**Ludus Domesticus Five Nome\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

\*\*\*\*\*\*This ludus will be due Wednesday, May 11. Please keep in mind that I am not recording grades for ludi. These ludi are meant to help and incentivize early studying.

M&L = Moreland and Fleischer, *Latin. An Intensive Course.*

A&G = Allen and Greenough. *New Latin Grammer.*

You can access A&G on Perseus: http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.04.0001

Type the section number in the box, omitting any letters.

*This ludus is for lines* 387-440.

**I. Scansion: scan the following lines. Be sure to mark the caesura in each line.**

Tempora qui solis operosa colentibus arva,  
     Fallitur, et nautis aspicienda putat;               400  
Nec semper credenda Ceres fallacibus arvis,  
     Nec semper viridi concava puppis aquae,  
Nec teneras semper tutum captare puellas:  
     Saepe dato melius tempore fiet idem.

**II. Morphology and Syntax**

1) Why is *ab ancilla* not an ablative of agent?

2) According to M&F (unit 13B-C) some intransitive verbs govern the dative case. For example, both *persuadeo* and *credo* take the dative rather than the accusative (*credo tibi* = I believe you). In the passive voice, such verbs are construed rather awkwardly in Latin, since these verbs do not govern a direct objective. As M&F note, verbs that govern the dative cannot logically be made passive: "when a passive ideas is desired, an impersonal construction must be used. An impersonal verb form appears in the third person singular and has no personal subject. The pronoun "it" may be used in English to give a literal translation." To make *credo tibi* passive one would have to say *tibi a me creditur*, "there is a trusting to you by me," or "you are trusted by me."

Now let's look at *si quid modo creditur arti* in line 387. *Quid* = *aliquid* and means "at all" or "in any respect." *Modo* is an adverb meaning *"*at all." This means that *arti* is the dative being governed by *creditur* which, in English, we would translate as the subject of a passive verb. Ovid's audience or reader is the implied agent in this clause, so, if it helpful, add an implied *a vobis* to *creditur arti*. How would you translate *a vobis creditur arti*? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. Now make this sentence active: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

3) Briefly discuss the implications of Ovid's use of *index* at line 389. How does Ovid's use of the word *index* shape our understanding of this passage. Hint: see Ovidian Style Guide, specifically the section on imagery and legal language. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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4) Read A&G 405 note 2. Explain Ovid's use of *ab* with *arrepto hamo* at line 393. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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5) How is the subjunctive being used at line 397? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

6) Rearrange the words in lines 399-400 to reflect a more sensible prose word order (hint: determine which verb in the main verb and which is the verb belonging to the relative clause). \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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7) We just saw that *credo* is impersonal and governs the dative case. At line 401 *nec semper credenda Ceres fallacibus arvis* is passive. Here *credo* in the passive has a subject; the verb is not impersonal. This is because sometimes *credo* can also mean "to entrust something (accusative) to someone (dative)." This is how *credo* is being used at line 401. Rewrite *nec semper credenda Ceres fallacibus arvis* in the active voice using *debeo* with the subject "you." \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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8) What literary/rhetorical device appears in 401? (Hint: *Ceres*) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

9) What literary/rhetorical device appears in 402? (Hint: *puppis*) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

10) Why is *tutum* neuter at line 403? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

11) Why is *teneras puellas* accusative at line 403? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

12) How does the word order of line 403 reflect the idea being expressed? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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13) What tense is *fiet* at line 404? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

14) At line 403 *quas Venerem Marti continuasse* is the subject of *iuvat*. As Block explains, the Kalends joined Venus to Mars. This means that *quas* (antecedent: *Kalendae*)is the accusative subject of *continuasse,* and that *venerem* is the object of *continuasse.* Now read A&G 452, especially 452a. The infinitive with a subject accusative occurs most commonly with what verb? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. However, in poetry an infinitive as a subject (with an accusative subject) is common.

15) What is the subject of *erit ornatus* at line 407? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

16) What literary/rhetorical device appears in 409-411? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

17) Review #2 above. Explain how to translate *desinitur* in line 411. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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18) Review #2 and #7*.* At lines 411 *creditur* is passive, but it is not impersonal. This means that *creditur* must mean \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

19) What do you notice about the word order of line 412? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

20) A review from ludus four: *licet* with an infinitive means "it is permitted." Now read 565, especially note 2. This complicates our understanding of *licet*, which shouldn't be surprising; Latin was living language. When *licet* is followed by the subjunctive, what does it mean? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

21) What does Ovid mean by *luce* in line 413? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ What literary/rhetorical device is this? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ (note: *luce* is ablative of time with *incipias*; *qua* is a relative pronoun, also indicating time, and its antecedent is *luce*; this construction is repeated below as *qua die* in line 415).

22) Scan line 415. What does *apta* modify? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

23) What is the antecedent of *qua* in line 418? (hint: it appears in the clause that follows)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

24) *vitaris* in line 419 is a contracted form. What does this form look like when it is not contracted? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

25) What is the antecedent of *qua* in line 420? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

26) Why is *inspicias* at line 423subjunctive? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

27) What kind of clause does *ut* introduce at line 423? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

28) Why is *emas* subjunctive at line 424? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

29) At lines 423-24 there is much repetition. What does this repetition add to the point Ovid is making? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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30) What form is *emi*? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

31) What are the person, number, tense, voice, and mood of *causabere* in line 427? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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32) Why is *des* subjunctive? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

33) What kind of ablative is *natali libo* at line 429? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

34) What kind of ablative is *mendaci damno* at line 431? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ What literary/rhetorical device do you see here? (hint: mmmmmmmmmmm) \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

35) How are lines 433-34 typical of Ovid's style? (Hint: Contrast, balance**;** Ovid frequently sets up a scenario in the hexameter, drawing a general conclusion in the pentameter line)

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36) How does Ovid convey meaning through word order at line 434? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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37) Why is *persequar* subjunctive at line 435? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

38) What does Ovid mean by *vadum* at line 437? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

39) What does *illa* at line 439 refer to? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

40) What literary/rhetorical device does Ovid use at line 440? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Why does he use this device here? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_