

GRADE 7 LATIN

First edition

5 units

10 lessons • one quarter

A video for every lesson

FIRST EDITION

COURSE GUIDE

This is the year Latin opens its biggest doors. The student who finished Grade 6 owns the first two declensions and three tenses of *amo*, *moneo* and *sum*; this quarter adds the third declension, the largest noun family in the language (*rex*, *lex*, *pater*, *mater*, *corpus*, *tempus*, *nomen*), the third and fourth conjugations that complete the verb system (*rego*, *duco*, *dico*, *scribo*; *audio*, *venio*), the personal pronouns (*ego*, *tu*, *is*, *ea*, *id*), and the perfect tense, the done-and-finished tense of *veni*, *vidi*, *vici*. By the last unit the student is not translating drill sentences but reading real Latin: a fable of Phaedrus about a fox and some grapes, and the opening of the Shepherd Psalm as the old Latin psalter sings it, *Dominus regit me*.

Every lesson follows the same path. First comes **the story**: King Midas learning what gold cannot do, Paul steady in the storm of Acts 27, old Philemon and Baucis setting their whole larder before two strangers, Cornelia answering a jewel case with her sons, Tiro racing to catch Cicero's words at speaking speed, Caesar's three-word dispatch and his choice at the Rubicon. Then **how Latin works**: the endings, the patterns and the rules the story opens up. Then **say it out loud**, because Latin is learned by chanting; this quarter the chants grow to *rex* and *corpus*, all four present conjugations, *ego* and *tu*, and the perfect of *amo*. Last, **try it**: stem-surgery cards, a four-conjugation master chart, a family treasure frame, a binder ring of principal parts, and at the end a Reading Evening where the student performs a whole fable in Latin.

A word about the myths. Two of this quarter's stories, Midas and Philemon, come from Ovid, and they are taught as exactly what they are: the stories Romans told, read as the Romans' own literature, never as truth. Each myth lesson names the fable a fable, draws its moral honestly and sets Scripture beside it, the way Paul could quote the pagan poets on Mars' hill while saying plainly who God is. The quarter ends in the catacombs beneath Rome, where the first Christians painted the Good Shepherd, and

with the psalm that uses this course's own verb *rego* for what the Lord does for His sheep: *Dominus regit me*, the LORD is my shepherd.

Most videos come from trusted teaching channels: *latintutorial* (a Latin teacher's animated grammar lessons), Keith Massey (a linguist's short, clear conjugation lessons), TED-Ed, *Magister Craft* (stories spoken in clear, slow Latin with English subtitles, filmed in *Minecraft*), *Smarthistory*, *BBC Ideas*, *bambasbat* and *MrC Latin* (two Latin teachers), *Sharefaith Kids* and *Saddleback Kids* (Bible story animations), *Parchment Lore* and *Latinum* (fables read aloud in Latin), and two Gregorian chant channels for the Shepherd Psalm. Every video was previewed for accuracy and content. A few are made for a slightly older audience; the lesson notes say so. You may hear small differences in pronunciation between channels (classical and church pronunciation); both are correct, and this course teaches the classical sounds, except in the sung psalm, where you will hear the church's soft *c*. Some channels end with an invitation to subscribe; you can stop the video when the teaching ends.

Start with Lesson 1.1 →

WHO IT IS FOR

Written for students in grade 7 (about ages 12–13) who have finished the Grade 5 and Grade 6 Latin courses or their equivalent: the student should know the first and second declensions, the five case jobs, adjective agreement, and the present, imperfect and future of *amo*, *moneo* and *sum*. A student arriving from another program with those skills will fit right in. A parent or teacher reads along, joins the chants and checks the practice; no Latin background is needed to lead it. Nothing needs to be bought: every activity uses paper, index cards, pencil, crayons and household things.

HOW TO USE THIS COURSE

1. **The weekly rhythm.** The quarter has 10 lessons, one a week, each with three sessions of 30–40 minutes. Session 1 is the warm-up, the video, the teaching and the picture study. Session 2 is the activity and the Latin notebook. Session 3 is the worked examples, the practice sentences and a recitation: the student chants the

week's paradigms and reads the week's Latin out loud to the family. In the second week of each unit, use part of Session 3 for the unit review and the unit challenge.

2. **Where the student stands.** This course assumes Grade 6: the full first and second declensions (puella, dominus, bellum), all five case jobs, adjectives agreeing with their nouns, and the present, imperfect and future of amo, moneo and sum. Week 1 reawakens all of it in the warm-ups. Everything new this year, third declension, third and fourth conjugations, pronouns, perfect tense, is built on top of that foundation, and the practice never reaches past what has been taught.
3. **Chant it every day.** Latin endings are learned the way multiplication tables are: out loud, in rhythm, a few minutes a day. Open every session with the growing chant stack: rex, regis, regi, regem, rege down and back; corpus with its plural corpora; the four present columns rego and audio beside amo and moneo; ego, mei, mihi, me, me; and from Unit 4 on, the perfect: amavi, amavisti, amavit, amavimus, amavistis, amaverunt. Five minutes of cheerful chanting beats an hour of silent staring.
4. **Story, then grammar, then doing.** The core ideas are written to be read aloud or read by the student. The paragraph marked *The story* tells what happened; *How Latin works* explains the grammar; *Say it out loud* gives the chants; *Try it* explains the activity. After each paragraph, ask the student to tell it back. Where the story is a myth, the lesson says so plainly; read it as literature and let the student say what is true and what is fable.
5. **The genitive habit.** From Lesson 1.1 on, every noun is learned with its genitive: rex, regis; corpus, corporis; vulpes, vulpis. The genitive hands over the stem, and in the third declension the stem is everything. Flashcards from this course always carry both forms on the front.
6. **The word list.** The whole course teaches 49 new words, in this order. Unit 1, third-declension nouns: rex, lex, homo, pater, mater, frater, soror; then mare, navis, urbs, corpus, tempus, nomen, miles, civis, tempestas. Unit 2, new verb families: rego, duco, mitto, pono, curro, dico, scribo; then audio, venio, dormio, scio, and the noun vox. Unit 3, pronouns and possessives: ego, tu, nos, vos, meus, tuus, noster, vester; then is, ea, id, hic, ille, and qui (recognition). Unit 4 adds one new verb, vinco (I conquer), and teaches the perfect stems of the verbs already owned: amavi, monui, habui, rexi, duxi, misi, posui, cucurri, dixi, scripsi, audivi, veni, vidi, dormivi, scivi, vici, fui. Unit 5, reading words: vulpes, vitis, salio, maturus;

then anima and nihil. This list is the flashcard deck; the Grade 5 and 6 decks stay in rotation underneath it.

7. **The Latin notebook.** Use any notebook for the whole quarter. It holds the vocabulary with genitives, the paradigm charts, the principal-parts lists, the translated readings and the student's own fable. Date every page. The four-conjugation master chart from Unit 2 and the principal-parts ring from Unit 4 are the two reference tools the student will use into high school.
8. **Translation is a two-way street.** Every lesson's practice runs both directions, Latin into English and English into Latin, and from Unit 4 on it mixes tenses the way real stories do: imperfect for the scene, perfect for the event. The answer is right when the endings are right. Let the student use the notebook charts freely; charts come to live in the head by being used, not by being hidden.
9. **Practice on the web.** Our companion site, [Latin Launchpad](http://LatinLaunchpad.com), is free and has matching games, flashcards and quizzes sorted by grade; its grade 6–7 word packs cover much of this course's word list, and its grammar games drill the same endings. It makes a good Session 2 finisher or a rainy-Saturday review. It is optional: the course is complete with cards and paper.
10. **Unit review and unit challenge.** Each unit ends with a short review (30 points), which may be done orally, and a unit challenge: the stem-surgery deck, the four-conjugation master chart, the family treasure frame, the principal-parts ring with a six-sentence day report, and at last the Reading Evening.
11. **The Reading Evening.** In the last week, the student hosts a short family Reading Evening: the fable of the fox and the grapes performed in Latin and English, the Shepherd Psalm recited in Latin with translation, the master chart and the principal-parts ring presented, and one myth from the quarter retold honestly, the story the Romans told, and what is actually true.

SCOPE AND SEQUENCE

UNIT 1 • WEEKS 1–2

The Third Declension

King Midas, rex with the golden touch, opens Latin's biggest noun family, where the genitive hands over the stem: rex, regis; pater, patris; homo, hominis. Then Paul's storm and shipwreck from Acts 27 bring the neuters (corpus, tempus, nomen, mare) and the i-stems navis and urbs, with a voyage chart mapped in Latin.

- 1.1 Midas Rex: Kings, Laws and the -is Family
- 1.2 Paul at Sea: Neuters and the Deep

UNIT 3 • WEEKS 5–6

Pronouns: Pointing at People

Cornelia answers a jewel case with her sons, haec ornamenta mea, and the student declines ego and tu and learns the possessives; then Tiro, Cicero's freed secretary, whose shorthand sign for et became our ampersand, brings is, ea, id, the pointers hic and ille, and the relative qui in simple clauses.

- 3.1 These Are My Jewels: Ego, Tu and Mine
- 3.2 He, She, It — and the Secretary Who Invented &

UNIT 2 • WEEKS 3–4

All Four Conjugations

The story Romans told of Philemon and Baucis, who fed two strangers from their whole larder, opens the third conjugation (rego, duco, dico, scribo); then the boy Samuel, who learned to say Speak, LORD, opens the fourth (audio, venio), and the four-conjugation master chart is assembled, the centerpiece of the course.

- 2.1 The Guests at the Door: The Third Conjugation
- 2.2 Speak, Lord: The Fourth Conjugation

UNIT 4 • WEEKS 7–8

The Perfect Tense

Caesar's three-word dispatch, veni, vidi, vici, teaches the perfect endings and the principal-parts key ring; then the Rubicon, alea iacta est, drills the perfect across all four conjugations and sets imperfect beside perfect, the scene-setting and event tenses of every real Latin story.

- 4.1 Veni, Vidi, Vici
- 4.2 The Die Was Cast: Principal Parts in Charge

UNIT 5 • WEEKS 9–10

Reading Real Latin

Everything comes together in two real texts:
Phaedrus's fable of the fox and the grapes,
read, translated and performed whole, with the
student writing an original fable; and the
Shepherd Psalm of the old Latin psalter,
Dominus regit me, where every unit's skill
appears in three verses, ending with the family
Reading Evening.

5.1 Vulpes et Uva: A Real Fable in Real Latin

5.2 Dominus Regit Me: The Shepherd Psalm

WEEKLY PACING CALENDAR

WEEK	PLAN
1	• Session 1: Lesson 1.1 Midas Rex: warm-up, video, teaching and picture study • Session 2: Lesson 1.1 activity (stem-surgery cards) and Latin notebook • Session 3: Worked examples, practice, and the rex chant recited out loud <i>Three short sessions a week is the usual rhythm: one to learn, one to make, one to practice and recite. Add a few minutes of flashcards on the other days if you like.</i>
2	• Session 1: Lesson 1.2 Paul at Sea: warm-up, video, teaching and picture study • Session 2: Lesson 1.2 activity (the voyage chart) and Latin notebook • Session 3: Worked examples, practice and recitation • Session 3 (end of unit): Unit 1 review and unit challenge (the stem-surgery deck demonstrated cold)
3	• Session 1: Lesson 2.1 The Guests at the Door: warm-up, video, teaching and picture study • Session 2: Lesson 2.1 activity (the conjugation sort) and Latin notebook • Session 3: Worked examples, practice and recitation
4	• Session 1: Lesson 2.2 Speak, Lord: warm-up, video, teaching and picture study • Session 2: Lesson 2.2 activity (the master chart and Simon dicit) and Latin notebook • Session 3: Worked examples, practice and recitation • Session 3 (end of unit): Unit 2 review and unit challenge (the master chart presented, with the timed chant)

WEEK	PLAN
5	• Session 1: Lesson 3.1 These Are My Jewels: warm-up, video, teaching and picture study • Session 2: Lesson 3.1 activity (mea ornamenta) and Latin notebook • Session 3: Worked examples, practice and recitation
6	• Session 1: Lesson 3.2 He, She, It: warm-up, video, teaching and picture study • Session 2: Lesson 3.2 activity (the shorthand workshop) and Latin notebook • Session 3: Worked examples, practice and recitation • Session 3 (end of unit): Unit 3 review and unit challenge (the treasure frame lettered and hung)
7	• Session 1: Lesson 4.1 Veni, Vidi, Vici: warm-up, video, teaching and picture study • Session 2: Lesson 4.1 activity (perfect-tense telegrams) and Latin notebook • Session 3: Worked examples, practice and recitation
8	• Session 1: Lesson 4.2 The Die Was Cast: warm-up, video, teaching and picture study • Session 2: Lesson 4.2 activity (the principal-parts ring) and Latin notebook • Session 3: Worked examples, practice and recitation • Session 3 (end of unit): Unit 4 review and unit challenge (the ring demonstrated, plus the six-sentence day report)
9	• Session 1: Lesson 5.1 Vulpes et Uva: warm-up, video, teaching and picture study • Session 2: Lesson 5.1 activity (reading and performing the fable) and Latin notebook • Session 3: Read the fable aloud again, worked examples, practice, and the student's own fable drafted
10	• Session 1: Lesson 5.2 Dominus Regit Me: warm-up, video, teaching and picture study • Session 2: Lesson 5.2 activity (reading the psalm) and Latin notebook • Session 3: Worked examples, practice and rehearsal • Session 3 (end of unit): Unit 5 review and unit challenge (the Reading Evening) <i>Last week. Host the Reading Evening: the fable performed in Latin and English, the Shepherd Psalm recited with translation, the master chart and principal-parts ring presented, and one myth retold honestly, the story the Romans told, and what is actually true.</i>

MATERIALS

Latin notebook (any notebook)

One for the quarter: vocabulary with genitives, paradigm charts, principal-parts lists, the translated readings and the student's own fable.

Index cards or paper cut into card-sized pieces, and a box or bag to keep them

For the flashcard deck, the stem-surgery cards in Unit 1, the conjugation sort in Unit 2 and the relative-clause cards in Unit 3.

A binder ring, loose-leaf ring or a loop of string, and a hole punch

For the principal-parts ring in Unit 4: verb cards drilled daily, carried into high school Latin.

Pencil, colored pencils or crayons, and a fine-tip marker

For the voyage chart, the master chart poster and the treasure frame lettering.

A sheet of poster board, or printer paper taped together

For the four-conjugation master chart in Unit 2, the course's centerpiece reference.

A Bible (KJV) and, if you have one, an atlas or map of the Mediterranean

For Acts 27–28 and the voyage chart in Lesson 1.2, and for 1 Samuel 3 in Lesson 2.2.

Grapes or a simple snack, and a cloth

For the Reading Evening in week 10; grapes suit the fable. Any snack works.

GRADING

Grades come mostly from the daily work: the recitations, the flashcard reviews, the notebook and the practice sentences, because a language is learned by steady, honest repetition. A student who chants faithfully, keeps a neat notebook and corrects his or her own practice earns full credit.

PART	%
Recitation and flashcards (daily chanting, vocabulary with genitives and principal parts, reading aloud)	30
Latin notebook (dated pages, paradigm charts, translations, the original fable)	25
Practice sentences (both directions, corrected with the answer key)	15
Unit reviews	15
Unit challenges	15

Scale: A 90–100, B 80–89, C 70–79, D 60–69. Below 60: repeat the chants and practice with help.

- An ending counts, a guess does not: a practice sentence is right when the endings are right. Let the student use the notebook charts for every exercise; the charts come to live in the head by being used, not by being hidden.
- Unit reviews may be done orally for a student who writes slowly; the parent writes down the answers.
- The two readings in Unit 5 are graded on preparation and courage, not polish: a student who reads a whole Latin fable aloud to the family has done the thing this course exists for.

A NOTE TO PARENTS

You do not need to know Latin to teach this course. Every chart has its chant written out, every Latin sentence has its translation in the answer, and every video does the explaining a specialist would. By grade 7 the student should be carrying most of the load alone: your job is to hear the recitations, hold the flashcards, ask for the story back in the student's own words, and attend the Reading Evening as the guest of honor.

Two of this quarter's stories, Midas with his golden touch and Philemon and Baucis with their unexpected guests, are myths from the Roman poet Ovid, and the course says so in plain words. These are the stories Romans told about their gods; we read them as the Romans' own literature, the way Paul on Mars' hill could quote the pagan poets to their faces, 'as certain also of your own poets have said' (Acts 17:28), while saying plainly that these gods are idols and the stories are fables. Each myth lesson names the story a story, draws its moral honestly, gold makes a poor god; hospitality is holy, and sets Scripture beside it: 1 Timothy 6 beside Midas, Hebrews 13:2 beside Philemon. A student taught to read myths this way, with open eyes and a straight answer about what is true, is armed for every book he or she will ever meet.

The history is told without gore. Caesar's story in Unit 4 includes the civil war and is handled honestly: the lesson on the Rubicon says plainly that a brilliant man chose to break his country's law, and asks the student to weigh it, with Proverbs 16:32 beside it. The videos for Lessons 1.1 (a TED-Ed myth animation) and 4.2 (a teacher's longer principal-parts lesson) were made for slightly older audiences; the lesson notes say

so, and both were previewed. The sung psalm videos in Lesson 5.2 use the church's pronunciation, which the note explains.

PRINTABLE WORD LIST

VOCABULARY FOR THE COURSE

Classical Latin (restored). Restored classical Latin, the sounds of Caesar's day, which is what this course teaches from grade 3 on. The five long vowels are the grade 3 chant: a ah, e ay, i ee, o oh, u oo. An unmarked e says eh, an unmarked o says o, and an unmarked u says u; i and ī both say ee. The capital letters are the stressed syllable.

Every week's list is printed again inside that lesson. Say the capital letters loudest.

1.1 MIDAS REX: KINGS, LAWS AND THE -IS FAMILY

homō

HO-moh

noun · homō, hominis, m.

a human being

ENGLISH homicide

soror

SO-ror

noun · soror, sorōris, f.

a sister

ENGLISH sorority

Mīdās

MEE-dahs

noun · Mīdās, Mīdae, m.

Midas, the king whose touch turned things to gold

mōs

MOHS

noun · mōs, mōris, m.

a custom

ENGLISH moral

iūs

YOOS

noun · iūs, iūris, n.

right, law

ENGLISH justice

ōs

OHS

noun · ōs, ōris, n.

the mouth

ENGLISH oral

pellis

PEL-lees

noun · pellis, pellis, f.

a hide, skin

sanguis

SAHN-gu-ees

noun · sanguis, sanguinis, m.

blood

ENGLISH sanguine

auris

OW-rees

noun · auris, auris, f.

an ear

ENGLISH aural

frōns

FROHNS

noun · frōns, frontis, f.

a forehead

ENGLISH front

vōtum

WOH-tum

noun · vōtum, vōtī, n.

a VOW

ENGLISH vote

1.2 PAUL AT SEA: NEUTERS AND THE DEEP

mare

MAH-reh

noun · mare, maris, n.

the sea

ENGLISH marine

corpus

KOR-pus

noun · corpus, corporis, n.

a body

ENGLISH corpse

tempestās

tem-PES-tahs

noun · tempestās, tempestātis, f.

a storm

ENGLISH tempest

ventus

WEN-tus

noun · ventus, ventī, m.

a wind

ENGLISH vent

ancora

AHN-ko-rah

noun · ancora, ancorae, f.

an anchor

ENGLISH anchor

gubernātor

gu-ber-NAH-tor

noun · gubernātor, gubernātōris, m.

a helmsman

ENGLISH governor

lītus

LEE-tus

noun · lītus, lītoris, n.

a shore

ENGLISH littoral

puppis

PUP-pees

noun · puppis, puppis, f.

the stern of a ship

vēlum

WAY-lum

noun · vēlum, vēlī, n.

a sail

Crēta

KRAY-tah

noun · Crēta, Crētae, f.

Crete

Paulus

POW-lus

noun · Paulus, Paulī, m.

Paul

2.1 THE GUESTS AT THE DOOR: THE THIRD CONJUGATION

regō

REH-goh

verb · regō, regere, rēxī, rēctum

I rule

ENGLISH regent

dūcō

DOO-koh

verb · dūcō, dūcere, dūxī, ductum

I lead

ENGLISH duct

mittō

MEET-toh

verb · mittō, mittere, mīsi, missum

I send

ENGLISH mission

pōnō

POH-noh

verb · pōnō, pōnere, posuī, positum

I put, I place

ENGLISH position

legō

LEH-goh

verb · legō, legere, lēgī, lēctum

I read; I choose

ENGLISH lector

bibō

BEE-boh

verb · bibō, bibere, bibī, bibitum

I drink

ENGLISH imbibe

petō

PEH-toh

verb · petō, petere, petīvī, petītum

I seek, I ask

ENGLISH petition

quaerō

KWYE-roh

verb · quaerō, quaerere, quaesivī, quaesītum

I search for

ENGLISH query

gerō

GEH-roh

verb · gerō, gerere, gessī, gestum

I carry on, I wage

ENGLISH gesture

trahō

TRAH-hoh

verb · trahō, trahere, trāxī, trāctum

I drag

ENGLISH tractor

emō

EH-moh

verb · emō, emere, ēmī, ēmptum

I buy

2.2 SPEAK, LORD: THE FOURTH CONJUGATION

audiō

OW-dee-oh

verb · audiō, audīre, audīvī, audītum

I hear

ENGLISH audio

veniō

WEH-nee-oh

verb · veniō, venīre, vēnī, ventum

I come

ENGLISH venture

dormiō

DOR-mee-oh

verb · dormiō, dormīre, dormīvī, dormītum

I sleep

ENGLISH dormant

sciō

SKEE-oh

verb · sciō, scīre, scīvī, scītum

I know

ENGLISH science

mūniō

MOO-nee-oh

verb · mūniō, mūnīre, mūnīvī, mūnītum

I fortify

ENGLISH munitions

inveniō

een-WEH-nee-oh

verb · inveniō, invenīre, invēnī, inventum

I find

ENGLISH invent

sentiō

SEN-tee-oh

verb · sentiō, sentīre, sēnsī, sēnsus

I feel

ENGLISH sense

aperiō

ah-PEH-ree-oh

verb · aperiō, aperīre, aperuī, apertum

I open

ENGLISH aperture

nesciō

NES-kee-oh

verb · nesciō, nescīre, nescīvī, nescitum

I do not know

Samuel

SAH-mu-el

name

Samuel, the boy who answered, Speak, Lord

Ēlī

AY-lee

name

Eli, the priest who trained Samuel

3.1 THESE ARE MY JEWELS: EGO, TU AND MINE

ego

EH-go

pronoun · ego, meī

I

ENGLISH ego

tū

TOO

pronoun · tū, tuī

you (one person)

meus

MEWS

adjective · meus, mea, meum

my

tuus

TU-us

adjective · tuus, tua, tuum

your (one person's)

noster

NOS-ter

adjective · noster, nostra, nostrum

our

vester

WES-ter

adjective · vester, vestra, vestrum

your (more than one person's)

Cornēlia

kor-NAY-lee-ah

noun · Cornēlia, Cornēliae, f.

Cornelia, who called her sons her jewels

ōrnāmentum

ohr-nah-MEN-tum

noun · ōrnāmentum, ōrnāmentī, n.

an ornament, a jewel

ENGLISH ornament

gemma

GEM-mah

noun · gemma, gemmae, f.

a gem

ENGLISH gem

suus

SU-us

adjective · suus, sua, suum

his own, her own, their own

ipse

EEP-seh

adjective · ipse, ipsa, ipsum

himself, herself, itself

3.2 HE, SHE, IT — AND THE SECRETARY WHO INVENTED &

is

EES

pronoun · is, ea, id

he, she, it

hic

HEEK

pronoun · hic, haec, hoc

this

ille

EEL-leh

pronoun · ille, illa, illud

that

quī

KWEE

pronoun · quī, quae, quod

who, which

et

ET

conjunction

and

Tīrō

TEE-roh

noun · Tīrō, Tīrōnis, m.

Tiro, Cicero's secretary

nōta

NOH-tah

noun · nōta, nōtae, f.

a mark, a note

ENGLISH note

autem

OW-tem

conjunction

however, moreover

enim

EH-neem

conjunction

for, because

quia

KWEE-ah

conjunction

because

nam

NAHM

conjunction

for

4.1 VENI, VIDI, VICI

vincō

WEEN-koh

verb · vincō, vincere, vīcī, victum

I conquer

ENGLISH victor

capiō

KAH-pee-oh

verb · capiō, capere, cēpī, captum

I take, I capture

ENGLISH capture

faciō

FAH-kee-oh

verb · faciō, facere, fēcī, factum

I make, I do

ENGLISH fact

iubeō

YU-beh-oh

verb · iubeō, iubēre, iussī, iussum

I order

Caesar

KYE-sahr

noun · Caesar, Caesaris, m.

Caesar

ENGLISH Caesar

Pharnacēs

PHAHR-nah-kays

noun · Pharnacēs, Pharnacis, m.

Pharnaces, whom Caesar beat at Zela

Pontus

PON-tus

noun · Pontus, Pontī, m.

Pontus, the kingdom by the Black Sea

celeriter

keh-LEH-ree-ter

adverb

quickly

ENGLISH celerity

statim

STAH-teem

adverb

at once

ācriter

AH-kree-ter

adverb

fiercely

triumphus

tree-UMP-hus

noun · triumphus, triumphī, m.

a triumph, the victory parade

ENGLISH triumph

4.2 THE DIE WAS CAST: PRINCIPAL PARTS IN CHARGE

ālea

AH-leh-ah

noun · ālea, āleae, f.

a die, a gambling piece

iaciō

YAH-kee-oh

verb · iaciō, iacere, iēcī, iactum

I throw

ENGLISH eject

Rubicō

RU-bee-koh

noun · Rubicō, Rubicōnis, m.

the Rubicon, the river Caesar crossed

legiō

LEH-gee-oh

noun · legiō, legiōnis, f.

a legion

ENGLISH legion

dīmicō

DEE-mee-koh

verb · dīmicō, dīmicāre, dīmicāvī, dīmicātum

I fight, I contend

Gallia

GAHL-lee-ah

noun · Gallia, Galliae, f.

Gaul

trānseō

TRAHN-seh-oh

verb · trānseō, trānsīre, trānsiī, trānsitum

I go across

ENGLISH transit

Arīminum

ah-REE-mee-num

noun · Arīminum, Arīminī, n.

Ariminum, the town past the Rubicon

cōnsilium

kohn-SEE-lee-um

noun · cōnsilium, cōnsiliū, n.

a plan; counsel

ENGLISH counsel

dubitō

DU-bee-toh

verb · dubitō, dubitāre, dubitāvī, dubitātum

I doubt, I hesitate

ENGLISH doubt

hīberna

hee-BER-nah

noun · hīberna, hībernōrum, n. pl.

winter quarters

5.1 VULPES ET UVA: A REAL FABLE IN REAL LATIN

vulpēs

WUL-pays

noun · vulpēs, vulpis, f.

a fox

ENGLISH vulpine

vītis

WEE-tees

noun · vītis, vītis, f.

a vine

saliō

SAH-lee-oh

verb · saliō, salīre, saluī, saltum

I jump

mātūrus

mah-TOO-rus

adjective · mātūrus, mātūra, mātūrum

ripe

ENGLISH mature

Phaedrus

PHYE-drus

noun · Phaedrus, Phaedrī, m.

Phaedrus, who retold Aesop in Latin

Aesōpus

eye-SOH-pus

noun · Aesōpus, Aesōpī, m.

Aesop, the fable-teller

nōndum

NOHN-dum

adverb

not yet

acerbus

ah-KER-bus

adjective · acerbus, acerba, acerbum

sour, unripe

ENGLISH acerbic

racēmus

rah-KAY-mus

noun · racēmus, racēmī, m.

a cluster of grapes

ENGLISH raceme

appetō

AHP-peh-toh

verb · appetō, appetere, appetivī, appetitum

I reach for

ENGLISH appetite

frustrā

FRUST-rah

adverb

in vain

5.2 DOMINUS REGIT ME: THE SHEPHERD PSALM

anima

AH-nee-mah

noun · anima, animae, f.

soul, breath

ENGLISH animal

nihil

NEE-heel

noun · nihil, ,

nothing

ENGLISH nil

pāstor

PAHS-tor

noun · pāstor, pāstōris, m.

a shepherd

ENGLISH pastor

ovīle

o-WEE-leh

noun · ovīle, ovīlis, n.

a sheepfold

virga

WEER-gah

noun · virga, virgae, f.

a rod, a switch

baculus

BAH-ku-lus

noun · baculus, baculī, m.

a staff

calix

KAH-leeks

noun · calix, calicis, m.

a cup

ENGLISH chalice

catacumba

kah-tah-KUM-bah

noun · catacumba, catacumbae, f.

a catacomb

ENGLISH catacomb

psalmus

PSAHL-mus

noun · psalmus, psalmī, m.

a psalm

ENGLISH psalm

requiēs

REH-kwee-ays

noun · requiēs, requiētis, f.

rest

misericordia

mee-seh-ree-KOR-dee-ah

noun · misericordia, misericordiae, f.

mercy

THE THIRD DECLENSION

For two years every Latin noun you have met has worn one of two uniforms: the -a family of *puella* or the -us and -um family of *dominus* and *bellum*. This unit opens the door on the third declension, the biggest noun family in Latin, where king is *rex*, law is *lex*, father is *pater* and man is *homo*, and where the nominative wears a disguise. You cannot tell from *rex* how the word will behave; you need its genitive, *regis*, which hands over the true stem, *reg-*. The Romans told a story about a king who learned the hard way what gold is really worth, and his title says it in this unit's new grammar: *Midas rex*. You will read the story as the Romans' own literature, draw its moral honestly with Scripture open beside it, and learn the chant that unlocks half the nouns in Latin: *rex, regis, regi, regem, rege*.

Then the course goes to sea with a true story. Acts 27 is the most detailed account of an ancient voyage anywhere in ancient literature: the grain ship, the northeaster called *Euroclydon*, fourteen nights adrift, and Paul standing steady on the heaving deck with a word from God. The sea brings the rest of the family: the neuters *corpus*, *tempus*, *nomen* and *mare*, which keep one strange old rule (the subject form and the object form are always identical), and the i-stem nouns *navis* and *urbs*. By the end of the unit you will own sixteen new nouns, each learned with its genitive, and a hand-drawn chart of Paul's whole voyage labeled in Latin.

PREREQUISITES

- Can decline puella and dominus through both numbers and name the five case jobs (Grade 6)
- Can chant the present, imperfect and future of amo, moneo and sum
- Knows the Grade 5 and Grade 6 vocabulary by flashcard

MASTERY CHECKLIST

- ☐ I can tell the story of Midas honestly: the story the Romans told, and the true moral it carries.
- ☐ I can explain why third-declension nouns must be learned with their genitives, and give the stem of rex, homo and pater.
- ☐ I can chant rex through both numbers: rex, regis, regi, regem, rege; reges, regum, regibus, reges, regibus.
- ☐ I can chant corpus through both numbers and state the neuter rule: nominative and accusative are always identical.
- ☐ I can tell the story of Paul's voyage and shipwreck from Acts 27–28.
- ☐ I know all sixteen new nouns with their genitives, from rex, regis to tempestas, tempestatis.

OPTIONAL BOOKS AND RESOURCES FOR THIS UNIT

- **Latin Launchpad**: Free. Our companion practice site: flashcards, matching games and quizzes sorted by grade; its grade 6–7 packs cover much of this course's word list. A good Session 2 finisher.
- **Visual Latin (Dwane Thomas)**: Free sample lessons on YouTube from a favorite of Christian homeschool families; the full video course is sold separately. His third-declension lessons pair well with this unit.
- **Latin for Beginners, by Benjamin L. D'Ooge (1911)**: Free online. The classic beginner's grammar; its third-declension chapters match Units 1 and 2 of this course, with extra sentences for a student who wants more.

Not required. Every activity in this unit works with paper, pencil, scissors and the free links below. School Launch has no ties to these authors, publishers or companies.

1.1 Midas Rex: Kings, Laws and the -is Family

3 sessions of 30–40 minutes

1.2 Paul at Sea: Neuters and the Deep

3 sessions of 30–40 minutes

UNIT 1 REVIEW

Answer each question in complete sentences, except where forms are asked for. The review is worth 30 points. It may be done orally, with a parent writing down the answers.

1. **5 pts**

Why must a third-declension noun be learned with its genitive? Show what goes wrong with rex if you skip it.

2. **5 pts**

Write the full declension of rex, both numbers.

3. **5 pts**

Write the full declension of corpus, both numbers, and state the neuter rule it shows.

4. **5 pts**

Retell the Midas story in three or four sentences, saying plainly what kind of story it is and what true moral it carries.

5. **5 pts**

From Acts 27–28: why was Paul sailing to Rome, what wind struck the ship, and what did Paul tell the crew in the middle of the storm?

6. **5 pts**

Translate both ways: (a) Milites urbem spectant. (b) The citizens fear the storm. (Use timent.)

ANSWER KEY

1. The nominative is unpredictable and hides the stem; the genitive ends in -is and hands the stem over. From rex alone you might build rexem; from regis you get the true stem reg- and the true forms regem, reges.
2. Rex, regis, regi, regem, rege; reges, regum, regibus, reges, regibus.
3. Corpus, corporis, corpori, corpus, corpore; corpora, corporum, corporibus, corpora, corporibus. The neuter rule: nominative and accusative are always identical, and the plural of both ends in -a.
4. A myth the Romans told, written down by Ovid: Midas wished that all he touched turn to gold, found that gold ruined his food and (in the children's telling) froze his own daughter, begged the gift away and washed it off in the river Pactolus. It is a fable, not history, but its moral is true and agrees with 1 Timothy 6:10: the love of money pierces a man through; gold makes a poor god.
5. Paul, a Roman citizen, had appealed his case to Caesar, so he was being shipped to Rome under guard. The northeaster called Euroclydon drove the ship for fourteen days. Paul told them to be of good cheer: God had told him the ship would be lost but every life saved, 'for I believe God, that it shall be even as it was told me,' and all 276 souls came safe ashore on Malta.
6. (a) The soldiers watch the city. (b) Cives tempestatem timent: cives nominative plural subject, tempestatem accusative object on the stem tempestat-, timent agreeing with the plural citizens.

UNIT CHALLENGE: THE STEM-SURGERY DECK, DEMONSTRATED COLD

Grow your fold-open deck to twelve third-declension nouns: the sixteen from this unit are your pool (choose twelve), each card with the disguised nominative on the front and, inside, the genitive, the highlighted stem, the gender and the meaning. Then demonstrate the deck cold for the family: someone shuffles and shows you fronts in any order, and for each card you give the genitive, the stem and the meaning before it opens, finishing with rex and corpus declined aloud from memory, both numbers. Close the demonstration by teaching the family the rule in one sentence: the nominative wears a disguise, and the genitive hands you the key.

LOOK FOR	WHAT IT MEANS
Complete deck	Twelve cards, each with nominative, genitive, highlighted stem, gender and meaning, all spelled correctly.
Cold recall	The student gives genitive, stem and meaning from the card front alone, missing no more than two, and corrects those at once.
Paradigms aloud	Rex and corpus declined from memory in both numbers, with the neuter rule stated.
Teaching moment	The student explains the genitive key clearly enough that a family member can find the stem of a new noun.

UNIT 1 • THE THIRD DECLENSION • LESSON 1.1 OF 10 • 3 SESSIONS OF 30-40 MINUTES

1.1 MIDAS REX: KINGS, LAWS AND THE -IS FAMILY

OBJECTIVES

- Retell the story of King Midas as what it is: a story the Romans told, with a true moral about gold.
- Explain why a third-declension noun must be learned with its genitive, and find the stem of any noun from it.
- Chant and write rex through both numbers: rex, regis, regi, regem, rege; reges, regum, regibus, reges, regibus.
- Learn seven new nouns with their genitives: rex, lex, homo, pater, mater, frater, soror.
- Translate sentences with third-declension subjects and objects both ways: Rex filiam amat; the father warns the king.

Warm-up. Wake up the old chants: puella down the staircase, then dominus. Every noun you have ever declined ended in -a or -us or -um, and you could spot its family at a glance. Now look at these five words: rex, pater, homo, soror, lex. King, father, man, sister, law. No -a, no -us, no two alike. Today you meet the third declension, the biggest family in Latin, where the nouns wear disguises, and you learn the one key that unmasks every one of them.

WATCH

The Third Declension

[latintutorial](#) · 5:21

https://www.youtube.com/watch?v=2TFv_8YQ7_A

WHEN TO WATCH

After the How Latin works paragraph, before Say it out loud. Chant the rex column along with the narrator, and listen for why the genitive is the key to the whole declension.

Note: The narrator marks long vowels with macrons, the small lines some books print; you do not need to write them. He also shows a few extra example nouns; every ending matches this lesson's chart.

BACKUP VIDEO

The myth of King Midas and his golden touch - Iseult Gillespie

[TED-Ed](#) · 5:05

<https://www.youtube.com/watch?v=nn8YGPZdCvA>

After the story paragraphs, if you want the myth told with animation. Notice how the teller treats it exactly as this lesson does: an old story with a sharp point about greed.

KEY TERMS

third declension

Latin's biggest noun family. Its nominatives come in all shapes (rex, homo, pater, soror), but from the genitive on, the endings run one dependable pattern: -is, -i, -em, -e.

genitive

The of-case, the second form in every dictionary entry. In the third declension it does double duty: it shows possession, and it hands over the noun's true stem: rex, regis, stem reg-.

stem

The part of the noun that stays put while the endings change. Find it by removing -is from the genitive: hominis gives homin-, patris gives patr-.

dictionary entry

How a Latin noun is properly written down: nominative, genitive, gender, meaning. Rex, regis, m., king. From this lesson on, every noun you learn is learned this way.

myth

A story a people told about their gods and heroes. The Romans' myths are not true, and the Romans' poets half knew it; we read them as literature, for the craft and for the morals they carry.

VOCABULARY FOR THE WEEK

Classical sounds: c is always k, g is always hard, v is w, and ae says eye. Capitals show the stress. A macron marks a long vowel.

homō

HO-moh

noun · homō, hominis, m.

a human being

ENGLISH homicide

soror

SO-ror

noun · soror, sorōris, f.

a sister

ENGLISH sorority

Mīdās

MEE-dahs

noun · Mīdās, Mīdae, m.

Midas, the king whose touch turned things to gold

mōs

MOHS

noun · mōs, mōris, m.

a custom

ENGLISH moral

iūs

YOOS

noun · iūs, iūris, n.

right, law

ENGLISH justice

ōs

OHS

noun · ōs, ōris, n.

the mouth

ENGLISH oral

pellis

PEL-lees

noun · pellis, pellis, f.

a hide, skin

sanguis

SAHN-gu-ees

noun · sanguis, sanguinis, m.

blood

ENGLISH sanguine

auris

OW-rees

noun · auris, auris, f.

an ear

ENGLISH aural

frōns

FROHNS

noun · frōns, frontis, f.

a forehead

ENGLISH front

vōtum

WOH-tum

noun · vōtum, vōtī, n.

a VOW

ENGLISH vote

CORE IDEAS

The story. Here is a story the Romans told, as the poet Ovid wrote it down. Midas, king of Phrygia, did a kindness for the god Bacchus, and the god offered him any reward he liked. Midas asked that everything he touched turn to gold. The wish worked. An oak twig stiffened into treasure in his hand; a stone went yellow; the palace doorposts gleamed. Then came dinner. The bread turned to gold on his lips, the wine hardened in his mouth, and the richest king in the world began to starve at a loaded table. In the version Nathaniel Hawthorne retold for children, and the artist Walter Crane painted, the worst touch of all is the morning his little daughter runs to comfort him and goes cold and golden in his arms. Midas begged the gift away, and was told to wash in the river Pactolus; the gold ran off him into the water, and the Romans said that is why the Pactolus carried gold dust in its sands ever after.

A story, and a true point. Let us say plainly what this is: a fable. Bacchus is an idol, Midas's magic is a poet's invention, and the Romans themselves told the tale with a smile. But the Romans were not fools, and the point of their story is true, so true that Scripture says it straight out: 'the love of money is the root of all evil' (1 Timothy 6:10). Gold cannot feed you, cannot love you, and makes a poor god. Paul stood on Mars' hill in Athens and quoted the pagans' own poets to them (Acts 17:28), because even people who worshiped idols sometimes wrote down true things. That is exactly how this course reads the Romans' myths: with open eyes, naming what is false, and keeping what is true.

How Latin works: the genitive gives the stem. Midas rex: Midas the king. Rex is a third-declension noun, and the third declension plays a trick the first two never

played: its nominative is unpredictable. Rex, homo, pater, soror, lex, no shared ending, no uniform. The key is the genitive. Every third-declension genitive singular ends in -is, and when you remove that -is, the true stem stands there in plain sight: rex, regis, stem reg-; lex, legis, stem leg-; homo, hominis, stem homin-; pater, patris, stem patr-. All the other endings attach to that stem, and they are wonderfully regular: genitive -is, dative -i, accusative -em, ablative -e; plural -es, -um, -ibus, -es, -ibus. This is why, from today on, you never learn a Latin noun alone: you learn the pair. Rex, regis. Mater, matris. Say the pair, and the noun hands you its key.

Say it out loud. Here is the chant that unlocks half the nouns in Latin. Singular: **rex, regis, regi, regem, rege**, the king, of the king, to or for the king, the king (object), by or with the king. Plural: **reges, regum, regibus, reges, regibus**. Chant it down and back three times, then prove the system on a new stem: homo, hominis gives hominem (accusative: Deus hominem amat, God loves the man) and homines (plural: the men). The case jobs are your old Grade 6 friends; only the clothes are new. One caution for your ear: regi (to the king) and reges (the kings) look small and sound alike at speed. Chant slowly first.

Try it. Your seven new nouns are a royal family: *rex, regis* (king), *lex, legis* (law), *homo, hominis* (man, human being), *pater, patris* (father), *mater, matris* (mother), *frater, fratris* (brother), *soror, sororis* (sister). English keeps their fingerprints: regal, legal, homicide, paternal, maternal, fraternal, sorority. This week you will perform stem surgery: a deck of cards with the disguised nominative on the front and the genitive opened up inside, the stem highlighted like the key it is, and then you will decline rex cold for the family.

PICTURE STUDY



Midas' Daughter Turned to Gold, Walter Crane, 1893 · Color illustration for Nathaniel Hawthorne's *A Wonder Book for Girls and Boys* · From the 1893 Riverside edition (Houghton, Mifflin and Company, Boston)

Image: [Wikimedia Commons](#), public domain

Walter Crane was one of the great children's book illustrators of the Victorian age, and this plate shows the cruelest moment of the Midas story as Hawthorne retold it: the king's daughter, who ran to comfort her father, caught forever in gold. Crane does not paint a monster; he paints a father getting exactly what he asked for. The picture is a sermon with no words in it.

Look closely

- Look at the daughter first. Crane turns her whole figure one flat golden color, no pink in the cheeks, no white in the eyes, so that she reads as a statue the instant you see her.
- Now look at Midas's hands. The hands that touched her are the center of the drama; follow where each one is and what it is doing.
- Find the gold elsewhere in the picture: robes, crown, furnishings. Midas is surrounded by the very thing that has just cost him everything.
- Crane drew in strong outlines and flat colors, like a stained-glass window or a tapestry. Count the different patterns he fits into one scene without letting it feel crowded.

Talk about it

1. Midas got precisely what he wished for. Why is that the sharpest punishment the story could give him?
2. The Romans told this tale smiling, but they kept telling it for centuries. What true thing did they want their children to remember?
3. Set 1 Timothy 6:10 beside this picture. How would you put the fable's moral and the verse's warning into one sentence of your own?

ACTIVITY

Stem surgery: the fold-open noun cards

Third-declension nouns wear disguises, so you are going to build cards that take the disguise off. Each card shows the unpredictable nominative on the front; open it, and the genitive is waiting inside with the stem marked in color, the key handed over.

You will need

- 7 index cards or paper rectangles, folded in half like little greeting cards
- Pencil, a colored pencil or highlighter, and a fine-tip marker
- Your Latin notebook and flashcard deck

Steps

1. Fold each card. On the front, write the nominative big: REX. Inside, write the dictionary pair: rex, regis, and below it the stem with its color highlighted: REG-. At the bottom of the inside, write the gender and meaning: m., king.
2. Make all seven: rex, regis (m., king); lex, legis (f., law); homo, hominis (m., man); pater, patris (m., father); mater, matris (f., mother); frater, fratris (m., brother); soror, sororis (f., sister).
3. Drill the surgery: a family member holds up a card front. You say the pair out loud, rex, regis, then the stem, reg-, before the card is opened to check. Three passes through the deck.
4. Now decline rex in your notebook, both numbers, with the job of each case written beside it: rex (subject), regis (of), regi (to/for), regem (object), rege (by/with); reges, regum, regibus, reges, regibus.
5. Prove the system transfers: pick one more card, any card, and decline it the same way using its stem. Patr- gives pater, patris, patri, patrem, patre; patres, patrum, patribus, patres, patribus. (Note that pater's nominative stands alone; every other form grows from patr-.)
6. Finish with one English derivative per card written on the back: regal, legal, homicide, paternal, maternal, fraternal, sorority.

Tips

- Highlight the stem in the same color on every card; your eye will start finding stems by itself.
- Say the pair as one breath, rex-regis, mater-matris. The pair is the word now; the nominative alone is only half a word.
- Homo hides a syllable: homo, hominis, stem homin-. Open that card slowly.

Check your work

- ☐ All seven fold-open cards are made, with stems highlighted.
- ☐ I can give the genitive and stem for any card from the front alone.
- ☐ Rex is declined in my notebook, both numbers, with the case jobs labeled.
- ☐ I declined a second noun from its stem without help.

LATIN NOTEBOOK

1. Write the dictionary entries for all seven new nouns, dated: rex, regis, m., king, down to soror, sororis, f., sister.
2. Write the full declension of rex, both numbers, with the case jobs beside each form.
3. Write the rule in your own words: why must a third-declension noun be learned with its genitive?
4. Write two sentences about the Midas story: one telling what the Romans said happened, one telling the true moral, with 1 Timothy 6:10 as your witness.

From history. The river Pactolus is real. It runs in western Turkey, in the old kingdom of Lydia, and in ancient times its sands really did carry gold dust washed down from Mount Tmolus; the myth was invented to explain the glitter. The kings of Lydia panned that gold, and around 600 B.C. they used it to strike some of the world's first true coins. One of them, Croesus, grew so wealthy that we still say 'rich as Croesus' twenty-six centuries later.

Practice habit. From today, the genitive habit: never learn or recite a noun without its genitive. Rex, regis. Corpus, corporis. Every flashcard, every notebook entry, every recitation carries the pair, because in the third declension the genitive is the key to every other form. This one habit is the mark of a properly trained Latin student, and it lasts for life.

WORKED EXAMPLES

Example 1. Find the stem of *homo*, *hominis* (man), and give its accusative singular and nominative plural.

▼ **Show solution**

1. Take the genitive: *hominis*.
2. Remove the -is: the stem is *homin-*.
3. Accusative singular adds -em: *hominem*. Nominative plural adds -es: *homines*.

Answer: Stem *homin-*; *hominem* (accusative singular), *homines* (nominative plural). The nominative *homo* is the disguise; *homin-* is the real face.

Example 2. Translate: *Rex filiam amat*.

▼ **Show solution**

1. *Rex*: third-declension nominative, the subject: the king.
2. *Filiam*: first-declension accusative, the object: his daughter.
3. *Amat*: he loves.

Answer: The king loves his daughter. The whole *Midas* story in three Latin words.

Example 3. Translate into Latin: The mother warns the brothers.

▼ **Show solution**

1. Subject: the mother, nominative: *mater*.
2. Object: the brothers, accusative plural on the stem *fratr-*: *fratres*.
3. Verb: warns, third person singular: *monet*.

Answer: *Mater fratres monet*. (*Fratres* is accusative plural; in the third declension the -es ending serves both nominative and accusative plural, so the verb and the sense tell you who is doing what.)

PRACTICE

1. **Easy** Give the genitive and the meaning: *rex*, *pater*, *soror*.

▼ **Show answer**

Rex, *regis*, king; *pater*, *patris*, father; *soror*, *sororis*, sister.

2. **Easy** Chant (or write) the singular of rex with the case jobs.

▼ **Show answer**

Rex (subject), regis (of the king), regi (to or for the king), regem (object), rege (by or with the king).

3. **Easy** What is the stem of lex, legis? Of mater, matris?

▼ **Show answer**

Leg- and matr-. Remove -is from the genitive and the stem remains.

4. **Medium** Translate: Homines regem spectant. Soror matrem vocat.

▼ **Show answer**

The men (the people) watch the king. The sister calls her mother.

5. **Medium** Translate into Latin: The king loves his brother. The laws are good.

▼ **Show answer**

Rex fratrem amat. Leges bonae sunt (leges: nominative plural; bonae agrees, feminine plural).

6. **Medium** Each English word hides one of this lesson's nouns. Name the Latin pair and connect the meanings: legal, maternal, fraternity.

▼ **Show answer**

Legal from lex, legis: having to do with law. Maternal from mater, matris: motherly. Fraternity from frater, fratris: a band of brothers.

7. **Hard** Decline homo, hominis in both numbers. Watch the stem.

▼ **Show answer**

Homo, hominis, homini, hominem, homine; homines, hominum, hominibus, homines, hominibus. Every form after the nominative grows from homin-.

8. **Challenge** The sentence Regem pater monet has the object first. Who is warning whom, and how do you know? Translate it, then explain why Latin can shuffle the order when English cannot.

▼ **Show answer**

The father is warning the king: pater wears the nominative (subject) and regem wears the accusative -em (object), so Latin readers know the jobs from the endings no matter the order. English marks jobs by position, so it must say 'the father warns the king' in that order.

COMMON MISTAKES

- Building forms on the nominative instead of the stem: rexem and rexes are not words. Open the genitive first: regis gives reg-, so regem, reges.
- Guessing gender from the ending. Third-declension nouns must carry their gender in the dictionary entry: lex is feminine, homo is masculine. Learn rex, regis, m. as one breath.
- Confusing regi (dative singular, to the king) with regis (genitive, of the king) and reges (plural kings). Chant slowly until the three are distinct in your ear.
- Treating the myth as history. Midas the magic-touch king is a fable; the lesson's true history is that Romans told and retold it, and that its moral agrees with Scripture.

Make it a game · Stem Surgery Duel. Write ten third-declension nouns with their genitives on cards, like rex, regis. Draw one, cover the nominative, and name the stem from the genitive alone. Then decline the noun in the plural from memory. Score a point for each stem and a point for each full plural. King Midas would pay a golden coin for a perfect score.

Scripture. “For the love of money is the root of all evil: which while some coveted after, they have erred from the faith, and pierced themselves through with many sorrows.” (1 Timothy 6:10, KJV)

The Romans' fable and God's Word agree here: Midas coveted, and pierced himself through. Notice the verse blames the love of money, not money itself; the sin was in the wish.

UNIT 1 · THE THIRD DECLENSION · LESSON 1.2 OF 10 · 3 SESSIONS OF 30-40 MINUTES

1.2 PAUL AT SEA: NEUTERS AND THE DEEP

OBJECTIVES

- Retell the true story of Paul's storm and shipwreck from Acts 27–28.
- State the neuter rule, nominative and accusative always match, and chant corpus through both numbers.
- Recognize navis and urbs as i-stems whose genitive plural ends in -ium.
- Learn nine new nouns with their genitives: mare, navis, urbs, corpus, tempus, nomen, miles, civis, tempestas.
- Translate sea sentences both ways: Milites in nave sunt; the sailors fear the storm.

Warm-up. Chant rex down and back, then open the fold-open cards and give the stem of each from the front. Now a riddle: in the sentence 'Time flies,' time does something; in 'We waste time,' time has something done to it. Subject once, object once. Latin's word for time is tempus, and here is the strange thing: in both of those jobs tempus looks exactly the same. Today you learn why, and you go to sea with the apostle Paul to do it.

WATCH

The Neuter Third Declension

[latintutorial](#) · 4:36

<https://www.youtube.com/watch?v=sww9ZbFikKA>

WHEN TO WATCH

After the How Latin works paragraph. Chant corpus along with the narrator, and listen for the two neuter rules: nominative equals accusative, and the plural of both ends in -a.

Note: The narrator's example nouns include this lesson's corpus, tempus and nomen. Macrons on the screen are long-vowel marks; you do not need to copy them.

BACKUP VIDEO

Acts 27 - Paul and The Shipwreck Bible Story for Kids (Sharefaith Kids)

[ShareFaith Kids](#) · 5:27

<https://www.youtube.com/watch?v=wkt00DptsW0>

After the story paragraphs, or at family worship this week: the whole voyage of Acts 27 told with animation, a good anchor for the voyage chart you will draw.

KEY TERMS

neuter

The third gender, neither masculine nor feminine. Neuter nouns obey one iron rule: the nominative and the accusative are always identical, in both numbers.

the neuter -a plural

Every neuter plural nominative and accusative ends in -a: corpora, tempora, nomina, maria. You met this with bellum, bella; the third declension keeps the same rule.

i-stem

A small third-declension clan (navis, urbs, civis) that keeps an extra i in the genitive plural: navium, urbium, civium. You learn to recognize them; the drilling stays light this year.

civis Romanus

A Roman citizen, with rights no governor could ignore. Paul was born one (Acts 22:28), and his appeal to Caesar is why the voyage of Acts 27 happened at all.

Euroclydon

The violent northeaster that seized Paul's ship (Acts 27:14), a wind so famous among sailors that it had its own name, like hurricanes today.

VOCABULARY FOR THE WEEK

Classical sounds: c is always k, g is always hard, v is w, and ae says eye. Capitals show the stress. A macron marks a long vowel.

mare

MAH-reh

noun · mare, maris, n.

the sea

ENGLISH marine

corpus

KOR-pus

noun · corpus, corporis, n.

a body

ENGLISH corpse

tempestās

tem-PES-tahs

noun · tempestās, tempestātis, f.

a storm

ENGLISH tempest

ventus

WEN-tus

noun · ventus, ventī, m.

a wind

ENGLISH vent

ancora

AHN-ko-rah

noun · ancora, ancorae, f.

an anchor

ENGLISH anchor

gubernātor

gu-ber-NAH-tor

noun · gubernātor, gubernātōris, m.

a helmsman

ENGLISH governor

lītus

LEE-tus

noun · lītus, lītoris, n.

a shore

ENGLISH littoral

puppis

PUP-pees

noun · puppis, puppis, f.

the stern of a ship

vēlum

WAY-lum

noun · vēlum, vēlī, n.

a sail

Crēta

KRAY-tah

noun · Crēta, Crētae, f.

Crete

Paulus

POW-lus

noun · Paulus, Paulī, m.

Paul

CORE IDEAS

The story. This story is true, and the man who wrote it down was on the ship. Paul, under guard as a prisoner, had appealed his case to Caesar, and Acts 27 tells the voyage to Rome: a grain ship out of Alexandria, 276 souls aboard, beating slowly along Crete too late in the sailing season. Paul warned them to winter in harbor; the owner and the captain wanted one more port. Then, says Luke, 'there arose against it a tempestuous wind, called Euroclydon,' and for fourteen days and nights the ship ran blind under a sky with no sun and no stars, the crew undergirding the hull with ropes and heaving the cargo overboard. In the middle of the despair Paul stood up on the heaving deck with a message from God: be of good cheer; the ship will be lost, but not one life. And so it happened: the ship broke apart on a beach of Malta, and every soul came ashore alive, on planks and broken pieces of the ship.

Steady in the storm. On Malta the islanders built the survivors a fire in the rain, and a viper, driven out by the heat, fastened on Paul's hand; he shook it off into the flames and went on gathering sticks. The islanders waited for him to fall down dead, and he simply did not. What makes Paul so steady, on the deck and at the fire, is not that he was a tough sailor; it is that he believed God's word against the evidence of his own eyes: 'for I believe God, that it shall be even as it was told me' (Acts 27:25). The storm is real, the danger is real, and the trust is real too. Keep this picture; the course ends in Unit 5 with a psalm about exactly this kind of calm.

How Latin works: the neuters. Latin's sea words bring the rest of the third declension. The neuters, corpus (body), tempus (time), nomen (name), mare (sea), follow the pattern you know, with one iron rule on top: **a neuter's nominative and accusative are always identical.** Corpus is the spelling whether the body acts or is acted on; you tell the difference by the verb and the sense, just as English does with 'time' in the warm-

up. And in the plural, every neuter, of every declension, ends its nominative and accusative in -a: corpora, tempora, nomina, maria, exactly as bellum gave you bella. So the chant runs: corpus, corporis, corpori, corpus, corpore; corpora, corporum, corporibus, corpora, corporibus. (English looks on: corporal, temporary, nominate, marine.)

Say it out loud, and meet the i-stems. Chant corpus down and back three times, then salute two nouns from a small clan called the i-stems: *navis, navis* (f., ship) and *urbs, urbis* (f., city). They decline like rex, navem, nave, naves, with one fingerprint: the genitive plural keeps an extra i, navium, urbium, of the ships, of the cities. Civis (citizen) belongs to the clan too: civium. This year you only need to recognize that fingerprint when you see it; the drilling can wait. Now read the sea aloud: Navis in mari est, the ship is on the sea. Milites in nave sunt, the soldiers are on the ship. Tempestas magna est, the storm is great. And the words Paul had the right to say, the proudest sentence in Roman law: Civis Romanus sum, I am a Roman citizen.

Try it. Your nine new nouns, each with its genitive: *mare, maris* (n., sea), *navis, navis* (f., ship), *urbs, urbis* (f., city), *corpus, corporis* (n., body), *tempus, temporis* (n., time), *nomen, nominis* (n., name), *miles, militis* (m., soldier), *civis, civis* (m./f., citizen), *tempestas, tempestatis* (f., storm). This week you chart Paul's whole voyage, Caesarea to Malta to Rome, on a hand-drawn map labeled in Latin, and you decline corpus and navis in your notebook beside it.

PICTURE STUDY



A Ship in Peril, Ivan Aivazovsky, 1894 · Oil on canvas · Private collection

Image: [Wikimedia Commons](#), public domain

No painter ever studied the sea longer than Ivan Aivazovsky, who grew up on the Black Sea and painted it for sixty years; sailors said he painted water the way other men paint faces. This canvas, made near the end of his life, is not an illustration of Acts 27, but it shows precisely what Luke's account describes: a wooden ship, a sea with its own will, and the terrible difference in size between the two. Look at it while someone reads Acts 27:14–20 aloud, and you will know what 276 people felt for fourteen days.

Look closely

- Measure the ship against the wave beside it. Aivazovsky makes the hull small and the sea enormous; that proportion, not any monster, is the whole terror of the picture.
- Find the light breaking through the clouds. Aivazovsky almost always leaves a door of light in his storms; decide for yourself what it does to the mood of the scene.
- Look at the water close up: it is green and gray and white, almost never plain blue. Count the colors inside one wave.
- The sails are shortened and the ship leans hard. The crew is doing exactly what Paul's crew did: not fighting the storm, but surviving it, giving up everything that can be given up.

Talk about it

1. Luke writes that 'all hope that we should be saved was then taken away' (Acts 27:20). What details in a scene like this one take hope away, hour by hour?
2. Paul's calm did not come from the weather improving; nothing in the sky changed when he stood up to speak. Where did it come from instead?
3. Why do you think Aivazovsky put that opening of light in the clouds? What would the picture say without it?

ACTIVITY

The voyage chart: Acts 27 in Latin

Luke's account is so exact that scholars have sailed the route by it. Today you draw it: one sheet, the eastern Mediterranean, Paul's whole voyage from Caesarea to Rome, with every label in Latin and the storm track marked.

You will need

- A sheet of paper or poster board, pencil and colored pencils
- A Bible open to Acts 27–28, and an atlas or map of the Mediterranean if you have one
- 9 index cards for the new nouns, and your Latin notebook

Steps

1. Sketch the coastlines lightly: the eastern Mediterranean, with Judea on the right, Crete in the middle, Malta a dot south of Sicily, and Italy on the left. Rough is fine; this is a chart, not an atlas plate.
2. Plot the voyage from Acts 27: Caesarea, up the coast to Sidon, around Cyprus, to Myra (ship change), slow going to Fair Havens on Crete, then the storm track west to Malta, and after the winter, on to Puteoli and Rome (Acts 28).
3. Label in Latin: MARE across the open sea, NAVIS at the ship positions, URBS beside Rome, INSULA (island) beside Malta, and TEMPESTAS with storm lines along the fourteen-day drift. Add MILITES beside the ship (the soldiers guarding Paul) and CIVIS ROMANUS beside Paul's name.
4. Draw the ship small and the sea large, as Aivazovsky would; let the chart show what the voyage felt like.
5. In your notebook, decline corpus and navis in both numbers. Mark the neuter rule on corpus (nominative = accusative, and the -a plurals) and the i-stem fingerprint on navis (genitive plural navium).
6. Make the nine flashcards, genitive included on every front: mare, maris... tempestas, tempestatis. Run the whole deck, Grade 7 cards on top.

Tips

- Say each Latin label aloud as you letter it; a word your hand and mouth both know is learned twice.

- The storm drifted the ship west for fourteen days with no sun or stars; draw that stretch as a wandering line, not a straight one.
- Neuter check as you letter MARE: sea as subject and sea as object are spelled the same. The map cannot tell you which; only a verb could.

Check your work

- ☐ My chart shows the full route with at least six places, and the storm track is marked.
- ☐ Every label is in Latin, spelled correctly.
- ☐ Corpus and navis are declined in my notebook, with the neuter rule and the i-stem fingerprint noted.
- ☐ The nine new flashcards are in the deck, each with its genitive.

LATIN NOTEBOOK

1. Write the dictionary entries for all nine new nouns, dated, from mare, maris, n., sea to tempestas, tempestatis, f., storm.
2. Write the full declension of corpus, both numbers, and circle every form where nominative and accusative match.
3. Write the neuter rule and the i-stem fingerprint in your own words, with one example each.
4. Copy and translate: Navis in mari est. Milites in nave sunt. Civis Romanus sum.

From history. The grain ships of the Alexandria–Rome run were the supertankers of the ancient world: the writer Lucian describes one, the Isis, at some 180 feet long, and Josephus sailed on one carrying about 600 people, so Luke's count of 276 souls is entirely believable. Rome's bread supply depended on these ships, which is why the captain risked the late-season crossing that Acts 27 describes, and why a prisoner like Paul could find passage on one.

Example 1. Decline *tempus, temporis* (n., time) in the singular, and explain the repeated form.

▼ **Show solution**

1. Find the stem from the genitive: *temporis* gives *tempor-*.
2. Apply the neuter rule: nominative and accusative are identical, so both are *tempus*.
3. Fill in the rest from the stem: genitive *temporis*, dative *tempori*, ablative *tempore*.

Answer: *Tempus, temporis, tempori, tempus, tempore*. *Tempus* appears twice because neuters never change between subject and object form.

Example 2. Translate: *Nautae tempestatem timent.*

▼ **Show solution**

1. *Nautae*: nominative plural (first declension, your old friend *nauta*): the sailors, the subject.
2. *Tempestatem*: accusative singular on the stem *tempestat-*: the storm, the object.
3. *Timent*: they fear, plural to agree with *nautae*.

Answer: The sailors fear the storm. One Grade 5 noun as subject, one new noun as object: the declensions work side by side in every real sentence.

Example 3. Translate into Latin: The soldiers are on the ship.

▼ **Show solution**

1. Subject plural: the soldiers: *milites*.
2. Place where, with *in* and the ablative: on the ship: *in nave*.
3. Verb: are: *sunt*, at the end.

Answer: *Milites in nave sunt*.

PRACTICE

1. **Easy** Give the genitive and meaning: corpus, nomen, miles.

▼ **Show answer**

Corpus, corporis, body; nomen, nominis, name; miles, militis, soldier.

2. **Easy** State the neuter rule, and give the plural of corpus and nomen (nominative/accusative).

▼ **Show answer**

A neuter's nominative and accusative are always identical, and in the plural both end in -a: corpora, nomina.

3. **Easy** Translate: Urbs magna est. Mare magnum est.

▼ **Show answer**

The city is great (big). The sea is great: magnum wears the neuter ending to agree with mare.

4. **Medium** Translate: Milites regem spectant. Cives tempestatem magnam timent.

▼ **Show answer**

The soldiers watch the king. The citizens fear the great storm.

5. **Medium** Translate into Latin: The citizens love the city. The sailors fear the sea.

▼ **Show answer**

Cives urbem amant. Nautae mare timent. (Mare is the object, but being neuter it keeps its nominative spelling.)

6. **Medium** Each English word hides one of this lesson's nouns; name the pair and connect the meanings: marine, corporal, temporary, nominate.

▼ **Show answer**

Marine from mare, maris: of the sea. Corporal from corpus, corporis: bodily. Temporary from tempus, temporis: lasting only a time. Nominate from nomen, nominis: to put a name forward.

7. **Hard** In the sentence *Nomen bonum amamus* (we love a good name), *nomen* is the object, yet it wears its nominative spelling. How do you know it is the object anyway?

▼ Show answer

Nomen is neuter, so nominative and accusative look identical. The verb *amamus* already contains its subject (we), so *nomen* must be the thing loved, the object. With neuters, the verb and the sense assign the jobs.

8. **Challenge** Acts 22 says Paul was born a Roman citizen, and Roman law protected a *civis* from being punished unheard. Translate *Civis Romanus sum*, parse each word, and explain how this sentence put Paul on the ship of Acts 27 at all.

▼ Show answer

I am a Roman citizen. *Civis*: nominative (predicate with *sum*); *Romanus*: adjective agreeing with *civis*; *sum*: I am, subject contained in the ending. Because he was a citizen, Paul could appeal his case to Caesar himself, and Rome had to ship him there: the storm, Malta and the arrival in Rome all follow from his legal right to say these three words.

COMMON MISTAKES

- Giving a neuter a separate accusative: *corpum* is not a word. Neuter nominative and accusative are identical: *corpus* both times, *corpora* in the plural.
- Reading the -a of *corpora* as a first-declension singular. *Corpora*, *tempora*, *nomina* and *maria* are neuter plurals; check the genitive on the flashcard before you decide.
- Forgetting that *mare* is neuter while *navis* and *urbs* are feminine; agreement shows it: *mare magnum*, but *navis magna*.
- Writing *navum* for 'of the ships.' *Navis* is an i-stem: *navium*, *urbium*, *civium* keep the extra i.

Make it a game • Corpus Chant Race. Chant *corpus* through all cases in both numbers while the parent times you. Then the parent calls a neuter noun, like *mare* or *caput*, and you give the nominative and accusative plural. Remind yourself of the neuter rule: nominative and accusative match. Add five seconds for each mistake. Beat your own best time.

Scripture. “Wherefore, sirs, be of good cheer: for I believe God, that it shall be even as it was told me.” (Acts 27:25, KJV)

Paul's calm stood on one thing only: God had spoken, and Paul believed Him against fourteen days of evidence. In Unit 5 you will read, in Latin, the psalm that sings this same trust: Dominus regit me.

UNIT 2

ALL FOUR CONJUGATIONS

You own two verb families: the a-family of amo and the e-family of moneo. Latin has exactly four, and this unit hands you the other two. The third conjugation is the workhorse family, short, blunt verbs that run the Roman world: rego I rule, duco I lead, mitto I send, pono I place, curro I run, dico I say, scribo I write. The story that opens it is one the Romans told about hospitality: two strangers knock at every door in a town and are turned away, until the poorest house on the hill, old Philemon and Baucis, sets its whole larder before them. We read it as the fable it is, and set beside it the verse the Romans never read but somehow reached for: 'for thereby some have entertained angels unawares.'

Then a true story, and one of the tenderest in Scripture: the boy Samuel, hearing his name in the dark of the temple, and old Eli teaching him the answer. In Jerome's Latin that answer begins Loquere, Domine, quia audit servus tuus, and audit is this unit's grammar: audio, I hear, flagship of the fourth conjugation, the listening family. With audio, venio, dormio and scio in hand, you will assemble the four-conjugation master chart, present and imperfect of all four families on one poster, the single most useful reference a Latin student owns, and the centerpiece of this course.

PREREQUISITES

- Can chant the present and imperfect of amo and moneo, and the present of sum (Grades 5–6)
- Can decline rex and corpus and give the stem of any Unit 1 noun from its genitive
- Knows the Unit 1 vocabulary with genitives by flashcard

MASTERY CHECKLIST

- ☐ I can chant the present of rego: rego, regis, regit, regimus, regitis, regunt, and of audio: audio, audis, audit, audimus, auditis, audiunt.
- ☐ I can chant the imperfect of the new families: regebam and audiebam, through all six persons.
- ☐ I can sort any verb from my list into its conjugation by its infinitive: -are, -ere (stressed), -ere (unstressed), -ire.
- ☐ I can tell the story of Philemon and Baucis as the fable it is, and give its true moral with Hebrews 13:2.
- ☐ I can tell the story of Samuel in the temple and say the Latin answer Eli taught him, with its meaning.
- ☐ My four-conjugation master chart is complete, correct and hanging where I study.

OPTIONAL BOOKS AND RESOURCES FOR THIS UNIT

- ***Lingua Latina per se Illustrata: Familia Romana*, by Hans Ørberg:** A famous reader written entirely in Latin that starts so simply a beginner can follow it. With four conjugations and the third declension in hand, a grade 7 student can now genuinely begin its opening chapters.
- **Visual Latin (Dwane Thomas):** Free sample lessons on YouTube from a favorite of Christian homeschool families; the full video course is sold separately. His conjugation lessons give this unit's chants a second voice.
- **Latin for Beginners, by Benjamin L. D'Ooge (1911):** Free online. Its chapters on the third and fourth conjugations match this unit, with plenty of extra sentences marked by conjugation.

Not required. Every activity in this unit works with paper, pencil, scissors and the free links below. School Launch has no ties to these authors, publishers or companies.

LESSONS IN THIS UNIT

2.1 The Guests at the Door: The Third Conjugation	3 sessions of 30–40 minutes
2.2 Speak, Lord: The Fourth Conjugation	3 sessions of 30–40 minutes

UNIT 2 REVIEW

Answer each question in complete sentences, except where forms are asked for. The review is worth 30 points. It may be done orally, with a parent writing down the answers.

1. **5 pts**

Write the present of *rego* and of *audio*, with the meaning of the first form of each.

2. **5 pts**

Write the imperfect of *duco* and of *venio*, with meanings for the third person forms.

3. (5 pts)

Give the four infinitive badges with one example verb each, and explain the ear test that separates the second conjugation from the third.

4. (5 pts)

Tell the story of Philemon and Baucis in three or four sentences, saying what kind of story it is and what true point it carries.

5. (5 pts)

From 1 Samuel 3: who called Samuel in the night, what answer did Eli teach him, and what is that answer in Jerome's Latin? Parse the Latin verb in it.

6. (5 pts)

Translate both ways: (a) Rex populum regit; milites vocem audiunt. (b) The sisters were sleeping; the mother was writing a letter.

ANSWER KEY

1. Rego (I rule), regis, regit, regimus, regitis, regunt. Audio (I hear), audis, audit, audimus, auditis, audiunt.
2. Ducebam, ducebas, ducebat (he was leading), ducebamus, ducebatis, ducebant (they were leading). Veniebam, veniebas, veniebat (he was coming), veniebamus, veniebatis, veniebant (they were coming).
3. First -are (amare), second -ere stressed (monere), third -ere unstressed (regere), fourth -ire (audire). The test is stress: mo-NE-re sings in the middle; RE-ge-re is tapped at the front.
4. A fable the Romans told, from Ovid: two disguised gods were turned from every door in town but welcomed by the poor old couple Philemon and Baucis, who served their whole larder; the wine would not run dry, the stingy town was flooded, the cottage became a temple, and the couple asked only to serve together and die in the same hour, becoming two trees from one trunk. It is a myth, not history, but its point is true and Scripture states it plainly: 'Be not forgetful to entertain strangers: for thereby some have entertained angels unawares' (Hebrews 13:2).
5. The LORD called him; Eli taught him to answer, 'Speak, LORD; for thy servant heareth.' In the Vulgate: Loquere, Domine, quia audit servus tuus. Audit is fourth conjugation (audio, audire), present tense, third person singular: he hears.
6. (a) The king rules the people; the soldiers hear the voice. (b) Sorores dormiebant; mater epistulam scribebat.

UNIT CHALLENGE: THE MASTER CHART, PRESENTED AND TIMED

Finish the four-conjugation master chart to presentation quality: all eight columns (present and imperfect of amo, moneo, rego, audio), person endings color-coded, headings lettered in Roman capitals, hung on the wall. Then present it to the family: explain the four infinitive badges with the ear test, read one row across all four families, and finish with the timed chant, all four present columns, in order, with a timer running. Record your time, practice for three days, and beat it. A grade 7 student with the chant under ninety seconds and no errors owns the Latin verb system's whole present tense.

LOOK FOR	WHAT IT MEANS
Complete and correct	All 48 forms are present and spelled correctly, checked against the lesson word by word.
Design that teaches	Person endings are color-coded consistently; the one system under the four families is visible at a glance.
Presentation	The student explained the four badges and the ear test, and read a row across all four families with meanings.
The timed chant	All four present columns chanted without error, timed on two different days, with the second time faster.

UNIT 2 • ALL FOUR CONJUGATIONS • LESSON 2.1 OF 10 • 3 SESSIONS OF 30-40 MINUTES

2.1 THE GUESTS AT THE DOOR: THE THIRD CONJUGATION

OBJECTIVES

- Retell the story of Philemon and Baucis as the fable it is, and draw its true moral beside Hebrews 13:2.
- Chant and write the present of rego: rego, regis, regit, regimus, regitis, regunt, and spot the -unt that marks the family.
- Chant the imperfect of the third conjugation: regebam, regebas, regebat, regebamus, regebatis, regebant.
- Learn seven new verbs with their infinitives: rego, duco, mitto, pono, curro, dico, scribo.
- Recognize the future of the new family, regam, reges, reget, without drilling it yet.

Warm-up. Chant amo and moneo side by side, present only, and listen to their vowels: amAs, amAt against monEs, monEt. Two families, two favorite vowels. Now say these Roman verbs: rego, duco, mitto, dico, scribo. Rule, lead, send, say, write, the verbs of a people who ran an empire. They belong to neither family you know. Today the two missing conjugations come out of hiding, and by the end of next week every verb in Latin will have a shelf in your head.

WATCH

3rd Conjugation Verbs in Latin

Keith Massey · 4:01

<https://www.youtube.com/watch?v=9-NJWLqZiio>

WHEN TO WATCH

After the How Latin works paragraph. Chant the rego column with him, and listen especially for the third plural: regunt, not regant.

Note: Keith Massey is a linguist and teacher; his lessons are short and clear. He may mention forms beyond this lesson; the present and imperfect are what you need.

BACKUP VIDEO

Mythology: Philemon and Baucis - Latin

Magister Craft · 3:52

<https://www.youtube.com/watch?v=3IY4F9Rng2M>

After the story paragraphs: the whole tale told in clear, slow Latin with English subtitles, filmed in Minecraft. Listen for verbs you now own; you will catch more than you expect.

KEY TERMS

third conjugation

The short-e verb family: infinitive in unstressed -ere (REG-e-re). Its present tense uses linking vowels i and u: rego, regis, regit... regunt.

infinitive

The to-form of a verb, its second dictionary part: amare to love, monere to warn, regere to rule, audire to hear. The infinitive's ending and stress tell you the verb's family.

linking vowel

The small vowel the third conjugation slips between stem and ending: reg-i-s, reg-i-t, reg-i-mus, reg-i-tis, and u in reg-u-nt.

imperfect tense

The was-doing tense you know from Grade 6, now on the new family: regebam I was ruling, ducebat he was leading. Its -ba- badge never changes.

hospitality

The welcome of guests and strangers, a sacred duty in the ancient world, and a command in Scripture: 'Be not forgetful to entertain strangers.'

VOCABULARY FOR THE WEEK

Classical sounds: c is always k, g is always hard, v is w, and ae says eye. Capitals show the stress. A macron marks a long vowel.

regō

REH-goh

verb · regō, regere, rēxī, rēctum

I rule

ENGLISH regent

dūcō

DOO-koh

verb · dūcō, dūcere, dūxī, ductum

I lead

ENGLISH duct

mittō

MEET-toh

verb · mittō, mittere, mīsī, missum

I send

ENGLISH mission

pōnō

POH-noh

verb · pōnō, pōnere, posuī, positum

I put, I place

ENGLISH position

legō

LEH-goh

verb · legō, legere, lēgī, lēctum

I read; I choose

ENGLISH lector

bibō

BEE-boh

verb · bibō, bibere, bibī, bibitum

I drink

ENGLISH imbibe

petō

PEH-toh

verb · petō, petere, petīvī, petītum

I seek, I ask

ENGLISH petition

quaerō

KWYE-roh

verb · quaerō, quaerere, quaesīvī, quaesītum

I search for

ENGLISH query

gerō

GEH-roh

verb · gerō, gerere, gessī, gestum

I carry on, I wage

ENGLISH gesture

trahō

TRAH-hoh

verb · trahō, trahere, trāxī, trāctum

I drag

ENGLISH tractor

emō

EH-moh

verb · emō, emere, ēmī, ēmptum

I buy

CORE IDEAS

The story. Here is another story the Romans told, from the same poet Ovid. Two travelers came down into a town in Phrygia at evening, dusty and poor-looking, and knocked at a thousand doors; a thousand doors were bolted against them. At last, on the hillside above the town, they came to the smallest house of all, a cottage thatched with reeds where old Philemon and his wife Baucis had grown gray together. The old couple did not ask who the strangers were. They built up the fire, washed the travelers' feet, and set out everything they had: olives, eggs, cabbage and bacon from the rafters, cheese, honeycomb, and their only wine. Then Baucis noticed something that made her hands shake: however often she poured, the wine bowl refused to run dry. The guests were gods in disguise, says the fable, Jupiter and Mercury, and the stingy town below was drowned in a flood, while the cottage on the hill stretched itself into a temple with marble columns and a golden roof. Asked to name any reward, the old couple wanted nothing but this: to serve as keepers of the temple, and to die in the same hour, so that neither would ever see the other's grave. It was granted. At the end of their long lives they turned into two trees, an oak and a linden, growing from a single trunk.

A story, and a true point. Say it plainly: this is a fable. Jupiter and Mercury are idols, the flood is a poet's justice, and no one turns into a linden tree. But look at what the Romans chose to say with their made-up gods: that heaven watches how we treat the stranger at the door; that the poorest house can be the most generous; that a lifetime of faithful love is the best reward left to ask for. The Romans felt their way toward a truth that Scripture states outright: 'Be not forgetful to entertain strangers: for thereby some have entertained angels unawares' (Hebrews 13:2), which is exactly what

happened to Abraham at his tent door in Genesis 18. Read the fable as literature, keep its true point, and notice how hungry the old world was for things God had actually said.

How Latin works: the third conjugation. The new verbs are learned, like your nouns, as pairs, verb and infinitive: *rego, regere* (rule), *duco, ducere* (lead), *mitto, mittere* (send), *pono, ponere* (place, put), *curro, currere* (run), *dico, dicere* (say), *scribo, scribere* (write). The infinitive is the family badge. First conjugation: -are (amare). Second: -ere with the e stressed and long: mo-NE-re. Third: -ere with the e short and unstressed: RE-ge-re. Say monere and regere aloud and your ear will catch it at once. In the present, the third conjugation slips in little linking vowels: **rego, regis, regit, regimus, regitis, regunt**. Mind the last one: amant and monent, but regunt, the u is the family's fingerprint. The imperfect is pure Grade 6 comfort: the -ba- badge on an e-stem: regebam, regebas, regebat, regebamus, regebatis, regebant, I was ruling, you were ruling, and so on.

Say it out loud. Chant rego down the column three times with meanings, then prove the rails carry every verb in the family: duco, ducis, ducit, ducimus, ducitis, ducunt; mitto, mittis, mittit... scribo, scribis, scribit... Now read some Rome: *Rex populum regit*. The king rules the people. *Pater filium ducit*. The father leads his son. *Scribo epistulam*. I am writing a letter. *Milites currunt*. The soldiers run. One honest preview, because this family's future looks tricky: it is regam, reges, reget, I shall rule, you will rule. Notice the danger: reges could be 'you will rule' or 'the kings.' You only need to recognize the future this year; the drilling belongs to present and imperfect.

Try it. This week's activity is the great conjugation sort: every verb you own, Grade 5's deck and this week's seven, sorted into four piles entirely by the sound of its infinitive, then a chant relay with the family. By Friday your ear should sort amare, monere, regere and (next lesson) audire as easily as it tells a march from a lullaby.

PICTURE STUDY



Philemon and Baucis, Rembrandt van Rijn, 1658 · Oil on panel · National Gallery of Art, Washington

Image: [Wikimedia Commons](#), CC0 (National Gallery of Art)

Rembrandt, the great Dutch master of light in darkness, painted the fable at its hinge moment: the meal is served, the lamp is lit, and the old couple is just beginning to understand who is sitting at their table. Almost everything in the panel is shadow; what little light there is falls on the guests, the food, and the faces of the two old hosts. Rembrandt painted Bible suppers the same way, and he knew exactly what he was echoing: a humble table, unrecognized guests, and the moment of recognition.

Look closely

- Find the source of the light. How much of the panel is actually lit, and what did Rembrandt choose to spend his light on?
- Look at the table: the fable's feast is a poor one, and Rembrandt keeps it poor. What can you identify of the meal?
- Study the old couple's postures, leaning, attentive, half-afraid. The painting catches them between serving and kneeling.
- Rembrandt was Dutch, and this cottage is a Dutch cottage, not a Phrygian hut. Painters pull old stories into their own world; find two homely Dutch details.

Talk about it

1. Why would Rembrandt, who loved painting the supper at Emmaus (Luke 24), be drawn to this pagan fable of unrecognized guests at a table?

2. The town below bolted a thousand doors; the poorest house opened its one.
What does the fable understand about generosity and wealth?
3. Hebrews 13:2 says some 'have entertained angels unawares.' How does the painting show 'unawares' turning into awareness?

ACTIVITY

The great conjugation sort

Four families, one ear. Today you train yourself to sort any Latin verb into its conjugation by its infinitive alone, and then you run the sort as a family relay.

You will need

- 7 index cards for the new verbs, plus your whole verb flashcard deck from Grades 5–6
- Four labels on slips of paper: 1st -ARE, 2nd -ERE (stressed), 3rd -ere (unstressed), 4th -IRE
- Your Latin notebook

Steps

1. Make the seven new cards, pairs on the front: rego, regere; duco, ducere; mitto, mittere; pono, ponere; curro, currere; dico, dicere; scribo, scribere. Meanings on the back: I rule, I lead, I send, I place, I run, I say, I write.
2. Lay the four family labels across the table. (The 4th pile stays empty today; it fills next lesson.)
3. Write infinitives on the old deck: on each Grade 5 verb card, add the infinitive: amo, amare; porto, portare; moneo, monere; video, videre; and so on. Say each aloud as you write it.
4. Sort by ear: shuffle everything and deal, saying each infinitive aloud and placing the card by sound: a-MA-re first, mo-NE-re second, RE-ge-re third. No peeking at meanings; this is an ear drill.
5. Chant relay: each family member (or you, four times) takes a pile and chants one verb's present down the column, with meanings. The rego pile must land on regunt, not regant.
6. In your notebook, conjugate rego and duco in the present, and rego in the imperfect, all with meanings.

Tips

- The second-versus-third test is pure stress: mo-NE-re sings in the middle, RE-ge-re taps at the front. Exaggerate it while you learn it.

- Keep saying the pair: rego, regere. The infinitive is now part of the word, like the genitive on your nouns.
- If a card keeps landing in the wrong pile, put it under your pillow pile: the first three cards you drill tomorrow.

Check your work

- ☐ All my verb cards now carry infinitives.
- ☐ I sorted the whole deck by ear with no more than two misses, and corrected those.
- ☐ I can chant rego and duco in the present, and rego in the imperfect, with meanings.
- ☐ I can explain the stress test for telling monere from regere.

LATIN NOTEBOOK

1. Write the seven new verbs as pairs with meanings, dated: rego, regere, I rule... scribo, scribere, I write.
2. Write the present of rego and the imperfect of rego, both with meanings beside each form.
3. Write the four infinitive badges with one example each: -are (amare), -ere stressed (monere), -ere unstressed (regere), -ire (audire, arriving next lesson).
4. Write two sentences on the fable: one telling what the Romans said happened to Philemon and Baucis, one giving the true moral with Hebrews 13:2.

From history. Ovid finished his *Metamorphoses*, the book that carries both this fable and the Midas story, around A.D. 8, in the very years the Gospels' events were beginning in Judea. The poem is a chain of some 250 transformation stories, and after the Bible it was probably the most-read book in Europe for centuries: Shakespeare, Dante and the painters all raided it. That is one practical reason to know these fables well and read them with discernment: the whole gallery of Western art and poetry assumes you do.

WORKED EXAMPLES

Example 1. Conjugate *mitto*, *mittere* (send) in the present.

▼ **Show solution**

1. Confirm the family: MIT-te-re, unstressed -ere, third conjugation.
2. Stem mitt-, linking vowels i and u.
3. Attach: -o, -is, -it, -imus, -itis, -unt.

Answer: Mitto I send, mittis you send, mittit he/she sends, mittimus we send, mittitis you all send, mittunt they send.

Example 2. Translate: *Rex populum regebat*.

▼ **Show solution**

1. Rex: nominative, the subject: the king.
2. Populum: accusative, the object: the people.
3. Regebat: rege- plus the -ba- badge plus -t: was ruling, third person singular.

Answer: The king was ruling the people. The -ba- badge turns the scene into background, something going on over time.

Example 3. Translate into Latin: We are writing letters.

▼ **Show solution**

1. Verb: write, third conjugation: scrib- with linking vowel: scribimus.
2. Object: letters, accusative plural of epistula: epistulas.
3. Latin likes the verb last.

Answer: Epistulas scribimus.

PRACTICE

1. **Easy** Give the infinitive and meaning: duco, pono, scribo.

▼ **Show answer**

Duco, ducere, I lead; pono, ponere, I place (put); scribo, scribere, I write.

2. **Easy** Translate: dicit, currunt, mittimus.

▼ **Show answer**

He (or she) says; they run; we send.

3. **Easy** Which conjugation? Sort by infinitive: portare, ducere (DU-ce-re), videre (vi-DE-re).

▼ **Show answer**

Portare: first (-are). Ducere: third (unstressed -ere). Videre: second (stressed -ere).

4. **Medium** Translate: Mater cenam in mensa ponit. Milites in silvam currunt.

▼ **Show answer**

The mother places dinner on the table. The soldiers run into the forest.

5. **Medium** Translate into Latin: The father leads his sons. The king was writing laws.

▼ **Show answer**

Pater filios ducit. Rex leges scribebat (imperfect: was writing).

6. **Medium** Each English word hides one of the new verbs; name the pair and connect the meanings: dictate, missile, current, scribble.

▼ **Show answer**

Dictate from dico, dicere: to say words for another to write. Missile from mitto, mittere: a thing sent flying. Current from curro, currere: running (water or electricity on the run). Scribble from scribo, scribere: hasty writing.

7. **Hard** Write the imperfect of duco with meanings, all six persons.

▼ **Show answer**

Ducebam I was leading, ducebas you were leading, ducebat he/she was leading, ducebamus we were leading, ducebatis you all were leading, ducebant they were leading.

8. **Challenge** Recognition only: reges can be two different words. Give both, and say which it must be in the sentence Bene reges (bene = well).

▼ **Show answer**

Reges is the noun 'kings' (nominative or accusative plural of rex) or the verb 'you will rule' (future of rego). Context decides: after the adverb bene, 'bene reges' must be the verb, you will rule well; standing beside an adjective or serving another verb, it would be the noun. This year you only recognize the future; the drilling comes later.

COMMON MISTAKES

- Writing regant for 'they rule.' First conjugation ends -ant (amant), but the third ends -unt: regunt, ducunt, dicunt.
- Sorting ducere into the second conjugation by eye. The eye sees -ere twice; the ear hears mo-NE-re against DU-ce-re. Always say the infinitive aloud.
- Dropping the linking vowel: regmus is not a word; regimus is. Third-conjugation presents need their little i.
- Treating the flood in the fable as the Flood of Genesis. Ovid's flood is a poet's invention inside a myth; Noah's flood is history recorded in Scripture. The lesson keeps them clearly apart.

Make it a game · Guest at the Door. Write six present forms of rego on cards. Mix them with six forms of other conjugations. Play the host: a guest knocks, and the parent holds up a card. You say whether it belongs to the third conjugation by the -unt in the third person plural, then translate. Sort all twelve cards into families before the timer ends.

Scripture. “Be not forgetful to entertain strangers: for thereby some have entertained angels unawares.” (Hebrews 13:2, KJV)

What Ovid's fable gropes toward, Scripture had already shown in earnest: Abraham at his tent door fed three strangers, and the LORD was in the visit (Genesis 18).

Hospitality is not a myth's nicety; it is a standing command.

2.2 SPEAK, LORD: THE FOURTH CONJUGATION

OBJECTIVES

- Retell the story of Samuel hearing his name in the night (1 Samuel 3).
- Chant and write the present of audio: audio, audis, audit, audimus, auditis, audiunt, and the imperfect audiebam.
- Learn four new verbs with their infinitives, audio, venio, dormio, scio, and the noun vox, vocis.
- Assemble the four-conjugation master chart: present and imperfect of amo, moneo, rego and audio on one poster.
- Sort any verb from the whole deck into its conjugation by ear.

Warm-up. Chant rego, then shut your eyes and just listen while someone reads this lesson's title aloud: Speak, Lord. In Jerome's Latin Bible the boy Samuel answers, Loquere, Domine, quia audit servus tuus: Speak, Lord, for thy servant heareth. One word of that sentence is about to become yours: audit, he hears. Today the last verb family arrives, the listening family, and your verb chart is complete.

WATCH

4th Conjugation Verbs

Keith Massey · 3:12

<https://www.youtube.com/watch?v=J8arbg0Vcb8>

WHEN TO WATCH

After the How Latin works paragraph. Chant audio with him, and listen for the third plural: audiunt, the i and the u shaking hands.

Note: Short and clear; he may touch forms beyond the present and imperfect, which are all you need this year.

BACKUP VIDEO

God Speaks to Samuel

Saddleback Kids · 2:34

<https://www.youtube.com/watch?v=P13uIsFW7OA>

After the story paragraph, or at family worship: 1 Samuel 3 told simply with animation.

KEY TERMS

fourth conjugation

The -ire verb family: audio, audire. Its badge is a long, stressed i: au-DI-re. In the present it keeps its i everywhere: audio, audis... audiunt.

vox

Voice: vox, vocis, f., a third-declension noun. English keeps it in vocal, voice and vocation, a calling.

the Vulgate's Samuel

Jerome's Latin for 1 Samuel 3:10:
Loquere, Domine, quia audit servus tuus, 'Speak, LORD; for thy servant heareth.' A sentence Latin students have prayed for sixteen centuries.

master chart

All four conjugations side by side, present and imperfect, on one poster: amo, moneo, rego, audio. The single most useful page a Latin student owns.

imperfect in -iebam

The fourth conjugation's was-doing tense keeps the i before the badge: audiebam, I was hearing; veniebat, he was coming.

VOCABULARY FOR THE WEEK

Classical sounds: c is always k, g is always hard, v is w, and ae says eye. Capitals show the stress. A macron marks a long vowel.

audiō

OW-dee-oh

verb · audiō, audīre, audīvī, audītum

I hear

ENGLISH audio

veniō

WEH-nee-oh

verb · veniō, venīre, vēnī, ventum

I come

ENGLISH venture

dormiō

DOR-mee-oh

verb · dormiō, dormīre, dormīvī, dormītum

I sleep

ENGLISH dormant

sciō

SKEE-oh

verb · sciō, scīre, scīvī, scītum

I know

ENGLISH science

mūniō

MOO-nee-oh

verb · mūniō, mūnīre, mūnīvī, mūnītum

I fortify

ENGLISH munitions

inveniō

een-WEH-nee-oh

verb · inveniō, invenīre, invēnī, inventum

I find

ENGLISH invent

sentiō

SEN-tee-oh

verb · sentiō, sentīre, sēnsī, sēnsus

I feel

ENGLISH sense

aperiō

ah-PEH-ree-oh

verb · aperiō, aperīre, aperuī, apertum

I open

ENGLISH aperture

nesciō

NES-kee-oh

verb · nesciō, nescīre, nescīvī, nescitum

I do not know

Samuel

SAH-mu-el

name

Samuel, the boy who answered, Speak, Lord

Ēlī

AY-lee

name

Eli, the priest who trained Samuel

CORE IDEAS

The story. This story is true. The boy Samuel served in the house of the LORD at Shiloh under old Eli the priest, in days when 'the word of the LORD was precious... there was no open vision.' One night, before the lamp of God went out, a voice called his name: Samuel. He ran to Eli: here am I, you called me. I called not, said the old man; lie down again. Three times the voice, three times the boy running, three times the same answer, until Eli understood whose voice it was, and taught the child what to say. The fourth time the LORD came and stood and called as at the other times, Samuel, Samuel, and the boy answered as he had been taught: 'Speak; for thy servant heareth.' From that night Samuel grew into the prophet who would anoint Israel's first kings, and 'did let none of his words fall to the ground.'

The listening family. In Jerome's Latin, Eli's lesson reads *Loquere, Domine, quia audit servus tuus*, Speak, Lord, for thy servant hears. (Loquere, speak, and quia, for, are gifts of the sentence; you need not learn them yet. Servus tuus, your servant, you will own completely after Unit 3.) The word to seize today is **audit**: he hears. It comes from audio, audire, flagship of the fourth and final conjugation, and it is fitting that the last family you learn is the listening one. Its verbs are the verbs of a student: *audio, audire* (hear), *venio, venire* (come), *dormio, dormire* (sleep), *scio, scire* (know). Samuel's night has all four in it: a boy sleeping, a voice, a hearing, a coming, and at last a knowing.

How Latin works: the fourth conjugation. The family badge is the infinitive in -ire, with the i long and stressed: au-DI-re, ve-NI-re. In the present the i refuses to leave: **audio, audis, audit, audimus, auditis, audiunt.** Compare regis, regit with audis, audit: same endings, but the fourth keeps its own full i where the third borrowed a little one. The third plural is the handshake of the two families: regunt gives u alone, audiunt gives i and u together. The imperfect keeps the i too: **audiebam, audiebas, audiebat, audiebamus, audiebatis, audiebant,** I was hearing; and the third conjugation, as if jealous, borrows the same look: its imperfect was regebam, remember, and its future, like the fourth's, begins with -am: audiam, audies, audiet, I shall hear, recognition only this year.

Say it out loud. Chant audio down the column three times with meanings, then venio: venio, venis, venit, venimus, venitis, veniunt. Then read: *Samuel vocem audit.* Samuel hears the voice (vox, vocis, voice, a third-declension noun, your Unit 1 skills at work). *Dominus venit.* The Lord comes. *Puella dormit.* The girl sleeps. *Scimus.* We know. Now the grand assembly: all four present columns side by side, amo, moneo, rego, audio, read across each row: amo, moneo, rego, audio; amas, mones, regis, audis... The endings are one system wearing four coats.

Try it. This week you build the course's centerpiece: the four-conjugation master chart, a poster with all four families' present and imperfect, lettered large and hung where you study, and you play Simon dicit, the Roman version of Simon Says, where only a command introduced by Simon dicit (Simon says, dicit from last lesson!) may be obeyed. The chart stays on the wall to the end of the course and beyond; high school Latin will still be consulting it.

PICTURE STUDY



The Infant Samuel, Sir Joshua Reynolds, 1776 · Oil on canvas · Tate Britain, London

Image: [Wikimedia Commons](#), public domain

Sir Joshua Reynolds, the first president of Britain's Royal Academy, painted grand lords and ladies for a living; this small canvas of a praying child became one of his best-loved works anyway. It shows Samuel mid-listen: the darkness of the temple night, one source of light, and a child whose whole body is attention. Engravings of it hung in thousands of homes and nurseries for a century, teaching children what Eli taught Samuel: how to answer when God speaks.

Look closely

- Where does the light come from? It falls on the child, but Reynolds gives it no lamp or window; decide what the light is doing in the story.
- Look at the hands, clasped but relaxed, and the lifted face. Is the child frightened? Reynolds chose the mood carefully.
- Almost the whole canvas is darkness. Cover the figure with your hand and see how little else there is; Reynolds spent everything on one small kneeling shape.
- Compare this canvas with Rembrandt's cottage from last lesson: one light source, deep shadow, an ordinary person at the center. Painters call this *chiaroscuro*, light-dark.

Talk about it

1. The painting shows no voice and no visitor, only a listening child. How do you paint hearing?
2. Eli taught Samuel the right answer before the LORD called again. Who taught you to pray, and what did they teach you to say?
3. Reynolds's engraving hung in countless nurseries. What did parents want their children to take from it every night?

ACTIVITY

The master chart, and Simon dicit

Today you build the single most useful object this course produces: one poster holding the present and imperfect of all four conjugations. Then you reward yourselves with the Roman version of Simon Says.

You will need

- A sheet of poster board, or four sheets of printer paper taped in a row
- Pencil, ruler, fine-tip marker and colored pencils
- 5 index cards for the new vocabulary, and your Latin notebook

Steps

1. Rule the grid: four columns headed AMO (1st, -are), MONEO (2nd, -ere stressed), REGO (3rd, -ere unstressed), AUDIO (4th, -ire). Two blocks of six rows: PRESENT above, IMPERFECT below.
2. Letter the present block, chanting each column as you write it: amo, amas, amat, amamus, amatis, amant; moneo, mones, monet, monemus, monetis, monent; rego, regis, regit, regimus, regitis, regunt; audio, audis, audit, audimus, auditis, audiunt.
3. Letter the imperfect block the same way: amabam... amabant; monebam... monebant; regebam... regebant; audiebam... audiebant. (Write out all six forms of each; the chart does the remembering so your head can do the using.)
4. Color-code the person endings, the same color for -o/-m, -s, -t, -mus, -tis, -nt across all eight columns, so the one system under the four coats shows at a glance.
5. Make the five new flashcards: audio, audire, I hear; venio, venire, I come; dormio, dormire, I sleep; scio, scire, I know; vox, vocis, f., voice. Add them to the deck and run the whole deck.
6. Play Simon dicit: the leader gives commands with or without the opening Simon dicit; players obey only the Simon dicit ones. Use actions you can mime from your verbs: Simon dicit: dormite! (sleep, everyone!), currite! (run!), audite! (listen!), scribite! (write!). The -te turns a verb into a command to a

group; obey the right ones, and let the leader's trickery teach everyone to listen like Samuel.

Tips

- Letter big. The chart must be readable from your study chair across the room.
- Chant each column as you ink it; a chart you sang while making is already half-memorized.
- Hang it before bedtime. A master chart in a drawer is a pile of paper; on the wall it is a teacher.

Check your work

- ☐ All eight columns are complete and correct, checked word by word against the lesson.
- ☐ The person endings are color-coded across the whole chart.
- ☐ The five new flashcards are in the deck.
- ☐ We played Simon dicit, and I can explain what the -te ending does.

LATIN NOTEBOOK

1. Write the four new verb pairs and vox, vocis with meanings, dated.
2. Write the present of audio and the imperfect of audio, with meanings beside each form.
3. Copy the Vulgate sentence and its translation: Loquere, Domine, quia audit servus tuus. Speak, LORD; for thy servant heareth. Circle audit and label its conjugation and person.
4. Write the four infinitive badges from memory, one example each, and say which family each of your seven Unit 2.1 verbs belongs to.

From history. Two of this lesson's verbs sit in your pocket right now. Audio is Latin for 'I hear' and video for 'I see,' first person singular, present tense, exactly as you chant them; engineers in the twentieth century lifted both words whole to name the technologies of hearing and seeing at a distance. Every audio jack and video call is a tiny Latin recitation.

WORKED EXAMPLES

Example 1. Conjugate *venio, venire* (come) in the present.

▼ **Show solution**

1. Confirm the family: ve-NI-re, stressed -ire, fourth conjugation.
2. Keep the i throughout, and remember the third plural takes -iunt.

Answer: Venio I come, venis you come, venit he/she comes, venimus we come, venitis you all come, veniunt they come.

Example 2. Translate: *Samuel vocem audiebat*.

▼ **Show solution**

1. Samuel: subject (an indeclinable name here).
2. Vocem: accusative of vox, vocis: the voice.
3. Audiebat: audi- plus -eba- plus -t: was hearing.

Answer: Samuel was hearing the voice (kept hearing it, again and again through the night, which is exactly what the imperfect is for).

Example 3. Translate into Latin: We hear the king's voice.

▼ **Show solution**

1. Object: the voice: vocem.
2. Whose voice? the king's: genitive regis.
3. Verb: we hear: audimus.

Answer: Vocem regis audimus.

PRACTICE

1. **Easy** Give the infinitive and meaning: audio, venio, dormio, scio.

▼ **Show answer**

Audio, audire, I hear; venio, venire, I come; dormio, dormire, I sleep; scio, scire, I know.

2. **Easy** Translate: audimus, venit, dormiunt.

▼ **Show answer**

We hear; he (or she) comes; they sleep.

3. **Easy** Which is 'they rule' and which is 'they hear': regunt, audiunt? What tiny difference marks the families?

▼ **Show answer**

Regunt, they rule; audiunt, they hear. The fourth conjugation keeps its i even before -unt: -iunt.

4. **Medium** Translate: Mater venit; puella dormit. Milites vocem regis audiunt.

▼ **Show answer**

The mother comes; the girl sleeps. The soldiers hear the king's voice.

5. **Medium** Translate into Latin: The brothers were sleeping. We know.

▼ **Show answer**

Fratres dormiebant. Scimus.

6. **Medium** Each English word hides one of this lesson's words; name the Latin and connect the meanings: audience, advent, dormitory, science, vocal.

▼ **Show answer**

Audience from audio: the hearers. Advent from venio: a coming. Dormitory from dormio: a sleeping place. Science from scio: knowledge. Vocal from vox, vocis: of the voice.

7. **Hard** Write the present of audio and of rego side by side, and circle the three places the fourth conjugation's extra i shows.

▼ **Show answer**

Audio/regio, audis/regis, audit/regit, audimus/regimus, auditis/regitis, audiunt/regunt. The giveaway spots: audio against rego (the io), and audiunt against regunt (the iunt); elsewhere the two look alike, which is why the infinitive and dictionary pair must be learned.

8. **Challenge** Read the whole master chart across one row: give the third person plural, present, of all four families, then the same row in the imperfect, with one meaning each.

▼ **Show answer**

Present: amant they love, monent they warn, regunt they rule, audiunt they hear. Imperfect: amabant they were loving, monebant they were warning, regebant they were ruling, audiebant they were hearing.

COMMON MISTAKES

- Writing audunt for 'they hear.' The fourth conjugation never surrenders its i: audiunt, veniunt, dormiunt, sciunt.
- Writing audibam for the imperfect. The i and the badge both stay: audiebam, veniebat, dormiebant.
- Confusing venit (he comes) with the noun ventus (wind) or with next unit's perfect venit. For now: venio family, present tense, he comes.
- Letting the master chart stay beautiful and unused. The chart earns its wall space only if you consult it out loud, daily, until the day you notice you no longer need to.

Make it a game • Simon Dicit. Play Simon says in Latin with audio, audis, audit, audimus, auditis and audiunt. The parent gives commands like 'Simon dicit: audite!' You act out each form, standing for audio, pointing for audis, and so on. Wrong move, and you are out. Then the imperfect: say audiebam in a sentence about last night. Swap roles.

Scripture. “Therefore Eli said unto Samuel, Go, lie down: and it shall be, if he call thee, that thou shalt say, Speak, LORD; for thy servant heareth. So Samuel went and lay down in his place. And the LORD came, and stood, and called as at other times, Samuel, Samuel. Then Samuel answered, Speak; for thy servant heareth.” (1 Samuel 3:9–10, KJV)

In Jerome's Latin the taught answer is Loquere, Domine, quia audit servus tuus. You can now parse its verb: audit, fourth conjugation, third person singular, he hears. The best use of the listening family is Samuel's use.

UNIT 3

PRONOUNS: POINTING AT PEOPLE

Latin can hide its pronouns inside verb endings, amo needs no ego, and for two years you have barely missed them. But when a Roman wanted weight, when the point of the sentence was WHO, out came the pronouns. The most famous example is a mother. A wealthy visitor spread her jewels before Cornelia, daughter of the great Scipio, and asked to see hers; Cornelia waited until her sons came home, and said: these are my jewels. Rome told that story for centuries, and its force lives in one small word, mea, MINE. In this unit you decline the words for I and you, ego, mei, mihi, me, me and tu, tui, tibi, te, te, learn the possessives meus, tuus, noster and vester, and discover when Latin bothers to say ego at all.

Then you meet the man who wrote at the speed of speech. Tiro was born a slave in Cicero's household, was educated, trusted and loved, and was finally freed; he invented a shorthand so good that monks were still using it a thousand years later, and one of his squiggles, the sign for et, lives on every keyboard as the ampersand: &. His lesson brings the little words that point: is, ea, id for he, she and it, eius for his and her, hic and ille for this and that, and the relative qui, quae, quod, which lets two sentences fold into one: servus qui scribit, the servant who writes.

PREREQUISITES

- Can chant the present and imperfect of all four conjugations from the master chart (Unit 2)
- Can decline rex and corpus, and give any Unit 1 noun's stem from its genitive
- Knows the Unit 1 and Unit 2 vocabulary by flashcard

MASTERY CHECKLIST

- ☐ I can decline ego and tu: ego, mei, mihi, me, me; tu, tui, tibi, te, te, and give nos and vos.
- ☐ I can explain when Latin uses ego and tu, and why Cornelia's mea carries the weight of her sentence.
- ☐ I can make meus, tuus, noster and vester agree with their nouns: frater meus, vox tua, pater noster.
- ☐ I can use is, ea and id as he, she and it, with eum, eam and id as objects and eius for his or her.
- ☐ I can point with hic and ille, and read a simple relative clause: puella quae cantat.
- ☐ I can tell the stories of Cornelia and of Tiro, and say what each one honors.

OPTIONAL BOOKS AND RESOURCES FOR THIS UNIT

- ***Famous Men of Rome*, by John H. Haaren and A. B. Poland (1904)**: Free online at the Baldwin Project (mainlesson.com) and archive.org. Short, vivid chapter biographies; read the chapters on the Gracchi (for Cornelia's family) and on Cicero and Caesar alongside Units 3 and 4.
- **latintutorial (YouTube channel)**: Free. The animated grammar channel behind many of this course's videos; its pronoun playlist walks is, ea, id and the relative at whatever pace you need.
- **Latin for Beginners, by Benjamin L. D'Ooge (1911)**: Free online. Its pronoun chapters give extra drill sentences for ego, tu, is, ea, id and the possessives.

Not required. Every activity in this unit works with paper, pencil, scissors and the free links below. School Launch has no ties to these authors, publishers or companies.

3.1 These Are My Jewels: Ego, Tu and Mine

3 sessions of 30–40 minutes

3.2 He, She, It — and the Secretary Who Invented &

3 sessions of 30–40 minutes

UNIT 3 REVIEW

Answer each question in complete sentences, except where forms are asked for. The review is worth 30 points. It may be done orally, with a parent writing down the answers.

1. **5 pts**

Write the full declensions of ego and tu, and the nominatives of the plurals we and you all.

2. **5 pts**

Tell the Cornelia story in two or three sentences, give her Latin sentence with its translation, and explain why the little word mea carries so much weight.

3. **5 pts**

Make each possessive agree and translate: frater (meus/mea); vox (tuus/tua); pater (noster/nostra); leges (vester/estrae).

4. **5 pts**

Give the Latin for he, she, it, him, her, and the one word for his/her, and explain that word's oddity.

5. **5 pts**

Who was Tiro? Name three things he did, and tell what mark of his is on every keyboard.

6. **5 pts**

Translate both ways: (a) Puella quae cantat soror eius est. (b) This is my brother; we hear him.

ANSWER KEY

1. Ego, mei, mihi, me, me; tu, tui, tibi, te, te; nos and vos.
2. A visitor showed off her jewel case and asked to see Cornelia's jewels; Cornelia waited for her sons to come in and said, Haec ornamenta mea, these are my jewels. Latin only speaks a possessive like mea when it matters, so the word, saved for last, throws the sentence's whole weight onto MINE: her treasures are her children (Psalm 127:3 agrees).
3. Frater meus, my brother; vox tua, your voice; pater noster, our father; leges vestrae, your (plural) laws. The possessive matches the thing owned.
4. Is, ea, id; eum, eam; eius. Eius is a frozen genitive, of him or of her, so it never changes its ending to agree with anything: equus eius, vox eius.
5. Marcus Tullius Tiro, born a slave in Cicero's house, educated, freed in 53 B.C.; he was Cicero's secretary, invented the notae Tironianae shorthand that could catch speeches at speaking speed, and after Cicero's death edited and published his letters, living to about ninety-nine. His quick knot of e and t, Latin et, became the ampersand, &.
6. (a) The girl who is singing is his (or her) sister. (b) Hic est frater meus; eum audimus.

UNIT CHALLENGE: THE TREASURE FRAME, LETTERED AND HUNG

Finish the mea ornamenta piece to wall quality: Cornelia's sentence as the headline in Roman capitals, every household member's treasure sentence beneath it in your best lettering, Latin large and English small, each possessive checked for agreement, and a border worthy of the words. Then hold the unveiling: tell the Cornelia story to the family in your own words, read each sentence aloud in Latin and English, and end by explaining, in one sentence, why Latin saves its pronouns and possessives for the moments that matter. Hang the piece where guests will see it; it is the household's answer to the jewel case.

LOOK FOR	WHAT IT MEANS
Correct Latin	Every sentence is grammatical and every possessive agrees with the thing owned; the headline is spelled exactly: Haec ornamenta mea.
Craftsmanship	Roman capitals are ruled and even; Latin is lettered large with English small beneath; the piece is finished and hung.
The story told	The student told the Cornelia story accurately and warmly, ending with her sentence.
The grammar explained	The student explained the emphasis rule, Latin speaks ego, tu and mea only when the spotlight is meant, with one example.

UNIT 3 • PRONOUNS: POINTING AT PEOPLE • LESSON 3.1 OF 10 • 3 SESSIONS OF 30-40 MINUTES

3.1 THESE ARE MY JEWELS: EGO, TU AND MINE

OBJECTIVES

- Tell the story of Cornelia and her jewels, and say why Rome honored her for it.
- Decline ego and tu, and give the plural pronouns nos and vos.
- Use mihi and tibi as the to/for forms: Pater mihi epistulam mittit.
- Make the possessives meus, tuus, noster and vester agree with their nouns like bonus.
- Explain when Latin says ego out loud, and what the emphasis does.

Warm-up. Chant amo. Now ask the strange question: where is the word I in it? Hidden in the -o, as always. Latin has gone two years without needing a word for I, and yet it has one, and today you will see a Roman mother use the little words I, you and MINE so well that Rome repeated her sentence for five hundred years. Say it in English first, with the stress where she put it: these are MY jewels.

WATCH

Personal Pronouns

latintutorial · 4:59

<https://www.youtube.com/watch?v=AU3X-jdXwA4>

WHEN TO WATCH

After the How Latin works paragraph. Chant ego and tu down their columns with the narrator, and listen for his point about emphasis: Latin adds the pronoun when it matters.

Note: The video may show a few case uses beyond this lesson; the five forms of ego and tu, and the plurals nos and vos, are what you need.

BACKUP VIDEO

Angelica Kauffman, Cornelia, Mother of the Gracchi, Pointing to Her Children as Her Treasures

Smarthistory · 5:04

<https://www.youtube.com/watch?v=aic9POVYA6M>

After the picture study, if you want two art historians walking through the very painting on your screen: why Kauffman chose this story, and how the painting points.

KEY TERMS

personal pronoun

The words for the speakers themselves: ego I, tu you, nos we, vos you all. Latin owns them but spends them only for emphasis.

declining a pronoun

Pronouns take cases just as nouns do: ego, mei, mihi, me, me runs the same five jobs as puella, puellae, puellae, puellam, puella.

possessive adjective

My, your, our: meus, tuus, noster, vester. They are adjectives, so they dress to match their noun: frater meus, vox tua, pater noster.

emphasis

The spotlight a Roman threw by saying a pronoun out loud. Amo means I love; ego amo means it is I who love. Cornelia's mea lands because she said it.

ornamenta

Jewels, adornments: a neuter plural, which is why it ends in -a. Cornelia's sentence, haec ornamenta mea, these are my jewels, uses Unit 1 grammar on its nouns.

VOCABULARY FOR THE WEEK

Classical sounds: c is always k, g is always hard, v is w, and ae says eye. Capitals show the stress. A macron marks a long vowel.

ego

EH-go

pronoun · ego, meī

I

ENGLISH ego

tū

TOO

pronoun · tū, tuī

you (one person)

meus

MEWS

adjective · meus, mea, meum

my

tuus

TU-us

adjective · tuus, tua, tuum

your (one person's)

noster

NOS-ter

adjective · noster, nostra, nostrum

our

vester

WES-ter

adjective · vester, vestra, vestrum

your (more than one person's)

Cornēlia

kor-NAY-lee-ah

noun · Cornēlia, Cornēliae, f.

Cornelia, who called her sons her jewels

ōrnāmentum

ohr-nah-MEN-tum

noun · ōrnāmentum, ōrnāmentī, n.

an ornament, a jewel

ENGLISH ornament

gemma

GEM-mah

noun · gemma, gemmae, f.

a gem

ENGLISH gem

suus

SU-us

adjective · suus, sua, suum

his own, her own, their own

ipse

EEP-seh

adjective · ipse, ipsa, ipsum

himself, herself, itself

CORE IDEAS

The story. Cornelia was as close to royalty as the Roman Republic allowed: daughter of Scipio Africanus, the general who had defeated Hannibal. Widowed young with many children, she refused every suitor, among them, the ancients say, a king of Egypt, and gave herself to one work: raising her children, especially her two sons, with her own voice and her own learning. One afternoon a wealthy lady, visiting, spread out her jewel case piece by piece, gold, pearls, the finest in Campania, and then asked, politely but with a hook in it, to see Cornelia's jewels. Cornelia, the story says, kept the conversation going until the schoolroom door opened and her sons came in. Then she said it: *Haec ornamenta mea*, THESE are my jewels. Rome never forgot the line. Centuries later the city still showed a statue inscribed simply: Cornelia, mother of the Gracchi.

What the sentence honors. Notice what Cornelia did not say. She did not say jewels are worthless; she wore none, but she insulted no one. She said that her treasures were persons, and Scripture says she was right: 'Lo, children are an heritage of the LORD' (Psalm 127:3). The visitor measured wealth in what she could lock in a case; Cornelia measured it in what she could give to God and to Rome. Her sons grew up to be famous public men, and Rome argued about them for a century, but about their mother Rome never argued at all. The story became the schoolbook example of where a household's true riches sit, which is exactly why a Latin course full of flashcards pauses to letter her sentence on a wall.

How Latin works: declining I and you. Pronouns take cases like nouns, because they do the same jobs. **Ego, mei, mihi, me, me:** I, of me, to or for me, me (object), by or with me. **Tu, tui, tibi, te, te:** you, of you, to or for you, you (object), by or with you. The plurals: **nos, nostrum, nobis, nos, nobis** (we) and **vos, vestrum, vobis, vos, vobis** (you all). The dative forms *mihi* and *tibi* are the gift-cases, and they work exactly like *regi*: *Pater mihi epistulam mittit*, father sends a letter to me. The accusatives *me* and *te* you have already used without papers: *Te amo*. Now they are legal.

Say it out loud, and dress the possessives. Chant ego and tu down their columns three times. Then the possessives, which are not pronouns but adjectives, bonus-style, dressing to match their nouns: *meus, mea, meum* (my), *tuus, tua, tuum* (your), *noster, nostra, nostrum* (our), *vester, vestra, vestrum* (your, plural). Frater meus, my brother; vox tua, your voice; pater noster, our father; leges nostrae, our laws. The match is with the thing owned, never the owner: a boy still says mater MEA, feminine, because mater is feminine. Last, the spotlight rule: Latin hides ego and tu inside the verb unless the speaker means to stress them. Amo: I love. EGO amo: I am the one who loves. Cornelia's sentence lands because mea is there at all, and because she put it last: haec ornamenta MEA.

Try it. This week your household builds its own treasure frame. Each member finishes Cornelia's sentence truthfully in a Latin frame, mea ornamenta sunt..., my treasures are..., and you letter the answers for the wall. Expect the answers to be persons: that is the point of the exercise, and of the story.

PICTURE STUDY



Cornelia, Mother of the Gracchi, Pointing to Her Children as Her Treasures, Angelica Kauffman, About 1785 · Oil on canvas · Virginia Museum of Fine Arts, Richmond

Image: [Wikimedia Commons](#), public domain

Angelica Kauffman was one of the most celebrated painters of her century, one of only two women among the founders of Britain's Royal Academy, and she chose Rome's favorite story about a mother and painted its exact second: the jewels on one side, the children on the other, and Cornelia's hand making the sentence visible. Painters of her age called such pictures *exempla virtutis*, examples of virtue, history lessons in oil.

Look closely

- Follow the hands. The visitor's hand holds up a string of jewels; Cornelia's hand points to her sons. The whole argument of the painting runs between those two gestures.
- Find the little girl at the jewel case. Kauffman lets one child be tempted by the sparkle; the painting is honest about how attractive the jewels are.
- Compare the two women's clothing. Which of them is dressed more richly, and what is Kauffman saying with the difference?
- The scene is staged like a theater set: shallow space, plain background, figures across the front. Kauffman wants nothing to upstage the choice being made.

Talk about it

1. The visitor asked a question with a hook in it: show me YOUR jewels. Why is Cornelia's answer more courteous, and more devastating, than a speech about greed would have been?
2. One child reaches toward the jewel case. Why might Kauffman have painted the temptation instead of leaving it out?
3. Psalm 127:3 calls children 'an heritage of the LORD.' What does a household treat as its treasure, and how can you tell what a family really treasures?

ACTIVITY

Mea ornamenta: the family treasure frame

Cornelia answered a jewel case with a sentence. Today your household writes its own answers in her Latin frame, and you letter them into a wall piece that says what your family counts as treasure.

You will need

- A sheet of good paper or light card for the frame piece, and scrap paper for drafts
- Pencil, ruler, fine-tip marker and colored pencils
- 8 index cards for the new vocabulary, and your Latin notebook

Steps

1. Letter the headline first, Cornelia's own sentence, in Roman capitals across the top: HAEC ORNAMENTA MEA, with the translation small beneath it: these are my jewels.
2. Interview the household: each person completes the frame sentence mea ornamenta sunt... (my treasures are...) truthfully. Help each one put the answer into simple Latin from your decks: familia mea; frater meus et soror mea; filii nostri; amici mei. (Names may stay names: mea ornamenta sunt Anna et Marcus.)
3. Letter each person's sentence on the piece with their name, in your best hand, English translation in small letters underneath.
4. Check every possessive's dress before inking: the ending matches the thing owned. Soror MEA (feminine), frater MEUS (masculine), ornamenta MEA (neuter plural, the -a of Unit 1).
5. Make the eight new flashcards: ego and tu (full columns on the back), nos, vos, meus, tuus, noster, vester. Add them and run the deck.
6. Hang the piece, and at dinner have each member read his or her sentence aloud, Latin first, then English.

Tips

- Draft in pencil, letter in ink, and keep the Latin large and the English small; the Latin is the monument, the English is the key.

- If someone's treasure needs a word you do not own, simplify the thought rather than hunt a dictionary: Latin you can defend beats Latin you copied.
- Put the possessive last where you can, as Cornelia did: ornamenta MEA. The end of a Latin sentence is its spotlight.

Check your work

- ☐ The headline sentence is lettered correctly with its translation.
- ☐ Every household member has a sentence, and every possessive agrees with its noun.
- ☐ The eight new flashcards are in the deck.
- ☐ We read the piece aloud at the table, Latin first.

LATIN NOTEBOOK

1. Write the full declensions of ego and tu with the case jobs beside each form, dated, and beneath them nos and vos.
2. Write the four possessives with their three nominative forms each: meus, mea, meum; tuus, tua, tuum; noster, nostra, nostrum; vester, vestra, vestrum.
3. Copy and translate: Pater mihi epistulam mittit. Te amo. Vox tua bona est.
4. Write the Cornelia story in three sentences, ending with her Latin sentence and its translation.

From history. Cornelia is one of the best-attested women of the Roman Republic. She educated her twelve children herself (only three lived to adulthood), corresponded with scholars, and refused the proposal of King Ptolemy VIII of Egypt to remain a Roman widow. Rome later raised a bronze statue of her, among the first ever granted to a Roman woman, and ancient visitors recorded its plain inscription: Cornelia, mother of the Gracchi. Her jewels sentence was still being painted onto canvases, like Kauffman's, nineteen centuries after she said it.

WORKED EXAMPLES

Example 1. Translate: *Mater mihi fabulam narrat.*

▼ **Show solution**

1. Mater: nominative, the subject.
2. Mihi: dative of ego, the to/for form: to me.
3. Fabulam: accusative, the thing told. Narrat: tells.

Answer: Mother tells me a story (tells a story to me). Mihi does the same job regi did for the king.

Example 2. Make the possessive agree, then translate: frater (meus/mea/meum); leges (noster/nostra/nostrae).

▼ **Show solution**

1. Frater is masculine singular: meus.
2. Leges is feminine plural: nostrae.
3. The match is with the thing owned, not the owner.

Answer: Frater meus, my brother; leges nostrae, our laws.

Example 3. Translate into Latin, with the spotlight: It is I who sing (not my sister).

▼ **Show solution**

1. Canto already means I sing.
2. The contrast demands the pronoun said aloud: ego.
3. Add it before the verb: the spotlight falls on ego.

Answer: Ego canto. The pronoun is grammatically unnecessary, which is exactly why saying it means something.

PRACTICE

1. **Easy** Chant (or write) ego and tu down their five cases.

▼ **Show answer**

Ego, mei, mihi, me, me. Tu, tui, tibi, te, te.

2. **Easy** Translate: Te voco. Mihi epistulam scribis.

▼ **Show answer**

I call you. You are writing a letter to me (for me).

3. **Easy** Choose the right dress and translate: (mater) mea/meus; (filii) nostri/nostra.

▼ **Show answer**

Mater mea, my mother (feminine matches mater); filii nostri, our sons (masculine plural matches filii).

4. **Medium** Translate: Tu es soror mea. Nos sumus cives; vos estis milites.

▼ **Show answer**

You are my sister. We are citizens; you (all) are soldiers.

5. **Medium** Translate into Latin: Our father tells us stories. (Use narrat and nobis.)

▼ **Show answer**

Pater noster nobis fabulas narrat.

6. **Medium** Amo and ego amo both mean I love. When would a Roman say the second, and what does Cornelia's haec ornamenta mea gain from the same rule?

▼ **Show answer**

A Roman adds ego only for emphasis or contrast: it is I who love. Cornelia's possessive works the same way: the sentence needs no mea to be grammatical, so saying it, and saying it last, throws the whole weight of the sentence onto MINE.

7. **Hard** Translate, watching every ending: Vocem tuam audimus; voces vestras audiebamus.

▼ **Show answer**

We hear your voice; we were hearing (used to hear) your (plural) voices. Tuam and vestras both dress to match vox in case and number.

8. **Challenge** The Lord's Prayer begins, in Latin, Pater noster. Parse both words, and explain why noster, not meus, is the whole prayer's first lesson.

▼ **Show answer**

Pater: nominative (here used to address, our Father); noster: possessive adjective, masculine singular to agree with pater: OUR father. The prayer's first word of ownership is plural: no one prays it alone, and the Father being addressed is shared by all who pray it.

COMMON MISTAKES

- Matching the possessive to the owner instead of the owned: a boy writes mater mea (feminine, matching mater), not mater meus.
- Using ego and tu in every sentence out of English habit. Latin hides them in the verb; spend them only when the spotlight is meant.
- Confusing mihi (to/for me) with me (me, object): Pater mihi epistulam mittit, but Pater me vocat.
- Writing tibi when you mean tui. The gift-case is tibi (to you); tui (of you) is rare this year and mostly stays in the chant.

Make it a game • Mine and Yours. Collect five objects from around the house and set them on a table. Take turns claiming them with the pronouns ego and tu in the right case, such as 'Mea ornamenta' or 'Tua'. The parent challenges each claim by asking for the case form. Score a point per correct form. End with the plurals nos and vos in a short family motto.

Scripture. “Lo, children are an heritage of the LORD: and the fruit of the womb is his reward.” (Psalm 127:3, KJV)

Cornelia's sentence and the psalm agree: a household's treasure is its people. Heritage is a landowner's word, something received, held in trust and handed on, which is just how Cornelia treated her sons' education.

UNIT 3 • PRONOUNS: POINTING AT PEOPLE • LESSON 3.2 OF 10 • 3 SESSIONS OF 30-40 MINUTES

3.2 HE, SHE, IT — AND THE SECRETARY WHO INVENTED &

OBJECTIVES

- Tell the story of Tiro: slave, secretary, freedman, inventor of Roman shorthand, and editor of Cicero's letters.
- Use is, ea and id as he, she and it, with eum, eam and id as the object forms.
- Use eius for his or her, one form for both, and explain why it never changes dress.
- Point with hic and ille (nominative row): hic est frater meus; ille est amicus.
- Read and build simple relative clauses with qui, quae and quod as subjects: servus qui scribit.

Warm-up. Look at your keyboard, just right of the 6: the symbol &. It means and, but it is not a letter. It is two letters, e and t, Latin et, tied into one knot by a Roman secretary's racing pen about two thousand years ago. Today you meet the man, born a slave, freed, famous, and dead at ninety-nine, and you collect Latin's little pointing words: he, she, it, this, that, who.

WATCH

is, ea, id

latintutorial · 6:20

<https://www.youtube.com/watch?v=74R9hHFr0JI>

WHEN TO WATCH

After the How Latin works paragraph. Watch for the nominative row, is, ea, id, and the object row, eum, eam, id; the full table he shows is a map of country you will walk next year.

Note: The video declines is, ea, id completely, more forms than this lesson drills. Take the rows you need, nominatives, accusatives and the genitive eius, and let the rest be preview.

BACKUP VIDEO

The history of the ampersand | BBC Ideas

BBC Ideas · 2:04

<https://www.youtube.com/watch?v=UWuP0TWVecE>

After the story paragraph: two minutes on how Tiro's et-knot became the & on your keyboard, and how the symbol nearly became the alphabet's 27th letter.

KEY TERMS

is, ea, id

Latin's he, she and it. Object forms: eum him, eam her, id it. Latin uses them only when the verb ending is not enough.

hic and ille

The pointing words: hic, haec, hoc, this one here; ille, illa, illud, that one there. This year you use their nominative row only.

notae Tironianae

Tiro's shorthand signs, thousands of them, for catching speech at speaking speed. Medieval monks still learned them; the ampersand descends from his sign for et.

eius

His or her, one unchanging form for both: equus eius, his horse or her horse. Context tells you which person owns it.

relative clause

A fold-in sentence introduced by qui, quae or quod (who, which): servus qui scribit, the servant who writes. The relative matches its noun: servus qui, puella quae, donum quod.

VOCABULARY FOR THE WEEK

Classical sounds: c is always k, g is always hard, v is w, and ae says eye. Capitals show the stress. A macron marks a long vowel.

is

EES

pronoun · is, ea, id

he, she, it

hic

HEEK

pronoun · hic, haec, hoc

this

ille

EEL-leh

pronoun · ille, illa, illud

that

quī

KWEE

pronoun · quī, quae, quod

who, which

et

ET

conjunction

and

Tirō

TEE-roh

noun · Tirō, Tirōnis, m.

Tiro, Cicero's secretary

nōta

NOH-tah

noun · nōta, nōtae, f.

a mark, a note

ENGLISH note

autem

OW-tem

conjunction

however, moreover

enim

EH-neem

conjunction

for, because

quia

KWEE-ah

conjunction

because

nam

NAHM

conjunction

for

CORE IDEAS

The story. Marcus Tullius Tiro was born a slave in the household of Marcus Tullius Cicero, Rome's greatest speaker, whose marble portrait you will study today. He was raised and educated alongside the family, and he became Cicero's right hand: secretary, bookkeeper, editor, and friend. Cicero's letters to him survive, and they do not read like a master's memos; when Tiro fell sick on a journey, Cicero wrote to him daily, fretting like a father. In 53 B.C. Cicero freed him, and the slave became Marcus Tullius Tiro, a free Roman wearing his old master's family names, as freedmen did. His great invention solved a real problem: speeches happen at speaking speed, and pens are slow. Tiro built a system of thousands of quick signs, the *notae Tironianae*, and with it he could take down Cicero's orations as they left his mouth, word for word, in the Senate itself. After Cicero's death, Tiro spent his long retirement, he lived, the ancients say, to ninety-nine, editing and publishing his friend's letters and speeches. Much of what the world knows of Cicero, it knows because the secretary kept the files.

The mark he left on your keyboard. Scribes kept using Tiro's signs for a thousand years; medieval monks learned them the way students now learn typing. Most of the system faded, but one sign refused to die: the quick knot a hurrying pen makes of e and t, Latin *et*, and. Written fast, tilted, and polished by centuries of typesetters, it became &, the ampersand, probably the only piece of Roman shorthand you will use this week. There is a quiet lesson in Tiro's whole career, and Scripture had already stated it: 'Seest thou a man diligent in his business? he shall stand before kings' (Proverbs 22:29). A boy born with nothing but diligence took dictation standing before the masters of the world, and his pen strokes outlived their empire.

How Latin works: he, she, it. Latin verbs carry their subjects, but sooner or later a story must say him, her or it. The words: **is** he, **ea** she, **id** it; objects **eum** him, **eam** her,

id it (neuter rule: id both ways, like corpus). *Is est magister; eum audimus*. He is the teacher; we hear him. And one golden oddity: **eius** means his or her, one form for both, and it never changes dress, because it is really a genitive, of him, of her: *equus eius*, his (or her) horse; *vox eius*, his (or her) voice. English speakers keep wanting eius to agree with something; it does not. It is a possession label, not an adjective.

Say it out loud: pointing and folding. Two pointers, nominative row only this year: **hic, haec, hoc**, this one here, and **ille, illa, illud**, that one there. *Hic est frater meus; ille est amicus*. This is my brother; that (one over there) is a friend. You have already met haec at work in Cornelia's sentence: haec ornamenta mea, THESE are my jewels. Then the folding word, the relative: **qui, quae, quod**, who or which, matching its noun like a well-trained adjective: *servus QUI scribit*, the servant who writes; *puella QUAE cantat*, the girl who sings; *donum QUOD magnum est*, the gift which is great. Two sentences fold into one: *Servus scribit. Servus est Tiro.* becomes *Servus qui scribit est Tiro*, the servant who is writing is Tiro.

Try it. This week you work like Tiro twice. First the shorthand workshop: you invent three quick signs of your own for words you write constantly, and take a sentence of family dictation at speed, ampersand included, since & IS Latin. Then the folding game: sentence cards that snap together with qui, quae and quod cards, matching the relative's dress to its noun before the clause may close.

PICTURE STUDY



Portrait of Cicero, Unknown Roman sculptor, First century A.D., after a portrait made in Cicero's lifetime ·
Marble · Capitoline Museums, Rome

Photo: Liam Clarkson-Holborn, via [Wikimedia Commons](#), CC BY-SA 4.0

This is the face Tiro watched for decades, waiting for the next sentence. Roman portrait sculptors did not flatter: the style is called *verism*, truth-telling, and it recorded the creases, the thinning hair, the set of a mouth that had argued a thousand cases. Cicero was a *novus homo*, a new man with no noble ancestors, who talked his way to the consulship, Rome's highest office, on sheer skill and work. The bust shows what that cost and what it built. Somewhere out of frame, history says, stood a secretary with a wax tablet, catching every word.

Look closely

- Start with the forehead and the lines around the eyes. Roman *verism* kept every crease; count what the sculptor refused to smooth away.
- Look at the mouth. Is it about to speak, or has it just finished? The best Roman portraits sit in that ambiguity.
- Notice the set of the head on the neck, slightly turned, as if toward a listener. An orator is always mid-audience.
- Compare this true-to-life Roman style with the idealized faces of Greek statues you may have seen: the Romans wanted the man, wrinkles and all, not the god.

Talk about it

1. Why might Romans have wanted their portraits truthful rather than beautiful? What does a wrinkle certify that smooth marble cannot?
2. Tiro knew this face better than anyone in Rome. What would a secretary see in it at working distance that a Senate audience never saw?
3. Cicero's words survive because Tiro kept, edited and published them. Who in your life does the quiet keeping work, and what would be lost without them?

ACTIVITY

The shorthand workshop and the folding game

Tiro's problem was speed; his answer was signs. Today you invent a few signs of your own and take dictation like a Roman secretary, then you build relative clauses with cards that refuse to snap together unless the dress matches.

You will need

- Scrap paper and a pen that moves fast
- About 12 index cards, scissors optional
- 6 more cards for the new vocabulary, and your Latin notebook

Steps

1. Study the ancestor: write *et* in quick cursive ten times, letting the *e* and *t* tie themselves into a knot. Somewhere in your ten, an ampersand ancestor will appear. Compare it with the *&* on a keyboard.
2. Invent three signs of your own for words you write constantly (*the*, *and*, *Latin*, *school*, *your name*). Keep each to one or two pen strokes. Write a key: sign = word.
3. Take dictation: a family member reads two sentences at talking speed while you write, using your signs and *&* for every *and*. Then read your shorthand back aloud. (Tiro's whole job, in miniature: fast in, faithful out.)
4. Build the folding cards: noun cards *servus*, *puella*, *donum*, *frater*, *soror*, *nomen*; relative cards *qui*, *quae*, *quod*; ending cards *scribit*, *cantat*, *currit*, *magnum est*, *bona est*. A clause may close only if the relative matches its noun: *servus QUI scribit*; *soror QUAE cantat*; *nomen QUOD magnum est*.
5. Build and translate six folded sentences, at least one with each relative. Write your two best in the notebook.
6. Make the six new flashcards: *is*, *ea*, *id* (with *eum*, *eam*, *id* and *eius* on the back), *hic*, *ille*, *qui/quae/quod* (recognition card). Run the deck.

Tips

- A good shorthand sign is ugly and fast; a beautiful slow sign misses the next word. Tiro would pick speed every time.

- When folding, say the noun's gender aloud first: servus, masculine, so QUI; puella, feminine, so QUAE; donum, neuter, so QUOD.
- Eius has no dress to match: equus eius, vox eius, donum eius, one form, every time.

Check your work

- ☐ I have three working shorthand signs and took two sentences of dictation with them.
- ☐ I can explain what & is: Tiro's knot of the letters e and t, Latin et.
- ☐ I built six correct relative clauses, matching qui, quae and quod to their nouns.
- ☐ The six new flashcards are in the deck.

LATIN NOTEBOOK

1. Write the pointing table, dated: is, ea, id with eum, eam, id and eius; hic, haec, hoc; ille, illa, illud; qui, quae, quod.
2. Copy and translate: Is est magister; eum audimus. Vox eius clara est.
3. Write your three shorthand signs with their key, and the story of & in one sentence.
4. Write two folded sentences of your own with qui, quae or quod, translated.

From history. Tiro's shorthand had a longer working life than Rome itself.

Charlemagne's clerks used notae Tironianae in the 800s, a thousand years after Tiro; thousands of the signs are cataloged from medieval manuscripts; and in Ireland and parts of Britain the Tironian et, a different et-sign shaped like a 7, is still used today on official signs for 'and' in Irish. The ampersand even got its strange English name from schoolroom recitation: children chanting the alphabet ended '...X, Y, Z, and per se and', and-by-itself-means-and, which slurred into 'ampersand.'

WORKED EXAMPLES

Example 1. Translate: *Eam video, sed eum non video.*

▼ **Show solution**

1. Eam: accusative of ea: her.
 2. Eum: accusative of is: him.
 3. Non negates the second verb.
-

Answer: I see her, but I do not see him.

Example 2. Choose the right relative and translate: miles ___ currit (qui/quae/quod); nomen ___ bonum est (qui/quae/quod).

▼ **Show solution**

1. Miles is masculine: qui.
 2. Nomen is neuter: quod.
 3. Each relative is the subject of its own little clause.
-

Answer: Miles qui currit, the soldier who runs; nomen quod bonum est, the name which is good.

Example 3. Translate into Latin: We hear his voice.

▼ **Show solution**

1. The voice: vocem, accusative of vox.
 2. His: eius, the unchanging genitive, parked next to its noun.
 3. We hear: audimus.
-

Answer: Vocem eius audimus. (Eius would also mean her: Latin leaves it to the story.)

PRACTICE

1. **Easy** Give the Latin: he, she, it, him, her.

▼ **Show answer**

Is, ea, id, eum, eam.

2. **Easy** Translate: Hic est pater meus. Ille est rex.

▼ **Show answer**

This (man here) is my father. That (man there) is the king.

3. **Easy** Translate: Puella quae cantat soror mea est.

▼ **Show answer**

The girl who is singing is my sister.

4. **Medium** Translate: Is scribit; eum spectamus. Equus eius magnus est.

▼ **Show answer**

He is writing; we watch him. His (or her) horse is big.

5. **Medium** Translate into Latin: The servant who writes is my friend.

▼ **Show answer**

Servus qui scribit amicus meus est.

6. **Medium** Why does eius never change its ending, while meus becomes mea and meum?

▼ **Show answer**

Meus is an adjective and dresses to match the thing owned. Eius is a frozen genitive, of him or of her, a possession label rather than an adjective, so it has nothing to agree with: equus eius, vox eius, donum eius.

7. **Hard** Fold the two sentences into one with a relative, and translate: Miles currit. Miles est frater meus.

▼ **Show answer**

Miles qui currit est frater meus (or frater meus est): the soldier who is running is my brother. Qui is masculine to match miles and serves as subject of currit.

8. **Challenge** Tiro's sign for et became &. Rewrite this sentence using & for each et, then translate it: Pater et mater me amant, et ego patrem et matrem amo.

▼ **Show answer**

Pater & mater me amant, & ego patrem & matrem amo: father and mother love me, and I love father and mother. The & simply IS et, so the Latin reads identically; the spoken ego adds the answering emphasis: and I love THEM.

COMMON MISTAKES

- Making eius agree: writing eia or eium to match a noun. Eius is one form always: vox eius, equus eius.
- Using id for a masculine or feminine thing out of English habit. Latin its things by gender: navis is ea (she), nomen is id.
- Mismatched relatives: puella qui cantat. Say the noun's gender first, then pick: puella QUAE cantat.
- Spending is, ea and id where the verb already serves. Scribit alone means he writes; add is only for contrast or clarity, as with ego.

Make it a game • Shorthand Secret Notes. Invent shorthand symbols for is, ea and id, and for eum, eam and id, like Tiro did. Write a three-line secret note using them, then pass it to the parent to decode. They get a point for each correct decoding. Add an ampersand to the note, and explain where it came from. Swap and decode the parent's note.

Scripture. “Seest thou a man diligent in his business? he shall stand before kings; he shall not stand before mean men.” (Proverbs 22:29, KJV)

Tiro's verse. Diligence carried a boy born a slave into the Senate chamber with his tablet, into his master's friendship and freedom, and into history. The proverb is not about luck; it is about the long faithfulness of good work.

UNIT 4

THE PERFECT TENSE

Three words, three hammer blows: veni, vidi, vici. I came, I saw, I conquered. Caesar's whole report of a war fits in a breath, and all three words stand in the tense this unit teaches: the perfect, Latin's done-and-finished tense. Where the imperfect paints what was going on, the perfect drives in the nail of what happened. Its endings are unmistakable, -i, -isti, -it, -imus, -istis, -erunt, and they ride on a special stem that each verb keeps like a signature: amav- from amo, rex- from rego, dix- from dico, scrips- from scribo. The signature's official name is the third principal part, and learning verbs by their parts, amo, amare, amavi, is the second great habit this course installs, the twin of Unit 1's genitive habit.

The unit's two stories belong to the same man and ask opposite questions. At Zela, Caesar's lightning victory gives the perfect tense its most famous sentence. At the Rubicon, a small river that was Rome's hardest law, the same brilliance chooses to break what it was sworn to keep: *alea iacta est*, the die is cast. We will tell it honestly, weigh it against Proverbs 16:32, he that ruleth his spirit is better than he that taketh a city, and set beside Caesar's three perfects the three nobler ones Paul wrote at the end of his life: I have fought, I have finished, I have kept.

PREREQUISITES

- Can chant the present and imperfect of all four conjugations from the master chart (Unit 2)
- Can decline ego and tu, and use is, ea, id with eius (Unit 3)
- Knows the course vocabulary so far by flashcard, nouns with genitives and verbs with infinitives

MASTERY CHECKLIST

- ☐ I can chant the perfect of amo: amavi, amavisti, amavit, amavimus, amavistis, amaverunt, and the perfect of sum: fui, fuisti, fuit, fuimus, fuistis, fuerunt.
- ☐ I can explain the difference between imperfect and perfect, the movie and the snapshot, and choose the right one in a story.
- ☐ I can give the three principal parts of every verb on my ring: amo, amare, amavi; rego, regere, rexi; duco, ducere, duxi.
- ☐ I can translate perfect sentences both ways: *Milites venerunt*; the king wrote a letter.
- ☐ I can tell the stories of Zela and the Rubicon, and say honestly what each one shows about Caesar.
- ☐ My principal-parts ring is built, and I have drilled it every day this week.

OPTIONAL BOOKS AND RESOURCES FOR THIS UNIT

- **Latin Launchpad:** Free. Our companion practice site: flashcards, matching games and quizzes sorted by grade; its grade 6–7 packs cover much of this course's word list, and its verb games drill the same endings. A good Session 2 finisher.
- ***Famous Men of Rome*, by John H. Haaren and A. B. Poland (1904):** Free online at the Baldwin Project (mainlesson.com) and archive.org. Its Julius Caesar chapters cover Zela, the Rubicon and the civil war in story form, a fine companion to this unit's history.
- **latintutorial (YouTube channel):** Free. Its perfect-tense and principal-parts videos anchor this unit; the channel's verb playlists offer as much extra drill as you want.

Not required. Every activity in this unit works with paper, pencil, scissors and the free links below. School Launch has no ties to these authors, publishers or companies.

LESSONS IN THIS UNIT

4.1 Veni, Vidi, Vici

3 sessions of 30–40 minutes

4.2 The Die Was Cast: Principal Parts in Charge

3 sessions of 30–40 minutes

UNIT 4 REVIEW

Answer each question in complete sentences, except where forms are asked for. The review is worth 30 points. It may be done orally, with a parent writing down the answers.

1. **5 pts**

Write the six perfect endings, then the full perfect of *amo* with meanings.

2. **5 pts**

Give the three principal parts of: *dico*, *mitto*, *venio*, *video*, *sum*.

3. **5 pts**

Tell the story of *veni, vidi, vici*: where, when, about whom, and why three words carried the message so well.

4. 5 pts

Tell the Rubicon story honestly: what the river marked, what Caesar chose, what he said, and what followed. End with the lesson Proverbs 16:32 sets beside it.

5. 5 pts

Explain the narrative duet with one example pair in Latin, translated.

6. 5 pts

Translate both ways: (a) Milites venerunt et regem viderunt. (b) I was sleeping; my brother called me.

ANSWER KEY

1. -i, -isti, -it, -imus, -istis, -erunt. Amavi I loved, amavisti you loved, amavit he/she loved, amavimus we loved, amavistis you all loved, amaverunt they loved.
2. Dico, dicere, dixi; mitto, mittere, misi; venio, venire, veni; video, videre, vidi; sum, esse, fui.
3. In 47 B.C. Caesar crushed King Pharnaces of Pontus at Zela with famous speed and reported it to Rome in three words: I came, I saw, I conquered. Each is a perfect with its subject folded into the -i ending, three finished snapshots whose very brevity enacts the speed of the campaign; the placard was even carried in his triumph.
4. The Rubicon marked the boundary a general could not legally cross under arms. In January, 49 B.C., Caesar, wronged by his enemies but sworn to the law, chose to cross with his army, saying *alea iacta est*, the die is cast; civil war followed, and in time the republic fell. Proverbs 16:32 weighs him: he that ruleth his spirit is better than he that taketh a city, the conquest Caesar did not make.
5. Latin stories set scenes in the imperfect and strike events in the perfect. Example: *Puella cantabat*; *mater venit*. The girl was singing (scene rolling); the mother came (event, done). Any correct pair earns the points.
6. (a) The soldiers came and saw the king. (b) *Dormiebam*; *frater me vocavit*.

UNIT CHALLENGE: THE RING DEMONSTRATED, AND THE DAY REPORT

Two proofs that the perfect is yours. First, the ring: demonstrate the full principal-parts ring for the family, one lap, one breath per card, then take five challenges where someone names any present (mitto!) and you return the perfect with a translation (misi, I sent). Second, the day report: write six sentences about one real day in the narrative duet, at least two imperfects painting the scene and at least three perfects striking events, with your own translation beneath. Read it aloud like a dispatch. File the report in your notebook; it is the first page of Latin composition you have written in the grammar real Roman authors used.

LOOK FOR	WHAT IT MEANS
The ring, cold	All sixteen cards chanted in one lap with no more than two misses, each miss corrected on the spot.
Challenges returned	Five present-to-perfect challenges answered correctly with translations.
The day report	Six sentences, every ending correct, with imperfects for scenes and perfects for events, translated.
Delivery	The report read aloud with classical pronunciation and dispatch-worthy confidence.

UNIT 4 • THE PERFECT TENSE • LESSON 4.1 OF 10 • 3 SESSIONS OF 30–40 MINUTES

4.1 VENI, VIDI, VICI

OBJECTIVES

- Tell the story of Zela and Caesar's three-word dispatch.
- Chant and write the perfect of amo: amavi, amavisti, amavit, amavimus, amavistis, amaverunt.
- Explain the difference between the imperfect (the movie) and the perfect (the snapshot).
- Find the perfect stem from a verb's third principal part: amo, amare, amavi; dico, dicere, dixi.
- Translate perfect sentences both ways: Veni; vidi; the soldiers came.

Warm-up. Chant the imperfect of amo: amabam, amabas, amabat... Now feel what that tense does: it rolls, like film. I was loving, I used to love, on and on. Today you learn its opposite number: the tense that does not roll but strikes. Say the most famous three words in Latin, slowly, like three hammer blows: VENI. VIDI. VICI. Each one is a whole war in one word, and by Friday you will own the endings that make them.

WATCH

The Perfect Tense

[latintutorial](#) · 3:46

https://www.youtube.com/watch?v=C_ntbuGdvAg

WHEN TO WATCH

After the How Latin works paragraph. Chant the amavi column with the narrator, and listen for the snapshot-versus-movie difference between perfect and imperfect.

Note: Short and exactly on target. The macrons on screen are long-vowel marks; you need not copy them.

BACKUP VIDEO

Principal Parts Participle Version

[latintutorial](#) · 6:19

<https://www.youtube.com/watch?v=d2KCYQarrkY>

Before Session 3, as a preview of next lesson: how dictionaries list a verb's parts and why the third part matters most to you this year.

KEY TERMS

perfect tense

Latin's done-and-finished past: amavi, I loved, I have loved. One action, complete. The name comes from perfectum, 'finished through.'

perfect endings

The one set of endings no other tense shares: -i, -isti, -it, -imus, -istis, -erunt. Spot any of them and you are looking at a perfect.

perfect stem

The special stem the perfect rides on, each verb's signature: amav- (amo), rex- (rego), dix- (dico), ven- (venio). It is handed to you by the third principal part.

principal parts

The forms a dictionary lists for a verb. This course learns three: present, infinitive, perfect: amo, amare, amavi; duco, ducere, duxi.

imperfect vs. perfect

The movie and the snapshot: cantabat, she was singing (scene rolling); cantavit, she sang (event, done). Real Latin stories use both, side by side.

VOCABULARY FOR THE WEEK

Classical sounds: c is always k, g is always hard, v is w, and ae says eye. Capitals show the stress. A macron marks a long vowel.

vincō

WEEN-koh

verb · vincō, vincere, vīcī, victum

I conquer

ENGLISH victor

capiō

KAH-pee-oh

verb · capiō, capere, cēpī, captum

I take, I capture

ENGLISH capture

faciō

FAH-kee-oh

verb · faciō, facere, fēcī, factum

I make, I do

ENGLISH fact

iubeō

YU-beh-oh

verb · iubeō, iubēre, iussī, iussum

I order

Caesar

KYE-sahr

noun · Caesar, Caesaris, m.

Caesar

ENGLISH Caesar

Pharnacēs

PHAHR-nah-kays

noun · Pharnacēs, Pharnacis, m.

Pharnaces, whom Caesar beat at Zela

Pontus

PON-tus

noun · Pontus, Pontī, m.

Pontus, the kingdom by the Black Sea

celeriter

keh-LEH-ree-ter

adverb

quickly

ENGLISH celerity

statim

STAH-teem

adverb

at once

ācriter

AH-kree-ter

adverb

fiercely

triumphus

tree-UMP-hus

noun · triumphus, triumphī, m.

a triumph, the victory parade

ENGLISH triumph

CORE IDEAS

The story. In 47 B.C. Caesar was the most hurried man alive: civil war in Italy, trouble in Egypt, and now news that Pharnaces, king of Pontus on the Black Sea, had seized Roman territory, counting on Caesar being too busy to answer. Caesar answered. He marched into Asia Minor at his famous speed, met Pharnaces near the town of Zela, and ended the whole war almost as soon as it began; ancient writers marveled at how few hours of fighting settled it. But the battle is not why the world remembers Zela. It is remembered for the dispatch Caesar sent to Rome, the shortest war report ever filed: *VENI VIDI VICI*. I came, I saw, I conquered. Suetonius adds that at his triumph in Rome, the three words were carried on a placard in the procession, Caesar's own boast of how fast it had all been.

Why three words can say so much. Try to translate the dispatch into English in three words; you cannot. English needs I three times, and came, saw, conquered besides: nine words. Latin folds each I into the verb, as you have known since *amo*, but it does something more here. Each verb stands in the **perfect tense**, the tense of done: not I was coming (that is the imperfect, the rolling film), but I came, complete, finished, nail driven. *Veni. Vidi. Vici*. Three snapshots, bang, bang, bang, and the rhythm IS the message: the war took exactly as long to fight as the sentence takes to say. Grammar, used by a master, is a weapon of style.

How Latin works: the perfect. The perfect is built from two pieces. First, the **perfect stem**, each verb's signature, which you get from its third principal part: *amo*, *amare*, **amavi** gives *amav-*; *video* gives *vid-*; *venio* gives *ven-*; *dico* gives *dix-*. Second, the **perfect endings**, used by every verb in the language with no exceptions: **-i, -isti, -it, -imus, -istis, -erunt**. Put them together and chant: **amavi, amavisti, amavit, amavimus, amavistis, amaverunt**: I loved, you loved, he loved, we loved, you all loved, they loved. The endings are brand new, no other tense shares them, which makes perfects easy to spot in the wild: see *-isti* or *-erunt*, and the deed is done.

Say it out loud. Chant amavi down the column three times with meanings. Then the signatures of the first conjugation, all tame: portavi, vocavi, laudavi, ambulavi, cantavi, spectavi, narravi, laboravi, oravi, the -are family stamps -avi. The second conjugation mostly stamps -ui: monui, habui, timui, docui, but video goes its own way: vidi. The wilder signatures, dixi, scripsi, rexi, duxi, misi, belong to next lesson's ring; today just taste the three royal ones: **veni** (venio), **vidi** (video), and **vici**, from a new verb given as a sight pair: vinco, vincere, vici, I conquer. Now read: *Milites venerunt*. The soldiers came. *Regem vidi*. I saw the king. *Laboravi*. I worked, and it is done.

Try it. This week you file dispatches like Caesar. The telegram game turns your day into three-word perfect reports, Laboravi. Cenavi. Dormivi. I worked, I dined, I slept, delivered aloud with full Zela gravity, and the family must translate. You will find the perfect is the most satisfying tense in Latin: every sentence closes with a click.

PICTURE STUDY



The Tusculum Portrait of Julius Caesar, Unknown Roman sculptor, About 45–43 B.C. · Marble · Museum of Antiquities, Turin; photographed at the Grand Palais, Paris
Photo: Following Hadrian, via [Wikimedia Commons](#), CC BY-SA 2.0

Of all the faces of Caesar, busts, coins, paintings made for two thousand years, this battered head from Tusculum is the one most scholars believe was carved while he was alive, within a year or two of Zela. No later sculptor's flattery, no legend yet: this is close to what Tiro, Cornelia's grandsons' generation, and the soldiers of the dispatch actually saw. The stone is worn, but the man comes through: quick, dry, used to winning, and nearer the end of his road than he knew.

Look closely

- Start with the forehead and the receding hair. Suetonius records that Caesar was sensitive about his baldness; the lifetime portrait does not hide it.
- Find the creases: cheeks, mouth corners, the cords of the neck. Like the Cicero bust, this is Roman verism, truth-telling in stone.
- Look at the mouth, thin, held, slightly asymmetrical. Does this face boast, the way *veni, vidi, vici* boasts? Or is it the face of a man who boasts only on paper?
- The surface is pitted and chipped from twenty centuries. Let your eye restore it: imagine the stone fresh-cut and painted, as Roman marbles were.

Talk about it

1. This face was carved for people who saw Caesar in the street. What does a portrait made during a man's life certify that later, grander portraits cannot?
2. Veni, vidi, vici is brilliant and proud. Where, if anywhere, do you see the pride in this face, and where do you see the tiredness?
3. Within two years of this carving Caesar was assassinated by men he had pardoned. Knowing that, what detail of the portrait stays with you most?

ACTIVITY

The telegram game: dispatches in the perfect

Caesar reported a war in three perfects. Today your household reports its day the same way: everything that happened, filed in telegrams of one to three perfect verbs, delivered with full Zela gravity.

You will need

- Strips of paper for telegram blanks, and a pen
- Your flashcard deck and Latin notebook
- A small box or basket as the dispatch box

Steps

1. Build the telegram bank in your notebook first: the perfect first-person forms you can make today. From the -are family: laboravi, cantavi, ambulavi, spectavi, oravi, narravi, portavi, vocavi, laudavi. From the second: monui, habui, vidi. From the royal three: veni, vidi, vici. Add cenavi, I dined, a bonus from ceno, cenare, the verb hiding inside cena.
2. Chant amavi down its column three times, with meanings, before filing anything.
3. File your dispatches: each person writes two or three telegrams about the real day, one to three perfects each, on strips: Laboravi. Cenavi. Oravi. Drop them in the dispatch box. (Save Dormivi for bedtime, where it belongs.)
4. The reading: draw telegrams one at a time and read them aloud like a herald; the family translates. Veni. Vidi. Cenavi. (I came, I saw, I dined) is a legitimate masterpiece.
5. Go second person: ask a family member a question with -isti: Laboravisti? (Did you work?) The answer is one word: Laboravi. Run three exchanges.
6. Make the flashcard for the new sight pair: vinco, vincere, vici, I conquer, and a card for the six perfect endings: -i, -isti, -it, -imus, -istis, -erunt.

Tips

- The perfect's punch is its brevity: do not pad the telegrams. One word is a complete, grammatical, glorious sentence.

- Keep the stress right in the chant: a-MA-vi, a-ma-VIS-ti, a-MA-vit, a-ma-VI-mus, a-ma-VIS-tis, a-ma-VE-runt.
- If a telegram needs a verb you cannot make yet (I read, I ate), choose a verb you own instead. Caesar reported with the words he had.

Check your work

- ☐ My telegram bank lists at least ten perfect forms I can make and translate.
- ☐ I filed and delivered three dispatches, and translated someone else's.
- ☐ I answered a -isti question with the right -i form.
- ☐ The vinco card and the perfect-endings card are in my deck.

LATIN NOTEBOOK

1. Write the perfect of amo with meanings beside each form, dated, and beneath it the six endings alone: -i, -isti, -it, -imus, -istis, -erunt.
2. Write the dispatch VENI VIDI VICI in Roman capitals with the three verbs' dictionary pairs beneath: venio, venire, veni; video, videre, vidi; vinco, vincere, vici.
3. Write one sentence on the difference between cantabat and cantavit, the movie and the snapshot.
4. Copy and translate your best telegram of the week.

From history. Suetonius reports that at Caesar's Pontic triumph in Rome, the procession carried a placard with just the three words VENI VIDI VICI, Caesar advertising not the victory so much as the speed of it. The boast became the most quoted Latin sentence in the world, which is its own lesson: of all the millions of words Caesar wrote and spoke, including whole books that survive, the world memorized the three shortest.

WORKED EXAMPLES

Example 1. Form and translate the perfect, third person plural, of *venio*.

▼ **Show solution**

1. Third principal part: *venio, venire, veni*; perfect stem *ven-*.
2. Attach the they-ending: *-erunt*.
3. Assemble: *venerunt*.

Answer: *Venerunt*: they came. (Note the difference one letter makes: *veniunt*, they come; *venerunt*, they came.)

Example 2. Movie or snapshot? Translate both: *Puella cantabat. Puella cantavit*.

▼ **Show solution**

1. *Cantabat*: the *-ba-* badge, imperfect: the scene rolling.
2. *Cantavit*: perfect stem *cantav-* with *-it*: the event, done.
3. Choose English to match each.

Answer: The girl was singing (we watch it happen). The girl sang (it happened, finished). Latin stories set scenes with the first and strike events with the second.

Example 3. Translate into Latin: You (one person) saw the king.

▼ **Show solution**

1. Verb: see, perfect stem *vid-*, you-ending *-isti*: *vidisti*.
2. Object: the king: *regem*.
3. Verb last.

Answer: *Regem vidisti*.

PRACTICE

1. **Easy** Chant (or write) the perfect of *amo* with meanings.

▼ **Show answer**

Amavi I loved, *amavisti* you loved, *amavit* he/she loved, *amavimus* we loved, *amavistis* you all loved, *amaverunt* they loved.

2. **Easy** Translate the dispatch, word by word: Veni, vidi, vici.

▼ **Show answer**

I came, I saw, I conquered. Three perfect verbs, each with its subject folded into the -i ending.

3. **Easy** Translate: laboravimus, cantavit, venerunt.

▼ **Show answer**

We worked, he (or she) sang, they came.

4. **Medium** Translate: Milites venerunt et urbem viderunt.

▼ **Show answer**

The soldiers came and saw the city.

5. **Medium** Translate into Latin: The mother called her daughter; the daughter came.

▼ **Show answer**

Mater filiam vocavit; filia venit.

6. **Medium** Which is which? Sort these into movie (imperfect) and snapshot (perfect), and translate: ambulabam, ambulavi, videbant, viderunt.

▼ **Show answer**

Movie: ambulabam, I was walking; videbant, they were seeing (watching).

Snapshot: ambulavi, I walked; viderunt, they saw.

7. **Hard** Write the perfect of sum, all six forms, with meanings. (Its third principal part is sum, esse, fui.)

▼ **Show answer**

Fui I was (have been), fuisti you were, fuit he/she/it was, fuimus we were, fuistis you all were, fuerunt they were. Irregular verb, perfectly regular perfect: the endings never change for anyone.

8. **Challenge** At the end of his life Paul wrote three perfects of his own (2 Timothy 4:7). In Jerome's Latin they are: certavi, consummavi, servavi, I have fought, I have finished, I have kept. What do the three endings tell you, and why does this dispatch outrank Caesar's?

▼ **Show answer**

All three end in -i: first person singular perfect, I, done and finished, exactly the grammar of veni, vidi, vici. But Caesar announced a conquest of others that unraveled within two years; Paul announced a long obedience completed, a fight fought to the end, a faith kept. The form is the same; the victory is greater.

COMMON MISTAKES

- Reusing present endings on the perfect stem: amavo and amavt are not words. The perfect has its own six: -i, -isti, -it, -imus, -istis, -erunt.
- Confusing venit (he comes) with venit (he came): the spelling matches, and in running text only context, or a long-mark in a textbook, decides. The plural saves you: veniunt (come) against venerunt (came).
- Guessing perfect stems: dico does not give dicavi, it gives dixi. When you do not know the signature, say the three parts aloud from the card; never invent.
- Translating every past as imperfect. English 'sang' is usually cantavit (one finished event); cantabat is for scenes: she was singing when...

Make it a game • Telegram Contest. Write telegrams of exactly three words in the perfect tense about your day, like Caesar's Veni, vidi, vici. Use forms of amo: amavi, amavisti, amavit and so on. The parent guesses who did what. Score a point for each right form. Send one telegram a minute for six minutes, and see who earns the most points.

Scripture. “I have fought a good fight, I have finished my course, I have kept the faith:” (2 Timothy 4:7, KJV)

Paul's dispatch, written from a Roman prison near the end of his life. In Jerome's Latin it rings with the same perfect endings you chanted this week: certavi, consummavi, servavi. Set it beside Caesar's placard and decide which three-fold report you would rather file at the end.

UNIT 4 • THE PERFECT TENSE • LESSON 4.2 OF 10 • 3 SESSIONS OF 30-40 MINUTES

4.2 THE DIE WAS CAST: PRINCIPAL PARTS IN CHARGE

OBJECTIVES

- Tell the story of the Rubicon honestly: what the law was, what Caesar chose, and what it cost.
- Give the three principal parts of the course's verbs across all four conjugations.
- Form and translate perfects from any ring verb: duxi, misi, dixi, scripsi, audivi, fui.
- Read and write mixed-tense sentences: imperfect for the scene, perfect for the event.
- Build the principal-parts ring and begin drilling it daily.

Warm-up. Chant the perfect endings alone, like a drum: -i, -isti, -it, -imus, -istis, -erunt. Now hear four verbs confess their signatures: dico, dicere, DIXI. scribo, scribere, SCRIPSI. mitto, mittere, MISI. duco, ducere, DUXI. No rule predicts those; they are learned like faces. Today you meet the little river where a general weighed the world in his hand, and you build the ring of cards that will carry every verb you own into high school.

WATCH

Principal Parts of Latin Verbs

[bambasbat](#) · 3:50

<https://www.youtube.com/watch?v=3vH8rb-83G4>

WHEN TO WATCH

After the How Latin works paragraph. Watch for how the parts are recited as a chant, present, infinitive, perfect, and start reciting yours the same way.

Note: A Latin teacher's quick explainer. She mentions the fourth principal part, which this course saves for high school; your ring carries three.

BACKUP VIDEO

What are "Principal Parts" of a Latin Verb?

[MrC Latin](#) · 10:41

<https://www.youtube.com/watch?v=cwaOPpwZ4f0>

For Session 2 or 3 if the ring needs reinforcement: a slower, fuller walk through what each part is for.

KEY TERMS

the Rubicon

A small river marking the legal boundary of Italy. By Roman law a general crossing it under arms committed treason; 'crossing the Rubicon' still means a choice there is no taking back.

the three parts

This course's verb entry: present, infinitive, perfect. Duco, ducere, duxi. The first gives the verb, the second its family, the third its perfect stem.

reduplicated perfect

A perfect that stutters its first syllable on purpose: curro, currere, cucurri, I ran. A handful of old verbs do it; Latin students love them.

alea iacta est

'The die is cast': Caesar's words at the crossing, January, 49 B.C. Iacta est, it has been thrown, the perfect idea again: done, and not undoable.

the narrative duet

How real Latin tells a story: imperfect verbs paint the scene (sol lucebat, the sun was shining), perfect verbs strike the events (venit, he came). Every Latin author you will ever read plays this duet.

VOCABULARY FOR THE WEEK

Classical sounds: c is always k, g is always hard, v is w, and ae says eye. Capitals show the stress. A macron marks a long vowel.

ālea

AH-leh-ah

noun · ālea, āleae, f.

a die, a gambling piece

iaciō

YAH-kee-oh

verb · iaciō, iacere, iēcī, iactum

I throw

ENGLISH eject

Rubicō

RU-bee-koh

noun · Rubicō, Rubicōnis, m.

the Rubicon, the river Caesar crossed

legiō

LEH-gee-oh

noun · legiō, legiōnis, f.

a legion

ENGLISH legion

dīmicō

DEE-mee-koh

verb · dīmicō, dīmicāre, dīmicāvī, dīmicātum

I fight, I contend

Gallia

GAHL-lee-ah

noun · Gallia, Galliae, f.

Gaul

trānseō

TRAHN-seh-oh

verb · trānseō, trānsīre, trānsiī, trānsitum

I go across

ENGLISH transit

Arīminum

ah-REE-mee-num

noun · Arīminum, Arīminī, n.

Ariminum, the town past the Rubicon

cōnsilium

kohn-SEE-lee-um

noun · cōnsilium, cōnsiliī, n.

a plan; counsel

ENGLISH counsel

dubitō

DU-bee-toh

verb · dubitō, dubitāre, dubitāvī, dubitātum

I doubt, I hesitate

ENGLISH doubt

hīberna

hee-BER-nah

noun · hīberna, hībernōrum, n. pl.

winter quarters

CORE IDEAS

The story. January, 49 B.C. Caesar had spent nine years conquering Gaul, and his enemies in the Senate had spent the last of them arranging his ruin: he was ordered to disband his army and return to Rome a private citizen, where prosecution waited. Between his province and Italy ran a stream so small that historians later argued about which stream it was: the Rubicon. It was not much of a river, but it was a mighty line, for by Roman law a governor who led troops across it made war on his own country. Caesar halted on the bank. The historians say he stood a long time, talking with his officers, weighing, in his own words, the misery that crossing would bring on all men, and the ruin that waiting would bring on himself. Then he said it, *alea iacta est*, the die is cast, the gambler's word for the moment the throw leaves your hand, and took his army across. Civil war followed, Roman against Roman, and out of its wreckage, in time, the republic itself died and the rule of emperors began.

Told honestly. This course will not sneer at Caesar, and it will not excuse him. He was wronged by small, envious men; that is true. He was also sworn to a law older than his grievance, and he broke it, and tens of thousands of his countrymen died in the war his crossing began. The Romans themselves never settled the argument, and you need not settle it today; you need only see it clearly. Set one proverb on the riverbank beside him: 'He that is slow to anger is better than the mighty; and he that ruleth his spirit than he that taketh a city' (Proverbs 16:32). Caesar took cities as easily as other men take walks. The discussion question of this lesson is not grammar at all: which was the harder conquest, and did the conqueror of Gaul ever attempt it?

How Latin works: the parts in charge. You cannot form a perfect you have not met: the third part must be learned, verb by verb, like a face. So the course's verbs now line

up for inspection, three parts each. The tame first conjugation: amo, amare, amavi, and likewise porto, voco, laudo, ambulo, canto, specto, narro, laboro, oro, all in -avi. The second mostly stamps -ui: moneo, monere, monui; habeo, habui; timeo, timui; doceo, docui; but video, videre, vidi and sedeo, sedere, sedi go their own way. The third conjugation is where the signatures get wild: rego, regere, **rex**i; duco, ducere, **dux**i; dico, dicere, **dix**i; scribo, scribere, **scrips**i; mitto, mittere, **misi**i; pono, ponere, **posui**i; curro, currere, **cucurri**, the famous stutter. The fourth is tame again: audio, audivi; dormio, dormivi; scio, scivi; but venio, venire, **veni**. And the keystone: sum, esse, **fui**. Chant any entry as one breath, duco-ducere-dux*i*, and the verb is yours forever.

Say it out loud: the narrative duet. Now you can write the way Latin authors write. The imperfect paints the scene; the perfect strikes the event. *Puella cantabat; mater venit*. The girl was singing; the mother came. *Dormiebam; frater me vocavit*. I was sleeping; my brother called me. *Milites currebant; rex venit*. The soldiers were running; the king came. Hear the texture: the -ba- hums along like background music, and the perfect lands like a knock at the door. Every page of real Latin you ever read, Caesar's own war books included, is built of this duet.

Try it. This week you build the course's second great tool, the principal-parts ring: a binder ring of verb cards, three parts on the front, meaning and one made perfect on the back, drilled daily like Tiro drilling his signs. The unit challenge adds the six-sentence day report, your own page of the narrative duet. Caesar wrote his war reports in this exact grammar; yours will be gentler, but it will be real.

PICTURE STUDY



Silver Elephant Denarius of Julius Caesar, Moneyers of Caesar's military mint, 49 B.C. · Silver denarius, both faces shown · Struck in the millions; examples in museums and collections worldwide

Photo: The Other 95%, via [Wikimedia Commons](#), CC BY-SA 4.0

This small silver coin is the Rubicon story you can hold in one hand. In 49 B.C., the year of the crossing, Caesar began striking these denarii by the million, not for beauty but for payroll: the legions that followed him across the river expected their silver, and a mint traveled with the army. One face shows an elephant trampling a serpent, with one word below, CAESAR, the first time he put his own name so boldly on Rome's money. The other face shows the tools of the pontifex maximus, Rome's chief priest, an office Caesar held: ladle, sprinkler, axe and the pointed cap. Name, power, piety: a whole argument for his cause, pressed into silver small enough to lose in a pocket.

Look closely

- Read the coin like a Roman: find CAESAR under the elephant. A soldier paid with this coin carried his general's name home in his purse.
- Look at the elephant and the serpent under its feet. Scholars still argue what each stands for; most read it as power trampling evil, Caesar's claim about his own cause.
- Turn to the other face: the ladle (simpulum), sprinkler (aspergillum), axe and cap are priest's tools. Why would a general at war remind everyone he was also Rome's chief priest?

- Notice the wear: rubbed letters, flattened relief. This coin worked for a living, passed hand to hand through markets and pay lines for decades.

Talk about it

1. A coin is the one piece of writing everyone in a country handles. What does Caesar's choice to print his own name, rather than Rome's gods or heroes alone, tell you about where things were heading?
2. The coin paid the very soldiers who crossed the Rubicon. Does knowing what the silver was for change how you see the elephant's confident stride?
3. Jesus once answered a hard question by pointing at the name and image on a coin (Matthew 22:20–21). If someone asked 'whose image and superscription' is on this one, what belongs to Caesar here, and what never did?

ACTIVITY

The principal-parts ring

One ring to rule the verbs: a binder ring of cards, three parts each, drilled daily. Build it well; this object outlives the course and goes to high school with you.

You will need

- 15 index cards (plus one more for sum), hole-punched in one corner
- A binder ring, loose-leaf ring or loop of string
- Fine-tip marker and your Latin notebook

Steps

1. Choose the fifteen: amo, moneo, video, habeo, rego, duco, mitto, pono, curro, dico, scribo, audio, venio, scio, vinco. On each card's front, the three parts large: DUCO, DUCERE, DUXI. On the back: the meaning, the conjugation, and one made perfect with translation: duxit, he led.
2. Add the keystone card: SUM, ESSE, FUI, with fui's full chant on the back: fui, fuisti, fuit, fuimus, fuistis, fuerunt.
3. Ring them, tame verbs in front, wild signatures (dixi, scripsi, misi, duxi, rexi, posui, cucurri, veni, vidi, vici) toward the back where you will flip to them most.
4. First drill: around the ring once, chanting each card in one breath, duco-ducere-dux, I lead. Then around again answering only with perfects: someone names a card's present (mitto!) and you give the third part and a translation: misi, I sent.
5. Write the daily habit at the top of this week's notebook page: ONE LAP OF THE RING, EVERY SESSION. Date and check it off each day this week.
6. Finish with the duet in your notebook: write and translate two mixed-tense pairs of your own on the pattern Puella cantabat; mater venit.

Tips

- One breath per card. Du-co, du-ce-re, DU-xi, with the third part hit hardest; the stress plants the signature.
- Shuffle the ring weekly so your memory learns the verbs, not the order.

- When a wild signature misfires twice, move its card to the very front of the ring for a day. Repetition at the gate cures it.

Check your work

- ☐ All sixteen cards are made, three parts each, correct against the lesson word by word.
- ☐ I can lap the ring in one pass with no more than two misses.
- ☐ I answered five present-to-perfect challenges (mitto to misi) without peeking.
- ☐ My two duet sentences are written and translated in the notebook.

LATIN NOTEBOOK

1. Write the full three-part table for the third conjugation, dated: rego, duco, mitto, pono, curro, dico, scribo, with each perfect underlined.
2. Write the perfect of sum with meanings: fui, fuisti, fuit, fuimus, fuistis, fuerunt.
3. Copy and translate the narrative duet: Dormiebam; frater me vocavit. Then write one duet pair of your own.
4. Write alea iacta est with its translation and one sentence on what the Rubicon has come to mean in English.

From history. The Rubicon was so small that its very identity was forgotten for most of two thousand years; only in 1933 was the little stream now called the Fiumicino officially declared the Rubicon, and scholars still debate it. There is a lesson in that: the river mattered for what it marked, not what it was. The biggest lines a person crosses are usually ankle-deep.

Practice habit. From today to the end of the course: one lap of the principal-parts ring, out loud, every session, right after the opening chants. Three parts in one breath per card, duco-ducere-duxi. Two minutes a day keeps thirty verbs' signatures polished for life, and high school Latin will thank you by name.

WORKED EXAMPLES

Example 1. Give the three parts of mitto and form its perfect, third person plural.

▼ **Show solution**

1. The parts: mitto, mittere, misi.
 2. Perfect stem: mis-.
 3. They-ending: -erunt: miserunt.
-

Answer: Mitto, mittere, misi; miserunt, they sent. (Note the single s: miserunt, from the stem mis-.)

Example 2. Translate the duet: *Milites currebant; rex venit.*

▼ **Show solution**

1. Currebant: imperfect, the rolling scene: were running.
 2. Venit on the stem ven-: perfect, the event: came.
 3. Let the English keep the two textures.
-

Answer: The soldiers were running; the king came. Imperfect paints, perfect strikes: the duet of every Latin storyteller.

Example 3. Translate into Latin: The king was writing a letter; the soldier said, 'I came.'

▼ **Show solution**

1. Scene: was writing: scribebat, with rex and epistulam.
 2. Event: said: dixit (dico, dicere, dixi).
 3. The quoted dispatch: veni.
-

Answer: Rex epistulam scribebat; miles dixit: 'Veni.'

PRACTICE

1. **Easy** Give the three parts: duco, scribo, venio.

▼ **Show answer**

Duco, ducere, duxi; scribo, scribere, scripsi; venio, venire, veni.

2. **Easy** Translate: duxit, scripsimus, fuerunt.

▼ **Show answer**

He (or she) led; we wrote; they were.

3. **Easy** What does alea iacta est mean, and when did Caesar say it?

▼ **Show answer**

'The die is cast', the throw has left the hand and cannot be taken back. He said it crossing the Rubicon with his army in January, 49 B.C., the choice that began the civil war.

4. **Medium** Translate the duet: Puella dormiebat; soror eam vocavit.

▼ **Show answer**

The girl was sleeping; her sister called her.

5. **Medium** Translate into Latin: We were walking; the father sent a letter.

▼ **Show answer**

Ambulabamus; pater epistulam misit.

6. **Medium** From the ring, give the perfect first person (the -i form) of: pono, curro, rego, scio.

▼ **Show answer**

Posui, cucurri (the stutter), rexi, scivi.

7. **Hard** Write a three-sentence day report in the duet pattern: one imperfect scene, two perfect events, and translate it.

▼ **Show answer**

Example: Dormiebam. Mater me vocavit. Laboravi. I was sleeping. Mother called me. I worked. (Any grammatical trio earns full marks: scene in the imperfect, events in the perfect.)

8. **Challenge** Caesar conquered Gaul but crossed the Rubicon; Proverbs 16:32 says he that ruleth his spirit is better than he that taketh a city. Using this unit's grammar, explain what *iacta est* grammatically shares with *veni, vidi, vici*, and why the perfect tense suits both the glory and the warning of Caesar's story.

▼ **Show answer**

All are perfects: finished actions that cannot be called back. *Veni, vidi, vici* celebrates that finality as glory; *alea iacta est* confesses it as risk, the throw is gone from the hand. The perfect tense is the tense of no-undo, which is precisely why Scripture's counsel about ruling one's spirit must be applied BEFORE the verb goes perfect.

COMMON MISTAKES

- Inventing signatures: *scribavi, ducavi*. The third part cannot be guessed; chant the ring until *dixi, scripsi, duxi, misi* come without thinking.
- Double letters in the wrong places: *misi* has one s (*miserunt*), while *mitto* has two t's; *cucurri* stutters at the front, not the back.
- Flattening the duet: translating *cantabat* and *cantavit* both as 'sang.' Keep the movie and the snapshot distinct, in both directions.
- Admiring the Rubicon choice without weighing it, or condemning Caesar without understanding him. The lesson asks for clear eyes: a great man, a real wrong against him, and a law he still chose to break.

Make it a game · Principal Parts Ring. Punch holes in index cards and thread a string to make a ring of verbs. Each card has one verb's first principal part on the front. Flip the card and recite the other three parts from memory. Parent checks the back. Anything missed stays in the ring for another go. How many cards can you clear in one minute?

Scripture. “He that is slow to anger is better than the mighty; and he that ruleth his spirit than he that taketh a city.” (Proverbs 16:32, KJV)

Set this on the bank of the Rubicon. Caesar took cities with ease and, at the river, did not rule his own spirit's ambition. The harder conquest, and the better one, is the one the proverb names.

UNIT 5

READING REAL LATIN

Everything in this course, and in the two courses before it, was aimed at this unit. The declensions, the four conjugations, the pronouns and the perfect were never the point; they were the oars. Now you row. Your first whole text is a fable two thousand years old: Phaedrus, born a slave and freed in the household of Augustus himself, put Aesop's fables into Latin verse around the time of the Gospels, and Roman schoolchildren cut their teeth on him ever after. His hungry fox, leaping under a vine for grapes she cannot reach and stalking off muttering that they were not ripe anyway, gave English its phrase sour grapes, and gives you a story you can read, translate, mark up and perform entirely with grammar you own.

The second text is better than a fable. In the catacombs under Rome, where the early Christians buried their dead, the oldest Christian paintings show a young shepherd with a lamb across his shoulders; and the old Latin psalter sings the psalm those Christians knew, with a verb from your own Unit 2 in its first breath: Dominus regit me, the LORD shepherds me, and nothing shall I lack. You will read verses 1–3 in Latin with glosses and find every unit of this course working in them: rego's present, mihi's dative, animam meam's accusative and possessive, nomen's neuter, and the perfects of verbs you drilled on the ring. The course ends with a family Reading Evening: the fable performed, the psalm recited, the tools presented, and one myth retold with honest eyes.

PREREQUISITES

- Can chant the perfect endings and lap the principal-parts ring (Unit 4)
- Can read mixed-tense sentences: imperfect scenes, perfect events
- Knows the course vocabulary by flashcard, through Unit 4

MASTERY CHECKLIST

- ☐ I can read the fable *Vulpes et Uva* aloud in Latin with classical pronunciation and translate it sentence by sentence.
- ☐ I can name the tense of every verb in the fable and say why the storyteller chose it.
- ☐ I have written and performed a short original fable in Latin using the template.
- ☐ I can read *Dominus regit me* (Psalm 23:1–3) in Latin with the glosses, and point out one skill from each unit of this course inside it.
- ☐ I can tell who Phaedrus was, and what the catacomb paintings of the Good Shepherd meant to the Christians who made them.
- ☐ I have hosted the Reading Evening and presented the fable, the psalm, the master chart and the principal-parts ring.

OPTIONAL BOOKS AND RESOURCES FOR THIS UNIT

- ***The Aesop for Children, with pictures by Milo Winter (1919)***: Free at Project Gutenberg. The classic children's Aesop whose fox illustrates this unit; read The Fox and the Grapes in English beside your Latin, then raid it for plots for your own fable.
- ***Lingua Latina per se Illustrata: Familia Romana*, by Hans Ørberg**: A famous reader written entirely in Latin that starts so simply a beginner can follow it. The student who finishes this unit can genuinely read its opening chapters, and it makes the perfect summer bridge to Grade 8.
- **Magister Craft (YouTube channel)**: Free. Short stories about Roman life spoken in clear, slow Latin with subtitles, filmed in Minecraft. Painless listening practice between now and next year.

Not required. Every activity in this unit works with paper, pencil, scissors and the free links below. School Launch has no ties to these authors, publishers or companies.

LESSONS IN THIS UNIT

5.1 Vulpes et Uva: A Real Fable in Real Latin

3 sessions of 30–40 minutes

5.2 Dominus Regit Me: The Shepherd Psalm

3 sessions of 30–40 minutes

UNIT 5 REVIEW

Answer each question in complete sentences, except where forms or translations are asked for. The review is worth 30 points. It may be done orally, with a parent writing down the answers. (The Reading Evening itself is the unit challenge and is assessed by its rubric.)

1. **5 pts**

Translate the fable's opening and closing: Vulpes in via ambulabat... Tandem vulpes dixit: 'Uvas non amo! Nondum maturae sunt.' Et in silvam ambulavit.

2. **5 pts**

Name the tense of each verb and why the storyteller chose it: saliebat, vidit, laborabat, ambulavit.

3. (5 pts)

Who was Phaedrus, and what English phrase descends from this fable?

4. (5 pts)

Translate the psalter's opening and parse its three words: Dominus regit me.

5. (5 pts)

Give one word or feature of the psalm's three verses taught by each unit of this course: Units 1, 2, 3 and 4.

6. (5 pts)

The fox's moral and the psalm's promise face opposite directions. State the fable's honest moral, then the psalm's answer to wanting, with Philippians 4:11 or Psalm 23:1 quoted.

ANSWER KEY

1. A fox was walking along the road... At last the fox said: 'I do not love grapes! They are not yet ripe.' And she walked off into the forest.
2. Saliebat, imperfect: she kept jumping, repeated action rolling like film. Vidit, perfect: she spotted the grapes, a one-time snapshot event. Laborabat, imperfect: she went on struggling. Ambulavit, perfect: she walked off, the closing event, done.
3. A freedman of the emperor Augustus's household who put Aesop's Greek fables into Latin verse about two thousand years ago, the first-reading book of Roman and later schoolchildren. The fable gave English 'sour grapes': despising what you cannot have.
4. The LORD shepherds (rules) me. Dominus: nominative subject (second declension); regit: present, third person singular of rego, regere (third conjugation); me: accusative of ego, the object.
5. Unit 1: nomen, the neuter third-declension noun (nominative and accusative identical). Unit 2: regit, third-conjugation present. Unit 3: mihi (dative of ego), me (accusative), and the agreeing possessives meum and suum. Unit 4: the perfects collocavit, educavit, convertit and deduxit, the last the signature of duco, duxi, from the ring.
6. The fable: when we cannot have a thing we are tempted to sneer at it, sour grapes, the cheap comfort of despising what we failed to get. The psalm and Paul answer with contentment grounded in the Shepherd: 'The LORD is my shepherd; I shall not want,' or 'I have learned, in whatsoever state I am, therewith to be content.' The fox revises the grapes; the believer rests in the Shepherd and lacks nothing that matters.

UNIT CHALLENGE: THE READING EVENING

The course's commencement, hosted by the student for the household. The program, announced on a lettered card: first, *Vulpes et Uva* performed in Latin and English, with the jumps; second, *Dominus regit me*, verses 1–3, recited in Latin with the student's own translation, and the pronunciation note explained; third, the tools presented, one demonstration lap of the principal-parts ring and one row of the master chart read across all four conjugations; fourth, one myth from the quarter, *Midas* or *Philemon*, retold honestly in two or three minutes: the story the Romans told, the true thing it carries, and the Scripture that says it plainly. Grapes on the table in honor of the fox. The evening ends with the student writing the date on the notebook's last page: the day this household heard real Latin read by one of its own.

LOOK FOR	WHAT IT MEANS
The fable	Read or performed in Latin with classical pronunciation and correct phrasing, then translated accurately.
The psalm	Verses 1–3 recited in Latin and translated, with at least three words parsed on request and the two pronunciation traditions explained.
The tools	One clean lap of the principal-parts ring and one master-chart row read across all four conjugations, without errors.
The myth, told honestly	The chosen myth retold warmly and plainly as the story the Romans told, with its true moral drawn and the matching Scripture quoted.

UNIT 5 • READING REAL LATIN • LESSON 5.1 OF 10 • 3 SESSIONS OF 30–40 MINUTES

5.1 VULPES ET UVA: A REAL FABLE IN REAL LATIN

OBJECTIVES

- Tell who Phaedrus was and how Aesop's fables came into Latin verse.
- Read the fable *Vulpes et Uva* aloud and translate it sentence by sentence.
- Identify the tense of every verb in the fable and explain the storyteller's choices (the narrative duet at work).
- Learn the reading vocabulary: *vulpes*, *vitis*, *salio*, *maturus*.
- Draft an original three-to-four-sentence fable in Latin from the template.

Warm-up. One lap of the principal-parts ring, then chant the perfect endings like a drum. Now sit back. For two years you have translated sentences; today, for the first time, you read a STORY, a real one, told in Latin before the Gospel of Matthew was written, about a fox, some grapes, and the lie we tell when we cannot have what we want. You already speak its language. Every ending in it is yours.

WATCH

Stories in Latin - The Fox and the Grapes (Vulpes et Uva)

Parchment Lore · 1:12

<https://www.youtube.com/watch?v=JUCJz9dZ2Aw>

WHEN TO WATCH

After your own first read-through, not before: hear the fable told in Latin and see how much you catch by ear on the second pass.

Note: A short Latin telling with illustrations; its wording differs a little from this lesson's adaptation, which is good practice, the story shines through the differences.

BACKUP VIDEO

03 la Fontaine in Latin - de Vulpe et Uva- Aesop retold in Latin.avi

Latinum · 1:14

<https://www.youtube.com/watch?v=CLtKnRgZI3M>

For Session 3, as a listening challenge: the same fable in a different Latin retelling, read aloud by a veteran Latin audio teacher.

KEY TERMS

Phaedrus

A freedman of the emperor Augustus's household (about 15 B.C. to A.D. 50) who turned Aesop's Greek fables into Latin verse, the schoolbook of Roman children for centuries.

fable

A short story, usually of animals, built to carry a moral. Unlike a myth, it does not pretend its events happened; its truth is the moral, stated or implied.

adaptation

A text reshaped for learners: this lesson's fable keeps Phaedrus's story and famous last line but retells it in prose, inside the grammar you have been taught.

sour grapes

English's name, straight out of this fable, for despising what you cannot have. Two thousand years old and still used daily.

gloss

A helping translation in the margin for a word you have not learned: vitis (vine), nondum (not yet). Real scholars read with glosses all their lives; using them is skill, not cheating.

VOCABULARY FOR THE WEEK

Classical sounds: c is always k, g is always hard, v is w, and ae says eye. Capitals show the stress. A macron marks a long vowel.

vulpēs

WUL-pays

noun · vulpēs, vulpis, f.

a fox

ENGLISH vulpine

vītis

WEE-tees

noun · vītis, vītis, f.

a vine

saliō

SAH-lee-oh

verb · saliō, salīre, saluī, saltum

I jump

mātūrus

mah-TOO-rus

adjective · mātūrus, mātūra, mātūrum

ripe

ENGLISH mature

Phaedrus

PHYE-drus

noun · Phaedrus, Phaedrī, m.

Phaedrus, who retold Aesop in Latin

Aesōpus

eye-SOH-pus

noun · Aesōpus, Aesōpī, m.

Aesop, the fable-teller

nōndum

NOHN-dum

adverb

not yet

acerbus

ah-KER-bus

adjective · acerbus, acerba, acerbum

sour, unripe

ENGLISH acerbic

racēmus

rah-KAY-mus

noun · racēmus, racēmī, m.

a cluster of grapes

ENGLISH raceme

appetō

AHP-peh-toh

verb · appetō, appetere, appetivī, appetitum

I reach for

ENGLISH appetite

frustrā

FRUST-rah

adverb

in vain

CORE IDEAS

The story of the storyteller. Phaedrus came to Rome as a slave, probably from Macedonia, and grew up in the household of Augustus, the first emperor, where he was educated and eventually freed. He knew the fables of Aesop, the legendary Greek slave, and he did something no Roman had bothered to do: he turned them into Latin verse, book after book, lions and foxes and frogs and crows, each with its sting of truth. He wrote carefully, for a freedman's wit could be dangerous under emperors, and in one preface he says his aim is double: to make readers laugh, and to warn them wisely about life. Roman schoolmasters seized on him at once: short, vivid, moral, and in good Latin, he was perfect for students, and so for nearly two thousand years, from Roman schoolrooms to this one, students have met their first real Latin in a fable. Today you join the longest reading club in the world.

The text. Here is the fable, adapted to prose for your grammar, with Phaedrus's famous last line kept. Glosses: vitis (vine), alta (high), iterum (again), diu (for a long time), tandem (at last), nondum (not yet). *Vulpes in via ambulabat. In vite alta uvas vidit. Uvae maturae et bonae erant. 'Uvas amo!' dixit vulpes. Vulpes saliebat, sed uvae altae erant. Iterum et iterum saliebat. Diu laborabat, sed uvas non habuit. Tandem vulpes dixit: 'Uvas non amo! Nondum maturae sunt.' Et in silvam ambulavit.* Read it aloud twice before you translate a word. You will find you already know what happened; that sensation, story arriving before translation, is what reading Latin feels like.

How Latin works: the storyteller's choices. Now take the fable apart like a watchmaker. The scene-setters are imperfect: *ambulabat*, she was walking along; *saliebat*, she kept jumping, again and again, the -ba- rolling like film; *laborabat*, she went on struggling. The events are perfect, each a snapshot: *vidit*, she spotted them,

click; *dixit*, she said it, click; *non habuit*, she did not get them, click; *ambulavit*, off she walked, done. This is Unit 4's narrative duet played by a master: the imperfects make you wait under the vine with her; the perfects snap the story forward. And notice the grammar of the lie: the narrator told you plainly, *uvae maturaerant*, the grapes WERE ripe. The fox's last word contradicts the narrator: *nondum maturaerant*. Latin lets you catch her fibbing by comparing two tenses of one verb, *erant* against *sunt*.

Say it out loud: the moral. Read the fable once more, aloud, with drama: trotting rhythm for *ambulabat*, three real jumps of the voice for *saliebat*, *iterum et iterum*, and the last line tossed over the shoulder, airily, the way all of us say things we need to believe. Then draw the moral honestly, for it is about us, not foxes: when we cannot have a thing, we are tempted to sneer at it, because sneering is easier than wanting. Aesop's fox is a mirror. Scripture offers the real cure, and it is not pretending grapes are sour; it is contentment: 'I have learned, in whatsoever state I am, therewith to be content' (Philippians 4:11). Paul wrote that from prison, hungrier than any fox, and meant it. The fox despised what she could not get; Paul could do without what he could not get. That is the whole difference between a sneer and peace.

Try it. Your reading words, dictionary-style: *vulpes*, *vulpis* (f., fox, third declension, exactly like your Unit 1 nouns), *vitis*, *vitis* (f., vine, an i-stem like *navis*), *salio*, *salire* (I jump, fourth conjugation, the family of audio), *maturus*, *matura*, *maturum* (ripe). This week you perform the fable, narrator and fox, props optional, grapes recommended, and then you become Phaedrus: a three-to-four-sentence original fable about a household animal, built on the template in the activity, in Latin you can defend word by word.

PICTURE STUDY



The Fox and the Grapes, Milo Winter, 1919 · Color illustration from *The Aesop for Children* · From *The Aesop for Children* (Rand McNally, 1919); the whole book is free at Project Gutenberg

Image: [Wikimedia Commons](#), public domain

Milo Winter illustrated the Aesop that generations of American children grew up on, and he chose the fable's exact middle: not the walking, not the sour-grapes speech, but the leap, the moment of maximum wanting. Everything in the picture happens on a diagonal line from the fox's hind feet to the grapes, and the gap between her forepaws and the lowest grape is the whole story. Phaedrus told it in words two thousand years ago; Winter tells it in one spring.

Look closely

- Measure the gap. How far short of the grapes do the forepaws reach? Winter sized that distance carefully: close enough to keep her jumping, far enough to be hopeless.
- Look at the fox's body, stretched to its absolute length, every line vertical with effort. This is *saliebat* drawn: not one jump, but the shape of jumping itself.
- Find the vine: it climbs a tree, far above fox height. The grapes are not teasing her; they are simply growing where grapes grow. The problem is in the wanter, not the fruit.
- Winter paints the grapes plump and deep purple, *maturae et bonae*. Why must the illustrator agree with the narrator, not the fox, about the grapes?

Talk about it

1. The fable's last line is spoken AFTER this picture's moment. What changes in the fox between the leap and the sneer, and is it the grapes that changed?
2. Why do people disparage what they cannot have? What does the sneer protect?
3. Philippians 4:11 offers contentment instead. How would a content fox have walked away differently from a sour-grapes fox, with the very same empty mouth?

ACTIVITY

The fable performed, and your own fable written

First you give Phaedrus's fox her stage; then you take the storyteller's chair yourself, with a template that lets you write real Latin you can defend.

You will need

- Your Latin notebook with the fable copied out
- A bunch of grapes, or paper grapes on a high shelf, for the performance
- 4 index cards for the new vocabulary, scrap paper for fable drafts

Steps

1. Copy the fable into your notebook, one sentence per line, leaving a blank line under each. Write your translation in the blanks, then check it against the lesson, sentence by sentence.
2. Mark up the verbs: underline imperfects once (*ambulabat, saliebat, laborabat, erant*), perfects twice (*vidit, dixit, habuit, ambulavit*), and label the one present (*sunt*) in the fox's last line. Say aloud why each tense is the right one.
3. Rehearse and perform: one reader as narrator, one as *vulpes* (or one performer doing both voices). Latin first, with real jumps at *saliebat*; then once more with the English translation. Audience required, even if it is one parent and a younger sibling.
4. Make the four flashcards: *vulpes, vulpis, f., fox*; *vitis, vitis, f., vine*; *salio, salire, I jump*; *maturus, matura, maturum, ripe*.
5. Write your own fable from the template, three to four sentences about a household animal: (1) scene, imperfect: [Animal] in [place] *ambulabat/dormiebat*. (2) event, perfect: [Animal] [object]-*am/-um vidit*. (3) struggle or surprise: imperfect or perfect from your ring. (4) the creature's one-line speech with *dixit*, and a moral in English underneath. Example: *Feles in mensa dormiebat*, the cat was sleeping on the table. (*Feles, felis, f., cat*, is a gloss-gift for cat owners; use *canis, canis, m./f., for a dog*.) Otherwise stay inside your decks for every word.
6. Read your fable aloud to the family and defend it: for each ending, be ready to say why it is right.

Tips

- Translate the fox's last line with the right amount of acting: airy, overdone carelessness. The grammar (sunt against erant) says she is lying; let the voice say it too.
- In your own fable, a short correct sentence beats a long broken one. *Vulpes dormiebat* is literature; a six-word tangle is not.
- Borrow the duet consciously: at least one imperfect to set your scene, at least one perfect to snap your event.

Check your work

- ☐ My notebook has the fable, my translation, and the tense markup.
- ☐ We performed it in Latin and English, jumps included.
- ☐ The four new flashcards are in the deck.
- ☐ My own fable is written, translated, read aloud, and I defended its endings.

LATIN NOTEBOOK

1. Copy the fable in your best hand, dated, with the glosses in the margin.
2. Write your sentence-by-sentence translation beneath it.
3. Write the tense audit: every verb in the fable listed in two columns, imperfect (the film) and perfect (the snapshots), with *sunt* flagged as the fox's present-tense fib against the narrator's *erant*.
4. Copy your original fable, final version, with its English moral.

From history. The phrase *sour grapes* entered English straight from this fable, and nearly every language in Europe has its own version; Spaniards say the grapes are green, which is closer to *nondum matura*, not yet ripe. La Fontaine retold the tale in French verse in 1668, and your backup video reads a Latin translation OF the French retelling OF the Latin of Phaedrus FROM the Greek of Aesop, a fable that has crossed more borders than most armies.

Example 1. Translate and explain the tense: *Vulpes in via ambulabat.*

▼ **Show solution**

1. Vulpes: third-declension nominative: the fox (genitive vulpis, so the stem is vulp-).
2. In via: in plus ablative: along the road.
3. Ambulabat: imperfect: was walking, the film starts rolling.

Answer: A fox was walking along the road. The imperfect opens the scene; no event has struck yet.

Example 2. Translate and explain the two tenses: *Uvae maturae et bonae erant...*
'Nondum maturae sunt.'

▼ **Show solution**

1. Erant: imperfect of sum: the grapes WERE ripe and good, the narrator's sworn testimony about the scene.
2. Sunt: present: 'they ARE not yet ripe,' the fox's claim as she leaves.
3. Set them side by side: the narrator and the fox cannot both be right.

Answer: The grapes were ripe and good... 'They are not yet ripe.' The grammar convicts the fox: her present-tense verdict contradicts the narrator's imperfect, and sour grapes is born.

Example 3. Translate into Latin with the duet: The fox kept jumping; at last she walked into the forest. (Use tandem.)

▼ **Show solution**

1. Kept jumping: repeated past action: imperfect saliebat.
2. At last she walked (off): one finished event: perfect ambulavit.
3. Into the forest: in plus accusative: in silvam.

Answer: Vulpes saliebat; tandem in silvam ambulavit.

PRACTICE

1. **Easy** Give the dictionary pair and meaning: vulpes, vitis, salio.

▼ **Show answer**

Vulpes, vulpis, f., fox; vitis, vitis, f., vine; salio, salire, I jump.

2. **Easy** Translate from the fable: In vite alta uvas vidit.

▼ **Show answer**

On a high vine she saw grapes (spotted them, perfect: the snapshot).

3. **Easy** Translate the famous last line and name its tense: Nondum maturae sunt.

▼ **Show answer**

They are not yet ripe. Present tense, the fox's verdict as she walks away.

4. **Medium** From the fable, list the three imperfects that keep the fox under the vine, with translations.

▼ **Show answer**

Saliebat, she kept jumping; laborabat, she kept struggling (worked away); and the scene-setter ambulabat, she was walking. (Erant, the grapes were ripe, also stands in the imperfect as the backdrop.)

5. **Medium** Translate into Latin: The fox did not get the grapes. (Use habuit.)

▼ **Show answer**

Vulpes uvas non habuit.

6. **Medium** Who was Phaedrus, and why did Roman schoolmasters love his book?

▼ **Show answer**

A freedman of Augustus's household who turned Aesop's Greek fables into Latin verse around the time of the Gospels. His fables were short, vivid, morally pointed and written in good Latin, perfect first reading for students, which they have remained for nearly two thousand years.

7. **Hard** The narrator says *erant*; the fox says *sunt*. Parse both verbs fully and explain how the grammar exposes the fox.

▼ **Show answer**

Erant: imperfect of *sum*, third person plural, 'they were (all along)': the narrator's description of the grapes as the scene stood. *Sunt*: present of *sum*, third person plural, 'they are': the fox's claim at that moment. Since nothing about the grapes changed between the two verbs, the contradiction must be in the fox: she revises reality to soothe her failure.

8. **Challenge** Write a two-sentence fable in Latin from your own decks, one imperfect, one perfect, and give its moral in English.

▼ **Show answer**

Example: *Equus in silva dormiebat. Vulpes venit et equum spectavit.* (A horse was sleeping in the forest. A fox came and looked the horse over.) Moral: the watcher chooses her moment. Any grammatical pair with a defensible moral earns full credit.

COMMON MISTAKES

- Translating word by word instead of sentence by sentence. Read the whole Latin sentence aloud, find the verb, find the nominative, and only then build the English.
- Flattening the duet in translation: 'the fox jumped' for *saliebat* loses the again-and-again that *iterum et iterum* confirms. Was jumping, kept jumping.
- Treating the glosses as failures. *Vitis* and *nondum* were handed to you on purpose; every real reader of Latin uses glosses and dictionaries for life.
- Writing an original fable beyond your Latin: hunting dictionary words you cannot decline. Stay inside your decks; defensible beats impressive.

Make it a game • Fox and Grapes Theater. Perform *Vulpes et Uva* with a dramatic fox and a narrator. Read each sentence in Latin, then translate it aloud. The parent holds a paper bunch of grapes, out of reach. When you finish the fable, write a one-sentence moral in Latin. Then try your own fable with a new animal, using vocabulary you already know.

Scripture. “Not that I speak in respect of want: for I have learned, in whatsoever state I am, therewith to be content.” (Philippians 4:11, KJV)

Paul wrote this from prison. The fox's sneer and Paul's contentment are the two possible endings to the same situation, wanting what you cannot have; the fable shows the cheap ending, the verse the costly, learned, better one.

UNIT 5 • READING REAL LATIN • LESSON 5.2 OF 10 • 3 SESSIONS OF 30–40 MINUTES

5.2 DOMINUS REGIT ME: THE SHEPHERD PSALM

OBJECTIVES

- Tell what the catacombs are and what the Good Shepherd paintings meant to the Christians who made them.
- Read Psalm 23:1–3 in the old Latin psalter with glosses, aloud and translated.
- Find one skill from each unit of this course at work inside the psalm's three verses.
- Learn the last two words of the course: anima and nihil.
- Prepare and host the Reading Evening.

Warm-up. Open every chant you own, once each: rex, corpus, the four present columns, ego and tu, the perfect endings, one lap of the ring. That stack of sound is the whole course, and this week it reads Scripture with you. Say the first three words you will read, and notice you need no gloss at all: Dominus regit me. You have known Dominus since grade 5; regit you drilled in Unit 2; me you declined in Unit 3. The psalm has been waiting for you to be ready.

WATCH

Dominus Regit Me (Psalm 23) Gregorian Chant in Latin | Custodi Nos

Custodi Nos | Gregorian Chants · 3:28

<https://www.youtube.com/watch?v=1WgHGd5qfCM>

WHEN TO WATCH

After the How Latin works paragraph, with the Latin text in front of you: follow the words as they are sung, the way the church heard this psalm for a thousand years.

Note: Sung in church pronunciation, so you will hear regit as REH-jit where this course says REH-git; both are correct traditions, and the note in the lesson explains the difference. Previewed; it is simply the psalm, chanted.

BACKUP VIDEO

“Dominus Regit Me (The Lord Is My Shepherd)” – Psalm 23 | Gregorian Chant Experience

Harmony Of Heaven Music · 2:45

<https://www.youtube.com/watch?v=9f0v8i7RjGQ>

For Session 3 or the Reading Evening itself: a second setting of the chant, if the household wants the psalm sung over the final recitation practice.

KEY TERMS

catacombs

The underground burial galleries cut into the soft rock outside Rome, where early Christians buried their dead and painted their hope on the walls, miles of them, from the 100s and 200s A.D.

the Good Shepherd

The earliest and favorite picture of Christian art: a young shepherd with a lamb across his shoulders, from John 10:11 and Luke 15:5, painted in the catacombs while emperors still ruled above.

psalter

The book of Psalms arranged for singing. The old Latin psalter, which the church sang for over a thousand years, renders Psalm 23's opening Dominus regit me.

nihil

Nothing, an indeclinable noun, the same in every case. Et nihil mihi deerit: and nothing shall be lacking to me. English keeps it in nil and annihilate.

anima

Soul, life-breath: anima, animae, f. The psalm says animam meam convertit, He restoreth my soul. English keeps it in animal and animate, things with the breath of life.

VOCABULARY FOR THE WEEK

Classical sounds: c is always k, g is always hard, v is w, and ae says eye. Capitals show the stress. A macron marks a long vowel.

anima

AH-nee-mah

noun · anima, animae, f.

soul, breath

ENGLISH animal

nihil

NEE-heel

noun · nihil, ,

nothing

ENGLISH nil

pāstor

PAHS-tor

noun · pāstor, pāstōris, m.

a shepherd

ENGLISH pastor

ovīle

o-WEE-leh

noun · ovīle, ovīlis, n.

a sheepfold

virga

WEER-gah

noun · virga, virgae, f.

a rod, a switch

baculus

BAH-ku-lus

noun · baculus, baculī, m.

a staff

calix

KAH-leeks

noun · calix, calicis, m.

a cup

ENGLISH chalice

catacumba

kah-tah-KUM-bah

noun · catacumba, catacumbae, f.

a catacomb

ENGLISH catacomb

psalmus

PSAHL-mus

noun · psalmus, psalmī, m.

a psalm

ENGLISH psalm

requiēs

REH-kwee-ays

noun · requiēs, requiētis, f.

rest

misericordia

mee-seh-ree-KOR-dee-ah

noun · misericordia, misericordiae, f.

mercy

CORE IDEAS

The story. Outside the walls of ancient Rome, Christians dug galleries into the soft volcanic rock to bury their dead: the catacombs, mile upon mile of quiet corridors. The Church in those centuries was sometimes ignored, sometimes hunted; above ground stood the emperors' statues, and Caesar's coins passed from hand to hand, but underground the believers painted what they actually trusted. The oldest Christian paintings that survive are there, and the favorite subject, repeated again and again, is not a king on a throne but a young shepherd, a lamb across his shoulders, in the Catacomb of Priscilla as early as the third century. Every mourner who passed it knew the texts it stitched together: the shepherd who leaves the ninety and nine, the Lord who says I am the good shepherd, and the psalm every one of them could sing: The LORD is my shepherd; I shall not want. Buried far beneath the empire that thought it ruled the world, the picture says who really does.

The text. Here is how the old Latin psalter sings Psalm 23:1–3, with glosses for the words not yet yours: deerit (will be lacking), in loco pascuae (in a place of pasture), ibi (there), collocavit (he has set), super (beside, over), refectiois (of refreshment), educavit (he has led), convertit (he has turned back, restored), deduxit (he has led along), semitas (paths), iustitiae (of righteousness), propter (for the sake of), suum (his own). *Dominus regit me, et nihil mihi deerit: in loco pascuae ibi me collocavit. Super aquam refectiois educavit me; animam meam convertit. Deduxit me super semitas iustitiae, propter nomen suum.* The LORD shepherds me, and nothing shall I lack: in a place of pasture, there he has set me. Beside the water of refreshment he has led me; my soul he has restored. He has led me along the paths of righteousness, for his own name's sake. Read the Latin aloud slowly, following the glosses; then read the King James verses beside it and watch the two texts shake hands.

How Latin works: the whole course in three verses. Now the astonishing part: audit the psalm with your own toolkit, unit by unit. Unit 2: *regit* is rego, regere, third conjugation, present, third person singular, the LORD rules-and-shepherds me, now and always, which is why the present tense is the right tense. Unit 3: *mihi* is your dative (nothing will be lacking TO ME); *me* is your accusative, three times; *meam* and

suum are possessives dressed to match their nouns. Unit 1: *nomen* is your neuter third-declension noun, spelled the same as subject or object, and here it is the object of *propter*. Unit 4: *collocavit*, *educavit*, *convertit*, *deduxit*, four perfects, and one of them is family: *deduxit* is *duco* with a prefix, *de-duxit*, he has led along, the very signature from your ring. Even Unit 5's fable grammar is here: present for what stands true (*regit*), perfects for what He has done (*deduxit*). Grade 5 gave you *Dominus* and *aquam*; grade 7 gave you all the rest. Nothing in these three verses is beyond you now.

Say it out loud. Practice the recitation in three layers. First, plain and slow, classical sounds, every ending crisp: *Dominus regit me, et nihil mihi deerit*. Second, phrase by phrase with the English: *Dominus regit me, the LORD shepherds me...* Third, at full dignity for the Reading Evening, perhaps with the chant video playing after, so the family hears the same words sung as the church sang them for a thousand years. One pronunciation note, so nothing surprises you: the sung recordings use the church's tradition, where *regit* sounds like *REH-jit* and *c* before *e* or *i* softens; this course chants *REH-git*, Caesar's sounds. Both are honorable; say which is which when you present, and you will sound like the scholar you are becoming.

Try it: the Reading Evening. The course ends the way Latin should, out loud, with the household gathered. The program: (1) the fable, *Vulpes et Uva*, performed in Latin and English; (2) the psalm, *Dominus regit me*, verses 1–3, recited in Latin with your translation; (3) the tools presented, master chart and principal-parts ring, with one demonstration lap; (4) one myth retold honestly, *Midas* or *Philemon*, in two or three minutes: the story the Romans told, the true thing it carries, and the Scripture that says it straight. Grapes on the table, in honor of the fox. Your two new words make a fitting end to the course's word list: *anima*, *animae* (f., soul) and *nihil* (nothing), because the psalm's promise is exactly that shape: with the Lord as shepherd, the soul lacks nothing.

PICTURE STUDY



The Good Shepherd, Unknown artist, Rome, 3rd century A.D., Third century A.D. (plate published by Joseph Wilpert, 1903) · Fresco (wall painting) · Catacomb of Priscilla, Via Salaria, Rome
Image: [Wikimedia Commons](#), public domain

This is among the oldest Christian paintings in the world, made in the third century on a catacomb ceiling by an artist whose name no one recorded, for viewers who came down into the dark carrying lamps and grief. No gold, no throne, no army: a young shepherd carries one sheep on his shoulders, the lost one found, from the parable in Luke 15, and the psalm this lesson reads stands behind the whole image. The plate you are studying was published in 1903 by Joseph Wilpert, who photographed and traced the catacomb paintings before further centuries could fade them.

Look closely

- Find the sheep on the shoulders and the shepherd's grip on its legs: the exact pose of Luke 15:5, 'he layeth it on his shoulders, rejoicing.' The carried sheep is the point of the picture.
- Count the other sheep and the birds and trees. The painter is sketching the psalm's place of pasture, green and peopled, on a burial-chamber ceiling.
- Notice how simply it is painted, quick strokes, few colors. This is not imperial art; it is family art, made for hope rather than show.
- Remember where it is: underground, over graves, while Caesar's statues stood in the sun above. Ask what it meant to paint a shepherd-king down here.

Talk about it

1. Of all the pictures early Christians could have painted over their dead, why a shepherd carrying a sheep?
2. The psalm says Dominus regit me, using a verb of kings (rego). How does this painting show ruling as shepherding, and how is that different from how Caesar ruled?
3. The mourners who saw this fresco had lost someone. What does the carried sheep promise that a painted emperor never could?

ACTIVITY

Reading the psalm, and staging the Reading Evening

This week's activity is the course's commencement: you prepare the psalm until it is truly yours, and you produce the Reading Evening, the night the whole quarter was pointed at.

You will need

- Your Latin notebook with the psalm text and glosses copied in
- The master chart (on its wall) and the principal-parts ring
- 2 index cards for the last vocabulary; a program card; grapes or a simple snack for the evening

Steps

1. Copy the psalm, verses 1–3, into your notebook with the glosses in the margin and your own translation beneath, checked against the lesson.
2. Run the course audit on it: in the margin, tag one word for each unit: regit (Unit 2), nomen (Unit 1), mihi and meam (Unit 3), deduxit (Unit 4), and the present-versus-perfect choice (Unit 5's reading eye). Be ready to explain each tag in one sentence.
3. Rehearse the recitation in the three layers from the lesson: plain, phrase-with-English, full dignity. Twice a day until the evening.
4. Make the last two flashcards: anima, animae, f., soul; nihil, nothing (indeclinable). Run the whole Grade 7 deck one final time, all 49 words, and count them off by unit.
5. Write the program card for the Reading Evening: fable, psalm, tools, myth-told-honestly, and post it. Assign any helpers (a narrator for the fable, someone to hold the ring).
6. Host the evening: perform, recite, demonstrate one ring lap and one master-chart row, retell your chosen myth with its true moral and Scripture, and serve the grapes. Afterward, write the date on the last page of your notebook: the day you read real Latin to your family.

Tips

- Recite the psalm a touch slower than feels natural; Scripture read aloud deserves unhurried endings, and your audience needs time to hear the Latin meet the English.
- If a line falters on the night, look at your notebook and go on; scholars read with their books open.
- Let the myth retelling be short and honest: the story, the true thing in it, the verse beside it. Two minutes done plainly beats ten minutes of wandering.

Check your work

- ☐ The psalm is copied, glossed, translated and tagged with all five unit skills.
- ☐ I can recite verses 1–3 in Latin and translate them without the notebook.
- ☐ The last two flashcards are made, and I counted the course deck by unit.
- ☐ The Reading Evening happened: fable, psalm, tools, myth, grapes, and the date is written in my notebook.

LATIN NOTEBOOK

1. Copy the psalm text with glosses and your translation, dated, as the notebook's final showpiece.
2. Write the course audit: the five unit tags in the psalm, each explained in one sentence.
3. Write the pronunciation note in your own words: what the church's singers do with regit, and what this course does, and why both are honorable.
4. Write three sentences of commencement: what you could read in September, what you can read now, and the first thing you want to read next.

From history. The old Latin psalter's Dominus regit me was sung daily across Europe for over a thousand years, and it still echoes in English hymnbooks: Henry Baker's beloved hymn 'The King of Love My Shepherd Is' (1868) opens from this very Latin line, king and shepherd in one phrase, exactly the pairing of rego that this lesson reads. When Jerome later retranslated the Psalms from Hebrew he rendered the opening Dominus pascit me, 'the Lord pastures me,' but the church kept singing the version you learned, too loved by then to change.

Example 1. Parse every word: *Dominus regit me.*

▼ **Show solution**

1. Dominus: second declension, nominative singular: the Lord, the subject.
2. Regit: rego, regere, third conjugation, present, third person singular: rules, shepherds.
3. Me: accusative of ego: me, the object.

Answer: The LORD shepherds (rules) me: subject, verb, object, and every piece is from your own charts. The present tense makes it a standing fact, not a one-time event.

Example 2. Explain *et nihil mihi deerit* with the glosses.

▼ **Show solution**

1. Nihil: nothing, indeclinable, the subject.
2. Mihi: dative of ego: to me, for me.
3. Deerit: glossed, will be lacking.

Answer: And nothing shall be lacking to me, the psalter's Latin for 'I shall not want.' Your dative mihi carries the promise: the lacking will not happen TO ME.

Example 3. Find the Unit 4 signature inside *deduxit* and translate *Deduxit me super semitas iustitiae.*

▼ **Show solution**

1. Strip the prefix de-: duxit remains, from duco, ducere, duxi, straight off your ring.
2. Perfect, third person singular: he has led.
3. Super semitas iustitiae (glossed): along the paths of righteousness.

Answer: He has led me along the paths of righteousness. The shepherd's leading is duco's perfect, done and still standing, with de- adding 'along the way.'

PRACTICE

1. **Easy** Translate the opening, no glosses needed: Dominus regit me.

▼ **Show answer**

The LORD shepherds (rules) me.

2. **Easy** Give the dictionary entry and meaning: anima; and the oddity of nihil.

▼ **Show answer**

Anima, animae, f., soul. Nihil means nothing and is indeclinable: one form in every case.

3. **Easy** In animam meam convertit, why does meam end in -am?

▼ **Show answer**

Meam dresses to match animam: feminine, accusative, singular. The possessive agrees with the thing owned, Unit 3's rule.

4. **Medium** Tag the units: name which unit of this course taught you each of regit, mihi, nomen, deduxit.

▼ **Show answer**

Regit: Unit 2 (third conjugation, present). Mihi: Unit 3 (dative of ego). Nomen: Unit 1 (neuter third declension). Deduxit: Unit 4 (perfect of duco, duxi, with the de- prefix).

5. **Medium** The psalm uses present regit for the shepherding but perfects (collocavit, educavit, deduxit) for the settings and leadings. Why are those tense choices right?

▼ **Show answer**

The shepherding is a standing, continuing fact, so it takes the present: he rules me now and always. The particular mercies, he set me in pasture, led me to water, led me along the paths, are completed acts the psalmist looks back on, so they take the perfect, done and still counting.

6. **Medium** What are the catacombs, and why was the Good Shepherd the favorite painting in them?

▼ **Show answer**

Underground burial galleries outside Rome where early Christians buried their dead. Mourners painted the shepherd with the lamb on his shoulders because it gathered their whole hope: the Lord who seeks the lost sheep (Luke 15), calls himself the good shepherd (John 10:11), and shepherds his people through death's valley (Psalm 23).

7. **Hard** The sung recordings say REH-jit for regit; your chant says REH-git. Explain both pronunciations and why this course flags rather than fixes the difference.

▼ **Show answer**

Church (ecclesiastical) pronunciation, grown in Italy and used in chant for centuries, softens g before e or i: REH-jit. Classical pronunciation, reconstructed from Caesar's day and taught in this course, keeps g hard: REH-git. Both are living traditions with honorable histories; a trained student uses the classical sounds and recognizes the church's, especially in sung Latin.

8. **Challenge** Rego appears in this course twice at full strength: Caesar's regunt-world of Unit 4, and Dominus regit me. Write three or four sentences comparing the two kinds of ruling, using at least one Latin quotation from each.

▼ **Show answer**

Example: Caesar ruled by veni, vidi, vici, conquest announced in perfects, and his rule ended with daggers within two years of the Tusculum portrait. The psalm says Dominus regit me, a present tense that never expires, and its ruler carries sheep rather than taking cities. Caesar's subjects paid for his rule; the Shepherd pays for his sheep. The same verb, rego, holds both, and the catacomb painters knew which king they trusted. (Any thoughtful comparison quoting both texts earns full credit.)

COMMON MISTAKES

- Reading regit as 'he reigns over' in the cold political sense. The psalter's regit translates the Hebrew shepherd-word: ruling AS a shepherd rules, leading, feeding, guarding; the KJV's 'is my shepherd' is the sense.
- Letting the glosses do all the work. Deerit and semitas are gifts, but regit, mihi, me, animam meam, nomen and deduxit are yours; parse them yourself at the Reading

Evening.

- Being startled by the sung soft g (REH-jit). It is the church's tradition, not an error; know both, chant the classical.
- Treating the Reading Evening as optional polish. It is the course's actual final exam: Latin is a spoken, heard, shared thing, and reading it aloud to your household is the mastery being tested.

Make it a game · Shepherd Psalm Recital. Write each phrase of the first lines of the Shepherd Psalm on a strip, in Latin on one side and English on the other. Shuffle the strips and put the Latin in order. Then flip them to check the meaning of anima and nihil. Read the whole thing aloud twice, once quietly like in the catacombs, once triumphantly.

Scripture. “The LORD is my shepherd; I shall not want. He maketh me to lie down in green pastures: he leadeth me beside the still waters. He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.” (Psalm 23:1–3, KJV)

In the old Latin psalter: Dominus regit me, et nihil mihi deerit... animam meam convertit... propter nomen suum. You can now read the shepherd's psalm in the language the church sang it in for a millennium, and parse it with your own hands. Finis coronat opus: the end crowns the work.