the Games in AD 37–41.
- 20 *rem mirificam narrat atque admirandam*: the alliteration of *m* and *n* is quite intentional to express the murmuring wonder of the crowd aroused by this story.  
*Africa*: this colony refers to an area roughly equivalent to modern Tunisia, though it was not a province until AD 15, when it was destroyed and made into a province.

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- 20–21 *proconsulari imperio*: originally, the provinces were governed by praetors or consuls if there was serious trouble. As the Roman Empire expanded, there were more provinces, despite increasing the number of praetors, and the rule of the governor was for one or more years. The governor then became a proconsul or propraeator, *proconsul* (*imperium*). Under the Republic, the senate chose the governors, but from the 1st century BC, the allocation of governors and control of the provinces were divided between the praetors, though the emperor had overriding power (*imperium maius*) over the Senate.
- 21 *sum coactus*: Roman authors paid considerable attention to the sound and rhythm of their prose. They often ended clauses or sentences with a particular rhythm. One of these, favoured by Cicero, is the double trochee/spondee,  $\text{— —} | \text{— —} | \text{— —}$ , which is what we have here,  $| \text{ā d fū c̄m} | \text{— —} | \text{— —} | \text{— —} |$ , which also explains why Gellius reversed the order of the words in *coactus*.
- 22 *tutoris latebrae forent*: another favourite ending, a double cretic, (*tutoris latebrae forent*)



Roman Empire in 117 AD

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# Lines 24–31: Androclus and the lion share a cave



## Aided Translation

Write a translation on a separate piece of paper; the numbers indicate the line numbers.

1 4 3 2 5 6 7 10 9 8 1  
 'tum sole medio,' inquit, 'rabido et flagrantis specum quandam nactus rem  
 ... 14 ... 17 18 1 2 3 5 6 7 4 8 9  
 25 me penetro et recondo, postquam multo post ad eandem specum venit hic leo  
 16 18 20 22 21 23 19  
 gemitus edidit et murmura dolorem cruciatumque vulneris commiserantia  
 11 12 13 8 6 9 10 7 3 1  
 conspectu advenientis leonis territum sibi et pavefactum animum dixit. 'se  
 2 8 3 5 6 4 10 13 11 12 14 15 17  
 inquit, 'leo, uti re ipsa apparuit, in habitaculum illud suum, videt me procul  
 21 18 22 27 28 24 29 25 26 30 33  
 mansues accessit et sublatum pedem ostendere mihi et porrigere quasi opis  
 1 2 3 6 5 8 10 9 7 4  
 30 ibi,' inquit, 'ego stirpem ingentem vestigio pedis eius haerentem revelli con  
 12 11 17 16 19 20 18 21 22 23 2  
 intimo expressi accuratiusque sine magna iam formidine siccavi penitus atque

<i>medius, -a, -um</i>	middle, mid	<i>dolor, -oris m</i>	pain	<i>porrigere</i>
<i>sol, solis m</i>	sun	<i>tortura, -us m</i>	torture	<i>tollo</i>
<i>rabidus, -a, -um</i>	raging	<i>vulnus, -eris n</i>	wound	<i>gratias</i>
<i>flagro, -are</i>	blaze	<i>illic</i>	at that point	<i>peto</i>
<i>nanciscor, -i</i>	find	<i>primo</i>	at first	<i>(opportunity)</i>
<i>sum (deponens)</i>	find	<i>quidem</i>	indeed	<i>revello</i>
<i>quidam, quaedam,</i>	a certain	<i>territus, -a, -um</i>	terrified	<i>ingentem</i>
<i>quoddam</i>	a certain	<i>pavefactus, -a, -um</i>	alarmed	<i>stirpem</i>
<i>specus, -us f</i>	cave	<i>conspectus, -us m</i>	sight	<i>haerentem</i>
<i>remotus, -a, -um</i>	distant	<i>advenio, -ire</i>	come to, approach	<i>vestigium</i>
<i>latebrosus, -a, -um</i>	hidden	<i>uti = ut + indicative</i>	as	<i>expressi</i>
<i>me penetro, -are</i>	enter	<i>appareo, -ere, -ui</i>	be evident	<i>intimo</i>
<i>recondo, -ere</i>	conceal	<i>postquam</i>	when	<i>sanicum</i>
<i>post</i>	afterwards	<i>introgredior, -i,</i>		<i>concedo</i>
<i>venio, -ire</i>	come	<i>-gressus sum (depr.)</i>	enter	<i>sine</i>
<i>idem, eadem, idem</i>	same	<i>habitaculum, -i n</i>	lair	<i>magnam</i>
<i>debilis, -e</i>	crippled	<i>delitescere</i>	hide	<i>formidinem</i>
<i>cruentus, -a, -um</i>	bloodstained	<i>mitis, -e</i>	gentle	<i>siccavi</i>
<i>pes, pedis m</i>	foot	<i>mansuescit</i>	tame	<i>penitus</i>
<i>edo, -ere</i>	utter	<i>videor, -eri,</i>	seem	<i>dete</i>
<i>gemitus, -us m</i>	groan	<i>visus sum (deponent)</i>	seem	<i>cruciatum</i>
<i>murmur, -uris n</i>	whisper	<i>ostendo, -ere</i>	show	
<i>commiseror, -i</i>	wail			

### Comprehension questions

- Why was the cave a suitable hiding place?
- Why do you think the lion did not attack the man?

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## Lines 24–31: Androclus and the lion share a cave

‘tum sole medio.’ in qua f... dido et flagranti specum quandam nactus  
25 en... recondo. neque multo post ad eandem specum venit hic  
gemitus edens et murmura dolorem cruciatumque vulneris commiserant  
conspectu advenientis leonis territum sibi et pavefactum animum dixit  
inquit, ‘leo, uti re ipsa apparuit, in habitaculum illud suum, videt me pr  
mansues accessit et sublatum pedem... me mihi et porrigere quasi  
30 ibi,’ inquit, ‘ego sterner... vestigio pedis eius haerentem revel  
intimo... accuratusque sine magna iam formidine siccavi penitu  
men’ he said, ‘when the midday sun was raging and burning, having found  
hidden, I entered it and concealed myself. Not long afterwards there came  
crippled and bloodstained foot, uttering groans and growls bewailing the p  
point he said that at first, indeed, his mind was terrified and alarmed by the  
said, ‘as was evident from the event... f, when the lion, having entered in  
lurking in the distance, he approached gently and tamely, lifted his foot and  
order to seek...’ he said, ‘I tore out a huge stalk sticking to the sc  
... (part of the) wound the pus which had gathered and more caref  
... etely and wiped away the blood.’

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## Grammar and translation notes

- 24 *sole medio*: ablative of time when; literally, 'at the middle sun', so, 'the midday sun'. *nanctus* is the perfect participle of *nanciscor*, 'I obtain, find'; being a deponent verb, it has an active meaning, 'having found'. This active use of the past participle was very unusual. The normal use of the past participle was passive, which often involved using a cumbersome ablative of agent, e.g. *nanctus a se*, 'found by oneself', or *nanctus a deo*, 'found by God'. Here, *nanctus*, here, and *introgressus* in line 27, rather than the normal words, *invenit* and *introgressit*, respectively.
- 25 *neque multo post*: *multo* is ablative of the measure of difference, which is usually used with *postquam*. Literally, 'Not by much later', 'not long afterwards'.  
*debili uno et crure*: ablative of description, 'with one foot...'.  
*illic* means 'there', but here means 'at that point in the story'.
- 27 *territum... et pavefactum*: understand *esse* to complete the indirect statement. *territum* and *pavefactum* were frequently omitted in Latin, as here. The omission may have been because of the length of the words, and parchment which were used to record documents, literature, etc.  
*sibi* is dative of possession, 'his mind'.  
*introgressus*: as with *nanctus* in line 24, *introgressus* has an active meaning. *introgressus* is definitely a participle, here, as the finite verb with *postquam* is *accessit*.  
Note that in the past tenses, *postquam* and *ubi* are followed by the indicative, not the subjunctive, except for indefinite sentences.
- 28 *uti* = *ut*, which generally means 'as/when', if followed by the indicative.
- 28–29 *mitis et mansues*: Latin often uses adjectives, where English uses adverbs. *mitis* is an adjective, 'gentle', whereas *mansues* is an adverb, 'gently'.
- 29 *sublatum*: the use of participles in Latin is more extensive than in English, with the participle being used as a verb, e.g. 'The lion lifted its foot and seemed to show it', whereas the Latin says 'The lion raised its foot'.  
*opis petendae gratia*: *gratia* is used with the gerund(ive) to express purpose. *opis petendae gratia* is the gerundive *petenda* being attracted to the noun *gratia*, the noun being attracted to the gerundive. *opis* is the genitive of *opus*, 'work', being attracted to the number and gender of the noun, *opis petendae* being attracted to the number and gender of the noun, *opis petendae* being attracted to the number and gender of the noun, *opis petendae* being attracted to the number and gender of the noun, *opis petendae* being attracted to the number and gender of the noun.
- 30 *volnere*: ablative of separation or place whence, 'from the wound'.

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## Context and style notes

- 25 *penetro et recondo*: Androclus changes to the historic present, making the text more dramatic. *venit hic leo*: Gellius emphasises the arrival of the lion by reversing the normal word order, putting the verb first. There is a similar usage in line 28.
- 26 *gemitus... murmura... cruciatumque vulneris*: note the consonance of *u* and *u* in *murmura* emphasising the lion's howls of pain. The description of the lion's pain is important to stress to the emperor (Claudius, line 19) that the lion was badly wounded. Androclus's care of the wound is the reason why the lion did not attack Androclus. Also, *murmura* with *insistentia* is enclosing order, which is quite apt, here, and *cruciatum* is a very strong word, as its origin means crucifixion. We use the same root in English, 'the pain was excruciating'.
- 26–27 *atque... dixit*: to avoid the monotony of a long speech, Gellius cleverly interrupts the narrative, including an indirect statement.
- 26 *primo quidem*: *quidem* is used in Latin to introduce a contrast with something that follows 'at first (sight)... but (when)'. It was probably an imitation of the Greek use of *prōtērion* were widely used to express a contrast.
- 27 *leonis territum*: the juxtaposition emphasises the terrifying effect the lion's roar had. *pavefactum* does not add much to the picture, as it means virtually the same as *terrificum*. As an example of pleonasm, the use of two words with the same or similar meaning is called this device. Compare *ostendere et porrigere* in line 29.
- 28 *habitaculum*: probably intended as a diminutive 'that little dwelling place', but the gender of diminutives is masculine or feminine, not neuter. At all events, it appears to be a diminutive.
- 28–29 *mitis et mansues*: the gentle approach of the lion is emphasised by the alliteration of *m*.
- 30–31 *saniem... expressi... detersi cruorem*: this line involves chiasmus (object, verb, verb, object) and alliteration from *saniem... detersi*, which may imitate the oozing of the pus from the wound. The reaction, but it is not intentional. The position of *cruorem*, however, is probably intentional to emphasise the amount of blood caused by the wound.
- 31 *iam enim*: emphasises the change from great terror to calm.

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## Lines 32–39: After three years Androclus leaves the cave, is captured and taken to Rome



### Aided Translation

Write a translation on a separate piece of paper, using the numbers indicated.

3 1 5 4 6 7 8 9 10 12 11 8 13  
 'illa tunc mea opera egressus levatus pede in manibus meis posito recubui  
 3 9 11 12 13 16 14 15 17 10 1  
 triennium ego et leo in eadem specu eodemque et victu viximus. nam  
 7 6 3 4 5 2 11 12 16 15 13  
 membra opimiora ad specum mihi subgerebat, quae ego ignis copiam non  
 17 20 1 3 (4) 2 8 6 7 5 (4)  
 35 torrens edebam. sed ubi me,' inquit, 'vitae illius ferinae iam pertaesum est,  
 9 10 15 17 18 19 16 23 24 (20) 22  
 reliqui specum et viam ferme tridui permensus a militibus visus adprehensus  
 29 30 31 26 1 4 2 7 6 5 9  
 ex Africa Romam deductus. is me statim rei capitalis damnandum dandum  
 3 1 2 4 6 5 8 10 9 7  
 intellego autem,' inquit, 'hunc quoque leonem me tunc separato captum gratia  
 17 12  
 medicinae referre.'

tunc	then	laevo, -ere	have	adpre-
levo, -are, -avi, -atum	relieve	copia, -ae f	supply	-hen-
opera, -ae f	creation	ignis, -is m	fire	*mil-
medella, -ae f	healing	torreo, -ere	scorch	*ded-
*pono, -ere, -posui, -positum	place	meridianus, -a, -um	midday	*sta-
recumbo, -ere -cubui	lie down	sol, solis m	sun	curo
quiesco, -ere, quievi	rest	edo, -ere	eat	dam-
*totus, -a, -um	whole	me pertaedet, -ere,		capt-
triennium, -ii n	three-year period	-taesum est	be tired of	*res-
*e, ex + ablative	from	ferinus, -a, -um	wild	*int-
*dies, diei m/f	day	*vita, -ae f	(way of) life	*que-
*vivo, -ere, vixi	live	*relinquo, -ere, reliqui	leave	*cap-
victus, -us m	provisions	*proficiscor, -i, -fectus sum (dept.)	set out	capt-
*nam	for	-fectus sum (dept.)	(here =) for	sepa-
subgero, -ere	bring	*in+ accusative		-atu-
opimus, -a, -um	choice, rich	venatus, -us m	hunting	*nu-
membrum -i n	part, limb	permetior, -i, -er		refer-
venor, -ari (dept.)	hunt	permetior, -i, -er	traverse	grat-
		permetior, -i, -er	journey, road	bene-
		permetior, -i, -er	three days	med-



### Activity 2

Write down the tenses of the finite verbs in lines 32–35 (edebam) and the particular tense.

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## Lines 32–39: After three years Androchus leaves the cave, I

‘illa tunc mea opera refectus de la levatus pede in manibus meis posito rec

32 nitum totum ego et leo in eadem specu eodemque et victu viximus.

membra opimiora ad specum mihi subgerebat, quae ego ignis copiam r

35 torrens edebam. sed ubi me,’ inquit, ‘vitae illius ferinae iam pertaesum

reliqui specum et viam ferme tridui permensus a militibus visus adpreh

ex Africa Romam deductus. is me statim in capitalis damnandum dan

intellego autem,’ inquit, ‘tunc quoque leonem me tunc separato captum

medici curare.’

‘Then, relieved by that attention of mine and healing, having placed his foot

for a whole three-year period from that day, I and the lion lived in the same

he brought to the cave for me the choicer parts of the wild animals which I

supply of fire, used to scorch in the middle and eat. But,’ he said, ‘when

left the cave when the lion went out for hunting and having traversed a

and captured by soldiers and brought to my master from Africa to Rome. I

capitalis and consigned to the beasts. Moreover,’ he said, ‘I realise that

he separated then and is now repaying his thanks to me for my kindn

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## Grammar and translation notes

- 32–33 The structure of the sentence is a participle (*levatus*) + ablative phrase, ablative main clause (*ego et leo... viximus*).
- 32 *illa... mea opera*: literally, ‘that my attention’, but in English, ‘that... of mine’.
- 33 *triennium totum*: accusative to express length of time (‘the how long’)\*.  
*eodemque et victu*: as *que* means ‘and’, *et* must be ‘and’, ‘even, also’.
- 33–34 *quas venabatur feras, membra...* belongs with *membra*, i.e. *membra feras* is a relative clause and main clause with the relative pronoun *quas*. Translate as ‘which...’.
- 34 *quae res* relative clause with *membra*.
- 35–37 Another long sentence! The structure is a temporal clause\* (*ubi... est*), ablative main verb 1 (*reliqui*) participle + accusative (*viam... permensus*), then main verb 2 (*sum... deductus* (*sum* understood)).
- 35 *me... pertaesum est*: the verb is a compound of *taedet*, an impersonal verb with accusative; literally, it means ‘it wearies me’, so ‘I am tired’; whatever one is the genitive.
- 35–36 *profecto... permensus*: these are both deponent verbs; therefore, the meaning is ‘set out’ and ‘having traversed’.
- 37 *Romam*: accusative of motion towards. Names of towns, small islands, *domus*, etc. use preposition to express motion towards, place whence or where\*. *Africa*, being a province, uses *in*. *damnum dandumque... curavit*: *curo* is used with the accusative of the gerund, something done, as in English, ‘having your hair cut’, here, the master (*is*) assigned to the arena. The charge of the condemnation is expressed in the gerund.
- 38–39 The structure of this sentence is an indirect statement, *intellego... hunc... leonem* (infinitive), inside that there is an ablative absolute (*me... separato*).

## Context and style notes

- 32 *medella*: this word appears to have been invented by either Gellius or Apuleius at about the same time.
- 33 *victu viximus*: assonance and polyptoton, as they are formed from the fourth declension.
- 34 *membra opimiora... subgeribat*: note how Gellius makes the lion appear to be eating the choicer parts of its catch for Androclus.
- 35 *ferinae*: polyptoton with *feras* in line 33, as are *leo... leone* and *venabatur... venatus*.
- 37 *ad bestias*: ‘to the beasts’ is an example of synecdoche, using the part of something to refer to the whole to which they belong (the arena).
- 38 *me... mihi*: polyptoton. Note the balance and assonance of *me tunc... mihi nunc* in two situations.

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## Lines 40–44: Androclus is pardoned and rewarded



### Aided Translation

Write a translation on a separate piece of paper; the numbers indicate the word in the Latin text.

5 1 4 3 2 8 6 7 11 10  
 40 haec Apion dixisse Androclum tradidisse ea omnia scripta circumlataque ta-  
 16 17 18 19 21 23 22 25 24  
 ideo cunctis notentis dimissum Androclum et poena solutum leonemque  
 26 27 28 29 30 31 32 33 34 35  
 donatum. Postea, inquit, 'videbamus Androclum et leonem loro tenui revinctum  
 12 10// 2 3 1 6 5 4 7 9  
 tabernas ire, donari aere Androclum, floribus spargi leonem, omnes ubique  
 4 5 6 7 8 9 10  
 hospes hominis, hic est homo medicus leonis".'

<i>trado, -ere</i>	relate	<i>revincio, -ire, -vinctus</i>
<i>circumfero, -ferre, -latum</i>	circulate	<i>tenuis, -e</i>
<i>tabula, -ae f</i>	tablet	<i>lorum, -i n</i>
<i>declaro, -are, -avi, -atum</i>	reveal	<i>eo, ire</i>
<i>ideo</i>	for that reason	<i>circum + accusative</i>
<i>cuncti, -ae, -a</i>	all	<i>taberna, -ae f</i>
<i>peto, -ere</i>	(here =) beg	<i>aes, aeris n</i>
<i>dimitto, -ere, -missum</i>	release	<i>spargo, -ere</i>
<i>solvo, -ere, solutum</i>	release; set free	<i>flos, floris m</i>
<i>poena, -ae f</i>	punishment	<i>ubique</i>
<i>dono, -are, -atum</i>	give, reward	<i>obvius, -a, -um</i>
<i>suffragium, -i n</i>	vote	<i>hospes, -itis m</i>
<i>postea</i>	afterwards	<i>medicus, -i m</i>

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## Lines 40–44: Androclus is pardoned and rewarded

40 haec Apion dixisse Androclum tradit eaque omnia scripta circumlataque  
culis petentibus dimissum Androclum et poena solutum leonem  
donatum. ‘postea,’ inquit, ‘videbamus Androclum et leonem loro tenui  
tabernas ire, donari aere Androclum, floribus spargi leonem, omnes ubi  
hospes hominis, hic est homo medicus leonis”.’

Apion relates that Androclus said these things and that all these things were  
revealed to the people and that reason when everyone begged (for his  
free from punishment, and the lion was granted to him by the votes of the  
Androclus and the lion bound by a slender leather thong going around  
given money, the lion was sprinkled with flowers, and everyone met (by the  
was) the host of a man, this is the man (who was) the doctor of a lion.”

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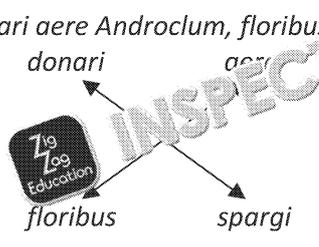
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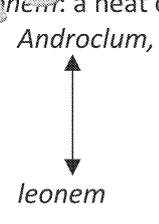
## Grammar and translation notes

- 40 *dixisse Androclum*: indirect statement after *trahit*.  
*scripta circumlataque... dimissum... solutum... donatum*: understand *esse* with these are indirect statements.
- 41 *cunctis petentibus*: ablative absolute.  
*poena*: ablative of separation after *solutum* ('free from punishment').
- 42 *loro*: ablative of means.  
*urbe tota*: ablative of place where; the preposition was normally omitted with *urbe*.
- 43 *aere donari*: *donari* has two separate constructions, it either takes an accusative and an ablative of the thing given, as here, or it takes an accusative of the person given, so 'I gave him money' can be expressed as *eum pecunia donavi* (cf. the English 'I gave him money'), or as *pecuniam ei donavi*, the construction used in lines 2–3.
- 44 *hominis... leonis*: both are objective genitives, as the man was the object of the cure and the lion was the object of the cure.

## Context and style notes

- 40–42 *dixisse... donatum*: note the differing order of the indirect statements: *eaque omnia scripta circumlataque* (Subject, Infinitives); *dimissum Androclum* (Infinitive, Subject); *leonem... donatum* (Subject, Infinitive); a double chiasmus, in effect.
- 42–43 *donatum... donari* is polyptoton. There is also *leonem... leonis*.
- 43 *donari aere Androclum, floribus spargi leonem*: a neat combination of chiasmus and balance.
- 

**Chiasmus**



**Balance**
- This is part of a wider arrangement of the indirect statements (cf. lines 40–42): *Androclum et leonem... ire* (Subjects, Infinitive); *donari... Androclum* (Infinitive, Subject); *spargi leonem* (Infinitive, Subject); *omnes... dicere* (Subject, Infinitive). Another double chiasmus.
- 43–44 *hic est homo... hic est leo*: balanced anaphora (beginning two successive clauses with the same word or phrase) and asyndeton (lack of any connecting word).



### Activity 3

Did you enjoy this story? Give reasons for your answer.

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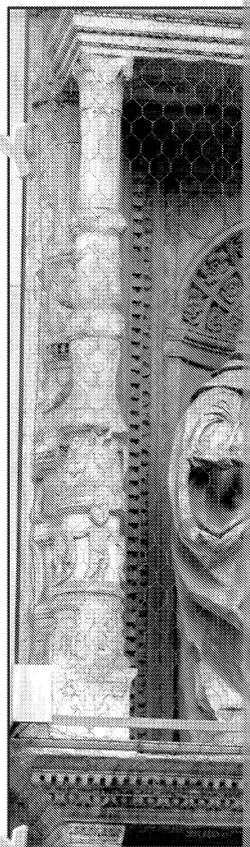
# Pliny

Pliny the Younger was born in either AD 61 or 62 at *Comum* (Como, situated on the edge of Lake Como in Northern Italy). His full name was Gaius Plinius Caecilius Secundus (Caecilius being the family name of his father, and Plinia that of his mother). He is generally referred to as Pliny the Younger, as his uncle (Pliny the Elder) had three of the same names – Gaius Plinius Secundus. His uncle, a man of immense energy, is famous for his long work on *Natural History*, which Pliny drew on for his story about the eruption of Vesuvius (Letter 39).



When he was quite young, Pliny the Younger's father died, and his upbringing and education were shared between his mother, his guardian Verginius Rufus (to whom Pliny refers with admiration in letters 8 and 37) and his uncle, who adopted Pliny the Younger as his son and heir. Pliny was later taught oratory by Quintilian, a very famous orator and writer on style.

In AD 79, when Pliny was 17 and staying at Misenum on the Bay of Naples, Mount Vesuvius erupted and his uncle, who commanded the fleet in that area, died trying to save some of the local inhabitants. Pliny himself escaped and his friend Tacitus asked Pliny to write an account of the eruption so that Tacitus could include it in his *Historiae*.



Pliny the Younger AD 61-100  
of the Cathedral

Ironically, Pliny's two letters to Tacitus have survived, but the section of Tacitus's *Historiae* in which would have contained Pliny's account of the eruption has not, which is a pity, as it would have been interesting to see how Tacitus adapted it.



## Pliny's character and style

**NB Examples from the prescribed text are quoted with the line reference only. Give the number of the letter and section.**

The death of his uncle made Pliny very rich, as he inherited his uncle's estate. He was generous with grateful gifts from various clients whom he defended in numerous court cases, inheritance disputes or provincial misgovernment. However, Pliny did not hoard his wealth; he gave charitable gifts, especially to his native town Comum, one of which was to provide a school for boys as boys previously had to travel to Milan for their education (Letters IV.13). In another letter, he describes his humanity towards his slaves in allowing them to write wills and settling one of his freedmen to Egypt for health reasons, and in Letters VI.3, we learn that he had a nurse. He was also very much 'a family man', for when his mother begs him to flee Rome, he refuses to leave her, rather like Odysseus's refusal to leave his father Anchises behind his wife, which may sound foolish, as most marriages in Rome were arranged, and much more so than the modern world, for getting married.



Above all, Pliny is an excellent *raconteur*, as revealed in his many stories, e.g. the eruption of Vesuvius; most of all, without his letters we would not know so much about many of his dinner parties, recitations, the daily round.

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The letters also show Pliny's diligence, and the letters to the emperor Trajan in Book 10 – also revealed in the way he looked after his own property.

However, modesty was not one of Pliny's virtues, for on two separate occasions, a stranger identified him as Pliny. He even quotes some flattering verses composed for him which compared his speeches favourably to those written by Cicero – praise indeed!

At the Races (*Letters*, IX.6) Pliny reveals a rather peculiar attitude by mocking the spectators who support the team colours, rather than the riders' skill, stating that if the riders were to die, they would still support that colour and cheer for their support to the other riders of that colour. He also criticises a host for reserving the best wine for himself and his select friends and for not sharing it with the guests (*Letters*, IX.11).

Pliny was very conscientious, and took his daily duties and responsibilities seriously. He regularly attended coming-of-age ceremonies, engagement parties, weddings, and funerals. Pliny belonged to the order of *equites* (knights), but became a member of the senatorial order when elected quaestor and worked his way upwards to consul in AD 100. In 110, he became governor of Pontus in Asia Minor, where he died, probably in AD 112.

The style of the letters is quite different from that of earlier writers such as Cicero. Pliny often starts a verb at the start or in the middle of sentences. He also omits unimportant words, e.g. parts of the verb *esse*. He quickens the pace, notably in the dolphin story, by using the historic present tense and historic infinitive.

The fact that they are letters to friends does not deter Pliny from using the rhetorical devices that doubtless embellished his legal cases. His sentences are frequently very well constructed, using chiasmus, e.g. *nunc infertur mari, nunc redditur stagnum* (lines 1–6). He is very fond of using *mansuetudo illius* (line 18). Alliteration and onomatopoeia are also evident. Repetition of the same word is frequent, e.g. *incidi... incidi* (lines 1–2). Pliny's letters are mercifully short, which makes them easier for us to understand. One should remember that these are letters to friends, not public speeches for a large literary audience, as Cicero's were. Pliny had published many of his letters.

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# Lines 1–8: Pliny begins to relate an event which



## Aided Translation

Write a translation on a separate piece of paper; the numbers indicate

C. PLINIVS CANINIO SUO S.

... 1 ... 2 3 4 5 6 7 8 9 10  
 incidi in materiam veram, et simili nam fictae, dignamque isto laetissimo  
 ingenio; in festo autem, dum super cenam varia miracula hinc inde referuntur  
 tametsi quid poetae cum fide? is tamen auctor, cui bene vel historiam scripserunt  
 Hipponensis colonia mari proxima. adiacet navigabile stagnum; ex hoc in mare  
 emergit, quod vice alterna, prout aestus aut repressit aut impulit, nunc inferre  
 stagno. omnis hic aetas piscandi navigandi atque etiam natandi studio tenetur  
 otium lususque sollicitat. his gloria et virtus altissime provehi: victor ille, qui  
 natantes relinquit.

<i>incido in, -ere, -cidi</i>	come across	<i>in etiam</i>	poet	<i>hic</i>
<i>materia, -ae f</i>	story	<i>in modum + ablativae</i>	with	<i>aetas</i>
<i>verus, -a, -um</i>	truth	<i>*tamen</i>	however	<i>*tenetur</i>
<i>similis, -e +</i>	like	<i>*credo, -ere, -didi</i>	believe	<i>studio</i>
<i>fictus, -a, -um</i>	fictitious	<i>*bene</i>	well	<i>piscandi</i>
<i>dignus, -a, -um + ablativae</i>	worthy of	<i>vel</i>	even	<i>*natare</i>
<i>iste, -a, -ud</i>	that of yours	<i>colonia -ae f</i>	colony	<i>*etiam</i>
<i>*altus</i>	(here =) elevated	<i>Hipponensis, -e</i>	of Hipponensis	<i>natum</i>
<i>plane</i>	clearly	<i>*proximus, -a, -um</i>	very close	<i>*mare</i>
<i>poeticus, -a, -um</i>	poetic	<i>*mare, -is n</i>	sea	<i>*piscari</i>
<i>ingenium, -ii n</i>	intellect	<i>*adiaceo, -ere</i>	lie near	<i>otium</i>
<i>*dum</i>	while	<i>navigabilis, -e</i>	navigable	<i>lusu</i>
<i>miraculum, -i n</i>	marvellous event	<i>stagnum, -i n</i>	lagoon	<i>sollicitat</i>
<i>refero, -ferre</i>	(here =) relate	<i>aestuarium, -ii n</i>	estuary	<i>*altus</i>
<i>super + accusative</i>	over	<i>emergeo, -ere</i>	flow out	<i>procedit</i>
<i>*cena, -ae f</i>	dinner	<i>in modum + genitive</i>	like	<i>gloria</i>
<i>hinc inde</i>	on this side and that	<i>*flumen, -inis n</i>	river	<i>*victoria</i>
<i>fides, -ei f</i>	trust	<i>vice alterna</i>	alternately	<i>victoria</i>
<i>auctor, -oris</i>	author	<i>prout</i>	depending on	<i>ut...</i>
<i>tametsi</i>	and yet	<i>refertur</i>	is reported	<i>litus</i>
<i>*quid</i>	what?	<i>refertur</i>	is reported	<i>*similis</i>
		<i>reprimus, -us m</i>	ebb	<i>*longus</i>
		<i>impello, -ere, -puli</i>	flow in	
		<i>infero, -ferre</i>	carry into	
		<i>*reddo, -ere</i>	restore	

**Comprehension question**  
 What was the boys' favourite sport?

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## Lines 1–8: Pliny begins to relate an event which happened

C. PLINIVS CANINIUS S.

...i in...  
genio; incidi autem, dum super cenam varia miracula hinc inde refero

tametsi quid poetae cum fide? is tamen auctor, cui bene vel historiam s

5 Hipponensis colonia mari proxima. adiacet navigabile stagnum; ex hoc

emergit, quod vice alterna, prout aestus aut repressit aut impulit, nunc i

stagno. omnis hic aetas piscandi navigandi atque etiam natandi studio

otium lususque... his gloria et virtus altissime provehi: victor i

te...quit.

Pliny sends greetings to his friend Caninius.

I have come across a story which is true, but very like a fictitious one, and worthy  
poetic intellect of yours; I came across it, moreover, while various marvellous eve

and that. There is great reliability in the author: and yet, what have poets to do w  
person whom you would have well believe... if you were going to write histo

close to the sea. A navigable lagoon lies nearby; from this an estuary flows out lik  
whether the tide has... or flowed in, is now carried into the sea or res

attracted in the... to fish, sail and even swim, particularly boys, who are sti

the deepest water brings these boys a reputation for courage: the winner is  
re swimming together with him the furthest behind.

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## Grammar and translation notes

**Heading:** *S* is an abbreviation for *salutem dicit*, 'sends greetings'.

- fictae* is dative, understanding *materiae*, 'a fictitious story', so translate as 'to the story' (note that *iste* means 'that of yours'; in legal cases, it is often used derogatively of a person').
- dum referuntur*: if the main verb is a past tense, *dum* takes the present indicative. The verb takes place while something is always happening.  
*hinc inde referuntur*: 'being related on this side and on that', i.e. every particular in the story.  
*magis*: understand *est*; *auctori* is dative of possession.
- quid... fide*: again, a verb must be understood, e.g. *agunt*, 'what have poets done...'  
*is... auctor*: *erat* is understood, 'He was (the sort of) author'.  
*credidisses* is a potential subjunctive, 'you would have believed', being the main verb of the clause implicit in *scripturus*, 'if you had been about to write'.
- repressit* and *impulit*, literally, 'has kept back or driven forward', refer to the ship.  
*mari*: dative after the compound verb *infertur*; there was an increasing tendency to use the dative after compound verbs, rather than a preposition with the accusative.
- sollicitat*: although a combination of two subjects should take a plural verb, the nearer subject, particularly if the combination of two subjects forms a noun, can take a singular verb, 'which allows sport'.  
*his... provehi*: *altissime provehi*, 'advancing into the deepest water' is the subject, *gloria et virtus* as the complement. *alacritate virtus*: literally, 'renown and courage', but understood (expressing one idea by means of two separate words) for 'a reputation for courage', as elsewhere.  
*altissime*: the one who would have expected *longissime*, to describe the one who swam the greatest depth of the water, which was more dangerous the deeper it was.  
*victor ille*: again, part of the verb *esse* is omitted.  
*ut... ita*, literally, 'just as... so' is best translated as 'both... and'.

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## Context and style notes

*Caninio*: Caninius came from Comum, where Pliny also came from. In *Letters VIII.4* a poem about the Dacian wars but says that he might have difficulty fitting the bars (*nomina*) into verse!

1–2 *incidi... incidi*: anaphora.

1 *laetissimo altissimo*: note how Pliny praises Caninius's talent very highly, by homoioteleuton (words with the same ending, here, *-issimo*) and alliteration. The adjectives form a tricolon (three words or phrases usually building up to a climax, here, the longest, as here). Politicians often use this device to emphasise the fame of a war. In Churchill's speech, 'We shall fight on the beaches, etc.'



### Activity 4

Pliny seems very fond of superlatives. Find the other five superlatives.

2 *auctori*: probably Pliny the Elder, Pliny's uncle, who wrote numerous works. *Natural History*, which, as Sherwin White tells us, included several dolphins in one longer one. In *Letters VI.16*, Pliny relates how his uncle, the commander of the fleet at Naples, died in a valiant attempt to rescue people from the eruption of AD 79.

4 *Hipponensis*: the Roman colony at Hippono was founded by Julius Caesar to honour his father-in-law.

5–6 *aut... stagno*: Sherwin-White states that the four verbs are arranged chiasmatically: *redditur* and *impulit* to *infertur*, which is true of the prefixes *re... im (= in)*. The subject of the last two verbs in the sentence, so that *infertur mari* means 'the estuary is flowing out to sea, i.e. the tide is ebbing', which corresponds with *stagno* means that the tide is coming in and returning to the lagoon, which makes the verbs are, therefore, balanced.

*nunc infertur mari, nunc stagno*: note the balance, adverb, verb, object.

6 *piscandi, navigandi, etiam natandi*: another tricolon, with another homoioteleuton of *navigandi* with *navigabile* in line 4.

8 *natantes*: there was an increasing tendency in later Latin to use participles for 'swimming (with him)'.

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## Lines 8–16: A dolphin gives a lift to one boy; or to watch



### Aided Translation

Write a translation on a separate piece of paper, using the numbers indicated.

1 2 3 4 5 6 8 9  
 hoc ca... a... i... pudor quidam audentior ceteris in ulteriora te  
 3 4 5 6 7 8 9 10 // 1 2  
 et nunc pra... re puerum nunc sequi nunc circumire, postremo subire de  
 7 (.) 6 8 9 10 11 12 13 14 16 15  
 10 trepidantemque perferre primum in altum, mox flectit ad litus, redditque te  
 4 1 2 1 5 4 6 7  
 coloniam fama; concurrere omnes, ipsum puerum tamquam miraculum ad  
 10 1 2 3 4 5 6 7 ... 8 ... 9 11 10  
 narrare. postero die obsident litus, prospectant mare et si quid est mari sim  
 6 7 1 2 ... 3 ... 4 5 6 2 1 3  
 sed cautius. delphinus rursus ad tempus, rursus ad puerum. fugit ille cum  
 3 4 5 6 7 12 8 13 9 11 10 1  
 invitet et revocet, exsilit mergitur, variosque orbes implicat expeditque. ho  
 6 7 8 12 13 14 11 10 9 1  
 15 hoc pluribus, donec homines innutritos mari subiret... indi pudor. accedu  
 6 5 8 7 9 3  
 tangunt etiam pertrectantque praeh... rescit audacia experimento.

<i>certamen, -i</i>	contest	<i>aequalis, -e</i>	contemporary	<i>implicat</i>
<i>*audens, -enti</i>	daring	<i>fama, -ae f</i>	story, rumour	<i>experire</i>
<i>tendo, -ere</i>	make one's way	<i>serpo, -ere</i>	spread	<i>orbis</i>
<i>ulterior, -ius</i>	further	<i>*per + accusative</i>	through	<i>*alter</i>
<i>delphinus, -i m</i>	dolphin	<i>*concurro, -ere</i>	run together	<i>tertius</i>
<i>occurro, -ere, -curri</i>	meet	<i>adspicio, -ere</i>	regard	<i>*pluribus</i>
<i>praecedo, -ere</i>	go in front of	<i>*interrogo, -are</i>	question	<i>donec</i>
<i>*sequor, -i (deponent)</i>	follow	<i>posterus, -a, -um</i>	following	<i>pudor</i>
<i>*circumeo, -ire</i>	circle	<i>obsideo, -ere</i>	throng, blockade	<i>*timere</i>
<i>postremo</i>	finally	<i>prospecto, -are</i>	look out	<i>innutritos</i>
<i>*subeo, -ire</i>	go under, come over (line 15)	<i>si quid</i>	anything, whatever	<i>adlitum</i>
<i>*depono, -ere</i>	put down	<i>cautus, -a, -um</i>	cautious	<i>adpericulum</i>
<i>*iterum</i>	again	<i>rursus</i>	again	<i>tangunt</i>
<i>*perfero, -ferre</i>	carry	<i>ad tempus</i>	on time	<i>periculum</i>
<i>trepido, -are</i>	be frightened	<i>*fugere</i>	flee	<i>praedictum</i>
<i>primum</i>	first	<i>invito, -are</i>	invite	<i>audacia</i>
<i>altum, -i n</i>	deep, high	<i>*revoco, -are</i>	call back	<i>crederet</i>
<i>*mox</i>	soon	<i>exsilio, -ire</i>	leap out	<i>experimento</i>
<i>flecto, -ere</i>	turn	<i>mergo, -ere</i>	sink down	

### Comprehension question

What Latin word does Pliny use to show that the dolphin does the same thing as the boy?

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## Lines 8–16: A dolphin gives a lift to a boy; other people

hoc certam in omnes quidam audentior ceteris in ulteriora terra  
et nunc nunc puerum nunc sequi nunc circumire, postremo subire  
10 tunc antemque perferre primum in altum, mox flectit ad litus, redditque  
coloniam fama; concurrere omnes, ipsum puerum tamquam miraculum  
narrare. postero die obsident litus, prospectant mare et si quid est mari si  
sed cautius. delphinus rursus ad tempus, rursus ad puerum. fugit ille cum  
invitet et revocet, exsilit mergitur, variis socios orbes implicat expeditque.  
15 hoc pluribus, donec hauritus mari subiret timendi pudor. accer-  
tantemque circumtrectantque praebentem. crescit audacia experimento.

In his competition, a certain boy more daring than the rest was making his way in  
and now went in front of the boy, now followed him, now circled him (and) finally  
him again, carried the frightened boy first out to the deep water, then turned toward  
contemporaries. The story spread throughout the colony; everyone ran together, to  
him, listened to him and told the story [to others]. On the following day they thronged  
was like the sea. The boys swam among them, the dolphin rider, but more cautiously  
[came] again to the boy and with the rest. The dolphin, as if inviting [the boy] to  
down, winding in and winding various circles. [He did] this on the second day, on the  
from the men who were brought up near the sea. They approached  
it and handling it as it offered itself (to them). Their boldness increased with

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## Grammar and translation notes

- 8 *ceteris* is ablative of comparison after the comparative *audentior*.  
*occurrit* could be historic present or the perfect tense.
- 9–10 *praecedere... perferre*: historic infinitives, making the scene more vivid.  
*subire, deponere*: I have translated these verbs literally, but what Pliny means is that the boy jumps onto his back, then drops him off a cliff.
- 10 *terrae*: dative of motion instead of accusative.
- 11 *concurrere*: this could be the perfect tense, but the following infinitives show it is not.
- 12 *postea*: ablative of time when.  
*si quid est*: literally, 'if there is anything', i.e. 'anything that'. This refers to the boy.  
*inter hos ille*: *ille* refers to the boy who played with the dolphin, which I have translated as 'the boy'. There is no pronoun to match the Latin.
- 13 *rursus*: understand *redit* or *venit*.
- 14 *mergitur*: the passive voice is used here, as *mergo* is normally a transitive verb. It can be used intransitively by putting it into the passive or using a reflexive pronoun.  
*hoc*: understand *facit*.
- 14–15 *altero... pluribus*: ablatives to express time when; *diebus* is understood with *altero*.
- 15 *donec... subiret*: in classical Latin, *donec* and *dum* took the indicative unless a subjunctive was involved, e.g. 'I waited until he came' would be *expectabam dum venit*, but if the clause involved purpose, it would be *expectabam dum veniret*, because of the purpose of purpose involved. In later Latin, there was an increasing tendency to use the subjunctive in all *dum/donec* clauses.
- 16 *praebentem*: understand *delinquentem*.  
*experimento*: ablative of means, 'with their experience', or causal ablative.



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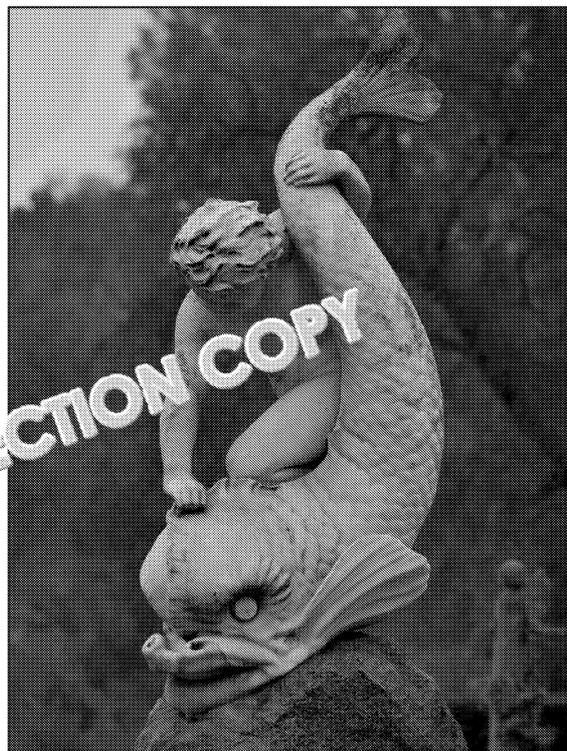
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## Context and style notes

- 8 *hoc certamine puer quidam*: chiasmus (adjective, noun, noun, adjective).  
*delphinus*: see the note on line 2. There is also a story of Arion being taken and captured by pirates and had to jump overboard.
- 8–9 Note the *variatio* in the use of the verbs: *tendebat* (imperfect indicative, optative), *praecedere... perferre*, historic infinitives.
- 9 *nunc... circumire*: a tricolon structure with three *nuncs* being an example of quickening the pace of the story.
- 9–10 *praecedere... narrare*: Pliny makes the scene more vivid by using seven historic infinitives and seven verbs in the historic present tense at the end of the sentence.
- 10 *in altum, ad litus... terrae*: *variatio*, *in* and *ad* + accusative being followed by a gerundive.
- 10–12 *serpit... narrare*: after the seven infinitives, Pliny reverts to the historic present tense and historic infinitives.
- 11–12 *concurrere... narrare*: the string of five historic infinitives, as in lines 9–10, and brings it to life; the last three actions, questioning the boy, hearing his questions, and others) are described in three words in asyndeton, *interrogare audire narrare* which the story spreads (*serpit* – like a serpent).
- 12 *obsident*: literally, it means ‘besiege’, so it is used metaphorically here. Pliny uses the historic present tense, which he continues to use right down to *ibat* in line 19.
- 13 *rursus ad tempus, rursus ad puerum*: balanced.  
*fugit ille*: the position of the verb, first word in the sentence, emphasises the dolphin’s approach.
- 14 *exsilit mergitur*: asyndeton.
- 14–15 *hoc... hoc... hoc*: tricolon with anaphora and asyndeton.
- 15 *pudore*: the first word in the sentence, emphasises the men’s sense of shame at being used as bait for the dolphin’s life (*mari innutritos*).  
*accedunt et adludunt et adpellant*: all three verbs are compounds of *ad*, so emphasising the nearness of the men to the dolphin.



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## Lines 17–23: Another dolphin joins in the fun



### Aided Translation

Write a translation on a separate piece of paper; the numbers indicate

1 2 3 4 5 6 7 8 9 10  
 maxime puer, qui primus expertus, vultu putat nanti, insilit tergo, fertur re-  
 13 18 17 1 2 3 4 2 1 3  
 putat, amat insee; nec non, neuter timetur; huius fiducia, mansuetudo illius  
 3 6 5 4 9 11 10 6 7 3 4  
 pueri dextrae, ut utraque simul eunt hortantes monentesque. ibat una (id quod  
 8 9 10 11 6 1 7 2 3 4 5 8  
 20 tantum spectator et comes. nihil enim simile aut faciebat aut patiebatur, sed  
 12 13 16 14 15 1 3 4 2 5  
 reducebat, ut puerum ceteri pueri. incredibile, tam verum tamen quam prius  
 10 9 11 15 16 13 14 12 19 17  
 collusoremque puerorum in terram quoque extrahi solitum, harenisque sic  
 22  
 revolvi.

*primus, -a, -um	first	una
experior, -iri, expertus sum	experience, try	virus, -a, -um
adnato, -are	swim alongside	tantum
no, nare	swim	*comes, -itis m/f
insilio, -ire	leap onto	*enim
tergum, -i n	back	*facio, -ere
*fero, ferre	carry	*patior, pati
*refero, -ferre	carry back	*nihil
*puto, -are	consider, think	*duco, -ere
agnosco, -ere	recognise	*reduco, -ere
*amo, -are	love	incredibilis, -e
neuter, -tra, -trum	neither	tam... quam
fiducia, -ae f	confidence	prior, -ius
mansuetudo, -inis f	tameness	gestator, -oris m
augeo, -ere	increase	collusor, -oris m
nec non	besides	*solitus, -a, -um
dextra, -ae f	right (hand)	*extraho, -ere
laeva, -ae f	left (hand)	arena, -ae f
*hortor, -ari (deponent)	encourage	incalesco, -ere, -calui
*moneo, -ere	warn	revolvo, -ere

### Comprehension question

To whom do *huius* and *illius* (line 18) refer?

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## Lines 17–23: Another dolphin joins in the fun

maxime puer, qui rursus expertus est, adnatat nanti, insilit tergo, fertur

atque ipse; neuter timet, neuter timetur; huius fiducia, mansuetudo  
pueri dextra laevaue simul eunt hortantes monentesque. ibat una (id est

20 tantum spectator et comes. nihil enim simile aut faciebat aut patiebatur  
reducebat, ut puerum ceteri pueri. incredibile, tam verum tamen quam  
collusoremque puerorum in terram circumque extrahi solitum, harenisque  
revolvi.

In particular, the boy who was the first to have experienced it, swam by (thrusting  
its back, was carried to and fro, considered himself to be recognised and loved,  
neither feared, neither was feared; the confidence of the boy and the tame  
other boys went together with them on the right and left, urging him on and  
is surprising) went along with them, but only as a spectator and companion  
similar, but accompanied that other dolphin back and forth, just as the other  
unbelievable, but as in the previous events, that the dolphin, who can  
accustomed to be dragged out onto land, and when it had been dried  
into the sea.

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## Grammar and translation notes

- 17 *primus*: 'was the first to...'.  
*adnatat nanti*: dative after a compound verb instead of *ad* + accusative; see *insilit tergo*, rather than *in tergum* also in this line.  
*agnosci* and *amari* are present passive infinitives, forming an indirect statement with *extrahi* and *revolvi* in lines 22–23, which are infinitives after *solitum*.
- 19 *dextra laevaue*: ablatives of place with *in*, 'on the right and left'. The words they understand *manu*, 'by hand'.  
*mirum*: demonstrative pronoun, 'that'.
- 20 *alter*: 'that other (dolphin)'.
- 20–21 *ducebat reducebat*: literally, 'led and led back', which I have translated into 'led and fro'.
- 21 *ut* means 'as', here, with the verbs *ducebant reducebantque* understood.  
*incredibile*: understand *est*, as *delphinum... solitum (esse)* is an indirect statement (line 22) is in the subjunctive, being a subordinate clause inside *oratio obliqua*.
- 22 *quoque* means 'even', here, not 'also'.  
*harenisque*: ablative of place; cf. line 19.

## Context and style notes

- 17 *adnatat*: the verbs continue in the historic present.  
*adnatat natanti*: polyptoton, as is *fertur, refertur* in this line.
- 17–18 *adnatat natanti, insilit tergo* is balanced with the verb first to emphasise the action, *neuter timetur*, which is balanced with the verb last.
- 17–18 *adnatat amari... etiam*. There is only one connection between the six verbs.
- 18 *neuter timetur*: the repetition of *neuter* is anaphora and asyndeton; the repetition of *timetur* in a different voice is polyptoton.  
*huius fiducia, mansuetudo illius* is a chiasmus (genitive pronoun, nominative pronoun, genitive pronoun).
- 19 *hortantes monentesque*: it is impossible to determine whether this means 'the boy on, while others warned him of the danger, or whether this is typical of the boy on, then warning him not to go too far.
- 20 *spectator*: other authors, notably Tacitus, a great friend of Pliny, were fond of *spectator*. Pliny uses four in this selection, two in lines 21–22, *gestatorem*, which appears in Martial, who was writing shortly before Pliny, and *collusorem*, a rare word. In other examples, Pliny could easily have used a relative clause with verbs instead, forming a homoioteleuton of *-orem... -orem*. (I took a fairly large number of words ending in *-or*, two of which were used frequently. I found three successive compounds of *-or*. However, there are many nouns ending in *-or* in Latin, and one should beware of generalising based on a limited selection.)

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**A** If you have access to a selection of Pliny's letters, look at several letter endings of Pliny's abstract nouns. Is there any particularly favourite?

- 21–22 *puerum... pueri... puerorum*: polyptoton.

## Lines 23–28: The dolphin is killed



### Aided Translation

Write a translation on a separate piece of paper; the numbers indicate

1 2 3 4 5 6 7 8 9 10 11 12 // 6 1 5 4 7 8 2 9 11  
 constat Octavium Avitum legatum proconsulis, in litus educto re  
 unguentum, cuius illi novitatem odoremque in altum refugisse, nec nisi  
 15 // 1 2 3 5 6 7 8  
 25 languidum maestum, mox redditis viribus priorem lasciviam et solita mu  
 3 1 4 5 2 7 6 8 10  
 confluebant omnes ad spectaculum magistratus, quorum adventu et mora  
 14 12 1 2 3 6 5 8 7  
 sumptibus atterebatur. postremo locus ipse quietem suam secretumque per  
 4 ..... 2 ..... 5 3 1 2 6 7 4 8  
 interfici, ad quod coibatur. haec tu qua miseratione, qua copia deflebis orna

<i>constat</i>	it is agreed	<i>adventus, -us m</i>
<i>Octavius Avitus, -i m</i>	Octavius Avitus	<i>modicus, -a, -um</i>
<i>legatus, -i m</i>	deputy	<i>mora, -ae f</i>
<i>proconsul, -ulis m</i>	governor	<i>res publica, rei publicae f</i>
<i>educo, -ere, eductum</i>	bring onto	<i>attero, -ere</i>
<i>pravus, -a, -um</i>	perverso	<i>*novus, -a, -um</i>
<i>religio, -onis f</i>	slow religion	<i>sumptus, -us m</i>
<i>superfundo, -ere, -fudi</i>	pour over	<i>*locus, -i m</i>
<i>unguentum</i>	perfume	<i>perdo, -ere</i>
<i>novitas, -atu</i>	strangeness	<i>quies, -etis f</i>
<i>odor, -oris m</i>	smell	<i>secretum, -i n</i>
<i>*refugio, -ere, -fugi</i>	flee back	<i>placet, -ere, -uit (impers)</i>
<i>*nec</i>	and not	<i>coeo, -ire</i>
<i>*nisi</i>	except	<i>occulte</i>
<i>languidus, -a, -um</i>	sluggish	<i>*interficio, -ere</i>
<i>maestus, -a, -um</i>	sad	<i>*qui, quae, quod</i>
<i>vires, -ium f pl.</i>	strength	<i>miseratio, -onis f</i>
<i>*reddo, -ere, redditum</i>	restore	<i>copia, -ae f</i>
<i>repeto, -ere, -peti</i>	resume	<i>*tu, te, tui, tibi, te</i>
<i>lascivia, -ae f</i>	playfulness	<i>defleo, -ere</i>
<i>ministerium, -ii n</i>	function	<i>verno, -are</i>
<i>magistratus, -us m</i>	magistrate	<i>attollo, -ere</i>
<i>confluo, -ere</i>	flood	<i>vale</i>
<i>spectaculum, -i n</i>	show	

### Comprehension question

For what reason was the dolphin killed?

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## Lines 23–28: The dolphin is killed

constat C. c. Avitum, legatum proconsulis, in litus educ

en t. n, cuius illum novitatem odoremque in altum refugisse, nec r

25 languidum et maestum, mox redditis viribus priorem lasciviam et solite

confluebant omnes ad spectaculum magistratus, quorum adventu et mo

sumptibus atterebatur. postremo locus ipse quietem suam secretumque

interfici, ad quod coibatur. haec tu cum in veratione, qua copia deflebis

It is agreed that C. Avitus, deputy of the proconsul, having brought [

of the region, poured perfume over it, (and that) it fled from the strange

water, and, not seen except many days later, was sluggish and sad, th

resumed its former playfulness and accustomed functions.

All the magistrates flocked together to the sight, because of whose arrival

exhausted by new expenses. Finally, the place itself began to lose its peace

reason why people were flocking to [the town] should be secretly killed. W

events, with what amount of you adorn and exalt them! Farewell.

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## Grammar and translation notes

- 23 *constat* is an impersonal verb, 'it is agreed' which is followed by an accusative and infinitive\* (*superfudisse*).
- educto* refers to the dolphin, and is dative after the compound verb *superfudisse* accusative; cf. lines 5 and 17.
- religione prava*: ablative of description.
- 24 *illum... refugisse* is another indirect object, as is *repetisse*, so *cuius* is a relative pronoun, which could be followed by the subjunctive, not the infinitive. *nisi* means 'unless'.
- post dies*: 'after many days', so 'many days later'.
- 25 *mox* means 'then', here, not 'soon', its normal meaning.
- repetisse*: the normal form of the perfect is *repetii* or *repetivi*, but the context allows several other authors.
- 26 *adventu... mora*: ablatives of cause.
- res publica* normally meant 'state' but came to be used for 'town'.
- 28 *ad quod coibatur*: literally, 'for which it was come together', which can only mean the reason why people were flocking together'.
- interfici*: understand *delphinum* as the subject of the infinitive.
- qua... copia*: as the three following verbs do not govern both nouns, I have taken *qua* with *deflebis* and *copia* with *ornabis* and *attolles*.

## Context and style notes

- 23–24 The assonance of *u* in *superfudisse... inguentum cuius illum... altum refugisse* suggests the oozy nature of the perfume. The pouring of perfume over the dolphin was a common practice.
- 26 *confestim*: emphasised by its position as first word in the sentence, which is a verb, *confestim* emphasises the effect of the visiting magistrates as they arrive.
- 26–27 *quorum... sumptibus*: there is some alliteration of *m* and *n*, letters associated with the appropriate, here, as the local officials complain about the expense of entertaining the dolphin.
- mora modica... novis sumptibus*: a chiasmus with the first and last words enclosing the middle of the magistrates' stay (*mora*).
- 27 *locus... secretumque*: the alliteration of *m* and *n* gives way to sibilance, possibly spluttering in rage, but that is perhaps fanciful. This is followed by alliteration of *q*, a letter frequently used to express disgust.
- 27–28 the alliteration of *c* in *placuit occulte interfici* is hardly accidental, and surely intended to suggest the friendly dolphin.
- 28 *qua miseratione, qua copia*: anaphora of *qua* and asyndeton. Note how *qua* is used in a clause, so that he can get a little respite.
- deflebis ornabis*: asyndeton and a tricolon.



Activity 6

Did you enjoy this story? Give reasons for your answer.

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# Answers to Comprehension Questions a

## Gellius

### Comprehension questions

1–7: His books were well known / widely read.

8–15

- (a) The huge size of the lions.
- (b) Its vigour, huge size, terrifying roar and bristling mane.
- (c) Wags its tail like a scorpion, whines itself round the man's body, licks his legs and

16–23

- (a) The people shouted very loudly.
- (b) The lion had spared just one person.

24–31

- (a) It was distant and hidden.
- (b) It was in pain, and probably hoped the man would take out the thorn.

### Activity 2

*recubuit, quievit, viximus* all perfect tense to denote a single action (you only live once)  
*edebam*, all imperfect tense to denote habitual action.

## Pliny

### Comprehension questions

1–8: seeing who could swim out the furthest from the shore.

8–16: *rursus*

18: *huius* refers to the dolphin.

23–28: Either 'The place was costing too much money' or 'The place was becoming overcostly'.

### Activity 4

*simillimam, proxima, maxime, altissime, longissime*:

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# Examination-style Paper (Writing)

NB Quality of extended response will be assessed in questions marked with an asterisk.

Answer **all** the questions.

1. Read the passage and answer the question.

Apion, qui 'Plistonices' a sepe factus est, litteris homo multis praeditus re  
atque varia scientia, a maioribus libri non incelebres feruntur, quibus om  
Aeg.  ista audiunturque, historia comprehenditur. hoc autem,  
quintus  posuit, neque audisse neque legisse, sed ipsum sese in urbe R  
5 confirmat. 'in Circo Máximo,' inquit, 'venationis amplissimae pugna

Aulus G

(a) *Apion... fuit* (lines 1–2): what does Gellius say about Apion's abilities?

.....

.....

.....

.....

.....

.....

(b) *hoc autem* (lines 3–5): why should we believe this event  
is true?

.....

.....

(c) *in Circo Maximo* (line 5): what type of event was taking place there?

.....

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3. Read the passage and answer the question.

'cum provinciam,' inquit, 'Africam proconsulari imperio meus dominus cotidianis verberibus ad fugam sum coactus et, ut mihi a domino, terrae illo forent, in camporum et arenarum solitudines concessi.'

Aulus Gellius

Translate this passage into English.

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4. Read the passage and answer the questions.

'sed postquam introgressus,' inquit, 'leo, uti re ipsa apparuit, in habitaculo me procul delitescens, mitis et mansues accessit et sublatum pedem ostendit. operis petendae gratia visus est. ibi,' inquit, 'ego stirpem ingentem vestigio conceptamque saniem vulnere intimo expressi accuratiusque sine magna siccavi penitus atque deteresi cruorem.'

Aulus Gellius

(a) *sed... delitescens* (lines 1–2): when the lion entered, what was Androclus doing?



.....  
.....

(b) *mitis... visus est* (lines 3–4): on seeing Androclus, what did the lion do?

.....  
.....  
.....  
.....  
.....

(c) *ego... cruorem* (lines 3–5): what did Androclus do about the stalk?



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5. Read the passage and answer the questions.

atque ideo cunctis petentibus dimissum Androclum et poena solutum donatum. 'postea,' inquit, 'videbamus Androclum et leonem loro tenentibus tabernas ire, donari aere Androclum, floribus spargi leonem, omnes ut hospes hominis, hic est homo medicus leonis'".

Aulus Gellius

- (a) Pick out and translate a Latin word from the passage which shows how Androclus is rewarded.



Word: .....

English translation: .....

- (b) How does Gellius emphasise the treatment and relationship of Androclus and the lion in this extract? Make **two** points and refer to the Latin.

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7. Read the passage and answer the questions.

constat Octavium Avitum, legatum proconsulis, in litus educto religit  
 unguentum, cuius illum novitatem odoremque in altum refugisse, ne  
 languidum et maestum, mox redditis viribus priorem lasciviam et sol  
 confluebant omnes ad spectaculum magistratus, et eorum adventu et  
 5 res publica novis sumptibus atterebatur. nec in illo locus ipse quietem  
 placuit occulte interfici, ad quod conatus est. Haec tu qua miseratione, quae  
 attolles!

(a)  *... refugisse* (lines 1–2): why did the dolphin flee back into the

.....

.....

.....

(b) *placuit occulte interfici* (line 6): give **two** reasons why Avitus made the

.....

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# Examination-style Paper (Non-w

NB Quality of extended response will be assessed in questions marked with an

Answer **all** the questions.

## 1. Read the passage and answer the questions.

Apion, qui 'Plistonices' appellatus est, liberis homo multis praeditus re  
atque varia scientia fuit. ei in libro incelebres feruntur, quibus om  
Aegypto visuntur a... que, historia comprehenditur. hoc autem,  
quinto... que audisse neque legisse, sed ipsum sese in urbe R  
5 conf... 'in Circo Máximo,' inquit, 'venationis amplissimae pugna

Aulus G

- (a) *Apion... fuit* (lines 1–2): what does Gellius say about Apion's abilities?
- (b) *hoc autem... confirmat* (lines 3–5): why should we believe this event  
in the fifth book?
- (c) *in Circo Maximo* (line 5): what type of event was taking place there?

## 2. Read the passage and answer the question.

'hunc ille leo ubi vidit procul, repente,' inquit, 'quasi admirans stetit ac  
tamquam noscitur ad hominem accedit. tum caudam more at  
clementer et blande movet hominisque se corpori... diungit cruraque  
exanimati metu lingua leniter demulcet.'

Aulus Gell

### Translation:

'When the lion was far away, suddenly' he said, 'it stopped as if in wor  
peace... recognising him, it approached the man. Then in the custo  
it wag... its tail gently and pleasantly, attached itself to the man's body an  
the legs and hands of him who was now almost half dead with fear.'

How does Gellius, by his style of writing, make the meeting of the lion and  
and interesting? Make **two** points, each referring to the **Latin**.

## 3. Read the passage and answer the question.

'cum provinciam,' inquit, 'Africam proconsulari imperio meus dominus  
cotidianis verberibus ad fugam sum coactus et, ut mihi a domino, terrae il  
forent, in camporum et arenarum solitudines concessi.'

Aulus Gell

Translate this passage into English.

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## 4. Read the passage and answer the questions.

'sed postquam introgressus,' inquit, 'leo, uti re ipsa apparuit, in habitacu-  
me procul delitescens, mitis et mansues accessit et sublatum pedem ost-  
opis petendae gratia visus est. ibi,' inquit, 'ego stirpem ingentem vestigio  
conceptamque saniem vulnere intimo expressi accuratiusque sine magna  
siccavi penitus atque deterse cruorem.'

Aulus Gellius

- (a) *sed... delitescens* (line 1–2): when the lion entered, what was Androclus doing?  
(b) *mitis... visus* (lines 3–4): on seeing Androclus, what did the lion do?  
(c) *cruorem* (lines 5–6): what did Androclus do about the stalk?



## 5. Read the passage and answer the questions.

atque ideo cunctis petentibus dimissum Androclum et poena solutum  
donatum. 'postea,' inquit, 'videbamus Androclum et leonem loro ten-  
tabernas ire, donari aere Androclum, floribus spargi leonem, omnes ut  
hospes hominis, hic est homo medicus leonis''.

Aulus Gellius

- (a) Pick out and translate a **Latin** word from the passage which shows how  
reward Androclus.  
(b) How does Gellius emphasise the treatment and relationship of Androclus  
in this extract? Make **two** points and refer to the Latin.

## 6\* Read the passage and answer the question.

hoc aliter dicitur, tertio, hoc pluribus, donec homines innutritos man-  
accesserunt ad ludum et adpellant, tangunt etiam pertrectantque prae-  
experimento. maxime puer, qui primus expertus est, adnatat nanti, in-  
agnosci se amari putat, amat ipse; neuter timet, neuter timetur; huius  
augetur.

How does Pliny make this a vivid and interesting passage?

In your answer you may wish to consider:

- the actions of the men
- the actions of the boy

You should refer to the **Latin** and discuss a range of stylistic features, such as  
position of words.

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## 7. Read the passage and answer the questions.

constat Octavium Avitum, legatum proconsulis, in litus educto religit unguentum, cuius illum novitatem odoremque in altum refugisse, ne languidum et maestum, mox redditis viribus priorem lasciviam et solacium confluebant omnes ad spectaculum magistratus, quorum adventu etiam res publica novis sumptibus atterebatur. postremo locus ipse quietem placuit occulte interfici, ad quod coibat. *1* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100* *101* *102* *103* *104* *105* *106* *107* *108* *109* *110* *111* *112* *113* *114* *115* *116* *117* *118* *119* *120* *121* *122* *123* *124* *125* *126* *127* *128* *129* *130* *131* *132* *133* *134* *135* *136* *137* *138* *139* *140* *141* *142* *143* *144* *145* *146* *147* *148* *149* *150* *151* *152* *153* *154* *155* *156* *157* *158* *159* *160* *161* *162* *163* *164* *165* *166* *167* *168* *169* *170* *171* *172* *173* *174* *175* *176* *177* *178* *179* *180* *181* *182* *183* *184* *185* *186* *187* *188* *189* *190* *191* *192* *193* *194* *195* *196* *197* *198* *199* *200* *201* *202* *203* *204* *205* *206* *207* *208* *209* *210* *211* *212* *213* *214* *215* *216* *217* *218* *219* *220* *221* *222* *223* *224* *225* *226* *227* *228* *229* *230* *231* *232* *233* *234* *235* *236* *237* *238* *239* *240* *241* *242* *243* *244* *245* *246* *247* *248* *249* *250* *251* *252* *253* *254* *255* *256* *257* *258* *259* *260* *261* *262* *263* *264* *265* *266* *267* *268* *269* *270* *271* *272* *273* *274* *275* *276* *277* *278* *279* *280* *281* *282* *283* *284* *285* *286* *287* *288* *289* *290* *291* *292* *293* *294* *295* *296* *297* *298* *299* *300* *301* *302* *303* *304* *305* *306* *307* *308* *309* *310* *311* *312* *313* *314* *315* *316* *317* *318* *319* *320* *321* *322* *323* *324* *325* *326* *327* *328* *329* *330* *331* *332* *333* *334* *335* *336* *337* *338* *339* *340* *341* *342* *343* *344* *345* *346* *347* *348* *349* *350* *351* *352* *353* *354* *355* *356* *357* *358* *359* *360* *361* *362* *363* *364* *365* *366* *367* *368* *369* *370* *371* *372* *373* *374* *375* *376* *377* *378* *379* *380* *381* *382* *383* *384* *385* *386* *387* *388* *389* *390* *391* *392* *393* *394* *395* *396* *397* *398* *399* *400* *401* *402* *403* *404* *405* *406* *407* *408* *409* *410* *411* *412* *413* *414* *415* *416* *417* *418* *419* *420* *421* *422* *423* *424* *425* *426* *427* *428* *429* *430* *431* *432* *433* *434* *435* *436* *437* *438* *439* *440* *441* *442* *443* *444* *445* *446* *447* *448* *449* *450* *451* *452* *453* *454* *455* *456* *457* *458* *459* *460* *461* *462* *463* *464* *465* *466* *467* *468* *469* *470* *471* *472* *473* *474* *475* *476* *477* *478* *479* *480* *481* *482* *483* *484* *485* *486* *487* *488* *489* *490* *491* *492* *493* *494* *495* *496* *497* *498* *499* *500* *501* *502* *503* *504* *505* *506* *507* *508* *509* *510* *511* *512* *513* *514* *515* *516* *517* *518* *519* *520* *521* *522* *523* *524* *525* *526* *527* *528* *529* *530* *531* *532* *533* *534* *535* *536* *537* *538* *539* *540* *541* *542* *543* *544* *545* *546* *547* *548* *549* *550* *551* *552* *553* *554* *555* *556* *557* *558* *559* *560* *561* *562* *563* *564* *565* *566* *567* *568* *569* *570* *571* *572* *573* *574* *575* *576* *577* *578* *579* *580* *581* *582* *583* *584* *585* *586* *587* *588* *589* *590* *591* *592* *593* *594* *595* *596* *597* *598* *599* *600* *601* *602* *603* *604* *605* *606* *607* *608* *609* *610* *611* *612* *613* *614* *615* *616* *617* *618* *619* *620* *621* *622* *623* *624* *625* *626* *627* *628* *629* *630* *631* *632* *633* *634* *635* *636* *637* *638* *639* *640* *641* *642* *643* *644* *645* *646* *647* *648* *649* *650* *651* *652* *653* *654* *655* *656* *657* *658* *659* *660* *661* *662* *663* *664* *665* *666* *667* *668* *669* *670* *671* *672* *673* *674* *675* *676* *677* *678* *679* *680* *681* *682* *683* *684* *685* *686* *687* *688* *689* *690* *691* *692* *693* *694* *695* *696* *697* *698* *699* *700* *701* *702* *703* *704* *705* *706* *707* *708* *709* *710* *711* *712* *713* *714* *715* *716* *717* *718* *719* *720* *721* *722* *723* *724* *725* *726* *727* *728* *729* *730* *731* *732* *733* *734* *735* *736* *737* *738* *739* *740* *741* *742* *743* *744* *745* *746* *747* *748* *749* *750* *751* *752* *753* *754* *755* *756* *757* *758* *759* *760* *761* *762* *763* *764* *765* *766* *767* *768* *769* *770* *771* *772* *773* *774* *775* *776* *777* *778* *779* *780* *781* *782* *783* *784* *785* *786* *787* *788* *789* *790* *791* *792* *793* *794* *795* *796* *797* *798* *799* *800* *801* *802* *803* *804* *805* *806* *807* *808* *809* *810* *811* *812* *813* *814* *815* *816* *817* *818* *819* *820* *821* *822* *823* *824* *825* *826* *827* *828* *829* *830* *831* *832* *833* *834* *835* *836* *837* *838* *839* *840* *841* *842* *843* *844* *845* *846* *847* *848* *849* *850* *851* *852* *853* *854* *855* *856* *857* *858* *859* *860* *861* *862* *863* *864* *865* *866* *867* *868* *869* *870* *871* *872* *873* *874* *875* *876* *877* *878* *879* *880* *881* *882* *883* *884* *885* *886* *887* *888* *889* *890* *891* *892* *893* *894* *895* *896* *897* *898* *899* *900* *901* *902* *903* *904* *905* *906* *907* *908* *909* *910* *911* *912* *913* *914* *915* *916* *917* *918* *919* *920* *921* *922* *923* *924* *925* *926* *927* *928* *929* *930* *931* *932* *933* *934* *935* *936* *937* *938* *939* *940* *941* *942* *943* *944* *945* *946* *947* *948* *949* *950* *951* *952* *953* *954* *955* *956* *957* *958* *959* *960* *961* *962* *963* *964* *965* *966* *967* *968* *969* *970* *971* *972* *973* *974* *975* *976* *977* *978* *979* *980* *981* *982* *983* *984* *985* *986* *987* *988* *989* *990* *991* *992* *993* *994* *995* *996* *997* *998* *999* *1000*

- (a) *refugisse* (lines 1–2): why did the dolphin flee back into the sea?  
 (b) *occulte interfici* (line 6): give **two** reasons why Avitus made the dolphin die.

## 8\* In what ways are the two stories similar; in what ways are they different?

In your answer you may refer to the passages printed on this question paper and to other parts of what you have read.

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## **Preview of Answers Ends Here**

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This is a limited inspection copy. Sample of answers ends here to stop students looking up answers to their assessments. See contents page for details of the rest of the resource.

## Appendix

### Glossary of Grammatical and Stylistic Terms with

**NB** References to grammatical terms are to be found under the heading 'Grammatical terms' and under the heading 'Context and style notes'. Where a particular grammatical term is used in both books, the reference is to be found under **stylistic terms** and vice versa, as to that section. A maximum of eight examples are allowed for both books together. If examples from both stories, only one from each are listed for each book, with etc. If examples are in bold font, from Pliny; if in normal font, from Petronius.

#### Grammatical terms

**NB** Simple uses of the cases, e.g. direct and indirect object, possessive genitive and

#### Cases

ACCUSATIVE	
accusative of motion	the accusative is used to express motion towards with towns, small islands, <i>domus</i> and <i>rus</i> (37)
accusative of time	the accusative is used to express length of time (time)
GENITIVE	
objective genitive	used to express the <b>object</b> of the verbal idea in the noun ( <i>metum mortem</i> ), 'I fear death' (44)
DATIVE	
dative after compound verbs	the dative is sometimes used instead of a preposition ( <i>pro</i> ) is found more often in poetry than in prose (5, 17, 23)
dative of possession	the dative is used to express the person to whom something is found, with the verb 'to be', expressed, or more often implied
dative of purpose	the dative is sometimes used to express purpose, particularly with verbs
ABLATIVE	
ablative absolute	use of a participle and noun instead of a subordinate clause
ablative of cause	the ablative expresses the reason for an action or feeling ('because of hatred of Nero' (9, 14, 18; 16, 26)
ablative of comparison	the ablative is used to compare one thing with another ( <i>fortior leone</i> (8)
ablative of description	the ablative is used to describe an external (sometimes internal) quality
ablative of means	this expresses the means by which something is done (instrumental ablative (23, 42; 16)
ablative of place	the ablative is used to express the place where or with whom, with a preposition, apart from <i>domo</i> , <i>rure</i> , <i>humo</i> and towns (30, 42; 19, 22)
ablative of the measure of difference	this expresses by how much one thing is different from another ('much later' (25)
ablative of separation	the ablative expresses the separation of one thing from another
ablative of time	the ablative is used to express the time when something happens
ablative after verbs and adjectives	many verbs and adjectives take the ablative case (1-4)
instrumental ablative	this expresses the instrument or means by which something is done, found after passive verbs, e.g. <i>gladio necatus est</i> – 'he was killed with a sword'
THE LOCATIVE CASE	
a special ending to denote the place where something happens, e.g. <i>Romae</i> – 'at Rome'	
CONNECTING RELATIVE	
use of the relative pronoun rather than the demonstrative to link a sentence to the previous one	

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## Verbs

GERUND + GERUNDIVE	
accusative of the gerund	this is used with <i>ad</i> to express purpose (17, 37)
genitive of the gerund(ive)	this is used with <i>causa</i> or <i>gratia</i> to express purpose
gerundive of obligation	the gerundive may be used in all cases to express obligation

## Moods

HISTORIC PRESENT INDICATIVE AND INFINITIVE	
historic present indicative and infinitive	the present indicative or infinitive is often used in the historic present to make the passage more vivid; <b>indicative (25; 12–19); infinitive (12–19)</b>
INFINITIVE	
indirect statement ( <i>oratio obliqua</i> )	a statement which becomes indirect as it is dependent on a verb of saying, thinking, knowing (that), etc. (3–4, 18, 27, 30)
SUBJUNCTIVE	
indirect question	a question which becomes indirect as it is dependent on a verb of asking (why), knowing (who), etc. (19)
potential subjunctive	the subjunctive represents the apodosis of a conditional sentence; e.g. 'I wouldn't do that (if I were you)'
purpose clause	a clause which expresses the purpose behind an action

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## Stylistic terms

<b>alliteration</b>	the repetition of the same <b>letter or consonantal sound</b> at the beginning of closely connected words (9, 14–15, 16, 20, etc.; 1, 26–27)
<b>anaphora</b>	the repetition of the same word at the beginning of successive clauses or sentences (43–44; 1–2, 9, 13, 14–15, 18, 28)
<b>assonance</b>	the repetition of the same <b>vowel sound</b> in nearby or connected words (33; 15, 23–24)
<b>asyndeton</b>	two or more clauses or phrases used without any connecting words (9, 11–12, 13, 14, 14–15, 17–18, 28)
<b>balance</b>	two or more phrases placed in the same order, e.g. noun + verb – the opposite of chiasmus (43, 43–44; 5–6, 17, 18)
<b>chiasmus</b>	inversion in the second of two parallel phrases of the order noun + verb, verb + noun – the opposite of balance (1–2, 6–7, 18)
<b>choice and position of words</b>	words particularly chosen or placed in a significant position (21–22, 26)
<b>diminutive</b>	usually a term of endearment, e.g. <i>ocellus</i> for <i>oculus</i> (28)
<b>enclosing order</b>	where two words which agree with each other, e.g. noun + verb, begin at the beginning and the end of a longer phrase or sentence, thus enclosing it. Enclosing order often consists of four words, arranged chiastically (1, 14, 16, 19, 26; 26).
<b>homoioteleuton</b>	the use of two words with the same ending (1, 6, 21–22)
<b>juxtaposition</b>	two words placed next to each other for emphasis, often with a comma (11, 14, 19, 27)
<b>litotes</b>	the use of two negative words to form a positive, as in English, 'not not' (28)
<b>metaphor</b>	a word used not in its original sense, but resembling it, e.g. 'the sea was a desert' (28)
<b>onomatopoeia</b>	where the sound of a word imitates the meaning, e.g. 'murmuring' (28)
<b>polyptoton</b>	the repetition of a word with the same root, but in a different form (8–9, 33, 35, 38, 42–43; 17, 18, 21–22)
<b>sibilance</b>	use of the letter <i>s</i> , making a hissing sound expressing loathing (28)
<b>tricolon</b>	three successive phrases, the last of which is usually the longest (1, 6, 9, 14–15, 15)
<b>variatio</b>	variation in the way two or more parallel ideas are expressed (6; 8–9, 9–10)

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## Vocabulary List

Words in the OCR DVL are marked with an asterisk.

*a, ab + ablative	by, from	aut... aut
accedo, -ere	approach	autem
accerso, -ere, -cersitum	summon	bene
accurate	carefully	beneficium, -ii n
*ad + accusative	for +, with	bestia, -ae f
ad tempus	for a time	blande
*adiaceo, -ere	tie	blandimentum, -i n
adiungo, -ere	attach	Caesar, -aris m
adludo, -ere	play with	campus, -i m
admirabilis, -e	remarkable	canis, -is m/f
admiratio, -ionis f	admiration	*capio, -ere, cepi, ca
*admiror, -ari (deponent)	wonder	capitalis, -e
adnato, -are	swim alongside	cauda, -ae f
adpello, -are	call	causa, -ae f
adprehendo, -ere, -hensus	capture	cautus, -a, -um
adspicio, -ere	regard	cena, -ae f
adulans, -antis	fawning	certamen, -inis n
*advenio, -ire	come to, approach	cervix, -icis f
adventus, -us m	arrival	ceteri, -ae, -a
Aegyptiaca, -orum n	Egyptian Wonders	*cibus, -i m
Aegyptus, -i f	Egypt	*circum + accusative
aequalis, -e	contemporary	circumfero, -ferre, -lo
aes, aeris n	money	Circus Maximus m
aestuarium, -ii n	estuary	clamor, -oris m
aestus, -us m	tidal	clementer
aetas, -tatis f	age	coeo, -ire
Africa, -ae f	Africa	*cogo, -ere, coactum
agnosco, -ere	recognise	collusor, -oris m
aliqui, -qua, -quod	some	colonia -ae f
*alius, -a, -ud	else, other	coma, -ae f
*alter, -a, -um	second	*comes, -itis m/f
altum, -i n	deep water	commiseror, -ari
*altus, -a, -um	elevated, deep	complures, -a
amitto, -ere, amissum	lose	comprehendo, -ere
*amo, -are	love	concedo, -ere, -cessi
amplus, -a, -um	splendid	conceptus, -a, -um
Androclus, -i m	Androclus	*concurro, -ere
*animus, -i m	attention, mind, courage	confirmo, -are
Apion, -onis m	Apion	confluo, -ere
appareo, -ere, -ui	be evident	consilium, -ii n
appello, -are, -avi, -atum	call	conspicuum, -us m
arena	see harena	constat
atque	and	consularis, -e
atrox, -ocis	fierce	contueor, -eri (depon)
attero, -ere	exhaust	convertito, -ere, -verti
attollo, -ere	exalt	copia, -ae f
auctor, -oris	author	*corpus, -oris n
audacia, -ae f	boldness	cotidianus, -a, -um
*audens, -entis	daring	*credo, -ere, -didi
*audio, -ire, -ivi	hear	cresco, -ere
augeo, -ere	increase	

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*cruciatu*, -us m  
*cruentus*, -a, -um  
*cruor*, -oris m  
*crus*, *cruris* n  
 \*cum + ablative  
 \*cum + indicative  
*cuncti*, -ae, -a  
 \*cur  
*curo*, -are, -avi  
*damno*, -are  
*debilis*, -e  
*declaro*, -are  
*deduco*, -ere  
*defleo*, -ere  
 \*deinde  
*delitesc*, -ere  
*delphinus*, -i m  
*demulceo*, -ere  
 \*depono, -ere  
*desum*, -esse, -fui  
*detergeo*, -ere, -tersi  
*dextra*, -ae f  
 \*dico, -ere  
 \*dies, diei m/f  
*dignus*, -a, -um + ablative  
*dimitto*, -ere, -missum  
 \*do, dare, dedi, datum  
*dolor*, -oris m  
 \*dominus, -i m  
*donec*  
*dono*, -are, -avi -atur  
 \*duco, -ere  
 \*dum  
 \*e, ex + ablative  
*edo*, -ere, edi  
*edo*, -ere, edidi  
*educ*, -ere, eductum  
 \*ego, me, mei, mihi, me  
*emerge*, -ere  
 \*enim  
 \*eo, ire  
 \*et  
 \*etiam  
*exanimatus*, -a, -um  
*excellens*, -entis  
*excito*, -are, -atum  
*expedio*, -ire  
*experimentum*, -i n  
*experior*, -iri, expertus  
*sum* (depono)  
*exprimo*, -ere  
*exsilio*, -ire  
*extraho*, -ere  
 \*facio, -ere  
*fama*, -ae f  
*fera*, -ae f

torture  
 bloodstained  
 blood  
 leg  
 with  
 when  
 all  
 why  
 have done  
 command  
 crippled  
 reveal  
 bring  
 mourn  
 then  
 lurk  
 dolphin  
 lick  
 put down  
 be lacking  
 wipe away  
 right (hand)  
 say  
 day  
 worthy of  
 release  
 present, give, assign  
 pain  
 master  
 until  
 give  
 accompany, lead  
 while  
 from  
 eat  
 utter  
 bring onto  
 I  
 flow out  
 for  
 go  
 and  
 even  
 half dead  
 superior  
 raise  
 unwind  
 experience  
 experience, try  
 squeeze out  
 leap out  
 drag out  
 do  
 story, rumour  
 wild animal

*ferinus*, -a, -um  
*ferme*  
 \*fero, ferre  
*ferocia*, -ae f  
*fictus*, -a, -um  
*fides*, -ei f  
*fiducia*, -ae f  
*fio, fieri, factus sum*  
*flagro*, -are  
*flecto*, -ere  
*flos, floris* m  
*fluctuo*, -are  
 \*flumen, -inis n  
*forma*, -ae f  
*formido*, -inis f  
 \*forte  
*fremitus*, -us m  
*fuga*, -ae f  
 \*fugio, -ere  
*gemitus*, -us m  
*gestator*, -oris m  
*gloria*, -ae f  
*Graecus*, -a, -um  
*gratia* + genitive  
*gratia*, -ae f  
*gratulabundus*, -a, -us  
 \*habeo, -ere  
*habitaculum*, -i n  
*haereo*, -ere  
*harena*, -ae f  
*hic*  
 \*hic, haec, hoc  
*hinc inde*  
*Hipponensis*, -e  
*historia*, -ae f  
 \*homo, -inis m  
 \*hortor, -ari (depono)  
*hospes*, -itis m  
 \*iam  
 \*ibi  
 \*idem, eadem, idem  
*ideo*  
*ignis*, -is m  
 \*ille, illa, illud  
*immanitas*, -tatis f  
*impello*, -ere, impulsi  
 \*imperium, -ii n  
*impetus*, -us m  
*implico*, -are  
 \*in + ablative  
 \*in + accusative  
*in modum* + genitive  
*incalesco*, -ere, -calui  
*incelebris*, -e  
*incido in*, -ere, -cidi

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<i>incredibilis, -e</i>	unbelievable	<i>*medius, -a, -um</i>
<i>*infero, -ferre</i>	carry into	<i>membrum -i n</i>
<i>ingenium, -ii n</i>	intellect	<i>mergo, -ere</i>
<i>*ingens, -entis</i>	huge	<i>meridianus, -a, -um</i>
<i>iniquus, -a, -um</i>	unfair	<i>metus, -us m</i>
<i>innutritus, -a, -um</i>	brought up near	<i>*meus, -a, -um</i>
<i>*inquit</i>	he said	<i>miles, -itis m</i>
<i>insilio, -ire</i>	leap onto	<i>ministerium, -ii n</i>
<i>intellego, -ere</i>	realise, understand	<i>miraculum, -i n</i>
<i>*inter + accusative</i>	between	<i>mirificus, -a, -um</i>
<i>*interficio, -ere</i>	kill	<i>mirus, -a, -um</i>
<i>interrogo, -are</i>	question	<i>miseratio, -onis f</i>
<i>intimus, -a, -um</i>	innermost	<i>mitis, -e</i>
<i>introduco, -ere, -ductum</i>	bring in	<i>modicus, -a, -um</i>
<i>introgredior, -i, -gressus</i>		<i>*moneo, -ere</i>
<i>sum (dept.)</i>	enter	<i>mora, -ae f</i>
<i>invisitatus, -a, -um</i>	extraordinary	<i>*mors, mortis f</i>
<i>*invito, -are</i>	invite	<i>mos, moris m</i>
<i>*ipse, ipsa, ipsum</i>	self	<i>*moveo, -ere, movi</i>
<i>*is, ea, id</i>	he, she, it, this, that	<i>*mox</i>
<i>iste, -a, -ud</i>	that of yours	<i>*multus, -a, -um</i>
<i>*iterum</i>	again	<i>murmur, -uris n</i>
<i>*laetus, -a, -um</i>	happy	<i>mutuus, -a, -um</i>
<i>laeva, -ae f</i>	left (hand)	<i>*nam</i>
<i>languidus, -a, -um</i>	sluggish	<i>nanciscor, -i, nactus</i>
<i>lascivia, -ae f</i>	playfulness	<i>sum (dept.)</i>
<i>latebra, -ae f</i>	hiding place	<i>narro, -are</i>
<i>latebrosus, -a, -um</i>	hidden	<i>nato, -are</i>
<i>legatus, -i m</i>	deputy	<i>navigabilis, -e</i>
<i>*lego, -ere, legi</i>	read	<i>*navigo, -are</i>
<i>leniter</i>	gently	<i>*nec</i>
<i>leo, -onis m</i>	lion	<i>nec non</i>
<i>levo, -are, -um</i>	relieve	<i>*neque... neque</i>
<i>*liber, -ri m</i>	book	<i>neuter, -tra, -trum</i>
<i>lingua, -ae f</i>	tongue	<i>*nihil</i>
<i>litterae, -arum f pl</i>	learning	<i>*nisi</i>
<i>litus, -oris n</i>	shore	<i>no, nare</i>
<i>*locus, -i m</i>	place	<i>*nomen, -inis n</i>
<i>*longissime</i>	furthest	<i>*non</i>
<i>lorum, -i n</i>	leather thong	<i>noscitabundus, -a, -um</i>
<i>lusus, -us m</i>	sport	<i>novitas, -atis f</i>
<i>maestus, -a, -um</i>	sad	<i>*novus, -a, -um</i>
<i>magistratus, -us m</i>	magistrate	<i>*nunc</i>
<i>magnitudo, -inis f</i>	size	<i>obsideo, -ere</i>
<i>*magnus, -a, -um</i>	great	<i>obtineo, -ere</i>
<i>mansues, -etis</i>	tame	<i>obvius, -a, -um</i>
<i>mansuetudo, -inis f</i>	tame	<i>occulte</i>
<i>*manus, -us f</i>	hand	<i>occurro, -ere, -curri</i>
<i>*mare, -is n</i>	sea	<i>Octavius Avitus, -i m</i>
<i>materia, -ae f</i>	story	<i>oculus, -i m</i>
<i>maxime</i>	in particular	<i>odor, -oris m</i>
<i>*maximus (superl. of magnus)</i>	very great	<i>*omnis, -e</i>
<i>me penetro, -are</i>	enter	<i>opera, -ae f</i>
<i>medella, -ae f</i>	healing	<i>opimus, -a, -um</i>
<i>medicina, -ae f</i>	healing	<i>ops, opis f</i>
<i>medicus, -i m</i>	doctor	<i>orbis, orbis m</i>

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<i>orno, -are</i>	adorn	<i>prout</i>
* <i>ostendo, -ere</i>	show	<i>provehor, -i (deponen</i>
<i>otium, -ii n</i>	leisure time	<i>provincia, -ae f</i>
<i>pactum, -i n</i>	means	* <i>proximus, -a, -um</i>
<i>parco, -ere, parsi (+ dative)</i>	spare	<i> pudor, -oris m</i>
<i>paulatim</i>	gradually	* <i>puer, -i m</i>
* <i>patior, pati</i>	allow	<i> pugna, -ae f</i>
<i>pavefactus, -a, -um</i>	alarmed	* <i>puto, -are</i>
<i>penetro, -are</i>	see me p	* <i>quaero, -ere, quaes</i>
<i>penitus</i>	complet	<i>quasi</i>
* <i>per + accusative</i>	through	* <i>-que</i>
<i>perdo, -ere</i>	lose	* <i>qui, quae, quod</i>
* <i>perfero, -ferre</i>	carry	* <i>quid</i>
<i>permetior, -iri, -mensus</i>		* <i>quidam, quaedam</i>
<i>sum (dept.)</i>	traverse	<i>quidem</i>
<i>pertaedet me, -ere,</i>		<i>quies, -etis f</i>
<i>-taesum est</i>	be tired of	<i>quiesco, -ere, quievi</i>
<i>pertrecto, -are</i>	handle	<i>quintus, -a, -um</i>
* <i>pes, pedis m</i>	foot	* <i>quoque</i>
* <i>peto, -ere</i>	seek, beg	<i>rabidus, -a, -um</i>
<i>piscor, -ari (deponent)</i>	fish	<i>recognitio, -onis f</i>
<i>placet, -ere, -uit</i>	it is resolved	<i>recondo, -ere</i>
<i>placide</i>	peacefully	<i>recumbo, -ere -cubui</i>
<i>plane</i>	clearly	<i>recupero, -are</i>
<i>Plistonices, -is m</i>	Plistonices	* <i>reddo, -ere, redditu</i>
<i>plures, -a</i>	(several) more	<i>reduco, -ere</i>
<i>plurimus, -a, -um</i>	(superlative of <i>multus</i> )	<i>refero, -ferre</i>
* <i>poena, -ae f</i>	punishment	<i>refugio, -ere, -fugi</i>
<i>poeta, -ae m</i>	poet	<i>religio, -onis f</i>
<i>poeticus, -a, -um</i>	poetic	* <i>relinquo, -ere, reliqui</i>
* <i>pono, -ere, -posui, -positus</i>	place	<i>remotus, -a, -um</i>
<i>populus, -i</i>	people	<i>repente</i>
<i>porrigo, -ere</i>	offer	<i>repeto, -ere, -peti</i>
<i>post</i>	afterwards	<i>reprimo, -ere, -pressi</i>
* <i>postea</i>	afterwards	<i>res publica, -ae f</i>
<i>posterus, -a, -um</i>	following	* <i>res, rei f</i>
* <i>postquam</i>	when	<i>revello, -ere, -velli</i>
<i>postremo</i>	finally	<i>revincio, -ire, -vinctu</i>
<i>praebeo, -ere</i>	offer	<i>revoco, -are</i>
<i>praecedo, -ere</i>	go in front of	<i>revolveo, -ere</i>
<i>praeditus, -a, -um</i>	endowed with	<i>ritus, -us m</i>
<i>praeses, -idis m</i>	ruler	* <i>Roma, -ae f</i>
<i>praeter + accusative</i>	apart from	<i>rursus</i>
<i>pravus, -a, -um</i>	pervasive	<i>aevio, -ire</i>
* <i>primo</i>	at first	<i>sanies, saniei f</i>
<i>primum</i>	first	<i>scientia, -ae f</i>
* <i>primus, -a, -um</i>	first	* <i>scribo, -ere, scripsi</i>
<i>prior, -ius</i>	previous	<i>secretum, -i n</i>
<i>proconsul, -ulis m</i>	governor	* <i>sed</i>
<i>proconsularis</i>	proconsular	<i>sensim</i>
<i>procul</i>	far away	<i>separo, -are, -avi, -at</i>
* <i>proficiscor, -i, -fectus sum (dept.)</i>		* <i>sequor, -i (deponen</i>
* <i>prope</i>	set out	<i>serpo, -ere</i>
<i>prorsus</i>	almost	* <i>servus, -i m</i>
<i>prospecto, -are</i>	completely	<i>sese = se</i>
	look out	

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*\*si*  
*si quid*  
*sicco, -are, -avi*  
*similis, -e*  
*\*simul*  
*\*sine + ablative*  
*sol, solis m*  
*solitudo, -inis f*  
*solitus, -a, -um*  
*sollicito, -are*  
*solvo, -ere, solutum*  
*sonorus, -a*  
*spargo, -ere*  
*spectaculum, -i n*  
*spectator, -oris m*  
*specus, -us f*  
*stagnum, -i n*  
*\*statim*  
*stirps, stirpis f*  
*\*sto, stare, steti*  
*studium, -ii n*  
*\*subeo, -ire*  
*subgero, -ere*  
*suffragium, -i n*  
*\*sum, esse, fui*  
*sumptus, -us m*  
*super + accusative*  
*superfundo, -ere, -fudi*  
*\*suus, -a, -um*  
*\*taberna, -ae f*  
*tabula, -ae f*  
*tam... quam*  
*\*tam*  
*\*tamen*  
*tametsi*  
*tamquam*  
*tango, -ere*  
*tantum*  
*tendo, -ere*  
*\*teneo, -ere*  
*tenuis, -e*  
*tergum, -i n*  
*\*terra, -ae f*  
*terrificus, -a, -um*  
*\*territus, -a, -um*  
*tertius, -a, -um*  
*\*timeo, -ere*  
*\*tollo, -ere, sublatum*  
*torreo, -ere*  
*torus, -i m*  
*\*totus, -a, -um*  
*\*trado, -ere*  
*trepido, -are*  
*triduum, -i n*  
*triennium, -ii n*  
*\*tu, te, tui, tibi, te*

if  
 anything, whatever  
 dry  
 like  
 together with  
 without  
 sun  
 seclusion  
 accustomed  
 free  
 resounding  
 sprinkle  
 sight  
 spectator  
 cave  
 lagoon  
 immediately  
 root  
 stop  
 desire  
 go under, come over  
 bring  
 vote  
 I am  
 expense  
 over  
 pour over  
 his, her, its, their  
 tablet  
 as... as  
 so, such a  
 however  
 and yet  
 as if  
 touch  
 only  
 make one's way  
 attract, hold  
 slender  
 back  
 land  
 terrifying  
 terrified  
 third  
 be afraid  
 rise  
 torch  
 muscle  
 whole  
 relate  
 be frightened  
 three days  
 three-year period  
 you

*\*tum*  
*tunc*  
*tutus, -a, -um*  
*\*ubi*  
*ubique*  
*ulterior, -ius*  
*una*  
*unguentum, -i n*  
*\*unus, -a, -um*  
*\*urbs, urbis f*  
*\*ut + subjunctive*  
*ut... ita*  
*uti = ut + indicative*  
*vale*  
*varius, -a, -um*  
*vastitudo, -inis f*  
*vel*  
*venatio, -onis f*  
*venatus, -us m*  
*\*venio, -ire*  
*venor, -ari (depono)*  
*verber, -eris n*  
*verus, -a, -um*  
*vestigium, -ii n*  
*\*via, -ae f*  
*vice alterna*  
*victor, -oris m*  
*victus, -us m*  
*\*video, -ere, vidi*  
*\*videor, -eri, visus sum*  
*\*vir, viri m*  
*vires, -ium f pl.*  
*\*virtus, -utis m*  
*viso, -ere*  
*\*vita, -ae f*  
*\*vivo, -ere, vixi*  
*\*volnus, -eris n*

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