



2025–2026

AP LATIN

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# Project Passages



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# Introduction

## Course Project Overview

The Course Project provides students another opportunity to engage with a diverse range of texts, topics, and authors in a project-based approach to hone their ability to read, comprehend, and analyze Latin literature.

Included below are the four project passages with which students will engage as part of the Course Project. Two of the passages are prose, and the other two are poetry. They cover a variety of topics and are drawn from a variety of authors and time periods. Each passage is approximately 100–150 words and includes:

- a title
- an attribution
- a brief introduction
- the text of the passage in Latin
- a glossary of any Latin words in the text not on the Full Required Latin Vocabulary List
- a brief commentary aimed at aiding teachers and students in translating and comprehending the Latin

If the passage is drawn from a larger work, students may read—in English or in Latin— additional selections from the larger work to aid in their analysis of the project passage. However, the Course Project does not require it, nor will students necessarily be advantaged on the AP Exam for doing so.

The Course Project passages give students the opportunity to engage with nonsyllabus passages in a sustained way that encourages rigorous and contextually informed exploration over a number of class periods. They will need to translate and comprehend the four passages, identify relevant stylistic features and context, and then use their developed analytical skills to consider the passages' deeper meanings, purposes and effects, and the various attitudes and points of view expressed through and within them. At this point in the course, there may be fruitful comparisons to draw between the Course Project passages and the syllabus readings—comparisons that can be used to deepen students' analyses of both.

Teachers may support students in their project-based study of these passages and can add any additional components they would like to score as part of the students' course grades.

## Project Scoring

Teachers may set their own requirements for students' engagement with the four project passages, as the AP Latin program does not require students to produce a final project to be scored. However, there will be two in-class checkpoints as part of the Course Project, which will be scored by the teacher, using the checkpoint rubrics provided in the Course Project Appendix (see pp. 204–209 of the *AP Latin Course and Exam Description*). These two checkpoints (5 total points) will contribute to 2% of students' overall AP Exam score. Teachers must enter their students' checkpoint scores in Digital Portfolio at [digitalportfolio.collegeboard.org](https://digitalportfolio.collegeboard.org) by May 31.

## Project Passage Short Essay Free-Response Questions

On the AP Latin Exam, students will demonstrate their mastery of and ability to analyze these four project passages on two of the exam's free-response questions. One question will be about one of the two prose passages, and the other question will be about one of the two poetry passages. Each of the Project Passage Short Essay free-response questions will have two parts and be worth 11 points each. Which passages the free-response questions cover will not be announced ahead of the exam administration. The two free-response questions, like the rest of the free-response section on the AP Exam, will be scored by AP Readers. For an example of one of these free-response questions and scoring guidelines, see pp. 256–267 of the *AP Latin Course and Exam Description*.

Each Project Passage Short Essay free-response question on the AP Exam will include the Latin text of the passage. However, it will not include the title, attribution, introduction, glossing, or commentary. The Classroom Copies of the passages included in the [Appendix](#) reflect this formatting.

The Course Project component of the course, comprised of the two in-class checkpoints and the two Project Passage Short essay free-response questions, will equate to 27 total points and will contribute to 20% of students' overall AP Exam score.

For more information on the Course Project, including detailed information on the free-response questions and how to create sample prompts using the passages here, see pp. 169–210 of the *AP Latin Course and Exam Description*.

# Project Passage 1

## *Confessiones (Confessions)* 1.14.23

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### Introduction

Aurelius Augustinus Hipponensis, better known as Augustine of Hippo, was a highly influential north African Christian theologian who lived and wrote in late Roman antiquity. His family were Berbers (an ethnic group indigenous to north Africa), highly Romanized, and members of the Roman aristocracy. The *Confessiones*, from which the following passage is drawn, is among his most famous works and is widely considered to be the first Western autobiography. The work focuses heavily on Augustine's inner experiences, primarily through his reflections on his education and other life events and, at the same time, his gradual conversion from paganism to Christianity. Through these personal anecdotes, Augustine frequently proposes broad philosophical and religious insights.

#### AUTHOR

Augustine

#### DATE

Late fourth century CE

## Text

Cur ergo *Graecam* etiam *grammaticam* oderam talia  
*cantantem*? Nam et *Homerus* *peritus* *texere* tales *fabellas*  
et dulcissime *vanus* est, mihi tamen *amarus* erat puero.  
Credo etiam *Graecis* pueris *Vergilius* ita sit, cum eum sic  
*Line 5* *discere* coguntur ut ego illum. *Videlicet* *difficultas*, *difficultas*  
*omnino ediscendae* linguae *peregrinae*, quasi *felle*  
*aspergebat* omnes *suavitates* *Graecas* *fabulosarum*  
*narrationum*. Nulla enim verba illa noveram, et saevis  
*terroribus* ac *poenis* ut nossem *instabatur* mihi vehementer.  
*10* Nam et *Latina* *aliquando* *infans utique* nulla noveram, et  
tamen *advertendo* didici sine ullo metu atque *cruciatu*, inter  
etiam *blandimenta* *nutricum* et *ioca* *adridentium* et *laetitias*  
*adludentium*. Didici vero illa sine *poenali onere* *urgentium*.  
Hinc satis *elucet* *maiolem* habere vim ad discenda ista  
*15* *liberam curiositatem* quam *meticulosam necessitatem*.

## Vocabulary

*adludo*, -ere, -lusi, -lusum: to joke

*adrideo*, -ere: to smile

*adverto*, -ere: to pay attention

*aliquando*, adv.: at one time

*amarus*, -a, -um, adj.: bitter,  
disagreeable

*aspergo*, -ere: to sprinkle

*blandimentum*, -i, n.: flattery

*canto*, -are = *cano*, -ere

*cruciatu*, -us, m.: torment

*curiositas*, -tatis, f.: curiosity

*difficultas*, -tatis, f.: difficulty

*edisco*, -ere = *disco*, -ere

*eluceo*, -ere: to be clear

*fabella*, -ae, f. = *fabula*, -ae

*fabulosus*, -a, -um, adj.: fabulous

*fel*, *fellis*, n.: bile, bitterness

*Graecus*, -a, -um, adj.: Greek,  
of Greek

*grammatica*, -ae, f.: grammar

*Homerus*, -i, m.: Homer (Greek poet)

*insto*, -are: to demand, threaten

*ioca*, -orum, n.: jokes

*Latinus*, -a, -um, adj.: Latin

*maior*, -is, adj.: greater

*meticulosus*, -a, -um, adj. = *timidus*,  
-a, -um

*narratio*, -onis, f. = *fabula*, -ae

*necessitas*, -tatis, f.: compulsion

*nutrix*, -icis, f.: nurse

*odi*, -isse, *osum*: to hate

*omnino*, adv.: at all

*onus*, -eris, n.: burden

*peregrinus*, -a, -um, adj. = *alienus*,  
-a, -um

*peritus*, -a, -um, adj.: skillful

*poenalis*, -e, adj.: of punishment

*suavitas*, -tatis, f.: sweetness

*terror*, -is, f. = *formido*, -inis

*texo*, -ere, -ui, *textum* = *scribo*, -ere

*urgeo*, -ere: to force

*utique*, adv.: certainly

*vanus*, -a, -um, adj.: deceptive

*Vergilius*, -i, m.: Vergil (Roman poet)

*videlicet*, adv.: clearly

## Project Passage

1

## Commentary

- 1 *grammaticam*: literally "(a system of) grammar," but here it means the "(Greek) language and literature" or, specifically, "(Greek) poetry"  
*talia*: supply *carmina*; *etiam...talia* ("also...such...") establishes a contrast between the Greek epic poetry of Homer and the Latin epic poetry of the *Aeneid*. Just before this passage, Augustine had been discussing his love of the *Aeneid*.
- 2 *cantantem*: modifies a personified *Graecam grammaticam*, "the Greek language, that sings..."  
*texere*: the infinitive completes the idea of *peritus*, "skillful at..."
- 3 *vanus*: This description of Homer here alludes back to the larger context of Augustine's discussion in sections 12 and 13 of the *Confessions*, in which he contrasts his own misguided, youthful love of epic poetry (in particular, the *Aeneid*) to, in his opinion, the upright love for Christian scripture. According to his account, epic poetry is empty, deceptive, and a distraction from becoming a better Christian.  
*puero*: taken together with *mihi*, "as a boy"
- 4 *sit*: Classical Latin would use an infinitive as the main verb of the indirect statement introduced by *credo*, but Latin after the second century CE began to substitute this with the subjunctive (usually introduced with *quod*).
- 5 *illum*: refers to Homer
- 6 *ediscendae*: gerundive with *linguae*
- 7 *aspergebat*: the subject is *difficultas*
- 9 *nossem = novissem*; perfect forms of *nosco, noscere* have a present meaning, pluperfect forms have a perfect meaning  
*instabatur*: used impersonally, "it was demanded"
- 10 *et* = "even"  
*Latina nulla*: supply *verba*  
*infans*: taken together with the subject of *noveram*, "as an infant"
- 12–13 *adridentium...adludentium...urgentium*: adjectives being used substantively
- 13 *illa*: refers to *Latina (verba)*
- 14 *elucet*: used impersonally, "it is clear"  
*ista*: refers to *Latina (verba)*
- 15 *liberam curiositatem*: accusative subjective of *habere*

## Project Passage

1

# Project Passage 2

## *Laudatio Turiae*, 2a–9a

### Introduction

The *Laudatio Turiae* is an inscription that records the life events of an outstanding Roman woman, Turia, whose full identity is lost to us. Her husband set up this remarkable funerary inscription to record his love for his wife and her daring acts to hide and protect him during the civil wars of the first century BCE. Traditionally, scholars have identified the husband as Quintus Lucretius Vespillo, who was consul in 19 BCE. However, the portion of the inscription that records their names is missing, and scholars generally are uncertain of the pair's actual identities. While the full inscription is 180 lines long, this portion recounts Turia's efforts to help her husband hide from political persecution in 49 BCE, during the civil war between Julius Caesar and Pompey the Great.

#### AUTHOR

Unknown

#### DATE

Late first century BCE

## Text

*Amplissima subsidia* fugae meae praestitisti. *Ornamentis* vitam meam *instruxisti*, cum omne aurum *margaritae* corpori tuo *detracta* tradidisti mihi—et *subinde* familia, *nummis*, *fructibus*, *callide deceptis adversariorum*

*Line 5* *custodibus*, *absentiam* meam *locupletasti*. Pro vita rogabas *absentis*—quod ut *conarere* virtus tua te *hortabatur*. Verbis tuis victa me *munibat clementia* eorum, contra quos ea parabas. *Semper* tamen vox tua est *firmitate* animi *emissa*. Interea agmen ex *repertis* hominibus a *Milone*, *cuius* domus  
*10* *emptione* *potitus* eram cum esset *exsul*, belli *civilis* *occasionibus* *irrupturum* et *direpturum* *prospere* *reiecasti* et defendisti domum nostram.

## Vocabulary

*absens*, -ntis, adj.: absent  
*absentia*, -ae, f.: absence  
*adversarius*, -i, m. = *hostis*, -is  
*amplus*, -a, -um, adj.: abundant  
*callidus*, -a, -um, adj.: clever  
*civilis*, -e, adj.: civil  
*clementia*, -ae, f.: mercy  
*conor*, -ari: to try  
*contra*, prep. (+ acc.): in front of  
*decipio*, -ere, -cepi, -ceptum:  
to deceive  
*detraho*, -ere, -traxi, -tractum:  
to take off  
*diripio*, -ere, -ripui, -reptum:  
to plunder  
*emitto*, -ere: to send forth  
*emptio*, -onis, f.: purchase  
*ex*, prep. (+ abl.): of  
*exsul*, -is, m./f.: an exile  
*firmitas*, -atis, f.: strength  
*fructus*, -us, m.: provisions

*hortor*, -ari: to urge  
*instruo*, -ere, *instruxi*: to provide  
*irrumpto*, -ere, -rupi, *ruptum*:  
to break in  
*locupletio*, -are, -avi: to enrich  
*margaritum*, -i, n.: jewelry  
*Milo*, -nis, m.: Titus Annius Milo,  
a local politician  
*munio*, -ire: to strengthen  
*nummus*, -i, m. = *pecunia*, -ae  
*occasio*, -onis, f.: opportunity  
*ornamentis* = "with the things  
I needed"  
*potior*, -iri, -itus *sum* = *emo*, -ere  
*prosper*, -a, -um, adj. = *felix*, -icis  
*reicio*, -ere, -ieci, -iectum: to drive  
back  
*reperio*, -ire, *repperi*, *reperitus* =  
*lego*, -ere  
*subinde*, adv.: repeatedly  
*subsidium*, -i, n. = *auxilium*, -i

## Project Passage

2

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## Commentary

- 1 *fugae meae*: Turia's husband, an ally of Pompey, was forced to flee after Julius Caesar defeated Pompey's forces at the Battle of Pharsalus in 49 BCE.
- 3 *corpori = corpore*  
*detracta*: refers to *omne aurum margaritaque*  
*familia = servis*. The term here refers not to the father, mother, child, etc., but to those that make up the extended Roman family (i.e., those who are enslaved).
- 5 *locupletasti = locupletavisti*  
*Pro vita rogabas absentis* = "you begged for my life while (I was) absent."  
To whom she pleaded is not clear, but *absentis* probably indicates that her husband was abroad.
- 6 *ut conarere*: a command indirectly stated after *hortabatur*  
*conarere = conareris*
- 7 *victa = victorum*. Despite its neuter plural form, this participle describes the same men to whom *eorum* and *quos* refer (i.e., those who had the means to intercede on Vespillo's behalf). The feminine singular form is due possibly to the author's artful intent that the word agree with *clementia*.  
*munibat = muniebat*  
*ea*: refers to *verbis tuis*
- 9 *agmen*: "posse (of armed men)" is perhaps the best translation, as it refers to the men Milo commonly used to intimidate and harrass political opponents.
- 10 *exsul*: Milo was exiled from Rome in 52 BC, after being convicted of election bribery and violence in the murder of one of his political opponents, Publius Clodius Pulcher.  
*belli civilis*: The civil war between Julius Caesar and Pompey the Great, which lasted from 49 BCE to 45 BCE.

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## Project Passage

2

# Project Passage 3

*Fasti* 2.83–86, 95–100, 103–116

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## Introduction

Arion was a famous Greek musician about whom we know little for certain. According to the mythology that developed around him, he was the son of Poseidon and a nymph named Oncaea. Historically speaking, he was known as a friend of Periander, a tyrant of the Greek city of Corinth. As such, Arion spent a long time at Periander's court. Arion is also credited with inventing a kind of poetry called the dithyramb, which was a type of hymn that was sung and danced in honor of Dionysus. According to the Greek writer Herodotus, Arion attended and won a musical competition in Sicily. On his way back home, Arion was kidnapped by pirates, who intended to steal the prize that he had just won. Ovid recounts this story in his *Fasti*, a poem of six books comprised of mythological stories that explain the origin of all the holidays on the Roman calendar. The story of Arion and the dolphin he summoned to escape is recorded in the entry for February 3.

### AUTHOR

Ovid

### DATE

First century BCE

## Text

Quod mare non novit, quae nescit *Ariona* tellus?  
Carmine currentes ille tenebat aquas.  
Saepe sequens *agnam* lupus est a voce *retentus*,  
saepe *avidum* fugiens *restitit* agna lupum.

Line 5 Inde domum *repetens puppem* conscendit Arion,  
atque ita quaesitas arte ferebat opes.  
*Forsitan*, infelix, ventos undasque timebas:  
at tibi nave tua tutius aequor erat.  
Namque *gubernator dstricto constitit ense*

10 ceteraque *armata conscia* turba manu.  
Ille, metu *pavidus*, “Mortem non *deprecor*” inquit,  
“sed liceat sumpta pauca referre lyra.”  
Dant *veniam* ridentque moram: capit ille *coronam*,  
quae possit *crines*, *Phoebe*, *decere* tuos;

15 induerat *Tyrio bis tinctam murice pallam*:  
reddidit *icta* suos *pollice chorda* sonos,  
*flebilibus* numeris veluti *canentia* dura  
*traiectus* penna *tempora cantat olor*.  
*Protinus* in medias *ornatus desilit* undas;

20 *spargitur* impulsu *caerula* puppis aqua.  
Inde (fide *maius*) tergo *delphina recurvo*  
se memorant *oneri subposuisse* novo.  
Ille, sedens *citharamque* tenens, *pretiumque vehendi*  
cantat et *aequoreas* carmine *mulcet* aquas.

## Project Passage

3

## Vocabulary

*aequoreus*, -a, -um, adj.:  
of the ocean

*agna*, -ae, f.: lamb

*Arion*, -onis, m.: Arion (a child of  
Poseidon)

*armo*, -are, -avi, -atus: to arm

*avidus*, -a, -um, adj. = *intentus*,  
-a, -um

*bis*, adv.: twice

*caerulus*, -a, -um, adj.: sky-blue

*canens*, -ntis, adj. = *albus*, -a, -um

*canto*, -are = *cano*, -ere

*chorda*, -ae, f.: string  
(of an instrument)

*cithara*, -ae, f.: lyre

*conscendo*, -ere, -i: to board (a ship)

*consciis*, -a, -um, adj.: conspiring

*consto*, -are, -stiti = *sto*, -are

*corona*, -ae, f.: crown

*crinis*, -is, m. = *coma*, -ae

*deceo*, -ere: to be suitable (for)

*delphinus*, -i, m.: dolphin

*deprecor*, -ari: to beg to avoid

*desilio*, -ire: to jump down

*destringo*, -ere, -inxi, -ictum:  
to unsheathe, draw

*ensis*, -is, m. = *gladius*, -i

## Vocabulary (continued)

*flebilis*, -e, adj.: tearful  
*forsitan*, adv. = *fortasse*  
*gubernator*, -oris, m.: helmsman  
*icio*, -ere, *ici*, *ictum*: to pluck  
*lyra*, -ae, f.: lyre  
*maius*, adv.: greater  
*memoro*, -are: to recount  
*mulceo*, -ere: to calm  
*murex*, -icis, f.: purple  
*olor*, -is, m.: swan  
*onus*, -eris, n.: weight  
*orno*, -are, -avi, -atus: to decorate  
*palla*, -ae, f.: robe  
*pavidus*, -a, -um, adj.: trembling  
*penna*, -ae, f.: arrow  
*Phoebus*, -i, m.: Apollo  
*pollex*, -icis, m.: thumb  
*pretium*, -i, n.: price  
*protinus*, adv. = *statim*

*puppis*, -is, f. = *navis*, -is  
*quaero*, -ere, *quaesivi*, *quaesitum*:  
to obtain  
*recurvus*, -a, -um, adj.: curved  
*repeto*, -ere = *redeo*, -ire  
*resto*, -are, -stiti: to stop  
*retineo*, -ere, -tinui, -tentum: to hold  
back  
*spargo*, -ere: to splash  
*subpono*, -ere, -posui (+ dat.):  
to place under  
*tempus*, -oris, n.: brow  
*tingo*, -ere, -xi, -nctum: to dye  
*traicio*, -ere, -ieci, -iectum: to pierce  
*Tyrius*, -a, -um: Tyrian,  
from the city of Tyre  
*veho*, -ere = *fero*, *ferre*  
*venia*, -ae, f. = *beneficium*, -i

## Project Passage

3

## Commentary

## Project Passage

3

- 1 *novit*: perfect forms of *nosco*, *noscere* have a present meaning  
*Ariona*: Greek accusative of *Arion*
- 2 *tenebat* = "could hold back"; the imperfect tense can denote general capability, as it does here.
- 7 *infelix*: vocative; here, the poet addresses Arion directly (a stylistic device called "apostrophe").
- 10 *armata*: ablative to agree with *manu*
- 11 *ille*: refers to Arion
- 12 *liceat* = "let it be permitted"; sc. *mihi*  
*pauca*: neuter plural and the accusative direct object of *referre*  
*referre* = here, "to play"
- 14 *quae possit* = "(the sort) which could"  
*Phoebē*: vocative; here, the poet addresses Apollo directly.
- 15 *Tyrīo...murice*: Murex was a species of snail native to Tyre (in present-day Lebanon) that secreted a purple dye used to stain fabric. The process required vast amounts of the dye and was labor-intensive, so the resulting color was highly valued and very expensive. As a result, only the very rich could afford it, so it became a symbol of wealth and royalty.
- 16 *pollice* = *digitis*
- 17 *numeris* = "song"
- 18 *penna*: ironically, *penna* in other contexts refers to a "feather."  
*tempora*: with *canentia*, "having been pierced on its white brow." This use of the accusative shows where he has been pierced (*traiectus*).
- 19 *ornatus*: Arion jumped into the ocean fully clothed.
- 21 *fide maius*: an expression of amazement; the neuter singular *maius* refers to the sentence as a whole  
*delphina*: Greek accusative singular
- 22 *se*: refers to the dolphin and is the object of *subposuisse*
- 23 *pretium vehendi* = "as the price for carrying him"

# Project Passage 4

## *Ruodlieb* 4.194–210

### Introduction

The *Ruodlieb* is a medieval poem likely written by a now-anonymous German monk. It is written in a meter common to the time, Leonine hexameter, in which the last syllable of each line rhymes—sometimes quite loosely—with the last syllable of a word near the middle of the line. The *Ruodlieb* tells the tale of a noble young man, Ruodlieb, as he travels abroad to seek his fortune. The poem is considered to be one of the earliest examples of a court romance (which tells of the heroic exploits of medieval knights). However, it exhibits a higher degree of realism than standard court romances. In particular, although Ruodlieb is the hero, he is not all-powerful. Rather than focusing solely on his military prowess, the work focuses more on his sense of duty, self-control, humility, and ability to keep the peace in believable situations. In his travels, Ruodlieb interacts frequently with two (unnamed) kings; the event in the following passage occurs during one of these interactions.

#### AUTHOR

Anonymous

#### DATE

Early eleventh century CE

## Text

Rex poscens *tabulam* iubet *opponi* sibi sellam  
et me contra se iubet in *fulchro* residere,  
ut secum ludam, quod ego *nimum* *renuebam*,  
dicens “Terribile miserum *concludere* rege”;

*Line 5* et dum me vidit sibi non audere *reniti*,  
ludere laudavi, cupiens ab eo superari,  
“Vinci de rege” dicens “*quid obest* miserum me?  
Sed timeo, domine, quod mox *irascaris* in me,  
si fortuna iuuet, mihi quod Victoria *constet*.”

10 Rex *subridendo* dixit velut atque *iocando*:  
“Non opus est, care, *super* hac re quid *verere*:  
si numquam vincam, *commocior* haut ego fiam;  
sed, quam *districte* noscas ludas volo cum me,  
nam quos *ignotos* facies volo discere *tractus*.”

15 Statim rex et ego *studiose* *traximus* *ambo*,  
et, sibi gratia sit, mihi *ter* Victoria cessit,  
multis principibus *nimis* id *mirantibus* eius.

## Project Passage

4

## Vocabulary

*ambo*, -ae, -o, adj.: both

*commocior*, -ius, adj. = *irator*, -ius

*concludo*, -ere: to play with/against

*consto*, -are: to stand with

*districtus*, -a, -um, adj.: serious

*fulchrum*, -i, n. = *lectus*, -i

*in*, prep (+ acc.): toward

*ignosco*, -ere, *ignovi*, *ignotum* =  
*nescio*, -ire

*iocor*, -ari: to joke

*irascor*, -i: to become angry

*miror*, -ari: to marvel at

*nimis*, adv.: very much

*nimum*, adv.: very much

*obsum*, *obesse*: to harm

*oppono*, -ere: to place opposite

*quid*, adv. = *quomodo*

*renitor*, -i: to resist

*renuo*, -ere: to oppose

*studiosus*, -a, -um, adj.: eager

*subrideo*, -ere = *rideo*, -ere

*super*, prep. (+ abl.): about

*tabula*, -ae, f.: game board

*ter*, adv.: three times

*tractus*, *us*, m.: move (as in one  
made in a game)

*traho*, -ere, *traxi*, *tractum*: to make  
a move

*vereor*, -eri = *timeo*, -ere

## Commentary

- 1 *tabulam*: refers to a chess board. This is one of the earliest references to chess in European literature. The game had recently been introduced via Islamic influence at the time this poem was written. While the rules had not yet been developed and formalized into their current form, the game was already very popular among European nobility.  
*sibi*: dative with the compound verb *opponi*
- 3 *secum* = *cum se*  
*quod*: refers to *ut secum ludam*; "(something) which"
- 4 *terribile*: supply *est* with the whole phrase *miserum concludere rege* as the subject  
*miserum*: supply *virum*; here "wretched" has the sense of "lower-class" (at least relative to the king)  
*rege*: ablative direct object of *concludere* as a result of the *con-* (i.e., *cum-*) prefix
- 5 *sibi*: dative with the compound verb *reniti*
- 6 *ludere* = "playing," take as the object of *laudavi*
- 7 *obest*: take *vinci* as the subject and *miserum me* as the object.  
By the medieval period, authors were inconsistent about the use of the dative with compound verbs.
- 9 *mihi*: dative with compound verb *constet*
- 10 *subridendo* and *iocando* = *subridens* and *iocans*. By the medieval period, ablative gerunds were equivalent to nominative present participles.
- 11 *quid* = *aliquid*  
*verere* = *verearis*; supply an *ut*, "that you..."
- 12 *commocior* = *commotior* (from *commotus*, *-a*, *-um*); the spelling of the letter *t* as a *c* before an *i* was common in medieval Latin to reflect the pronunciation of /ts/.
- 13 *quam...me* = *noscas quam districte volo (ut) ludas cum me*, "know how seriously I want you to play with me;" with *noscas* as an independent subjunctive indicating a gentle command and *ludas* as a command/wish indirectly stated with *volo*. As the verb of an indirect question introduced by *noscas* and *quam districte*, one would expect *volo* to be in the subjunctive, but medieval Latin is less strict about the mood of subordinate verbs.
- 14 *ignotos*: supply *mihi*  
*facies*: from the verb *facio*, *-ere* not the noun *facies*, *-ei*
- 16 *sibi*: refers to a personified *Victoria*  
*sibi gratia sit* = "let thanks be to her"
- 17 *principibus*: refers to the nobles watching the chess match  
*id*: refers to the whole situation  
*eius*: refers to the king

## Project Passage

4

**APPENDIX**

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# **Classroom Copies**

# Project Passage 1

*Confessiones (Confessions)* 1.14.23

AUTHOR

Augustine

DATE

Late fourth century CE

Cur ergo *Graecam* etiam *grammaticam* oderam talia

*cantantem*? Nam et *Homerus peritus texere tales fabellas*

et dulcissime *vanus* est, mihi tamen *amarus* erat puero.

Credo etiam *Graecis* pueris *Vergilius* ita sit, cum eum sic

5 *discere coguntur ut ego illum. Videlicet difficultas, difficultas*

*omnino ediscendae linguae peregrinae, quasi felle*

*aspergebat omnes suavitates Graecas fabulosarum*

*narrationum*. Nulla enim verba illa noveram, et saevis

*terroribus* ac poenis ut nossem *instabatur* mihi vehementer.

10 Nam et *Latina aliquando* infans *utique* nulla noveram, et

tamen *advertendo* didici sine ullo metu atque *cruciatu*, inter

etiam *blandimenta nutricum* et *ioca adridentium* et laetitas

*adludentium*. Didici vero illa sine *poenali onere urgentium*.

Hinc satis *elucet maiorem* habere vim ad discenda ista

15 *liberam curiositatem* quam *meticulosam necessitatem*.

## Project Passage 2

*Laudatio Turiae, 2a–9a*

AUTHOR

Unknown

DATE

Late first century BCE

*Amplissima subsidia fugae meae praestitisti. Ornamentis*

*vitam meam instruxisti, cum omne aurum margaritaque*

*corpori tuo detracta tradidisti mihi—et subinde familia,*

*nummis, fructibus, callide deceptis adversariorum*

5 *custodibus, absentiam meam locupletasti. Pro vita rogabas*

*absentis—quod ut conarere virtus tua te hortabatur. Verbis*

*tuis victa me munibat clementia eorum, contra quos ea*

*parabas. Semper tamen vox tua est firmitate animi emissa.*

*Interea agmen ex repertis hominibus a Milone, cuius domus*

10 *emptione potitus eram cum esset exsul, belli civilis*

*occasionibus irrupturum et direpturum prospere reiecasti et*

*defendisti domum nostram.*

## Project Passage ③

*Fasti* 2.83–86, 95–100, 103–116

AUTHOR

Ovid

DATE

First century BCE

Quod mare non novit, quae nescit *Ariona* tellus?

Carmine currentes ille tenebat aquas.

Saepe sequens *agnam* lupus est a voce *retentus*,

saepe *avidum* fugiens *restitit* agna lupum.

5 Inde domum *repetens puppem* conscendit Arion,

atque ita quaesitas arte ferebat opes.

*Forsitan*, infelix, ventos undasque timebas:

at tibi nave tua tutius aequor erat.

Namque *gubernator dextrico constitit ense*

10 ceteraque *armata conscia* turba manu.

Ille, metu *pavidus*, “Mortem non *deprecor*” inquit,

“sed liceat sumpta pauca referre lyra.”

Dant *veniam* ridentque moram: capit ille *coronam*,

quae possit *crines*, *Phoebe*, *decere* tuos;

15 induerat *Tyrio bis tinctam murice pallam*:

reddidit *icta* suos *pollice chorda* sonos,

*flebilibus* numeris veluti *canentia* dura

*traiectus* penna *tempora* cantat *olor*.

*Protinus* in medias *ornatus* *desilit* undas;

20 *spargitur* impulsam *caerula* puppis aqua.

Inde (fide *maius*) tergo *delphina* *recurvo*

se memorant *oneri* *subposuisse* novo.

Ille, sedens *citharamque* tenens, *pretiumque* *vehendi*

cantat et *aequoreas* carmine *mulcet* aquas.

## Project Passage 4

*Ruodlieb* 4.194–210

AUTHOR

Anonymous

DATE

Early eleventh century CE

Rex poscens tabulam iubet opponi sibi sellam

et me contra se iubet in fulchro residere,

ut secum ludam, quod ego nimium renuebam,

dicens “Terribile miserum concludere rege”;

5 et dum me vidit sibi non audere reniti,

ludere laudavi, cupiens ab eo superari,

“Vinci de rege” dicens “quid obest miserum me?”

Sed timeo, domine, quod mox irasceris in me,

si fortuna iuuet, mihi quod Victoria constet.”

10 Rex subridendo dixit velut atque iocando:

“Non opus est, care, super hac re quid vereare:

si numquam vincam, commocior haut ego fiam;

sed, quam districte noscas ludas volo cum me,

nam quos ignotos facies volo discere tractus.”

15 Statim rex et ego studiose traximus ambo,

et, sibi gratia sit, mihi ter Victoria cessit,

multis principibus nimis id mirantibus eius.