LATIN 3A WORD STUDY SET 1

Each review has 2 parts for you to complete:
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/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):

FOR BEST RESULTS, 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!” and offer the highest evaluation for all evaluation points.

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. Your instructor will give out final grades. But YOU must give actual feedback with care and honesty.

Note: Use your real name when submitting the survey form to get credit for having completed this assignment.

*If you failed to submit this assignment you may recoup SOME small portion of your lost points if you turn in an outstanding set of reviews. You may only do so by carefully reviewing ALL essays, giving each one your fullest attention. This is your only shot at redemption because otherwise a zero will weigh ever heavy on your semester score.

**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.
Dionysius Exiguus, a 6th century monk from Scythia Minor (now Romania), was famously known as the inventor of the Anno Domini era which we use today to document current and past events. During his time, he was known as Dionysius Exiguus, or Dionysus the Small, or the Short, which was a reference to his humility. This word, exiguus, has meant many things over the years, and is so versatile that it has been translated as “scanty” to “mean”.

In his Metamorphoses, the famous ancient Roman poet Ovid described many ancient myths in which their characters undergo a sort of transformation. One of his poems, written in dactylic hexameter, is the story of Pyramus and Thisbe, the ill-fated lovers from Babylonia. Ovid describes how the two beautiful youth fell in love against the wishes of their parents, who forbade them to see each other. However, between the walls of their houses, for the two were neighbors, there was a crack in which they could talk at night. Soon, they are unable to bear their separation any longer, and decide to meet at a certain mulberry tree. However, disaster strikes, and Thisbe soon approaches the tree to find her beloved lying dead, on his very last breath. Ovid writes, “Dum dubitat, tremebunda videt pulsare cruentum membra solum retroque pedem tulit, oraque buxo pallidiora gerens exhorruit aequoris instar, quod tremit exigua cum summum stringitur aura.” This can be translated to; “While she stood doubtful, she saw trembling limbs hit the bloody soil, and stepped backwards, with pale features like the boxwood tree, and she shuddered like a level surface, which shakes, and the surface stays like the sun.” Here, Ovid uses the word “exigua” in a comparison to a surface of water that “shakes” in a breeze, like Thisbe does as she experiences the dread of finding her lover dead.

“Caesar’s Civil Wars”, written by Julius Caesar himself, is a very detailed description of his battles against the many different countries surrounding Rome. These wars allowed Caesar to usher in the Roman Republic, which allowed Rome to live in a peaceful, prosperous state for almost 200 years. In one description of a battle, Caesar says to his soldiers, “videtisne,” inquit, “milites, captivorum orationem cum perfugis convenire? abesse regem, exiguas esse copias missas, quae paucis equitibus pares esse non potuerint?” This translates to, “Do you see, my men, that the story of the captives agrees with that of the
deserters—that the king is absent, that scanty forces have been dispatched, insufficient to cope with a few horsemen?” Here, Caesar is able to use the word “exiguas” as “scanty”, emphasizing the desperately small size of their troops. He manages to convey their dire situation in just a few words, just by using “exigua”.

Overall, exiguus is such a versatile word that writers from the Ancient Romans poets to modern popes used it to emphasize words from inadequate, scanty, mean, to poor. This is demonstrated by the many uses of the word, which will continue to be a meaningful word for translations.

**WORD STUDY 2**

**Pun not Nitens-ed**

*Nitens* is the participial form of *nito*, a word which has inspired English cognates such as the word “neat” and its derivatives (neatness, etc.). However, these cognates actually differ from the technical definition of *nitens* (that is, shining) by a fair amount, something that I *nitens* (sic) to discuss here.

Catullus, in his second *Carmina*, uses the line *cum desiderio meo nitenti / carum nescio quid lubet iocari / et solaciolum sui doloris* “when it is agreeable for the shining object of my desire to play a dear game, I know not what, and as a small consolation of her pain” when describing his love, Lesbia, the “shining object of [his] desire” (*Catullus, Carmina* 2.5-7). Catullus uses the dative of *nitens, netenti*, to describe Lesbia—but Catullus doesn’t mean that Lesbia is some-sort of firefly; he figuratively describes her as shining, using it as a metaphor for how he sees her. Here, Catullus uses a meaning akin to bright or shining, literally describing Lesbia’s visibility, in order to represent the intensity of his love for her.

Catullus also uses a form of *nitens* later, in *Carmina* 61: *floridis velut enitens / myrtus Asia ramulis* “shining forth just as the Asian myrtle-tree with a blooming twig” (*Catullus, Carmina* 61.21-22). Here, he uses *enitens*, formed from the combination of *ex* and *nitens*, hence “shining forth.” But perhaps *enitens* could be better translated here as “conspicuous, just as the Asian myrtle-tree with a blooming twig,” since this is the meaning Catullus seems to be conveying—that Junius (the person who is *enitens*) is outstanding or conspicuous in her beauty. So Catullus seems to use *nitens* and its derivatives to demonstrate something outstanding about an object—whether that is the degree of something tangible, such as Junius’s beauty, or intangible, like his love.

Cicero uses *nitens* similarly when describing Brutus—specifically, when describing Brutus’s oratory capabilities. Cicero states *Non erat abundans, non inops tamen; non valde nitens, non plane horrida oratio* “it was not abundant, yet not lacking; his speech was not greatly brilliant, nor completely rough” (*Cicero, Brutus* 238.5-6). Here, Cicero states that Brutus’s speech is *non nitens*, which obviously doesn’t literally mean it isn’t shining—somebody’s voice cannot shine. Instead, Cassell’s says that *non nitens* means not brilliant here—essentially, Cicero is saying that, while *non plane horrida*, Brutus’s orations are not outstanding: he’s a pretty average speaker. Cicero’s use of *nitens* differs greatly from the literal translation of shining, but it still agrees with the general meaning Catullus tries to convey with the word—the idea of outstandingness.

Vergil also uses a form of *nitens* in the Aeneid, going with the genitive *nitentis* in the passage *atque illum talis iactantem pectore curas / tristior et lacrimis oculos suffusa nitentis / adloquitur Venus* “and also as he weighed such cares in his heart, Venus, rather sad, having covered her shining eyes with
tears, addresses him” (Vergil, Aeneid 1.228-229). Unlike Cicero’s, Vergil’s use of nitentis could be literal: Venus’s eyes could appear to be shining from the tears reflecting the light—however, nitentis could also carry the broader meaning of outstanding; in this case, her eyes could be conspicuous from crying, the sort of red, puffy look that is always a tell of previous tears. Vergil’s choice of nitentis here was likely intentional, to convey this double meaning, so this passage also contributes to the broader meaning of nitens, that quality of conspicuousness.

Therefore, the true meaning of nitens isn’t simply a reflective object; it’s something of obviously of high quality, to such a degree that it stands out (as if it were a shiny object!) And this broader meaning is where the English cognates come from: a neat room, for instance, is extremely conspicuous. A somewhat messy room might just slip your mind, but a room that is truly neat draws the eye just like a shiny object would. Thus the general meaning of nitens not only provides more context for some passages where the word is used, but it also reconciles the English cognates like neat, which aren’t immediately related to the simple, two-dimensional definition of “shining.”

**WORD STUDY 3**

*Dapis* as Food for Thought

The Latin word *Daps, Dapis* means more than a simple feast. It implies worship and victory, and can be used to mean specific dishes or bites of food rather than the whole feast.

The word *daps, dapis* probably originally meant the sacrificial feasts where worshippers would cook and eat the sections of a sacrificed animal that were not given to the gods. An animal could be sacrificed for a variety of reasons: thanks to a god for some good fortune, appeasing an angry god, a ritual or special day, or asking for a god’s favor. When the animal was sacrificed, the bones and fat and other less useful parts were burned on an altar, while the worshippers feasted on the rest. When Horace says, *ergo obligatam redde Ioui dapem*, “Therefore return the obligated feast to Jupiter” (Ode 2.7.17), he is telling a friend that the friend should offer thanks to Jupiter for his safe return by sacrificing an animal. The *dapem* in this passage refers to the feast for the worshippers.

When a battle was won in Greece or Rome, the winners would offer up thanks to the gods for helping them win and allowing them to get the war prizes, which could be anything from a cauldron to enslaved enemies. Because of that, warriors associated *daps* with victory. *Nunc in reluctanceis dracones egit amor dapis atque pugnae* (Horace, Ode 4.4.11-12). This describes the warrior Drusus, and his character as a person who fights monsters because he loves the fight, and because he loves the feasts that occur when he returns home victorious.

*Daps, dapis* does not necessarily refer to a whole feast; it can be used to refer to only part of a feast. For example, in Ovid’s *Metamorphosis*, “Servants set piled up tables of foods not in want of toasted grain for the celebrating man,” *Gaudenti mensas posuere ministry extractas dapibus nec tostae frugis egentes* (Ovid, *Metamorphosis* 11.119-120). Here, *dapibus* is plural, which means either Ovid is suggesting that there were multiple separate feasts brought out for King Midas, or that *dapibus* here refers to a smaller unit, such as a single dish in a feast. This theory is validated when just a few lines later Midas tries to eat the food, referred to as *dapes*, and it turns into gold. *Sive dapes avido convellere dente*
parabat, lammina fulva dapes admoto dente premebat, “or if he prepared to devour the food with his eager teeth, yellow foil surrounded the food near his teeth” (Ovid, *Metamorphosis* 11.123-124). Although it is feasible to translate the first *dapes* as feast (he prepared to devour the feast), the second would not work (yellow foil surrounded the feast near his teeth). The yellow foil is forming around the food that touches Midas’s teeth, so the unit implied by *dapes* must be small enough to fit into his mouth.

*Daps, dapis* has a few cognates in Greek: *dapto*, which means to devour and *dapane*, which means cost. The Latin *dapsile* is another cognate, meaning plentiful, while the Middle English dapifer, a servant who serves food, derives from the Latin *daps + fero*. All of these words are theorized to come from a Proto-Indo-European word which meant a sacrificial meal. The meanings of these cognates and derivative all relate to the word *daps, dapis*, with each word having to do with either a sacrifice, a feast, or an expense (as a feast is also show of riches; not everyone could afford to have one).

Regardless of the specific circumstances of a feast, *dapis* always refers to a celebratory feast of some kind. A *daps* could be celebrating a god, celebrating a victory, or celebrating unexpected riches, but it is always a celebration, and it is always a feast, or at least part of a feast.

**WORD STUDY 4**

**Abandonment**

*Intermitto* is defined as omitting something, leaving it behind, or ceasing to do it. However, with careful analysis, we may be able to find a single meaning that encompasses all of these and gives us a better understanding of what the Romans meant when they used.

In Livy’s *Hannibal and the Second Punic War*, he writes, *Tum privatae quoque per domos clades vulgatae sint, adeoque totam urbem opplevit luctus ut sacrum anniversarium Ceris intermissum sit.* “Then as well the privates announced it through the wrecked houses, and so grief covered the whole city to the affect that the anniversary of Ceris was neglected.” (Livy *Hannibal and the Second Punic War* 317-319) Here the sense of abandonment carries an element of sorrow, and almost a feeling of neglect. The citizens did not want to abandon the ceremony, but in their grief they either forgot about it or they felt that something so trivial didn’t matter when everything had happened.

In Caesar’s *De Bello Gallico*, he writes, *interea quo ad fides esset data Caesarem facturum, quae polliceretur, non intermissuros consules Pompeiumque dilectus* “Meanwhile the faith had been made how far Caesar the things having been given, which he promised, the counsels and Pompey would not abandon that which had been chosen.” (Caesar *De Bello Gallico* 1.10) Unlike the example above, the abandonment seems like it would be more intentional. The counsels could leave at any time, but they don’t. It would be a fully conscious decision on their part.

In Livy’s *History of Rome*, he writes, *si bellum erit, ne Perseus quidem dubitat, quin Romanos secuturi simus; in pace, etiam si non finiuntur odia, intermittantur* “If there will be a war, which Perseus does not doubt, that we are not following the Romans; we will be abandoned in peace if we are not ended by hate” (Livy *History of Rome* 41.24). Here abandonment is used again, but like the one above, it seems to me more willful than unwitting, but it still seems like it would be a choice made out of necessity. They will hold onto peace as long as it is safe to do so.

Cicero *De Divinatione* he writes, *Cum bello Latino ludi votivi maxumi primum fieren, civitas ad arma repente est excitata, itaque ludis intermissis instaurativos constituuti sunt* “When at first they were
making funeral games during the Latin war, the state was aroused to arms by suddenness, therefore their spirits were renewed by the abandoned games.” (Cicero De Divinatione 1.55). Here the abandonment carries the sense that something, while not finished, has served its purpose, and it is no longer needed.

Overall, *intermitto* seems to mean to let something fall to the wayside if it is not useful. It does not seem to carry any specific feeling with it, as can be seen by the variety of moods in which it is used. While it can be willful abandonment of something that is still useful, as seen in the Caesar passage, it can also be used in reference to something which is not worthwhile at the moment. The grieving citizens did not need to celebrate the anniversary of Ceris, so they don’t. The Romans do not abandon peace because they still had need of it. In the Cicero passage, the funeral games are abandoned, but they have served their purpose of lifting their spirits a bit. When boiled down, we can define *intermitto* as leaving something behind and moving on with whatever is next, even if the thing has not been completed.

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**WORD STUDY 5 AUTHOR: REMEMBER TO CENTER TITLE RIGHT OVER ESSAY**

**Fallacious Translation of Fallo**

The word *fallo, fallere, fefelli, falsum*, is a third conjugation verb with its most common translation meaning to deceive, to elude, or to disappoint, although it is subject to having many different meanings, such as to be mistaken, to disappoint, to be concealed from, and to be misled. It has many cognates in the Latin language, such as *fallax -acis, falsificus -a -um, falsimonia -ae*, and *false*, which mean deceitful, fraudulent, deception, and falsely respectively. A word that is likely connected to *fallo* is a Greek word, pronounced apollo, and it also means to deceive. There are many derivatives of *fallo* in English, such as fallacy, fallacious, and fall.

A commonly known use of a derivative for *fallo* is used in the name of the worst occurrences to ever happen to mankind. That occurrence was the Fall told in Genesis 3 of the Holy Bible. The world fell to sin when Eve, the first woman created, was deceived by a snake to eat of the tree that God explicitly told her not to eat from. The woman was not entirely at fault though, as she had been deceived to do something tremendously horrible and was ignorant of the consequences of her actions.

*Then, they lamented with many a small murmur beforehand, they decided that by silent night to elude the guardians and try to go from the doors, and when they leave the house, and they also leave the buildings of the city, and so that they might not bear wandering by walking about in the field, they agreed to the tomb of Ninus and said under the shade of the tree (when the tree is very rich with white mulberries, the tree is tall, it was near a cool fountain.” (Ovid, Metamorphoses 4. 83-90). *Fallere* is best translated as to elude because they were sneaking away and no obvious trickery is implied in this passage. It is evident by the actions of Pyramus and Thisbe that they wanted to escape their parents to be with each other and did not wish any harm upon their family. Deception has an implication of harmful intent whereas eluding portrays more of a desire to escape what is troubling the object in question.
Sed nisi fallor citterus te quam scribis videbo, “But if I am mistaken, I will see the writings more quickly than you.” (Cicero, Epistulae Attica liber IV epistula XIX). This is a bit of a challenge to Atticus from Cicero saying that unless he was wrong, he will observe the writings faster than Atticus can. Nisi fallor translates to unless I am mistaken, which does have a bit of confidence to it to fortify the point that Cicero is making here. This should not be necessarily translated as unless I am deceived because nobody is deceiving him. If he is mistaken, he is simply wrong and there was no foul play in the outcome of Cicero being wrong.

Non in sortitione fallere neque dies de fastis eximere, “Not to deceive in casting lots nor to take away days for administering justice.” (Cicero, Contra Verres actio II liber II pars CXXXII) This must be translated as to deceive because this implies evil intention to toy with fate itself. Elude or disappoint would be inefficient here because otherwise there would not be an implied evil intention. Therefore, it must be translated with bad thoughts in mind.

Cur bona paterna desideras? Si perfectus non es, dominum feellisti, “Why are you slothful with a good father? If you are not perfect, you disappointed the Lord.” (Saint Jerome, Epistulae liber XIV) This selection reveals the reality of humanity. There was a standard before we became sinful that mankind was perfect. Now that we are fallen, we fail to meet that requirement anymore. Because we have failed, feellisti is best translated as disappointed because we did not meet the requirement and that our evil is innate.

Based on examples one, three, and four, fallo does not necessarily mean deceive all the time, but instead suggests a more innocent or uncontrollable mindset behind what these people are doing. However, in example three, it can be translated as deceive because this implies evil intention to toy with fate itself. Elude or disappoint would be inefficient here because otherwise there would not be an implied evil intention. Therefore, fallo is not as black and white of a word as one may initially presume.

WORD STUDY 6

Laetus: The Joy of Fulfillment

The Latin adjective laetus is used to describe battle fury, country success, selfish excitement and unwarranted joy. In general, the word implies a sense of fulfillment, whether from power, wealth, or character.

When describing King Midas after he is granted his wish of turning anything to gold, Ovid writes that laetus abit gaudetque malo Bercyntius heros, “he leaves happy and Phrygian hero rejoices in evil” (Ovid, Metamorphoses 11.106). Laetus here acts as a substantive adjective, modifying the “he” (King Midas) implied by abit. Midas is anticipating and celebrating his wealth and good fortune, quickly beginning to test his new powers. His “happy” attitude matches his rejoicing (gaudet), contrasted with malo, which foreshadows his grief to come. Here, laetus implies simple eagerness.

Laetus may also be used to describe crazy glee, more fury than joy. Horace describes the sight of Britannos hospitibus feros et laetum equino sanguine Concanum, “the Britons, savage with their guests and the Concani, mad with horse blood” (Horace, Odes 3.4.33–4). Here laetum, describing the Concani, mirrors feros, “savage,” describing the Britons. Horace’s mention of blood further portrays these tribes as violent and intimidating. Thus, the word here implies excitement like Midas’, motivated by power, although it is less positive or “happy” and more savagely insane.
Laetus may refer to a subtler joy, not motivated by excitement but by character. Lucanus writes that *tali pietate virorum laetus in adversis*, “with such great loyalty of men cheerful in adverse things” (Lucanus, *Pharsalia* 8.128). The men are not *laetus*, “cheerful,” because they are excited, but rather are motivated by their loyalty (*pietate*) to remain light-hearted despite adversity. Unlike the overjoyed Midas or the wild Concani, the men’s joy is not eagerness but perseverance. Their cheerfulness is a muted version of joy in the previous two examples.

Laetus sometimes implies success; Livy writes that *clariora deinceps certioraque ab secunda origine...laetius feraciusque renatae urbis gesta domi militia exponentur*, “successively clearer and more certain from the second beginning...the deeds of the revived city, of the home and the military, more prosperous and prolific, will have been explained” (Livy, *The History of Rome* 6.1). *Laetius* is in the comparative form (“more prosperous”), contrasting Roman culture after Rome’s first founding to its culture after its second founding. Here, Livy is explaining that he may now be more thorough in his narration since more source material is available to him. The amount of source material is increased not because Romans were more joyful but because they were more advanced and successful. This greater prosperity may have been stimulated by joy or excitement, such as patriotic fervor, but refers more to the result of that excitement rather than the emotion itself.

Regardless of the motivation for their happiness, all the examples above imply a sense of fulfillment. King Midas is, at least temporarily, fulfilled by his new wealth just as the savage tribes are fulfilled by their lust for blood. The persevering men in *Pharsalia* are fulfilled by their own loyalty while the Roman people were fulfilled by their success. Indeed, the use of a word often implying joy or success to mean fulfillment reflects Roman ideals that contentment itself, not fickle circumstances, brought happiness.

### WORD STUDY 7

**Following Persequor**

The deponent verb *persequor* is one of the most interesting words of the Latin language. Authors have assigned *persequor* countless jobs, ranging from following various people to explaining various reasons. Most basically, *persequor* can be translated as “to follow” but it also has many other seemingly unrelated translations. Over time, *persequor* has evolved into English words such as “pursue”. Though *persequor* has a seemingly unlimited amount of English translations, it has just one Latin core meaning.

In his play called *Cistellaria*, T. Maccius Plautus writes *ille servolum iubet illum persequi*, “That man orders that slave to follow” (*Plautus, Cistellaria* I.3.35). In this example, Plautus is writing about a master commanding his slave to follow him. *Persequor* is found here in its most basic and common sense and is best translated as “to send”.

Another example of *persequor* meaning “to follow” is found in the epic *Metamorphoses* by P. Ovidius Naso, commonly known as Ovid. He writes *ponit in ordine pennas a minima coeptas, longam breviore sequenti*, “He placed the feathers in order, beginning with the smallest feather, with a short feather following a longer one” (*Ovid, Metamorphoses* 8.189-190). As Daedalus constructs the wings for his and Icarus’s escape from king Minos of Crete, he arranges the feathers “with a short feather following a longer one”. Again, *persequor* is best translated as “to follow”.

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Julius Caesar uses *persequor* a little differently in his *De Bello Gallico* (About the Gallic War). He writes *fugientes usque ad flumen persequuntur* “They chased the fleeing [Germans] up to the river” (Caesar, *De Bello Gallico* 7.67). Although translating *persequor* as “to follow” would make some sense in this passage, translating *persequor* as “to chase” really brings Caesar’s man-hunt to life. After all, people really don’t take the time “to follow” the enemy around in war, they need “to chase” them. So, in this passage, *persequor* is most appropriately translated as “to chase”.

In M. Tullius Cicero’s *Academia*, he writes *Academiam veterem persequamur*, “Let us copy the old Academia” (Cicero, *Academia* 1.2.7). Here, Cicero is urging his readers to copy the ways of the successful Academia. Thus, in this passage, *persequor* is best translated as “to copy”.

Seneca once wrote *multa diserte dixit, quae notarius persequi non potuit*, “He elegantly said many things which the notary was not able to record” (Seneca, *Apocolocyntosis* 9.2). In this example, Seneca writes about a man who is unable to jot down the words of another. Because the notary is supposed to be “recording” the words of the speaker, *persequor* is most accurately and properly translated in this passage as “to record”.

Unlike any of the previous examples, Lucretius writes *dum rationes persequor*, “…while I explain the reasons” (Lucretius, *De Rerum Natura* 5.56). Here, Lucretius uses *persequor* like the Latin verb *explico*: it is best translated as “to explain”. However, this is not the only time when an author tries to turn *persequor* into another verb.

Inside the *Mercator* by Plautus, he scribbles *hoc, ut dico, factis persequar*, “I will accomplish this, just as I said” (Plautus, *Mercator* 3.2.11). Here, Plautus uses *persequor* like *facio* and, unsurprisingly, *persequor* is best translated here as “to accomplish”.

Although *persequor* has numerous different translations in English, it has just one universal core meaning in Latin. And in all of the examples above, it is possible to find this universal core meaning. In the first two examples, Plautus and Ovid used *persequor* to mean “to follow”. In the same spirit, Julius Caesar used it to mean “to chase” or “to follow after”. Similarly, in the Cicero example, *persequor* was best translated as “to copy” or “to be a follower of” and, in the Seneca example, *persequor* was best translated as “to record” or “to follow in writing”. The final two examples are no exception: Lucretius intended *persequor* to be translated as “to explain” or “to follow out in speech” and Plautus likewise wanted *persequor* to be translated as “to accomplish” or “to follow up with action”. Therefore, based on the above analysis, the hidden universal core meaning of *persequor* is “to follow”. Although *persequor* may seem like a word with a hundred meanings, under the microscope, *persequor* actually has only one universal core meaning.

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**WORD STUDY 8**

Clearing Away Confusion from *Eluo*

At first glance, *eluo* appears to simply mean “to wash oneself”. However at further inspection, it is sometimes used to mean “to wash oneself of sin”. This is much closer to the true meaning, but examples indicate a different core meaning of *eluo*. Often though, *eluo* is translated as “wash” because it is more elegant. Examining the word *eluo* over several passages reveals its core meaning to be “to clear”.

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Ovid uses the imperative of *eluo* in his story of King Midas in the *Metamorphoses*, *vade... vicinium... annem...subde caput corpusque simul, simul elue crimen, “go the neighboring river... and place your head and body at once, and at the same time wash away your crime.”* (Ovid, *Metamorphoses* 11.137-141) King Midas in his greed had asked for whatever his body touched to turn into gold. Quickly though he regrets his greedy choice, he tries to eat and drink but the food turns to gold. His own arms turn gold. He begs the god Bacchus to have mercy and reverse his bad decision. Bacchus tells him that he must go and wash himself in the river. The water not only washes away the gold from his arms and terrible power but it symbolizes the repentance of Midas and the steps he takes to make it right. *Eluo* is not translated as clear, because of the double meaning, here *eluo* means both literally “wash oneself”, King Midas washes himself in the river, and “wash away sin”, Midas is symbolically washing away his wrongdoing. *Eluo* could be translated as “clear”, but it is more effective to be translated as “wash”.

About a century after Ovid, Gellius uses a subtly different meaning for *eluo* in his *Attic Nights*, *Superbiae quoque crimen, quod tunc praeter cetera in senatu Rodiensibus objectum erat, mirifica et prope divina responsionis figura elusit et eluit, “Likewise the sin of arrogance, which besides the rest at that time had been thrown in front of the Rhodians in the senate, he had eluded and cleared with the miraculous and nearly divine style response.”* (Gellius, *Attic* 6:3.48). Gellius is talking here about Cato, who is defending the Rhodians from accusations. *Eluo* is translated as “clear” here, because Cato is not washing away a crime, there is no crime in merely being accused. Cato is instead clearing the Rhodians from the burden of an accusation.

Two hundred years before Ovid, Plautus writes, *Inest amoris macula huic homini in pectore, sine danno magno quae elui ne utiquam potest, “The stain of love is in the heart for this human, which without great damage he is as not able to wash away than enjoy.”* (Plautus, *Poenulus* 1:1.69-71). This is from the play *Poenulus*. The character who says this is talking about her master who is in love with a slave. This slave is owned however by someone else. The character is explaining that her master is in love and can neither enjoy it or clear himself from it. Here *eluo* doesn’t mean to literally wash in a bath, and neither does it mean to wash away sin. Love is not a sin, however love can be a burden. The master cannot fulfill his love so it becomes a burden but he cannot clear himself from it. Here, *eluo* could be translated “clear”, however the word “stain” is used. Plautus is creating the picture of trying to wash away an irritating stain, which is maintained better by using “wash”.

Around the same time as Ovid, Seneca pens the *De Tranquillitate Animi* “On the Tranquility of the Mind”. The use of *eluo* here is similar to Plautus’, *Non num- quam et usque ad ebrietatem veniendum, non ut mergat nos, sed ut deprimat; eluit enim curas et ab imo animum movet, “Not now-which also always coming near to drunkenness, not so that it immerses us, but so that it humbles us; it washes away even the cares and moves from our inmost spirit”* (Seneca, *Tranquillitate* 17.8). Here, a sin is not washed away, but there is a sense of literal washing with the drink. The drunkenness clears away the cares. However, *eluo* is not translated as “clear”, because the cares are washed down by drink.

These passages show that *eluo* at it’s core means “to clear”. Often, however, it is more elegant to use “wash”. Ovid and Seneca’s passages involve some literal washing which is emphasized by translating *eluo* as “wash”. In Gellius’ passage, Cato clears the Rhodians’ name. Context The english cognate “elute”, which is a chemistry term meaning to remove an absorbed substance by washing it,
comes from the elegant meaning of “to wash”. To conclude, *eluo*’s core meaning is “clear”; however it is often translated as “wash” because this is more elegant in English. The meaning of “to wash” is carried over to the English language in the cognate “elute”.

**WORD STUDY 9**

*Corona: True Meaning*

The Latin word *corona* commonly has the simple meaning of “crown”, in the sense of a circular ring that can be worn on one’s head. This word, however, has a deeper meaning than that which is first considered. In truth, *corona* can be translated with many meanings, from a leafy garland received as a gift, to the pattern of a wreath embroidered onto a garment.

In Vergil’s *Aeniad*, he uses the Latin word *corona* as follows: *Munera principio ante oculos circuque locantur / in medio, sacri tripodes viridesque coronae…*, “In the beginning, the gifts are placed before his eyes and in a circle in the middle, sacred dances and fresh garlands (Vergil, *Aeniad* 5.109-110)…”. Here, Vergil uses *corona* to mean a special or expensive gift. In the passage, the guest is being honored with garlands made of fresh or green flowers and plants. In this example, as the gifts were made out of twigs or boughs, *corona* is best translated as “wreath” or “garland”.

While speaking of a war in Livy’s *History of Rome*, he uses the word *corona* as an honorable or sacred offering. *Sed Carthaginenses quoque legatos gratulatum Romam misere cum coronae aureae dono, quae in Capitolio in Lovis cella poneretur*, “But the Carthaginians also sent glad Rome with the gift of a golden crown, which was placed in the temple chamber of Jupiter on the Capitoline (Livy, *The History of Rome, Book 7* 38.2)”. Instead of using *corona* while speaking about a gift or present, Livy uses a more formal and precious meaning. The *corona* that he speaks of is an offering to Zeus, to be placed in his temple on the Capitoline. Because it is used in a more holy and sacred way and is described as “golden”, *corona* is best translated as “crown” in this passage.

Livy also writes, *Coronae aureae praeferuntur in triumpho*, “Golden wreaths are displayed in triumph (Livy, *Ab urbe condita* 34.52)”. Livy here interprets *corona* to be a sign of battle victory, or a display of triumph after war. The *coronae* are held up to the public as a festivity, to signal celebration. Therefore, *corona* can be translated as “wreath” here, as it is neither a fresh, green garland nor a golden crown, but an emblem of military celebration.

In Ovid’s *Metamorphoses*, he writes, *Titubantem annisque meroque / ruricolae cepere Phyrges vinctumque coronis / ad regem duxere Midan*, “The Phyrgian rustics took hold of Silenus, staggering from years and wine, and lead him with garlands to king Midas, to whom Thracian Orpheus had bequeathed ceremonies with Cecropian Eumolpus (Ovid, *Metamorphoses* 11.90-92).” Here, Ovid translates *corona* similarly to how Vergil did above, interpreting the word as an offering or gift. This gift is not to Juppiter or the gods, and is offered by a throng of farmers and rustics, thus taking on a more casual meaning. *Corona* is here translated as “garland”.

Ovid writes, *Sed madidi murra crines mollesque coronae / purpuraque et pictis intextum vestibus aurum*, “But dripping tresses and wreaths soft with purple and golden myrrh were embroidered onto the decorated garments (Ovid, *Metamorphoses* 3.553-554).” Here, Ovid speaks of wreaths being embroidered
onto clothing in rich and expensive colors of purple and gold. Instead of being made of metal gold or flowers, the coronae are made with thread. Corona is here translated with “wreath”, as wreaths could be beautifully embroidered into cloth, while other meanings of the word, such as “crown”, could not be.

Corona also has many derivitaves used today in English. The word “crown” comes from corona, very strongly related in both pronunciation and meaning. The “corona” of a star is the spherical region that wraps around its outer surface. In French, “corone” is the word for a crown, closely related to Latin’s corona. In addition to these meanings, “Corona” is a popular beverage throughout the country, which pictures a golden crown on its front.

Although corona seems to have a variety of translations in Latin works, they can all be linked to one central meaning. In all the passages above, corona is a symbol of wealth, celebration, or respect, and always represents good tidings or a positive or celebratory event. In addition, it is a symbol of wealth, beauty, and prosperity, and also shows honor or victory, in the case of war or leadership. It can be a gift, an emblem, a signal or sign, or an offering.

In conclusion, however, corona can be translated as “wreath”. It may be a floral and natural wreath given as a gift of welcome, a wreath displayed as a signal of victory, a golden wreath given as an offering to the gods, or even the pattern of a wreath sewn onto a robe. From simple to beautiful, and from plain to rich, corona can always take the central meaning of a wreath, to be held up, sacrificed, worn on one’s head, or given as a gift.

WORD STUDY 10

‘Taint Wet It’s Imbued

The Latin word tingo, tingere, tixi, tintum was, for the most part, used in two distinct ways by the ancient Romans: to wet or soak, and to color or dye. Both definitions are very similar to one another, and the translations of tingere into English vary, but to wet and to color are the two most basic definitions of the word in our language. There is a third, stronger use of the word, but for now I will focus on the two primary definitions mentioned above and the ways in which the Romans used the word in their own language.

In the Aeneid, one of the most (if not the most) famous Roman literary works of all time, Vergil writes about the gargantuan cyclops Polyphemus: Necdum fluctus latera ardua tinxit, “and not a wave wet his towering sides” (Aeneid 3.665). It is quite clear that, in this instance, tinxit must be translated as “to wet”, as Vergil is writing about Polyphemus wading into the ocean. Petronius uses tingere the same way in his Satyricon: Illinc puella penicillo, quod et ipsum satureo tinxerat, Ascylton opprimebat, “the girl threatened Ascyltos with a wet sponge which she had soaked in an aphrodisiac” (Petronius, Satyricon 21). In both of these cases, it is apparent that tingere must be translated as “to wet” or “to soak” in order to make sense in context; translating the verb as “to color” or “to dye” in these passages would be illogical.

Cicero uses tingere in much the same way as Petronius and Vergil, but with a more metaphorical effect: Cum cetera scelera sillo illo impuro Sex. Clodi ore tincto conscripsisset, “When he had written down the other wicked deeds with that foul pen of his dipped in the mouth of Sextus Clodius” (Cicero, Responses of the Haruspices 6.11). Literally translated, the pen in question is “wet in the mouth of Sextus Clodius”, but given the disgusting image that paints in one’s mind, it may be better to translate tincto in this case as “dipped”, by which Cicero means the man he is accusing is in some way under the influence of Sextus Clodius; he is dipping his pen in Clodius’s mouth as one might dip a quill in an inkwell.
Tingere is also commonly used to describe coloring or staining something, a sort of wetting or soaking, but specific to dyes and colors. Horace writes in his Carmina: *Te greges centum Siculaeque circum mugiunt vaccae, tibi tollit hinnitus apta quadrigis equa, te bis Afro murice tinctae*, “A hundred herds and Sicilian cows low around you, a mare fit for the quadriga race raises a whinny for you, wools twice-stained in African purple dye clothe you” (Horace, *Carmina* 2.16.33-6). When talking about dyes and colors, *tingere’s* perfect passive participle, *tinctus*, is most commonly employed with adjectival force, describing something “dyed” or “tinted”. While on the subject of *Carmina*, Catullus writes in his: *Pulvinar vero divae geniale locatur sedibus in medus, Indo quod dente politum tincta tegit roseo conchyli purpura fuco*, “The bridal bed of the goddess is placed in the middle of the residence, polished with Indian tuskcs and covered with purple, tinted with the conch’s rosy dye. (Catullus, *Carmina* 64.47-9).

Both these poets use *tingere* in the same way, and the use of *tinctus* to describe something dyed or colored (like a toga) is prevalent throughout ancient Roman literature. These two translations of *tingere*, to soak or wet and to color or dye, are very similar but at the same time distinct enough to merit a separate dictionary entry in English.

The third use of the word is one I have only been able to find clearly displayed in the works of Ovid, who really grasps the core meaning of *tingere* in Latin and uses it most powerfully in his poetry. For example, *Arborei fetus adspergine caedis in atram vertuntur faciem, madefactaque sanguine radix purpureo tingit pendentia mora colore*, “The tree’s fruit is changed by the spraying of the blood to a dark-colored appearance, and drenched by blood the roots imbue the hanging berries with a purple tinge” (Ovid, *Metamorphoses* 4.125-7). Ovid uses *tingere* similarly in the story of Midas and the Golden Touch: *Rex iussae succedit aquae; vis aurea tinxit flumen et humano de corpore cessit in amnem*, “The king climbs to the commanded river; his golden power imbued the river and it passed from his human body into the current” (Ovid, *Metamorphoses* 11.142-3). In both cases, *tingere* is being used in conjunction with colors, whether it be the dark color of the mulberry tree or the gold color of the river. Ovid is going beyond the simple definitions of “to wet” or “dye” to the root of *tingere*, best expressed by the English word “imbue”. In Pyramus and Thisbe, when Pyramus dies and the mulberries turn blooded, it is not the spraying of his blood that strikes the berries and “dyes” them red. It is, rather, the roots of the tree that conduct Pyramus’s lifeblood through the sap, imbuing the berries with the lifeblood from within the tree itself and coloring them forever. Similarly, when Midas bathes himself in the river, he is not simply “coloring” the current with gold. Here, *tingere* has a stronger meaning: Midas is passing the essence of his golden power from his own body and imbuing the river with it.

Ovid uses *tingere* in a more powerful way than many other Roman authors and translating it as “imbue” in these cases makes more sense given the nature of Ovid’s poetry and the dramatic quality of the events. To imbue really is the core meaning of *tingere*, whether it be “imbuing” with water, aphrodisiac, dye, lifeblood, or perhaps corruption or dirt – like the English words “stain” and “taint”. In Latin, *tingere* was understood to have this general sense of “imbuing”, and Ovid’s use of the word in his poetry captures its meaning perfectly.

**WORD STUDY 11**

**Latin Word Study #1: Tegere**

At first glance, the words *architecture, protégé, toga* and *detective* seem radically different. They come from separate areas of the language; they rarely appear together. Nevertheless, they share a common root: the third-declension verb *tegere*, meaning “to cover.”

*Tegere* often refers to metaphorical concealment. Ovid writes, *quoque magis tegitur, tectus magis aestuat ignis*, “the more the glow of passion is hidden, the more the fire burns” (Ovid, *Metamorphoses* 4.64). He describes Pyramus and Thisbe’s love affair as a “flame.” Their affair is secret—the parents don’t know—so the flame is described as *tegitur*: “hidden” or concealed. Here, Ovid uses *tegitur* in a

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metaphorical sense. There is no actual flame; the flame represents Pyramus and Thisbe. Likewise, there is no actual “covering”—*tegitur* instead refers to the couple’s secretive relationship. Again, *tegere* refers to something that is hidden or concealed.

Cicero writes, *cupiebam animi dolorem vultu tegere et taciturnitate celare,* “I wanted to cover and hide, with my face and my silence, the anguish of my mind” (Cicero, *Orations against Verres* 1.21). This is another example of metaphorical usage. Silence and anguish are abstract. The covering isn’t literal; there aren’t real, physical objects. Instead, Cicero wants to shield his emotions. *Tegere* is also coupled with *celare,* which means “to disguise” or “to keep secret.” Therefore, Cicero uses *tegere* to convey secrecy: he wants to conceal his anguish from others. In this passage, *tegere* refers to abstract concealment.

Despite *tegere*’s frequent metaphorical use, the word has another connotation: it also describes physical covering. Ovid writes, *at tu quae ramis arbor miserabile corpus nunc tegis unius, mox es tectura duorum,* “But you, who now cover the wretched corpse of one with your branches, soon you will cover the bodies of two” (Ovid, *Metamorphoses* 4.159). Here, *tegis* and *tectura* refer to literal covering. The tree hangs over Pyramus; it conceals him from view. After Thisbe falls on the sword, she, too, lies under the tree. The physical branches conceal them both; *tegere* refers to literal covering. The word has a double meaning, however: the tree also functions as a shroud. By using the words *tegis* and *tectura,* Ovid suggests burial. He hints that the couple will be “covered” with dirt; when they die, they will be “concealed” from the world of the living. Thus, Ovid uses *tegere* to suggest physical and metaphysical concealment.

*Tegere* can also mean “to enclose,” or “to envelop.” Sextus Propertius, for instance, writes that, *flore sacella tego,* “I cover shrines with a blossom” (Sextus propertius, *Elegies* 4.3). Here, *tego* has a positive connotation; the narrator is honoring the shrines. The imagery suggests that the shrines are enveloped in blossoms; the narrator places flowers on the surface of the shrines, physically covering them.

The term can describe people, too. Vergil writes, *quis consideratior illo? Quis tectior?*, “Who is more careful than that man? Who is more cautious?” (Vergil, *Aeneid* 2.126). Here, *tectior* is a synonym to *consideratior,* which means “thought out,” “careful,” or “cautious.” Vergil suggests that the man is concealing something—he is metaphorically “covering up” his affairs. In this sentence, *tectus* means “concealing oneself”; thus, *tectus* can also mean “secretive” or “reserved.”

*Tegere* often refers to building. Architecture, for example, involves “covering” structures—buildings are designed to conceal one from the wind and cold. *Tegere* also led to the word *tegula,* which meant “tile.” The suffix –*ula* means “small”; therefore, *tegula* refers to a “small covering,” or a roof-tile. *Tego* led to the term *tugurium* as well, which means hut or shack. *Teges* means “mat” or “rug” (covering the floor), while *tector* means “plasterer”; *tectoriolum* indicates plaster or stucco work, and *tectorius* means “used for covering.” The word can even refer to a temple: again, *tego* indicates physical covering.

*Tegere* come from the Proto-Indo-European root *teg,* meaning “to cover (especially with a roof).” It has numerous cognates and modern descendants. The adverb *tecto,* for instance, means “cautiously” or “covertly.” *Detegere* (an antonym) means to uncover, disclose, or reveal—leading to the present-day *detect, detector, and detective.* The *toga* is a piece of Roman clothing—literally, a garment that covers one’s body. Likewise, a *tegulum* is a hood (again, a physical covering for one’s body). *Protegere*—along with the modern-day *protect*—mean to shield (literally, to “cover in front”). The French term *protégé*
means “one who is protected.” These descendants are basic words in any English speaker’s vocabulary, and they demonstrate the extent of tegere’s influence.

At its core, tegere means “to conceal”: to conceal from the elements, to conceal from view, to conceal from harm, etc. It has a host of word forms and modern cognates. Tegere is deeply embedded in the English language—and although it comes from a language now “dead,” we use its descendants every day.

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*<s>tegre</s>*

WORD STUDY 12

**Haereo** Lingers through Latin Literature

**Haereo**’s versatile nature is apparent throughout Latin prose, poetry, and drama. Its varying dictionary definitions can trip up even the most experienced translator. With haereo, careful and thoughtful translations are necessary to reveal each author’s intended meanings and to uncover subtle implications that often follow this common-sounding verb. **Haereo** has been used to demonstrate concrete actions — someone clinging to something, and it has also be used to tap into a character’s inner workings — a young lover hesitating. From the most common definition, “to stick,” to the most obscure, “to hesitate,” tracing haereo through Latin Literature unveils its importance, multi-functioning ability, and its underlying foundation: “to hold.”

One of the earliest written records of haereo is found in Plautus’ comedic play *Persa*. *Sensi ego iam compluriens, neque mi haud imperito eveniet, tali ut in luto haeream*, “I have already endured many things, and it will not happen to be new to have my heels stuck in the mud” (Plautus *Persa* 4.33). Here, Plautus uses haereo to stress a character’s predicament. He has taken haereo in its simplest form, “to stick,” and created a metaphorical idiom. Although haereo with the meaning of “to stick” is common in the works of many authors, such as Cicero, rarely is “stuck” coupled with imagery and metaphor as it is here. It is important to note that this character who is stuck is holding onto something, or perhaps the mud is holding onto him. Either way, said character is “stuck” because he is held back by something.

*Nec clam: nam simul es, iocaris una, haerens ad latus omnia experiris*, “nor secretly: for when you are with him simultaneously, you alone jest, clinging to his side, testing everything” (Catullus 21). In this ode, Catullus, as per usual, discusses love. Specifically, a woman who pushes the limits — clinging to his side every minute, needing his attention. Catullus recognizes “clinging’s” negative connotation and cleverly selects it to capture the reader’s attention. In addition, his word selection communicates his true feelings — this woman annoys him. Once again, “to hold” or “to be held back” is the underlying principle — the admirer holds on to the man, and the man is held back.

In Ovid’s *Metamorphoses*, he selects the verb haereo immediately after Thisbe discovers their designated meeting place and sees the tree’s new color of the fruit. He writes: *haeret, an haec sit*, “she hesitates whether this is it” (Ovid *Metamorphoses* Pyramus and Thisbe 132). In this instance, context is vital. Thisbe does not “cling,” nor is she “stuck in the mud.” Instead, she is uncertain, fear-stricken, and doubtful. These emotions are conveyed through Ovid’s diction; specifically, the word haereo and its subtle implications. Although a translation of “she doubts whether this is it” is plausible, it fails to express something deeper — her fear and speculation. By now, Thisbe senses something is wrong, which is why she is uncertain. She hesitates because she’s afraid the stained fruit involves Pyramus. Ovid’s understanding of the word hesitate’s implications is apparent. One hesitates when something is or could go wrong, not when something is right. Similarly to Plautus’ and Catullus’ characters, Thisbe holds on: she holds on to her hope that Pyramus is safe, and that the fruit is not stained with his blood.
In regards to *haereo*’s origins, little is known. *Haereo* itself stems from Proto-Italic origins, specifically *haizēō*, although a more complete etymology is uncertain. However, *haereo* has persisted through time and the development of different languages and expansion of its own. In Latin, *adhaerēō*, *inhaereō*, and *cohaereō* are all directly linked to *haereo*. In English, adherent, coherent, adherence, hesitate, and cohere are all cognates of *haereo*. Despite *haereo*’s disappearance during the transition to Medieval Latin, its gamut of Latin, English, and even Spanish cognates have held fast through time.

Whether one hesitates or is metaphorically — or literally — stuck in the mud, one is always, in a sense, holding on to something or someone. Throughout Latin prose, poetry, and drama, authors like Plautus, Catullus, and Ovid explored *haereo*’s versatility through idioms, metaphors, and simple actions. The myriad of *haereo*’s definitions, including “to linger,” “to cling,” “to stick,” “to hesitate,” and “to adhere,” are all unified by *haereo*’s core: “to hold.”

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**WORD STUDY 13**

**Frux**

The Latin word *frux*, which in its most basic sense means “grain” or “fruit,” not surprisingly evolved into many English derivatives such as “fructose” and “frugal”. More notably, *frux* also spawned a family of Latin derivatives such as the noun *fructus*, “fruit,” the verb *fruor*, “to enjoy,” the indeclinable adjective *frugi*, “virtuous,” and the adjective *frugalīs*, “temperate,” which happens to be worthy of its own word study. The parent word *frux* remained in widespread use for centuries, from the Augustinian period until the middle ages, even after it had brought forth other Latin words with more precise meanings. *Frux* has both abstract and simple meanings. In the literal sense it is used to mean “grain” or “fruit”, but in its implications it can denote baked bread, fields of crops, produce and even virtue, the fruit of good deeds.

The Roman author Lucretius, describing the creation of the world, writes *Primum quod motus exempto rebus inani/constituunt et res mollis rarasque relinquunt aera solem ignem terras animalia frugis/nec tamen admiscert in eorum corpus inane, “At first in so far as having banished the void from things, they appoint movement and leave behind soft and loose-knit objects: air, the sun, fire, earth, animals, grains and nevertheless, they do not mix empty space in their mass,” (De Rerum Natura 1.742-5). In this context, Lucretius uses *frux* in the literal sense to mean “grain,” or perhaps “seed”. His use of the word aptly suggests fruit and vegetation in its primal form as seed at the beginning of the world.

The Venerable Bede, writing much later in the seventh century, says, *Erat autem locus et aquae prorsus et frugis et arboris inops, “It was, moreover, a district destitute of both water and of crops and trees,” (Historiam Ecclesiasticam Gentis Anglorum 4.26.23-5). Bede uses *frux* in the literal sense to denote absent “crops” or “fruit”, clearly implying the land’s great lack of fertility. By emphasizing the absence of water or any sort of vegetation in the region, Bede effectively evokes the image of a wasteland.

The dramatist Seneca very similarly uses *frux* to denote vegetation. He writes *Postquam evocavit omne serpentum genus, congerit in unum frugis infaustae mala, “After she lured forth the whole tribe of serpents, she assembled the evil collection of deadly herbage,” (Medea 705-6). In the scene from which the line above is taken, Medea creates a lethal potion with snake venom, deadly, exotic plants and the flesh of unclean birds. Seneca could use a more specific word to describe the herbs, or even use *frux* in a
more specific sense, but it is clear here that he means *frux* to denote general herbage. The plants, Seneca later tells us, are sourced from the ridges of the Caucasus and the deserts of Arabia, the banks of the Tigris and the waters of the Danube. In this passage, by its lack of precision, *frux* implies the diversity of the plants and acts as an effective general term for exotic, unknown, and very deadly plants.

By metonymy, *frux* can also take on additional meanings. For instance, in his *Metamorphoses*, Ovid writes *Gaudenti menas posuere ministri/exstructas dapibus nec tostae frugis egentes*, “As he is rejoicing, servants set up the table piled up with foods nor in want of baked loaves,” (11.119-20). Here the most basic meaning of *frux*, “grain,” is substituted for the more abstract “bread”. In this case, grain, the raw material, represents bread, the product.

While staying true to its core meaning, *frux* can also have a broad range of abstract meanings. Acknowledging and possibly lamenting the mercenary and moralistic use of literature, Horace writes *Centuriae seniorum agitant expertia frugis,/celsi praetereunt austera poemata*, “The company of seniors stir up everything without produce, arrogant men disregard austere poems,” (*De Arte Poetica Liber* 309.342-3). Horace claims in the same passage that books which simultaneously admonish and delight the reader, in essence books that please their audience, are widely distributed and win both money and renown for the author. In this line, *frux* is used to mean denote produce, or possibly even “instruction”. Horace’s point is that books that do not bear fruit in the mind of the reader and encourage intellectual growth are criticized by the wise, while literature that is too moralizing is easily ignored. In context, *frux* has dual implications of monetary “produce” and intellectual “fruits”.

Finally, the most abstract meaning of *frux* denotes virtue. Aulus Gellius writes *ille venerandus senes iuvenes qui se “Stoicos” appellabant, neque frugis neque operae probae, sed theorematis tantum...deblaterant es...incessuit*, “that venerable old man reproaches young men who kept calling themselves “Stoics” and yet used to babble neither virtue nor honest work, but only theorems,” (*Attic Nights* 1.2.53-7). In this most abstract use of the word, *frux* is implied to mean “virtue,” or the fruit of good deeds. The young men in the passage philosophize too much and act far too little. As a result, with no true action, they have no proof of true virtue.

*Frux* has a wide range of abstract and literal meanings. At its core, *frux* denotes grain, but taken in context, the word has a broad range of implications and many shades of meaning. Ultimately, Roman authors use *frux* to express the idea of fruit and produce in surprisingly precise and unique ways. *Frux* is a dynamic and effective word and it has appropriately borne fruit in the Latin language.