LATIN 3A WORD STUDY SET 1

EACH REVIEW HAS 2 PARTS:

1. The ranking grid
2. The free response evaluation

Use the following for the ranking scale:

1 = (truly excellent) — I’m humbled and amazed
2 = (good) — No real issues. Job well done.
3 = (neither here nor there) — got the job done but not well
4 = (not a good job) — poor work - yikes.
5 = evaluation element missing entirely

THESE ARE THE ELEMENTS YOU’LL RANK:

1. Provided good examples so that I better understand how the word is used
2. Provided good translations and citations so that I can go and find the word
3. Defined the word clearly based on examples (adapted well to the data presented)
4. Analysis of the word was helpful — made good observations and drew relevant and appropriate conclusions
5. Final overall impression of this word study (1=100, 2=90, 3=80, 4=70, 5=fail)

FREE RESPONSE (write about a paragraph for each one):

TYPE YOUR COMMENTS on your home device, save them there and then copy/paste them into the survey. Feedback SHOULD accurately reflect the work at hand. While being polite and tactful are absolutely required elements, you are not helping your fellow writers if all you say is, “great job! Yippie!” and offer the highest evaluation for all evaluation points. Your instructor will give out final grades. But YOU must give actual feedback with care and honesty. While such comments should be polite, find at least ONE positive thing to say and at least ONE recommendation for improvement. Those who are skilled at math will deduce that I expect a minimum of two articulately written sentences (minimum) for each review you complete. This means a short paragraph is the target review length. Please be aware that titles are nice, they are fun, but they are not important, and they should not receive review time for this assignment.

Note: You must use your real name when submitting the survey form or you will not get credit for having completed this portion of the assignment.

NOTE NOTE: If you failed to submit this assignment you may recoup UP TO 50% of your lost points if you turn in an outstanding set of reviews for everyone in the class. This is your only shot at redemption because otherwise zero
weighs ever heavy on your semester score. I never drop lowest writing scores in this class so if you missed this one, work hard to save your semester grade!

**BONUS POSSIBLE**

You may earn 3 bonus points toward this word study score if you review all reports. Notify me by email AFTER you have done the work (not before) so I’m sure to check all reviews for your evaluation. (3 points can raise a B+ grade to an A- grade, for example—3 points can count for a lot).

Before you begin, please WRITE DOWN your own essay number below. Don’t review your own study NOR click on any of the circles in the ranking grid. Once you have clicked you can’t unclick.

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WORD STUDY 1 – AUTHOR, TITLE IN SAME TEXT AND FONT AS PAPER, PLEASE

Bringing Duco’s Meaning Out

In the Latin language some words seem to ever-changing but when boiled down they have clear meanings. In the Vulgate it says, “surely it is not possible for the blind to lead the blind?”, numquid potest caecus caecum ducere? (Luke 6.39). Here ducere means "to lead" in the sense of guiding. The passage paints a picture of a blind person holding the hand of another and guiding him forward. In this case it is not a forceful word, the blind is following the other blind willingly out of their own foolishness. This use of the word is from the late 4th century but the meaning is used elsewhere in history. Caesar has a similar usage here, “so that he would lead the army of fifty thousand more to the encircled open space” ut milium amplius quinquaginta circuitu locis apertos exercitum duceret (Caesar, Bello Gallico 1:41.4). Like the previous passage, ducet the translation of “lead” is close to guiding. However, this is a stronger use of the word and implies a command. This passage comes from the 1st century BC, the Vulgate and Caesar show that duco kept the meaning of "lead" over the years.

Also in the 1st century, Horace writes, “I lead this great thing, which is pleasing to you,” magnum hoc ego duco, quod placui tibi, (Horace, Satyrarum 1:6.62-64). In this passage duco has a meaning of "do" or "make". The "great thing" is not something that he is guiding but something that is being done.
Phaedrus has seemingly unique use of duco, “Forthwith Aesop also began to tell: Some day the Sun was wanting to marry a wife,” Aesopus et continuo narrare incipit: uxorem quondam Sol cum vellet ducere,(Phaedrus, Fabulae 1:6.2-4). This seems to be a very different use of the word duco but Phaedrus writes less than a hundred years after Caesar and Horace. Here, ducere can be translated as "to bring into marriage", the word "bring" is critical, its meaning is close "lead".

Near the same time as Horace, Cicero uses a different meaning of duco, “with the reward and joy I consider to be to my spirit very great,” cum ad animi mei fructum atque laetitiam duco esse permagnum, (Cicero, Agrarian Law 2: 2.5). The word "consider" has a meaning of "bring into his/her thoughts". Once again the word bring can be used here.

The word duco can be used in many ways from guiding to marrying, but in all cases the word can be translated with “bring”. The Vulgate and Caesar passages may both be translated as “bring along”. Horace’s writing can be thought of as “bring about”. Cicero uses duco differently, as shown it can be translated with “bring”. Even Phaedrus’ use is translatable with “bring”. With the context the most precise translation of duco can be found, but fundamentally duco means “bring”. In the English language duco has many cognates, all of which have a synonymous phrase with the word “bring”. Some cognates are "educate" meaning "bring knowledge", "abduct", a combination of ab and duco, which means "bring from", and "reduce" or "bring back".

According to Whitaker’s Words, the word insignis means anything from conspicuous, manifest, eminent, notable, famous, distinguished, outstanding, to mark, emblem, badge; ensign, honor, badge of honor and mark with a characteristic feature; distinguish. It stems from the latin prefix in- meaning in or on, and “signis”, meaning sign or emblem. In Bede Historia Ecclesiastica, insignis is used as shown; “In huius monasterio abbatissae fuit frater quidam divina gratia specialiter insignis, quia carmina religioni et pietati apta facere solebat, ita ut, quidquid ex divis litteris interpretis disceret, hoc ipse post pusillum verbis pietics maxima suavitate et compunctione compositis, in sua, id est Anglorum, lingua proferret.” (Bede Historia Ecclesiastica 4.22) The meaning of this passage is, “There was in the monastery of this abbess a certain brother, marked in a special manner by the grace of God, for he was wont to make songs of piety and religion, so that whatever was expounded to him out of Scripture, he turned ere long into verse expressive of much sweetness and penitence, in English, which was his native language.” This passage, which was translated by Gutenberg, uses “marked in a special manner”, while yet another translation uses “specially remarkable and distinguished” as a translation for insignis. The difference between these two is very significant, since the brother who is being described is blessed by God. The degree to which his gift from God varies from translation to translation.

Another use of this word is in the Annals, written by Tacitus, which is a history of the Roman Empire from Tiberius’s reign to Nero’s reign. While describing a beautiful woman, Tacitus writes, “ex quibus erat Iunia Silana, quam matrimonio C. Sili a Messalina depulsam supra rettuli, insignis genere forma lascivia, et Agrippinae diu percara, mox occultis inter eas offensionibus, quia Sextium Africanum nobilem iuvenem a nuptiis Silanae deterruerat Agrippina, impudicam et vergentem annis dictians, non ut
Africanum sibi seponeret, sed ne opibus et orbitate Silanae maritus poteretur.” (Book 13, A.D. 54-58).
This is translated as, “Conspicuous for her birth, her beauty, and her wantonness, she had long been a special favourite of Agrippina, till after a while there were secret mutual dislikes, because Sextius Africanus, a noble youth, had been deterred from marrying Silana by Agrippina, who repeatedly spoke of her as an immodest woman in the decline of life, not to secure Africanus for herself, but to keep the childless and wealthy widow out of a husband's control.” What is interesting about this particular translation is that here, insignis is not distinguished or outstanding, but conspicuous. The woman described in this passage was noticed mainly because of her beauty, and even though beauty is not as noble a trait as honor, it was enough to earn her the word insignis.

Over the thousands of years since the Romans ruled their part of the world, the Latin language has changed significantly. Similarly, the translation of insignis changed over time, as shown from this excerpt from a letter from Pope John Paul I to Hugo Audfderbeck. Written in 1978, the very first sentence states, “Mentem convertimus ad ecclesiam S. Severi, urbis Erfordiae decus, quippe quae antiquitate, artificiosis operibus, maxime vero religione sit insignis.” This is translated as, “We turn our mind to the church of Saint Severus, the glory of Erfurt because it is outstanding for its antiquity, its works of art, but especially for its religious influence.” Over time, the meaning of insignis has been changed and modified so much that by the late 1900s, insignis meant influence. This is an example of the inconstant nature of language - as time goes by, meanings and translations are subject to change.

In conclusion, the word insignis has undergone a dramatic transformation over the years, from distinguished and honored, to conspicuous, to influence. However, the spirit of the word has stayed the same- it is still used to express a feeling of reverence and respect. Although we can do nothing to control language and how it changes, we will always be able to remember the heart of what it means.

WORD STUDY 3

*Imperator:* The History and Meaning

The word *imperator* appears multiple times in *The Story of the Three Caskets*, as the *imperator* is the one who gives tests the king’s daughter using the three caskets. One example of the use of this word in the passage is in the beginning: *Imperator, habito consilio, trewgam unius anni concessit*, “The emperor, when he had had counsel, granted a truce for one year.” (*The Story of the Three Caskets*, 11).

Another line from the passage including the word *imperator* is line one hundred thirty-eight, which says, *Imperator, cum eam vidisset, ait, “Carissima filia, bene tibi sit nunc et in perpetuum.”*, “The emperor, when he had seen her, said, ‘Dearest daughter, may well be to you now and forever.’” (*The Story of the Three Caskets*, 53-54)

In the passage *The Story of the Three Caskets*, the word *imperator* is used in the sense of a ruler, a monarch, or someone who has the power to control everything in their land. In the passage it means “emperor”. In *The Story of the Three Caskets* we are also able to see the difference between *imperator* and *rex*, translated “emperor” and “king”. This passage suggests that Honorius may have been ruling a certain land in which the ruler was called the “emperor”, while his opponent would have been called the “king” where he lived. Because they are in a fight at the beginning of the story, we can see that Honorius is not necessarily in a higher position than the king, his opponent, and is not able to control him, as the
king has to sign the document in agreement to marry the son and daughter. Therefore, the passage does not show that a rex would have any less power or rank than an imperator.

The word imperator, imperatoris comes from impero, which is “to command”. (McFayden 1920, 1) In earlier times, this word was used in a much more military sense than it is used in The Story of the Three Caskets, and was given to high commanders of war, or men who had had a victory in battle. (McFayden 1920, 3-6) This honor, though, did not change the soldier’s position or rank, and was merely a temporary compliment. (McFayden 1920, 3) Julius Caesar was the first to turn it from a simple military term to a more eminent and constant name, and also the first to give the name to a relative after his death; in this case, he gave it to Augustus Caesar. (McFayden 1920, 13-20) Later, when the Roman Republic collapsed, the name imperator meant “monarch” or “emperor”.

In The Story of the Three Caskets, it is clear that there is no military connection to the term imperator. Therefore, from the history of the word imperator, we can tell that The Story of the Three Caskets was written in the Medieval period, after the word meaning was changed into that of a monarch.

The word imperator is also used in the letters that Cicero wrote to Atticus. The following sentence from his writing is an example of the use of this word: Quem ad modum tractat honore, dignitate, gratia! non secus ac si ego essem imperator., “How does he drag along with honor, merit, pleasantness! not differently from if I was emperor.” (M. Tullius Cicero, Letters to Atticus, Book 4, Letter 9, 13-14) In this sentence it is clear that the word should be translated as “emperor” or “monarch”, because Cicero stresses the word to such a point where it would not make sense for it to be a military term.

As a conclusion, the word imperator was greatly increased in importance later in Roman years, where it meant “ruler” or “emperor”, but in earlier years, it was simply a military term, like “commander”.

Works Cited:

**WORD STUDY 4**

Clarity of Meaning: the Story of Clarus

The Latin word clarus has implications from the literal to the abstract, describing situations from tinkling bells to the words of wise men. In its most basic sense it may refer to a clarity of sound; in its more profound applications it may imply reverence or prominence. The word has evolved into our English words “clear” and “clarify,” the feminine name “Clara,” and the instrument, the “clarinet,” which originally came from the French clarinette, a “little bell.” This wide range of uses has changed little from the word’s Latin origins, where it was used by a variety of authors in a variety of ways.

In his Fabulae, a collection of Latin translations of Aesop’s Fables, Phaedrus writes ille onere dives, celsa cervice eminens / clarumque collo iactans tintinnabulum, “That rich mule with his load, projecting with his proud neck and tossing a clear bell on it” (Phaedrus, Fabulae 2.7.4-5). He uses clarus as a clear, ringing sound, the bright tinkling of a bell. The mule is proud of his wealthy load and is eager to display his good fortune; the ringing of the bell reflects the mule’s self-absorbed and arrogant thoughts,
as its clarity is loud and ostentatious. In this case, *clarus* is used in a literal sense, meaning clarity of sound.

Another instance of *clarus* in a literal sense is in Seneca the Younger’s *Agamemnon*, where he writes *licet ipse velit / clarus niveos inter olores / Histrum cycnus Tanainque colens / extrema loqui*, “Although a bright swan itself may wish to sing, honoring, among the snowy foreign swans Histrus and Tanain” (Seneca, *Agamemnon* 677-680). In this case *clarus* refers to the swan’s feathers, described in the same quote as “snowy.” The bright white of the swans’ coats, juxtaposed against their sad dying song, only brings out the sorrow. Here, again, *clarus* is used in a concrete form, describing color.

Unlike in the previous two instances, *clarus* has many abstract implications. As Ovid writes in his *Metamorphoses*, *nam me Phocaica clarus tellure Coroneus / (nota loquor) genuit fueramque ego regia virgo / divitibus que procus...petebar*, “For the renowned Phocian crown gave birth to me in the country (I speak the facts) and I had been a royal maiden desired by...wealthy suitors” (Ovid, *Metamorphoses* 2.569-571). *Clarus* implies the high status of the Phocian crown, given that many “wealthy suitors” admired her for her “royal” lineage. Ovid personifies the Phocian royalty using metonymy, referring to one object (royalty) by something related to it (the crown), reflecting the impersonal superiority of her lineage. *Clarus* here refers to not sound or appearance but the prominence of a given country.

*Clarus* may also refer to reverence of an individual. In his *Odes*, Horace writes *si quaeret pater urbiurn / suscribi status, indomitam audeat / refrenare licentiam / clarus postgenitis*, “If he were seeking “father of the city” to be written below on his statue, he would dare to restrain untamable disorderliness, celebrated by his descendants” (Horace, *Odes* 3.24.27-30). Horace describes the reputation of this “father of the city,” as being “celebrated,” *clarus*, by the future generations. Unlike in the *Metamorphoses*, *clarus* describes not a well-regarded country but a revered figure. In describing the reputation of a brave man, Horace encourages his readers to bravely take action against violence, invoking the rewards of courageous resilience both concrete and abstract – public statues and admiration. *Clarus* here refers to veneration or appreciation of a public figure; one of virtue rather than wealth or status.

In Sallust’s *The Catilinarian Conspiracy*, he uses *clarus* in the sense of specifically set apart in virtue or courage, rather than simply respected. He writes that *senatus megna pars sententiam eius laudant, virtutem animi ad caelum ferunt, alii alios increpantes timidos vocant. Cato clarus atque magnus habetur*, “A great part of the senate praise his opinion. They speak of his soul’s virtue to heaven, and some call others, chiding their timidity. Cato is considered great and distinguished” (Sallust, *The Catilinarian Conspiracy* 53). The senate regards Cato as having greater virtue than they have (they “chide” each other for their lack of it); he is set apart from the rest of the senate – thus, distinguished – because of this. In this case, *clarus* describes a virtuous and wise character.

Ultimately, *clarus* refers to clarity – of sound, color, reputation, virtue, mind, or wisdom. Just as the bell hung around the mule’s neck resonates clearly, Cato’s wisdom resonates with his fellow senators; and just as the bright, snowy feathers of a swan shine clearly, the reputation of Horace’s “father of the city” shines brightly. *Clarus* was related to the verb *clamare*, “to call” or “to cry out,” from which *clarus* received its more literal meanings, of a clear call. Its more abstract meanings, however, seem to have developed in its Latin years; and as the word evolved its meaning transformed from merely the surface to probing the depths of virtue and notoriety. So, beneath the surface of its many meanings Latin authors discovered a unique clarity in the *clarus’* depth, and used it to describe the bright light of courage to which they all aspired.
Catching Cultus

The Latin word *cultus* has many meanings in English, but what did the Romans really mean when they used it? Caesar uses it in the sense of society when he wrote, *horum omnium fortissimi sunt Belgae, propterea quod a cultu atque humanitate provinciae longissime absunt* (Gallic Wars 1.5-6) "The bravest of all men are the Belga, because they are far away from the civilization and culture of duty." While the context requires *cultus* to translate as civilization, that is not the true meaning. Many other Latin authors frequently didn't mean "civilization" when they wrote *cultus*.

The great historian Livy employed *cultus* in a very different way. He wrote: *cultus et reverentia etiam in hoste*, "elegance and respect even in an enemy" (Ab Urbe Condita, 4.46). Taking it in yet another direction, Vergil writes *Hactenus arvorum cultus et sidera caeli*, "Till now, the cultivation of the arable fields and the stars of the sky" (Georgics, 136.1). These men changed the meaning of the word by context, but to them, the word stayed the same. By context, Livy's translation was the cultivation of beauty, whereas a translation of Vergil's would become the growth of farming land.

All three of these authors employed *cultus* in their sentences to mean different things. Caesar uses it as though it means society, Livy as though it means elegance, and Vergil as though it means cultivation (of a farm). So what is the true root meaning of this word, as the Romans used it? *Cultus* is derived from the Latin word *colo, colere*, which in its simplest form, means to foster. So if *cultus* originally meant something fostered, how did it get all these different translations?

Vergil probably published *Georgics* in 29 BC, and Livy's *Ab Urbe Condita* only a few years later. Caesar's *Gallic Wars* were written around 80 years later, but considering that Rome existed from 753 BC to 1453 AD for about two millenia, 80 years isn't too long. So the passing of time wasn't the main agent of change.

The exact meaning of *cultus* probably doesn't have an English equivalent. In English the closest translations are civilization, elegance, and cultivation. The common denominator in these words is that something is fostered or nurtured. The civilization is human social development, elegance is maintained, and cultivation is the growth of something. All these words circle around the true meaning of *cultus*, but just don't quite hit it.

This common Latin word has, however, given us many descendants. In Italian, *cultus* became *colto*, which is a verb that means "to till." In German, it changed to *kultur*, meaning culture as we typically think of it today. The word culture itself is a derivative from *cultus*. Culture in science means to grow or maintain. Similar to cultivate, which means to grow something (typically crops.) One last derivative is the word cult. A cult is a group of people with a certain identity, often religious. At first, it is hard to see how a word like this comes from a word meaning growth, but under inspection it is quite clear. Remember, one of the meanings of *cultus* was civilization, which is a large group of people which has developed into something bigger. Likewise, a cult is a group of people growing their shared beliefs together.

The Latin word *cultus* may not have a perfect definition or meaning in English, but the core meaning of it as the Romans used it was "growth." This is still evident in many of its derivatives today. The great leader Caesar used it to mean civilization, which is basically the development of people. The famous historian Livy meant elegance, which is cultivated beauty. And the celebrated author Vergil used
it in the sense of cultivation, which is the growing of farm land. Depending on the context, the meaning of the word varied slightly. But the Romans understood that at its heart, *cultus* meant growth.

**WORD STUDY 6 – AUTHOR, OBEY FORMAT LAWS! DEDUCTION. LINE SPACING SHOULD BE 1.15, NOT 15!**

“*Invenire*” – *Finding* the True Meaning

The word “*invenire*” can have several different meanings, depending on how it is used in the sentence by the Latin author. The Apostle Luke writes, *Dixit autem pater ad servos suos, “Cito proferte stolam primam et calceamenta in pedes, et adducite vitulum saginatum et occidite, et mortuus erat etrevixit, perierat et inventus est”* , “However the father said to his servants, ‘Quickly bring forth the best robe and clothe, and put a ring on his finger and shoes on his feet, and bring in the fattened calf and kill it, and we shall eat and feast, because my son was dead and has come back to life, he had been lost and has been found’ (The Vulgate–174-9).” The Apostle uses *inventus est* (The Vulgate–174-9) to describe how the wandering son had been brought back. Instead of only meaning that the son was located, the author uses the word to emphasize the lack of hope the father had for his son's return. The son had rejected his family, moving to the city to live a wild lifestyle; he was lost to the family. However realizing his mistake, he returns to his father. His family had lost hope of ever reclaiming him as one of their own, but his father immediately welcomes him home, where he belongs. Thus, the definition for *invenire* in this passage could be “to claim.”

Another example that can be taken from the Vulgate is authored by Job. He writes, *Sapientia vero ubi invenitur,* “Where is true wisdom found (Job, The Vulgate – 32)?” The rest of the passage discusses the rarity of wisdom and that its value is far greater than that of any of the precious items on earth. Though translated as “found,” Job uses *invenire* to mean “acquire.” Thus, *invenire* can be defined as “to earn” or “acquire” something.

It is written in the Gesta Romanorum, *Et erat talis superscripto super cophinum:* “*Qui me aperiet, in me invenerit quid meruit,*” “And there was such an inscription above the casket: ‘He who will open me, will find in me that which he deserves’ (Gesta Romanorum 307.142-3).” The author uses *invenire* with the meaning of discovery. The passage discusses the appearance and contents to each of the three caskets from which the girl could choose. If the girl chooses to open that specific casket, then she will discover its contents. Thus, the definition of *invenire* in this passage is “to discover.”

Another example of *invenire*’s definition can be found in this passage by Livy: *Tenet fama, cu fluitantem alveum, quo expositi erant pueri, tenuis in sicco aqua destituisse, lupam sitientem ex montibus, qui circa sunt, ad puerilem vagitum cursum flexisse; eam summissas infantibus adeo mitem praebuisse mammas ut lingua lambentem pueros magister regii percoris invenerit,* “Legend has it that, when the floating basket, in which the boys had been sent forth, had abandoned the shallow water in the dry area, a thirsty wolf from the mountains, which are around there, having changed course towards the crying children; had offered her whole breasts to the infants, licking them with her tongue so that the head of the king’s flock would find the boys (Livy, Legends of Early Rome–22-8).” The wolf knew that they boys belonged with mankind, not the wildlife. Therefore, she made it so that they would be seen by the shepherd. Thus, the definition of *invenire* in this passage is also “to discover.”
Cicero writes, *Ubi enim istum invenias qui honorem amici anteponat suo*, “Truly where would you find that man who places the honor of a friend before his own (Cicero, Laelius De Amicitia–219-220)?” Cicero looks for true friendship with someone who is not only concerned with themselves. He must search hard to find a person like this, eventually distinguishing a true friend from his other selfish friends. Thus, Cicero's use of the word *invenire* could be defined as “to uncover.”

*Invenire* can mean “to discover” or “to find”, as seen in the Gesta Romanorum and the writings of Livy and Cicero. It can also be defined as “to claim or acquire,” exemplified in the Vulgate. Thus, the definition of *invenire* can be “to discover or find,” if the subject of the sentence is searching or “to acquire or claim,” if the subject has already made a discovery. Some cognates of *invenire* have survived throughout the ages and are still used today in many modern languages. In English, the verb “to invent” and the noun “invention” are derived from *invenire*. To invent can be defined as “to discover or make something” and an “invention” is something that is contrived. Thus, these words are close relatives to *invenire*, sharing the meaning of discovery. In the French language, there are also words that are close to *invenire*. For example, “inventaire” is defined as “a detailed list of goods.” An interesting part of *invenire* is that it is usually used when there is a certain breakthrough in the story, such as when a character makes a discovery or something shocking is uncovered. The ancient Latin authors have used *invenire* to bring the reader more deeply into their stories and compel a sense of adventure and excitement.

**WORD STUDY 7-AUTHOR, INSTRUCTIONS SAY YOU MUST NEVER SUBMIT A .PDF. DEDUCTION**

In both Latin and English, words can convey a multitude of meanings to an individual or an audience. Authors and speakers use these vernacular curiosities to strengthen or make their writing more interesting to readers analysing their work. Sometimes authors will use words with multiple meanings to make the audience think and decide upon what translation this word actually has. This is very prevalent in Latin works. The word *animus* means soul, spirit, mind, intellect, feelings, courage, character, pride, and air. Soul, mind, and spirit all generally have a relation between one another. Somebody's soul prevails through their mind along with their spirit. The second category of words in this lexicon entry do not: intellect, feelings, courage, character, conscious, pride, and air all have meanings very far stretched from what spirit, mind, or soul mean. As in any language, scholars and representatives on language action, decide the uses for a word and continuously edit the language based on its evolutions. A prime example of this is English. Merriam Webster continuously adds and edits words in the English language to make it more convenient and continue to evolve. Romans would have done the same thing. Latin, being the primary language of one of the most prevailing empires in history, had to go through changes and edits. The definitions outside of soul, spirit, and mind were used enough alongside *animus* to make the necessary adjustment of including it in the definition. Literary decision makers of the time found it crucial that these meanings referred to the same word so that the moral of *animus* would not lose its emotional appeal and that authors could use it to symbolically use parallelism between the definitions, which the Roman society thought should...
be linked together.
“animus est, quo sapimus, anima, quā vivimus ,” Conscience is, what we have a sense of, with which we live. Non. p. 426, 27 : (hence anima denotes the animal principle of life, in distinction from animus, the spiritual, reasoning, willing principle) This is a case in which animus is used to mean conscience. The word conscience isn’t very unrelated to soul or spirit. Really, it is just the a way to describe animalistic life and reasoning. Conscience, soul, and spirits, are all cognitive thoughts and are contextually similar in usage. But how did the Romans get courage, intellect, heart, or feelings from anyone of these? Medea, animo aegra, amore saevo saucia , Enn. ap. Auct. ad Her. 2, 22, “Medea, with ill heart, ruins the raging love.” This excerpt tells us that the author connects physical matters with emotional ones. This could be where we see the use of the philosophical connection between the heart as the organ that is most vital to human life and the idea of love and its similar poetic effect on someone. Intellect, courage, and feelings all have ideal connotations for philosophical relationships between soul, spirit, and mind. The intellect one uses comes from their mind and the operating source of their body. Courage is an individual’s perception of confidence and stout ability. This too requires the connection between mind and body that also connects heart with a tone of emotion and fragility.
In any language that has history to its name, words change. Definition, usages, and forms change with the progression of its evolution and how the “common man” uses it. Animus is a prime example of such a word that unfolded into various definitions, extended from each other to intercept an overall tone of a word and therefore dictate its usage in literary works, much like Shakespeare did to the English language.

WORD STUDY 8

Vanitas vanitatum

The Latin noun vanitas, gen. vanitatis, has been used many times throughout the ages, by authors as famous as Cicero, Livy and Quintilian. Many English words, such as “vanity” and “vain” are derived from vanitas, and even the name of a genre of artwork. As used by Roman authors through the ages, vanitas denotes emptiness of truth, meaning, and value.

The book of Ecclesiastes begins with the words, Vanitas vanitatum et omnia vanitas, “Emptiness of emptiness…Emptiness of emptiness and all things are emptiness” (Ecclesiastes 1. 2-3). When Ecclesiastes says, omnia vanitas, all things are emptiness, he does not mean literally that he is living in a void. Rather, he is speaking figuratively and lamenting the futility of human affairs and their lack of true meaning. Later in the passage, Ecclesiastes claims that generations pass away and new generations arise, yet the earth remains the same and the foolish are still many. In this passage, vanitas stands for the lack of meaning and futility of human action.

Pliny, writing around A.D. 70, uses vanitas to suggest empty pride. When telling a tale about a little fish that could anchor giant warships and prevent them from moving, he writes, Heu vanitas humana, “Alas for human vanity” (Plin. Nat. 32.1). His use of vanitas is close to the English definition of vanity. It is clear from the context that he uses vanitas to denote empty, futile pride.
Cicero uses vanity to denote lack of sincerity when he remarks, *O incredibilem vanitatem!* “O what incredible insincerity!” about a man who refuses to visit his father, on the grounds that he is prevented from visiting by his mother, but then writes a loving letter to his mother (Cic. Att. 13.39).

From these examples, it is clear that *vanitas* can be defined as general emptiness and futility.

**WORD STUDY 9**

Vanitas and the Futility of it All

In Ecclesiastes, *vanitas* is used several time over the course of a single sentence. “*Vanitas vanitatum,*” dixit Ecclesiastes: “*Vanitas vanitatum et omnia vanitas.*” “‘The emptiness of emptiness,’ said Ecclesiastes: ‘The emptiness of emptiness and all things are empty.’” Here, *vanitas* does not mean empty like “the cup was empty of water”, but empty in the sense of a void or a black hole. Emptiness that sucks all meaning and purpose from existence.

In 2 Maccabees the cognate *vanus* is used, *tu autem o sceleste et omnium hominum flagitosissime noli frustra extolli vanis spebus in servos eius inflammatus* “However you, o accursed one and most shameful of all men, do not be elevated without effect by empty hopes having been inflamed into his group of slaves.” (2 Maccabees 7:34) Here it the word is being used to show that these hopes come from shallow, surface level, temporary things that ultimately will not last.

In 1 Samuel it is written, *et nolite declinare post vana quae non proderunt vobis neque eruent vos quia vanam sunt* “and do not turn away after pointless things that neither put us forth nor dig you up because they are empty” (1 Samuel 12:21). Here vanis is being used to convey how we should pursue thing that will not benefit us later in life, because eventually they will have been a waste of the precious little time we have.

In Proverbs it is written *doctrina sua noscetur vir qui autem vanus et excors est patebit contemptui* “let a man who however empty and silly he is become acquainted with his own teaching he raise contempt (Proverbs 12:8). Here the word is being to describe a person who has the quality of thinking that these shallow pointless things are the reasons that life is worth living.

In the Psalms, it reads, *quoniam non est in ore eorum veritas cor eorum vanum est* “whereas he is not in the mouth of them, their heart is empty of truth” (Psalm 5:10). Here, empty is being used in a more practical rather than hypothetical sense, though it is still rather abstract. Here is being used to describe a state in which nothing worthwhile inhabits the aforementioned heart.

From vanitas we get the English word vain. Vain means one who is infatuated with oneself. It is used to describe people who think of themselves and nothing is greater than themselves to demonstrate how empty the life of one who focuses on such things are really empty and their quest is meaningless. They have no lasting purpose or motivation to live.

In conclusion, the meaning of vanitas just means empty. The cup is empty, the bowl is empty, and the house is empty. Nothing really all that interesting, and nothing that really wasn’t grasped before. But upon examining it a little more, it seems to have a more existential feel to it, especially in the chosen passages. Vanitas is describing the emptiness of life. It also gives the impression of an emptiness that can never be filled, of an ultimate futility. Its cognates can also be used to describe people who think that these things are what give life meaning, to show how vacant they really are. So the emptiness vanitas really seems to try to describe is the gnawing one that eats at the soul that feels like it has no purpose.
WORD STUDY 10

A Scholarly Inquiry

Of all the words in Latin and English, perhaps some of the most common, and necessary, are “question” words or interrogatives. Most children learn in elementary school the basic series of interrogatives “Who, what, where, when, why, which.” This set of words could be approximated in Latin as well: “Quis, quid, quatenus, quando, quare, quae.” In English it is quite common for interrogatives, pronouns, and some conjunctions to begin with w, in Latin the same is true for the letter q. While these words are used frequently in any Latin text, each word essentially means the same thing every time it is used. There is a “question” word, however, that has a variety of different meanings and translations that change based on the context in which it appears. This word is not only a question word, it is the question word: that is to say, quaerere, or “to question”.

Quaerere has many applications and translations, only one of which is “to question”. Roman authors often used quaerere to mean question or ask, but there are just as many, if not more, examples of this word being used in different ways. Ego Ecclesiastes fui rex Israhel in Hierusalem et proposui in animo meo quaerere et investigare sapienter de omnibus quae fiunt sub sole, “I Koheleth was king of Israel in Jerusalem and I set out to seek in my mind and to wisely investigate all things which have happened under the sun (Ecclesiastes 1.1-18).” In this passage quaerere has the sense of seeking or striving to obtain something. The speaker, “Ecclesiast” or “Koheleth”, is not passively questioning or asking in his mind for all things under the sun, he is actively seeking in his mind and striving to obtain with his mind knowledge of everything. As this passage demonstrates, quaerere can mean more than simply to question. It can also mean to seek something or someone out, or even to seek a goal, i.e. to strive for it.

Another example of quaerere being used is from the song In Taberna from the Carmina Burana: Hoc est opus ut quaeratur, Si quid loquar, audiatur, “This is the matter to be perceived, If what I say, is what’s received (Carmina 196.220-1).” In this instance, while I supplied “perceived” here for rhyming purposes, the literal meaning is more along the lines of questioning or inquiry. Quaerere here does have a sense of questioning, the singers of the song are saying that this is the matter to be inquired into or asked about.

A final case of quaerere being used in a different way is from the Dies Irae hymn: Quaerens me, sedisti lassus; Redemisti, crucem passus; Tantus labor non sit cassus, “Wanting to find me, you remained weary; You redeemed me; suffering on the cross; May so great a sacrifice not be in vain (Dies 420-2).” The meaning of quaerere here is similar to seeking or looking for, but subtly different as well. The person wanting to find the singer of this hymn is Jesus, and while the translation “looking for me” could also work, the explanation that Jesus wants to find this person but is too weary to do so makes more sense than simultaneously looking for someone while remaining or sitting weary in one place.

With all these examples of how quaerere could be translated, the one common theme they all share is that of seeking. Whether it be seeking knowledge, i.e. questioning or asking, seeking a person or a thing, i.e. desiring or wanting to obtain something, or seeking with a specific goal in mind, i.e. striving to complete a task. Quaerere can mean whatever the author wants it to mean depending on what is being sought.
As *Quaerere* has developed over time, the core meaning has remained more or less constant, and the evolution of the word is due more to people coming up with ways to apply a sense of “seeking” to new words and ideas. Our English word “acquire” is a cognate derived from the compound verb *acquirere* from *ad + quaerere*, meaning “to seek for”. The word quest also comes from *quaerere*, “a seeking for something” as does the word inquiry, “an asking about something”. Like many Latin words *quaerere* lives on in our language and in others, like *querir* in French and *querer* in Spanish, and if you trace these present-day words back to their roots you find that the core meaning of many words is still the same for us today as it was for the Romans 2,000 years ago.

**WORD STUDY 11– AUTHOR, OBEY FORMAT LAWS! DEDUCTION.**

Latin Word Study #1: Cor’s Core Meanings

What do the English words cordial, courage, and record have in common? As it turns out, they all share an etymological root; all three come from the Latin noun *cor, cordis*. In turn, *cor* derives from the Greek *kardia*, which meant “heart”; it was also used to mean desire, mind, and depths. *Kardia* itself comes from the proto-Indo-European root *kerd*. *Kerd* also became the English heart when the “k” softened into an “h” and the “d” changed to a “t.”

*Cor* can be used in a variety of ways. Some, not surprisingly, are medical. In a treatise on insects, Pliny the Elder writes, “I hold, I suppose, a moth heart [cor].” (*cor tineosum, opinor, habeo*) (Plin. 11. 37. 69) Here, *cor* is used as the “center of life” in a literal sense. It also refers to the organ that pumps blood, as in “Surely you don’t suppose, therefore, that any animal who has blood, can exist without a heart?” (*Num igitur censes, ullum animal, quod sanguinem habeat, sine corde esse posse?*) (Plaut. Cas. 2, 6, 62)

Medical meanings of *cor* as “heart” abound in Latin science. These meanings are influenced by a long scientific preoccupation with the heart. The Greek philosopher Aristotle argued that the heart was the body’s most important organ. For over fifteen centuries, thinkers like Galen and Da Vinci accepted this view. In fact, until the seventeenth century, medical practitioners believed that the chambers of the heart fathered emotions like anger or fear because when one experiences those emotions, the heart beats faster. Thus, many of *cor*’s meanings are poetical as well as medical.

In essence, *cor* means center: center of the body, center of emotions, center of the mind and spirit. Consider Job’s speech in the Vulgate. Jerome writes, “And I dedicate my heart that I may know prudence.” (“Dedique cor meum ut scirem prudentiam”) (Ecclesiastes 1.16) Clearly, *cor* isn’t used as a medical term. Instead, the word *know* implies that it refers to either the mind or its emotions. The word *dedicate* also signals that *cor* could mean *effort, spirit, or self* (as in the English idiom *I dedicate myself to*). A few lines earlier, Job says, *I am a place in my heart, saying…* (Locutus sum in corde meo, dicens) (Ecclesiastes 1.17). Again, *cor* functions as a symbol of vitality and self.

The word is used similarly in the biblical story of the prodigal son. When he apologizes to his father for arrogance and ungratefulness, he says, “Father, I done you wrong in heaven and heart.” (“Pater, peccavi in caelum et coram te”) (Jerome, Vulgate. 168) Here, *coram* has a divine or sacred connotation, since it is next to *caelum*, the Latin word for heaven or sky. It’s used here as “center for emotion,” because the Prodigal Son wants to express his heart-felt repentance.
Cor also means “soul” or “spirit.” In “A Tree is Known by its Fruit,” Jesus says, “A good man brings forth good things from the treasury of his own heart.” (Bono homo de thesauro cordis sui profert bonum) (Luke 6.45) Here, cor is used as a source of good or bad character. It’s the spiritual center of a person, their soul.

There are many Latin words related to cor. They often illustrate cor’s meanings by combining it with another word. The prefix dis-, meaning broken apart, was added to cor to form the verb discordare, which meant to disagree or to dissent. It can be thought of as “to take heart against,” and confirms cor’s status as an organ of mind and emotion. The dative plural present participle discordantibus, or “for the disagreeing people,” appears in Taberna, line 241. Misericordia is a combination of cor and miser, which means wretched. Misericordia means pity or compassion (literally, tender-heartedness), and it demonstrates cor’s emotional weight. Recordor means to remember or recollect—literally, “repeat by heart.” Again, the root cor refers to the center of mind.

Words that suffix cor also demonstrate its various meanings. Corculum, a term of endearment that means little heart, comes from cor and the diminutive suffix –ulus. It shows how cor can refer to someone by synecdoche, using the “center” to refer to the whole person. Cordatus, another word form, means wise or prudent. It shows how cor is used as a term for a mind or spirit with depth. Finally, Cordolium is formed from cor and the noun dolor, -is, which means sorrow. Cordolium is used poetically to mean emotional heartache or heartfelt grief.

Although cor is an ancient word, it has many modern descendants. Practically all the Romance languages feature descendants of cor. In French, the word for heart is Coeur; in Italian, cuore; in Spanish, corazón; in Portuguese, coração. These cognates all have the letters “c,” “o,” and “r,” usually toward the beginning of the word. And of course, in English there’s “cordial,” meaning heart-felt of kind-hearted; courage, meaning “full of heart”; record, from recordor; discord from discordare; and core, which again illustrates cor’s function as a center of things. It’s fair to say that cor is a core component of Latin diction.

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**WORD STUDY 12**

**Gero Carries the Significance of Nature**

The Latin word gero, gerere, gessi, gestum has the seemingly irreconcilable meanings of having natural attributes and demeanors and to wage or perform. This study will show that its use implies a significant choice which arises from and displays one's very nature and that this underlying meaning reconciles its two categories of meanings.

The etymology indicates that the two categories of meanings for gero may come from two separate sources, one coming to the Latin from the Proto-Italic gezō with a meaning carry or bear and another through a post -Proto-Indo-European h₂eg-es- from the Proto-Indo-European root h₂eg- with a meaning drive from which both the Latin actor and the Ancient Greek ἀκτωρ are derived. A comparative word from which it may have evolved from Greek, βαστάζω, is from unknown derivation meaning bear in terms of lifting in one's hands or in mind. The additional significance of displaying one's nature seems to have developed in Latin.

The word is used to indicate the significance of one's nature by Lucretius. He writes, quam reor invidia tali tunc esse repertam, / ut letum insiditis qui gessit primus obiret, "which then I think so great
jealousy was learned, that by treachery he who first wore met a violent death (Lucretius, *de Rerum Natura* 5.1419-20)." His use of *gero* translated wearing here is associated with a highly significant choice which is intertwined with the nature of all mankind. He is talking about how those who made the first choice to clothe themselves sparked the violence of human envy.

Phaedrus tells the Fox's comments to the Raven, *Quantum decoris corpore et vultu geris!* "How much grace you bear in your body and face! (Phaedrus, *Fabulae Aesopia* 1. 13)." He continues in the passage to show the Raven as vain and more interested in showing off her comportment than in food which the Fox knows and is using to his advantage with his words to make her drop her morsel. The author chooses the verb *gero* not as a passive idea of having an attribute of face and body but of how one carries and portrays himself in line with his nature.

Ovid writes, *Vobis, Acheloides, unde / pluma pedesque avium, cum virginis ora geratis?* "Why to you, those of Acherous, whence the feathers and plumes of birds, when you bear the faces of a maiden? (Ovid, *Metamorphoses* 5.552-3)." Demeanors in Mythology tend to be significant. The writer ponders what is the meaning of the Sirens having such faces and asks them to explain. This implies that it is their choice of how to carry and present themselves, hence his choice of *gero* rather than another word meaning simply have.

And finally in Vergil, *cui mater media sese tulit obvia silva / virginis os habitumque gerens,* "(Aeneas') mother brought herself to meet him in the middle of the woods bearing the face and the demeanor of a maiden (*Aeneid* 1,315)." He shows how Venus disguises herself in another persona so wholly that her son does not recognize her. His use of *gero* complements the idea of the disguise as assuming the entire nature of a human that it hides her own divine nature rather than just having another's appearance. But for the simple action of bearing herself to the place he chooses *fero*.

The basic meaning so far is the choice in the way one portrays his nature in appearance and demeanor. The other meaning of waging or performing one's affairs arising from one's nature is seen in Caesar and Cicero.

Caesar writes, *Helvetii quoque reliquos Gallos virtue praecedunt, quod fere quotidianis proelis cum Germanis contendunt, cum aut suis finibus eos prohibent aut ipsi in eorum finibus bellum gerunt,* "Also the Helvetians surpass the rest of the Gauls with their courage because they strive with the Germans in almost daily battles when either they prevent them from their borders or they themselves wage war on their borders (Caesar, *de Bello Gallico* 1.1.12-14)." Caesar is showing that it is part of the Helvetians' character both formative and expressive that they wage war not as an isolated campaign with an identifiable goal but continuously as a way of life. Similar to the previous examples it is a choice in how to carry and present themselves that both displays and forms their nature. *Gero* is not translated having a war or going to war but waging war in the sense that the men are carrying and presenting their lifestyle.

In contrast, Honorius, in *Gesta Romanorum,* doesn't wage war, he was having a war. Given his peaceful reputation in the context of the preceding line, this was unusual for him. *Tamen contra unum regem guerram habebat et eum devastabat,* "Nevertheless he was having a war against one king and he was laying him waste (Wheelock's Latin Reader 303.88-89)." Here *habeo* is used rather than *gero* because Honorius was not waging war based on his nature but simply having a war contrary to his nature.

Cicero uses *gero* when he states, *Ipsi autem gerere quam personam velimus, a nostra voluntate proficiscitur,* "However we ourselves may wish to carry that role arising from our own inclination (Cicero, *de Officiis* 1, 32, 115)." Cicero is relating how people choose the part they will play in life, or
their profession. His use of the word *gero* implies an underlying ongoing state based in how one carries and presents oneself in life from his very nature. Elsewhere he uses *ago* for taking on matters of current affairs or acting a part in a play.

It is enlightening also to see how the word has come into modern English in the words gesture and gerund. Gesture is from the perfect passive participle *gestus*. So inherent in one's gestures is their very nature and choice of how to portray that nature having been borne. Gerund is from the gerundive *gerundus*. So a gerund is a word's very nature which must be borne. Similar to the grammatical concept, *gero* does not imply simple action but an underlying progressive concept in these English derivatives in line with the meaning used by Latin authors.

The seemingly irreconcilable twofold meanings of *gero* of having an appearance and waging an action are reconciled in the underlying involvement of a conscious, deliberate choice to bear a demeanor or to wage lifestyle actions arising from but then also contributing to the evolution of one's very nature. Other verbs meaning carry, have, or do such as *fero*, *habeo*, or *ago* do not. When an author uses this word he implies the underlying meaning of a significant choice of how one bears himself in life. Therefore the meaning of the word *gero* is to choose and display oneself based on one's nature.

**WORD STUDY 13**

Latin Word Study 1: Facio

The word *Facio* is defined as: "do, make; create; acquire; cause, bring about, fashion; compose; accomplish". These definitions at first can seem like they have almost nothing in common with each other, but they are all related. It can be tempting to translate *facio* as ‘do’, because it is the first word listed, the simplest way to translate it, and you wouldn’t have to look at all the other possibilities and figure out which one would be best, but the true meaning of *facio* would be better translated by using ‘make’.

The first definitions of *facio* are “do, make” are fairly straightforward. Translating *facio* as “make” is the most common and often correct way. When you *facio*, you make something. The other definitions of “cause, bring about” are similar. Instead of making something, you cause or bring it about, which is another way of saying you make something happen. “Do”, however, is still an acceptable translation, as in this example, “Et prout multis ut facing obis homies et dos facile lilies similiter.” (Vulgate, 102-3) This would be translated as “And as you would like to be done to you by men, do the same to others.” No other translation would make sense in that context.

The definitions of “create; acquire” shed more light on the true meaning of the word *facio*. ‘Create’ is similar to ‘make’, but it doesn’t mean to create something physical, like *creo*. Just like ‘make’ means to ‘make something happen’, ‘create’ means to ‘create a happening of something’. The ‘acquire’ translation conversely doesn’t mean to just acquire something physically, which would be *colligo*, but means to acquire a happening of something. This translation is similar to ‘bring about’; ‘bring about’ translated literally would mean to physically bring something from somewhere else to the place you are speaking at, but instead, it means to bring about a happening of something.
The final definitions of *facio* are “fashion; compose; accomplish”. The ‘fashion’ translation doesn’t mean luxury clothes design, it meaning is similar to its translation of create. The ‘compose’ translation additionally does not mean to write a piece of music, its meaning is similar to create as well. Finally, ‘accomplish’ is similar to the translation ‘make’, as when you ‘accomplish’ something you ‘make happen’ something. ‘Accomplish’ has the implication that you have been working on the task you have accomplished for a while, so a translation of *facio* using ‘accomplish’ would have the implication the the happening that you have made would have been worked on by you for a while.

All of these definitions make a word that is much different than what you would think if you just look at the first translation given. Instead of just a simple ‘I do this’, ‘you do that’ meaning, *facio*’s true meaning is more of a ‘I make something happen’. Its meaning is closely related to ‘something happening’, which is something that latin has established in its language that has no real correlation in English. Because of this, it has adopted many different translations in english through the years, as translators struggle to find a way to convey the meaning of *facio* in english.

**WORD STUDY 14**

On the Word “Facio”

The Latin word *facio* is a word everybody is bound to come across at some point in time during their Latin career. Arguably, it has the most variations in its translation and has a numerous number of cognates, with a few being *adficio*, *proficio*, and *perficio*. It has had a very interesting etymology and evolution in meaning and importance in hundreds of ancient works of Latin by Cicero, Virgil, and Jerome, who translated the Vulgate, just to name a few.

*Facio* by itself does not have a vast assortment of definitions, which are limited to “to do, to make”, but is often found in clauses and phrases that possess certain tendencies to be very idiomatic. It also has some very odd characteristics, like its imperative form being *fac* as opposed to *face* and its passive being *fio* and not *facior*.

This word also had a slightly different appearance in earlier works composed by famous writers such as Livy and Cicero, and that form was *faxo* and the subjunctive being *faxim*. By this logic, its cognates would be *adxio*, *profixo*, and *perfixo*.

*Facio*, despite being a relatively commonly seen word, can be very hard to translate due to its idiomatic tendencies and irregularity. An example of this can be found in the Gesta Romanorum, specifically in the Story of the Three Caskets as he is putting the girl who has the potential to be his son’s future sweetheart to the test. “Statim fecit fieri tres cophinos.” Quoth the Gesta Romanorum, “And he immediately had three caskets set before her,” *statim fecit fieri tres cophinos* (Gesta Romanorum, pg. 307, lines 140-141). In this example, *fecit* and *fieri*, which are the passive and subjunctive forms respectively, serve a more idiomatic purpose. It does not cling to its default meaning, but has this idea of ordering and making people do things as opposed to the king himself doing it and going through the trouble of heaving those caskets in front of the girl.

However, there are examples in which facio is meant to be translated literally. A specific instance also being in the Gesta Romanorum, *non faciam nisi duo habeam* (Gesta Romanorum, pg. 303, line 98). Translated, it means, “I will not do this unless I have two things,” *non faciam nisi duo habeam*. This is a
rarer instance in which any form of facio is not being expressed in an idiomatic manner, but rather as a literal conditional statement, meaning that the king will not do something if something else does not occur.

As seen in exhibit one, facio can be very idiomatic and is proven to be quite difficult to translate. On the contrary, in the second example, it can be quite a simple translation. It all depends on the context, and you will know what the right meaning is.

A good example of a nice use of facio comes from that of Plautus’ Bacchides. *Age igitur, equidem pol nihili facio nisi causa tua.* “Therefore do this, by Pollux truly I do nothing unless it is your fault!” *Age igitur, equidem pol nihili facio nisi causa tua.* This is another example of literal translation conveying the idea of innocence for a certain man.

A final example will be from Cicero’s Against Piso. *Faxo inuriam fortissimo viro mortuo.* “I make great wounds for the strongest dead men,” *faxo inuriam fortissimo viro mortuo.* This conveys the idea of not literally inflicting wounds on a sturdy cadaver, but rather providing criticism for the deeds they accomplished during their lives, conveying a metaphor to please the ears of the masses.

As demonstrated by many Latin works and texts, facio is a very interesting and significant Latin verb that has underwent a bit of reconstruction and was given many purposes for Latin literature.

### WORD STUDY 15

Facere: not as straightforward as it seems.

Facere is a very interesting Latin word. At first glance, it seems simple: to do. But it also means to make. How did this one word end up translated two different meanings that don’t seem to have much in common?

The first translation of facere is “to do.” That is a very simple, common, and necessary word for any language to have. Facere is used as “do” twice in, *“Et prout vultis ut faciant vobis homines, et vos facite illis similiter,”* and just as you want so that humans do to you, you also do similarly to them (Vulgate, Luke 6.31). Here, the speaker is urging you to do good things and act nice to other people, amongst other advice. Facere, in this quote, is translated as to do, and it means do in the sense of attitude and action. Do good and act good, not do this as in complete this particular task. However, facere as do is used in Latin similarly to the usage of do in English.

Another way facere is commonly used is as “to make,” as in physical construction. For example, “I made a cake” or, in a far grander project, God is described as *“Qui fecit ventis pondus / et aquas appendit mensura,”* or, he who made the weight of the winds, and weighed out water in measure (Job 28.25-26). This is referring to the construction of the winds, and the determination of how strong they should be on any given day. This use of facere is closely related to creation.

Similarly, *“Id vitium nulli per saecula longa notatum primi vidistis amantes, et vocis fecistis iter,”* that flaw, unnoticed for a long age, you lovers first saw, and you made it a path for your voices. (Metamorphosis 4.67-69). This also uses facere and translates it as make, and in this use it also means construction, or repurposing or perhaps using. The separated lovers Pyramus and Thisbe are changing the crack in the wall into a passage for their voices (I still think Shakespeare took Romeo and Juliet from this story).
Next is another sentence translated as “make;” but this one is a bit more figurative. It matches up very closely to English idiom and is easily translated and understood, thankfully. When through spies Caesar was made certain that, “ubi per exploratores Caesar certior factus est…” (Caesar, Gallic Wars 1.12.2). Here Caesar is made certain. He isn’t sure to begin with, but his spies convince him. This is interesting because the previous times could both be referring to creation, but here “make” does not mean creation, it means changing. He wasn’t created anew, certain this time, but instead his opinion was changed slightly by the new knowledge the spies brought.

This last quote is the hardest to understand. It does not translate easily into English idiom, but was obviously understood by the readers of that time. It says, “Statim fecit fieri tres cophinos,” or, immediately he made three chests to be brought, (Wheelock’s Reader, Gesta Romanorum 140-141). This sounds awkward and stilted in English. It is clear what he is doing: he is causing the chests to be brought out by other people, perhaps servants. Maybe he even pulled a lever on the wall and they dropped down a chute. Either way, it is clear from context what he is doing, but the translation of “make” seems out of place. “Do” wouldn’t be any better (Immediately he did three chests to be brought?). It seems clear that this is an idiom that doesn’t translate exactly, but may give clues as to the true Latin meaning of the word.

In addition to quotes and Latin usage, derivatives in English may give clues as to a word’s meaning. For example, a fact is a piece of true, indisputable information. Could it also be something which has been made or a completed action as in the latin factum est, the 4th principle part of facere? Effective is another word from facere. The -fec- stem comes from the third principle part of facere, feci. Effective means that something works, that it accomplishes what it is supposed to.

English isn’t the only language that has words related to facere. In the Latin language itself there are words such as facile which are closely related to facere. Words like this are called cognates, and usually share some meaning. Facile is an adverb which means easily. The meaning (easily done, lacking any difficulty) could be related to the meaning of facere. Another latin cognate is benefacere, from bene + facere. This word means to do good or act kindly. This is clearly related to facere meaning of do, perhaps also act.

Overall, facere is a complex word that has many nuances. Based on these quotes and research, I believe that facere means most closely to create. Sometimes the creation is direct, as in the description of God. Sometimes it is in the sense of changing, as in the lovers’ wall and Caesar’s spies. Sometimes the creation is in the sense that when you act, you are creating the action. So, if you do something, you are also creating, you make it happen. By this logic, both translations of facere make sense, and it also uncovers some nuances that exist in the word.

WORD STUDY 16

Lacrimosa, not lacri-mo-sah

The feeling of sadness or disappointment is nearly universal. Everyone experiences it, and oftentimes do so on a daily basis. In Latin, the word lacrimosa essentially represents this feeling: despite the varied connotations of lacrimosa, all pertain in some way to the feeling of sadness. However, the word lacrimosa is fairly rare within Latin literature, which seems contradictory, given the commonplace nature of the feeling it represents. This indicates that there might be a more subtle meaning the use of
*lacrimosa* is reserved for, while more commonplace descriptors are used to describe the broad feeling of sadness.

In *Dies Irae*, Thomas of Celano uses *lacrimosa* in the line *Lacrimosa dies illa* “That day of weeping” (Celano *Dies Irae* 52). The day being referred to is “the day of wrath,” *dies irae* (Celano *Dies Irae* 1) that the song is written about. Since this passage seems to be talking about the judgment day at the end of times, it seems that this weeping isn’t the slight bit of crying that accompanies a minor injury, but rather the sort of weeping where those who are condemned to eternal damnation realize the gravity of their situation and the floodgates of true sorrow are thrown open.

*Lacrimosa* appears elsewhere in Latin literature, where it bears a similar meaning, with some subtle differences. For instance, when describing the reaction of some court officials upon being ordered to kill Romulus and Remus by King Amulius, Ovid writes “the tearful officials, refusing to execute the orders, (nevertheless weeping) lead the twins into an uninhabited place” *ius sa recusantes peragunt lacrimosa ministri / (flent tamen) et geminos in loca sola ferunt* (Ovid *Fasti* 2.387-8). Here, *lacrimosa* seems to be conveying the vast feeling of grief and the internal conflict the officials faced after being ordered to drown the twins. Ovid also provides a nice contrast in this passage between *lacrimosa* and *flent*, where the indicative verb *flent* is describing what the officials are physically doing (crying), while the adjective *lacrimosa* is conveying a deeper meaning than that they are simply crying.

In his *Metamorphoses*, when describing the aftermath of the suicide of Iphis, the scorned lover, Ovid once again uses *lacrimosa*: *Exclamant famuli frustraque levatum / (nam pater occiderat) referunt ad limina matris; / accipit illa sinu complexaque frigida nati / membra sui / postquam miserarum verba parentum / edidit et matrum miserarum facta peregit, / funera ducebat medium lacrimosa per urbem / luridaque arsuro portabant membra feretro* “The servants cry out, and lift him in vain, and then they carry him to his mother’s house (for his father was dead); she receives him to her bosom and embraces his cold limbs, and after she poured out all the words of a miserable father and accomplished the things of a miserable mother, weeping, she was leading his funeral through the middle of the city, carrying the body on a bier, pallid and about to burn” (Ovid, *Metamorphoses*, 14.739-47). Here, the use of *lacrimosa* is not just that Iphis’s mother is crying, but it’s expressing the utter despondency of a mother who just lost her son. In this context, *lacrimosa* also represents the communal grief which is felt amongst all involved, not just the mother’s. This passage once again shows that *lacrimosa* is not just the act of crying, but describing a feeling of intense, and in this case, shared grief.

From these three passages, it seems that *lacrimosa*’s meaning is is not a general descriptor of sadness. Instead, *lacrimosa* has a more specific meaning: while *lacrimosa* technically translates as “weeping”, its meaning is more akin to “feeling of deep sorrow.” It is not the superficial sadness of experiencing some disappointment, but rather the agony of something truly unfortunate happening. Its use as the communal feeling when mourning for a loved one, the feeling of internal conflict when despairing over orders from a tyrant that one is duty-bound to follow yet cannot consciously carry out, and its use to describe the emotional reaction to the most dire situation a human being can experience all indicate that ultimately *lacrimosa* means more than just the act of crying; it’s a weeping of the soul.

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