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The Matron of Ephesus

Petronius, *Satyricon*, 111-112



Below you will find a complete text of Petronius' Matron of Ephesus story. Following this 'clean' text is an annotated text with notes. It is important, however, that you become accustomed to confronting Latin and just Latin, as opposed to the stilted, noted, glossed Latin that you are often presented. Use these 'clean' texts for study, review, and most importantly, translation in class. DO NOT WRITE ON THIS TEXT; DO NOT CORRUPT IT. Practicing a passage, after you have prepared it, on a blank text such as this is the best way not only to know it but also to become a better reader of Latin.

Petronius, Satyricon 111-112, the Matron of Ephesus

- (1) Matrona quaedam Ephesi tam notae erat pudicitiae, ut vicinarum quoque gentium feminas ad spectaculum sui evocaret.
- (2) Haec ergo, cum virum extulisset, non contenta vulgari more funus passis prosequi crinibus aut nudatum pectus in conspectu frequentiae plangere, in conditorium etiam prosecuta est defunctum, positumque in hypogaeo Graeco more corpus custodire ac flere totis noctibus diebusque coepit. (3) Sic afflictantem se ac mortem inedia persequentem non parentes potuerunt abducere, non propinqui; magistratus ultimo repulsi abierunt, complorataque singularis exempli femina ab omnibus quintum iam diem sine alimento trahebat. (4) Assidebat aegrae fidissima ancilla, simulque et lacrimas commodabat lugenti, et, quotienscumque defecerat, positum in monumento lumen renovabat.
- (5) Una igitur in tota civitate fabula erat: solum illud affulsisse verum pudicitiae amorisque exemplum omnis ordinis homines confitebantur, cum interim imperator provinciae latrones iussit crucibus affigi secundum illam casulam, in qua recens cadaver matrona deflebat. (6) Proxima ergo nocte, cum miles, qui cruces asservabat, ne quis ad sepulturam corpus detraheret, notasset sibi lumen inter monumenta clarius fulgens et gemitum lugentis audisset, vitio gentis humanae concupiit scire quis aut quid faceret.
- (7) Descendit igitur in conditorium, visaque pulcherrima muliere, primo quasi quodam monstro infernisque imaginibus turbatus substitit; deinde, ut et corpus iacentis conspexit et lacrimas con-

sideravit faciemque unguibus sectam, ratus (scilicet id quod erat) desiderium extincti non posse feminam pati, attulit in monumentum cenulam suam, coepitque hortari lugentem ne perseveraret in dolore supervacuo, ac nihil profuturo gemitu pectus diduceret: (8) “Omnium eundem esse exitum et idem domicilium” et cetera quibus exulceratae mentes ad sanitatem revocantur. (9) At illa ignota consolatione percussa laceravit vehementius pectus, ruptosque crines super corpus iacentis imposuit. (10) Non recessit tamen miles, sed eadem exhortatione temptavit dare mulierculae cibum, donec ancilla, vini odore corrupta, primum ipsa porrexit ad humanitatem invitantis victam manum, deinde refecta potione et cibo expugnare dominae pertinaciam coepit et: (11) “Quid proderit,” inquit, “hoc tibi, si soluta inedia fueris, si te vivam sepelieris, si, antequam fata poscant, indemnatum spiritum effuderis? (12) Id cinerem aut manes credis sentire sepultos? (13) Vis tu reviviscere? (14) Vis, discusso muliebri errore, quam diu licuerit, lucis commodis frui? (15) Ipsum te iacentis corpus admonere debet ut vivas.” (16) Nemo invitus audit, cum cogitur aut cibum sumere aut vivere. (17) Itaque mulier, aliquot dierum abstinentia sicca, passa est frangi pertinaciam suam, nec minus avidereplevit se cibo quam ancilla, quae prior victa est. (18) Ceterum, scitis quid plerumque soleat temptare humanam satietatem. (19) Quibus blanditiis impetraverat miles ut matrona vellet vivere, iisdem etiam pudicitiam eius aggressus est. (20) Nec deformis aut infacundus iuvenis castae videbatur, conciliante gratiam ancilla ac subinde dicente: (21) “Placitone etiam pugnabis amor?” (22) Quid diutius moror? (23) Iacuerunt ergo una non tantum illa nocte, qua nuptias fecerunt, sed postero etiam ac tertio die, praeclusis videlicet conditorii foribus, ut quisquis ex notis ignotisque ad monumentum venisset, putasset expirasse super corpus pudicissimam uxorem. (24) Ceterum, delectatus miles et forma mulieris et secreto, quicquid boni per facultates poterat coemebat

et, prima statim nocte, in monumentum ferebat. (25) Itaque unius cruciarii parentes, ut viderunt laxatam custodiam, detraxere nocte pendentem supremoque mandaverunt officio. (26) At miles circumscriptus, dum desidet, ut postero die vidit unam sine cadavere crucem, veritus supplicium, mulieri quid accidisset exponit: (27) nec se expectaturum iudicis sententiam, sed gladio ius dicturum ignaviae suae. (28) Commodaret modo illa perituro locum, et fatale conditorium familiari ac viro faceret. (29) Mulier, non minus misericors quam pudica, (30) "Ne istud," inquit, "dii sinant, ut eodem tempore duorum mihi carissimorum hominum duo funera spectem. (31) Malo mortuum impendere quam vivum occidere." (32) Secundum hanc orationem iubet ex arca corpus mariti sui tolli atque illi, quae vacabat, cruci affigi. (33) Usus est miles ingenio prudentissimae feminae, posteroque die populus miratus est qua ratione mortuus isset in crucem.

Matron of Ephesus Introduction

Any introduction to Petronius' *Matron of Ephesus* perhaps should start with the obvious question: what's a matron? Simply put, a matron is "a married woman or a widow, especially a mother of dignity, mature age, and established social position" (dictionary.com). And indeed, from Petronius' description of his matron of Ephesus, she seems to be all of these things. She is most definitely a widow, as we find out early in the story, and she appears to be both dignified and of an established social position; her age is perhaps more ambiguous, as is the question of her motherhood. Petronius, however, is not writing about a single matron (although the story will focus on only one). Rather, Petronius, who is known for his satire (more on that below), is taking aim at the very institution of Roman matron-hood; his matron of Ephesus is merely a representative of what Petronius views as an outdated and obsolete set of values.

The Roman *matrona* has its origins in Roman history, specifically the history of the monarchy and the early republic. The historian primarily responsible for this history is Livy, whose *Ab urbe condita* (a selection of which will appear later in this book) was intended to tell the entire story of Roman history, from its origins in the Trojan Aeneas and its founding by Romulus in 753 BC to Livy's present day, around 9 BC. Livy's history, however, was a carefully constructed presentation of contemporary Roman ideology; Livy was relying on stories that may or may not have had any real historical validity (this was not his primary concern), but rather illustrated the values that Livy wanted to promote. Thus his stories focus on the Roman ideals of self-sacrifice, honor, faith, and loyalty in an effort to illustrate to his contemporary Romans values that he thought had lately declined.

Many of Livy's stories focused on women, and Livy's women were under no less scrutiny than Livy's men; in fact, they may have been under more. Livy's women embodied and illustrated the values that Livy was promoting, almost as if their example proved a more effective illustration to Livy's readers: if these women can do it, certainly you can too. But it is these stalwart values that Petronius is targeting with his satire. In the roughly sixty years between when Livy was writing and when Petronius was writing, the Roman empire had undergone significant changes. The delicate political balance that Augustus had struck between his consolidation of power as the first emperor and the illusion he created that power was still wielded by the senate and the people had by Petronius' time deteriorated into unabashed imperial authority. Subsequent emperors were not as effective as Augustus; they spiraled into depravity, arrogance, and self-indulgence. Although the empire was experiencing continued military success (it would continue expanding until the early 100s AD when, under the emperor Trajan, it would reach its Zenith), the moral fabric of the empire was eroding even more quickly than when Livy was writing. perhaps the nadir of Roman morality occurred under the emperor Nero, the last of the Julio-Claudian emperors (the dynastic line begun by Augustus), and the emperor that has come to represent most indelibly the decadence that had become the Roman empire. The Roman historian Tacitus describes an episode indicative of Nero's character:

Nero, to win credit for himself of enjoying nothing so much as the capital, prepared banquets in the public places, and used the whole city, so to say, as his private house. Of these entertainments the most famous for their notorious profligacy were those furnished by Tigellinus, which I will describe as an illustration, that I may not have again and again to narrate similar extravagance. he had a raft constructed on Agrippa's lake, put the guests on board and set it in motion by other vessels towing it. These vessels glittered with gold and ivory; the crews were arranged according to age and experience in vice. Birds and beasts had been procured from remote countries, and sea monsters from the ocean. On the margin of the lake were set up brothels crowded with noble ladies, and on the opposite bank were seen naked prostitutes with obscene gestures and movements. As

darkness approached, all the adjacent grove and surrounding buildings resounded with song, and shone brilliantly with lights. Nero, who polluted himself by every lawful or lawless indulgence, had not omitted a single abomination which could heighten his depravity, till a few days afterwards he stooped to marry himself to one of that filthy herd, by name Pythagoras, with all the forms of regular wedlock. The bridal veil was put over the emperor; people saw the witnesses of the ceremony, the wedding dower, the couch and the nuptial torches; everything in a word was plainly visible, which, even when a woman weds darkness hides. (Tacitus, Annals 15.37; translation from the Perseus Project: <http://www.perseus.tufts.edu/cgi-bin/ptext?lookup=Tac.+Ann.+15.37>)

Nero's reign ended in 68 AD when, to avoid being killed by revolting soldiers, he committed suicide. With the death of Nero, Rome sank into a year long civil war during which four different emperors held power briefly. Finally, in 69 AD, the emperor Vespasian would establish both the Flavian dynasty as the next ruling family at Rome and some much needed stability for the empire.

Petronius, the author of the *Matron of Ephesus*, was not only living and working during Nero's reign, but was a prominent of Nero's court. His title was *arbiter elegantiae*, a term that is difficult to translate because there is no real English equivalent. Perhaps 'judge of good taste' best captures the title, but the formality of the English does not quite capture the spirit of the Latin. Nonetheless, Nero counted on Petronius to surround him with lavish displays, artists, and musicians, all for the depraved entertainment of the emperor. Petronius himself, despite some more positive qualities, also led a similar lifestyle. Tacitus provides this description of the author:

With regard to Caius Petronius, I ought to dwell a little on his antecedents. His days he passed in sleep, his nights in the business and pleasures of life. Indolence had raised him to fame, as energy raises others, and he was reckoned not a debauchee and spendthrift, like most of those who squander their substance, but a man of refined luxury. And indeed his talk and his doings, the freer they were and the more show of carelessness they exhibited, were the better liked, for their look of natural simplicity. yet as proconsul of Bithynia and soon afterwards as consul, he showed himself a man of vigour and equal to business. Then falling back into vice or affecting vice, he was chosen by Nero to be one of his few intimate associates, as a critic in matters of taste, while the emperor thought nothing charming or elegant in luxury unless Petronius had expressed to him his approval of it. (Tacitus, Annals 16.18; translation from the Perseus Project: <http://www.perseus.tufts.edu/cgi-bin/ptext?lookup=Tac.+Ann.+16.18>)

Petronius' most famous text, the *Satyricon*, in which the *Matron of Ephesus* story is found, reflects the brief description Tacitus provides of its author (and indeed Tacitus' description of Petronius may be based as much on his text as historical fact).

The *Satyricon* follows the adventures of three wayward Greeks, as they bumble about southern Italy, encountering different characters, places, and difficulties. The most famous passage from the *Satyricon* focuses on the character of Trimalchio, a former slave who has now become ostentatiously rich. The three characters go to Trimalchio's house to eat dinner, and are there bombarded by all manner of waste and excess. Petronius' description of the lavishness of Trimalchio's dinner is too extended to quote here, but Robert Harris, in his recent novel *Pompeii*, adopts the *Cena Trimalchionis* for his own fictional purposes:

Roast wild boar filled with live thrushes that flapped helplessly across the table as the belly was carved open [defecating] as they went. (Ampliatius [the Trimalchio character] had clapped his hands

and roared with laughter at that.) Then the delicacies: the tongues of storks and flamingos (not too bad), but the tongue of a talking parrot had always looked to Popidius [one of the guests] like nothing so much as a maggot and it had indeed tasted much as he imagined a maggot might taste if it had been doused in vinegar. Then a stew of nightingales' livers...

[Brittius, another guest and friend of Popidius] caught Popidius' eye and mouthed something at him, Popidius could not quite make out. He cupped his ear and Brittius repeated it, shielding his mouth from Ampliatus with his napkin and emphasizing every syllable: 'Tri-mal-chi-o.'

Popidius almost burst out laughing. Trimalchio! Very good! The freed slave of monstrous wealth in the satire by Titus Petronius, who subjects his guests to exactly such a meal and cannot see how vulgar and ridiculous he is showing himself. Ha ha! Trimalchio! For a moment, Popidius slipped back twenty years to his time as a young aristocrat at Nero's court, when Petronius, that arbiter of good taste, would keep the table amused for hours by his merciless lampooning of the nouveau riche. (pp. 115-116)

The literary significance of Petronius' *Satyricon* is multi-faceted. For Roman history it provides a unique window into the life, and sometimes the language, of the non-aristocratic social class. For literature, it has provided inspiration to authors as far-ranging as the 14th c. Italian Giovanni Boccaccio to the American novelist F. Scott Fitzgerald (Fitzgerald's most famous novel, *The Great Gatsby*, was almost called *Trimalchio*) to the Italian filmmaker Federico Fellini. And the *Matron of Ephesus* story itself is an example of the short story genre that the *Satyricon* pioneered as a literary model for later authors to emulate (Boccaccio's *Decameron* is comprised of 100 such stories). The story is told during a journey at sea. The three bumbling Greeks had mistakenly hopped a ride on a ship captained by their enemy. After being discovered, the three Greeks eventually were able to placate him, but to maintain the newly festive air on the ship, one of them decides to tell a festive tale. Petronius includes an introduction to the *Matron of Ephesus* story:

*But Eumolpus, our erstwhile defense representative and the creator of the present concord, saw it as his duty to keep a happy narrative chatter going. He began to joke about the fickleness of women: how easily they fall in love, how quickly they then forget even their own children. No woman was so chaste, he stated, that she wouldn't under the right circumstances become insanely infatuated with a total stranger. He didn't need the old tragic dramas or mythology for proof. There was something that had happened with in his own lifetime. Did we want to hear it? We all turned our eyes and ears to him, and he began: (Petronius, *Satyricon* 110, Sarah Ruden translator)*

The satire that infuses Petronius' entire text is evident even in his introduction to the *Matron of Ephesus* story. The 'fickleness of women' is not an attribute that Livy would have included in his history, at least not without describing its punishment. But Petronius is attacking in the *Matron of Ephesus* story the very values that Livy was promoting. Petronius' matron will be faithless, self-centered, and easily swayed. She will think of herself instead of her family or state. Most important, she will ultimately come to rely on her own desires and her own assessments to determine her course of action. Is this new Petronian matron really so bad? Read on and decide for yourself.

VOCABULARY, LINES 1-6

ac (conj.). and, and so
coepi, coepisse, coeptus (defec.). to begin
conditorium, -i. tomb
conspectus, -us. sight, view, presence
contentus, -a, -um. content, happy
crinis, crinis (m.). hair
cum (conj.). when, since, after
custodio, -ire, -ivi, -itus. to guard, to watch over
defunctus, -a, -um. defunct, dead
effero, efferre, extuli, elatus. to carry (for burial) to bring (for burial), to bury
Ephesus, -i. [name. A Greek city on the Western coast of Asia Minor, minor Turkey]
ergo (adv.). therefore

evoco, -are, -avi, -atus. to call out, to summon
fleo, flere, flevi, fletus. to weep, to cry, to mourn
frequentia, -ae. crowd, throng
funus, funeris (n.). funeral
gens, gentis (f.). country, people
Graecus, -a, -um. Greek
hypogaeum, -i. tomb
mos, moris (m.). custom, way, manner
notus, -a, -um. known, recognized, apparent
nudatus, -a, -um. bear, nude, exposed
pando, pandere, -, passus. to let down, to spread out, to dishevel
pectus, pectoris (n.). chest, breast, heart
plango, plangere, planxi, planctus. to beat one's breast in mourning, to wail, to lament

pono, ponere, posui, positus. to put, to place
prosequor, prosequi, prosecutus. to attend, to accompany
pudicitia, -ae. chastity, virtuous
quidam, quaedam, quoddam (pron.). certain
quoque (adv.). also
spectaculum, -i. spectacle, sight, example
tam (adv.). so
totus, -a, -um. whole, all
ut (conj.). so that [*the introductory word to a purpose, result, or noun clause, or indirect command*]
vicinus, -a, -um. neighboring
vir, viri. man
vulgaris, -e. common, lowly

A Visual Organizer for Sentence 2

Haec ergo, cum virum extulisset, non contenta vulgari more funus passis prosequi crinibus aut nudatum pectus in conspectu frequentiae plangere, in conditorium etiam prosecuta est defunctum positumque in hypogaeo Graeco more corpus custodire ac flere totis noctibus diebusque coepit.

Haec ergo,

cum virum extulisset

non contenta

vulgari more funus passis prosequi crinibus

aut

nudatum pectus in conspectu frequentiae plangere,

in conditorium etiam prosecuta est defunctum

positumque in hypogaeo Graeco more corpus custodire

ac

flere totis noctibus diebusque

coepit.

- 1 (1) *Matrona quaedam Ephesi tam notae erat pudicitiae, ut vicinarum*
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5 conditorium etiam prosecuta est defunctum, positumque in hypogaeo
Graeco more corpus custodire ac flere totis noctibus diebusque coepit.
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SS.1-2: The first five and a half sentences establish the main character, the matrona..

1. **quaedam.** This is a word common to the openings of stories. Remember how the forms of this word work: is case, number, gender determined by the *quae* or the *-am*?
- tam.** How do *tam* and *ut* work when used together?
- notae pudicitiae.** How does this genitive phrase relate to the *matrona*? What does it tell us about her? How would that be put into good English?
- 1-2. **ut...evocaret.** What kind of *ut* clause often is preceded by a word like *tam*? What is the result of the woman's extreme *pudicitiae*?
- 2-6. [see the visual organizer on the facing page for structural assistance]
2. **haec.** To whom is this pronoun referring? (Note its gender.)
3. **virum.** What will this word mean in this context? 'Man' is not an adequate meaning.
non contenta. This phrase governs the sentence all the way to *plangere*.
passis. What does this word modify (it's not right next to it)? What ablative construction often includes a participle?
4. **aut.** This conjunction connects the infinitives *prosequi* and *plangere*.
5. **prosecuta est.** Note that there has been no main verb until now. Who is still the subject?
defunctum, positum. Who is *defunctum* and *positum*? Make sure you include someone for this word to modify when you translate them.
-que. This conjunction connects main verbs of the sentence.
6. **Graeco.** This adjective does not modify *hypogaeo*; what else does it agree with?
custodire ac flere. Infinitives cannot function without verbs to introduce them. What verb makes sense with an infinitive (or two) following it?

VOCABULARY, LINES 7-14

abduco, abducere, abduxi, abduc-
tus. to lead away, to dissuade

abeo, abire, abivi / -ii, abitus. to go
away, to leave

ac (conj.). and, and so

aeger, aegra, aegrum. sick, weary, ill
afflicto, -are, -avi, -atus. to distress,
to wail

affulgeo, affulgere, affulsi, -. to
shine, to gleam, to appear (bright)

alimentum, -i. nourishment, food

amor, amoris (m.). love

assideo, assidere, assedi, assessus
(+ dat.). to sit by, to sit near, to
attend (to)

civitas, civitatis (f.). state, country,
nation

commodo, -are, -avi, -atus. to lend,
to add

comploro, -are, -avi, -atus. to la-
ment, to grieve

confiteor, confiteri, confessus. to
confess, to admit.

-cumque (encl.). [an intensifying
ending]

deficio, deficere, defeci, defectus. to
expire, to go out, to fail

exemplum, -i. example, exemplar
fabula, -ae. story

fidus, -a, -um. faithful, trustworthy

homo, hominis (m.). man, people

iam (adv.). now, already

igitur (adv.). therefore

imperator, imperatoris (m.). gover-
nor, leader

inedia, -ae. starvation, (the act of) not
eating

interim (adv.). meanwhile

lacrima, -ae. tear

latro, latronis (m.). thief

lugeo, lugere, luxi, luctus. to mourn,
to lament

lumen, luminis (n.). light

magistratus, -us. magistrate, local
governmental official

monumentum, -i. tomb

mors, mortis (m.). death

ordo, ordinis (m.). class, rank

parens, parentis (m./f.). parent

persequor, persequi, persecutus. to
pursue, to chase

pono, ponere, posui, positus. to put,
to place

propinquus, -i. relative

provincia, -ae. province

pudicitia, -ae. chastity, virtue

quintus, -a, -um. fifth

quotiens (conj.). as often as, when-
ever

repello, repellere, repuli, repulsus.

to send away, to repulse, to reject

renovo, -are, -avi, -atus. to renew, to
refresh, to relight

sic (adv.). in this way, thus

simul (adv.). at the same time

sine (prep. + abl.). without

singularis, -e. singular, unique,
remarkable

solus, -a, -um. alone

totus, -a, -um. whole, all

traho, trahere, traxi, tractus. to
spend (a day) [*when used with the*
noun dies, -ei as its object]

ultimo (adv.). finally

unus, -a, -um. one, singular

verus, -a, -um. true

Dicsussion Questions

S3. How do the words *parentes, propinqui, magistratus, ab omnibus* and, in sentences 1 and 2, *spectaculum* and *in conspectu frequentiae* establish the role of the *matrona* in terms of those around her? How does this role influence our interpretation of the *matrona*? Is it a positive or negative interpretation? Why?

S5. What does it say about the *matrona* that she has become a *fabula*? What is the shift that takes place when one, or one's reputation, becomes a *fabula*? What changes? Why?

A Visual Organizer for Sentence 3

Sic afflictantem se ac mortem inedia persequentem non parentes potuerunt abducere, non propinqui

Sic

(matronam) afflictantem

se

ac

mortem

(matronam) persequentem inedia

non parentes potuerunt abducere

non propinqui

- (3) Sic afflictantem se ac mortem inedia persequentem non parentes potuerunt abducere, non propinqui; magistratus ultimo repulsi abierunt, complorataque singularis exempli femina ab omnibus quintum iam diem
 10 sine alimento trahebat. (4) Assidebat aegrae fidissima ancilla, simulque et lacrimas commodabat lugenti, et, quotienscumque defecerat, positum in monumento lumen renovabat. (5) Una igitur in tota civitate fabula erat: solum illud affulsisse verum pudicitiae amorisque exemplum omnis ordinis homines confitebantur, cum interim imperator provinciae latrones

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7. The number of (potential) accusatives in this line can be daunting. Clues from the Latin word order, however, can help navigate them. Use the diagram on the facing page for assistance.
se. Who is this line about? Who is the *se*?
 8. **magistratus.** Note the declension of this word, especially when paired with its verb: is it singular or plural?
 9. **complorata.** What does this word modify? Who is being *complorata*?
singularis exempli. This genitive construction describes *femina* (and is the same construction as *pudicitiae* in line 1): what kind of woman was she?
ab omnibus. With what passive verb will this phrase be translated?

S4. A new character is introduced: the ancilla that has accompanied the matrona to the tomb. Petronius' description of the ancilla initially focuses on her allegiance to the matrona. The role of the ancilla, however, will change as the story develops.

10. **Assidebat.** What is the subject of this verb? It is not understood. Where is the nominative?
aegrae. Make certain to note in the glossary how this form will relate to *adsidebat*.
simul et. The *et* does not connect the two clauses (the *-que* in *simulque* does that). *Simul et* will mean 'at the same time as' or 'as soon as'. How will this meaning effect the reading of the second *et* (in l.11)?
 11. **lacrimas commodabat.** What was the slave doing along with the woman?
lugenti. Make certain to include a word for this participle to modify.
quotienscumque defecerat = quotienscumque (lumen) defecerat
 11-12. **positum in monumento lumen.** Framing will help make clear what *in monumento* modifies.
 12. **lumen.** Note the gender of this word when determining its case.
una. What does this word modify? (It does not modify *civitate*.)
civitate ≈ urbe
 13. **solum...exemplum.** Note that this entire clause is comprised of accusatives and an infinitive. What kind of verb is necessary to introduce this type of clause?
 14. **omnis ordinis.** With what noun does it make best sense to translate this genitive?

5, cum interim: Here begins the introduction of the conflict of the story and so concludes the establishment of the setting of the story. The monumentum with the matrona and the ancilla is not alone in its location. The imperator has crucified a number of thieves near their monumentum. These others thieves, and a miles whose job it is to guard them, will create the conflict and, ultimately, the resolution of the story.

14. **interim.** Functions as a transition between the first section, which establishes the setting, and the narrative of the story itself.

VOCABULARY, LINES 15-22

affigo, affigere, affixi, affixus. to attach, to affix	detraho, detrahere, detraxi, detractus. to drag away, to take down	ne (conj.). lest, so that...not [<i>the introductory word to a negative purpose or noun clause or indirect command</i>]
asservo, -are, -avi, -atus. to guard, to watch over	ergo (adv.). therefore	noto, -are, -avi, -atus. to note, to observe
audio, -ire, -ivi, -itus. to hear	facies, -ei. face, appearance	primo (adv.). at first
cadaver, cadaveris (n.). body, dead body, cadaver	facio, facere, feci, factus. to make, to do	proximus, -a, -um. next
casula, -ae. little house, residence [<i>a diminutive form of the Latin noun casa, -ae</i>]	fulgeo, fulgere, fulsi, -. to gleam, to shine	pulcher, pulchra, pulchrum. beautiful
clarus, -a, -um. clear, bright, famous	gemitus, -us. wailing, mourning, groan, sigh	quasi (conj.). as if
concupisco, concupiscere, concupivi / -ii, concupitus. to really want	gens, gentis (f.). country, people	quidam, quaedam, quoddam (pron.). certain
considero, -are, -avi, -atus. to consider, to assess	humanus, -a, -um. human	recens, recentis (adj.). fresh, recent
conspicio, conspicere, conspexi, conspectus. to see, to catch sight of	iaceo, iacere, ieci, iaciturus. to lie (down)	reor, reri, ratus. to believe, to think, to suppose
defleo, deflere, deflevi, defletus. to weep over, to lament, to mourn	igitur (adv.). therefore	scio, scire, scivi, scitus. to know
deinde (adv.). then, next	imago, imaginis (f.). image, ghost	seco, -are, -avi, -tus. to cut, to scratch
descendo, descendere, descendi, descensus. to descend, to climb down	infernus, -a, -um. of the underworld, belonging to the underworld	secundum (prep. + acc.). next to, near, according to
	inter (prep. + acc.). between, among	sepultura, -ae. burial, tomb
	iubeo, iubere, iussi, iussus. to order	subsisto, subsistere, substiti, -. to stop, to halt
	lacrima, -ae. tear	turbo, -are, -avi, -atus. to disturb
	lugeo, lugere, luxi, luctus. to mourn, to lament	unguis, unguis (m.). fingernail, claw
	lumen, luminis (n.). light	vitium, -i. fault, deficiency
	monstrum, -i. monster, beast	
	monumentum, -i. tomb	

A Visual Organizer for Sentence 6

Proxima ergo nocte, cum miles, qui cruces asservabat, ne quis ad sepulturam corpus detraheret, notasset sibi lumen inter monumenta clarius fulgens et gemitum lugentis audisset, vitio gentis humanae concupiit scire quis aut quid faceret.

Proxima ergo nocte,

cum miles,
qui cruces asservabat,
ne quis ad sepulturam corpus detraheret
notasset sibi lumen inter monumenta clarius fulgens
et
gemitum lugentis audisset

(miles) vitio gentis humanae concupiit
scire
quis
aut
quid faceret

A Cultural Note for Sentence 6

Crucifixion was reserved as a painful, shameful, but instructive form of death for slaves and criminals. Not only did the crucifixion send a powerful message of deterrence but it also was designed to prevent those crucified from receiving a proper burial. Without a proper burial, the ancients believed, a soul would be shut out of the afterlife.

- 15 iussit crucibus affigi secundum illam casulam, in qua recens cadaver
matrona deflebat. (6) Proxima ergo nocte, cum miles, qui cruces
asservabat, ne quis ad sepulturam corpus detraheret, notasset sibi lumen
inter monumenta clarius fulgens et gemitum lugentis audisset, vitio gentis
20 humanae concupiit scire quis aut quid faceret. (7) Descendit igitur in
conditorium, visaque pulcherrima muliere, primo quasi quodam monstro
infernisque imaginibus turbatus substitit; deinde, ut et corpus iacentis
conspexit et lacrimas consideravit faciemque unguibus sectam, ratus

14-15. latrones iussit = iussit latrones

15. affigi. On what main verb will this infinitive depend? What is happening to the *latrones*?
How are *crucibus* and *affigi* related?

secundum. This word has nothing to do with the number two. Make sure you know what it means.

recens cadaver. Even though these words begin the clause, how does their gender and *matrona* tell you what case they are?

S6: Here begins the story proper, now that the setting has been established. The purpose of the miles is described, as is his relationship (or current lack thereof) to the matrona. The initiation of the relationship between the miles and the matrona will be described at the end of the sentence.

16-19. This sentence is comprised of an extensive initial subordinate clause, followed by a brief main clause and additional brief subordinate clauses. See the visual organizer on the facing page for assistance.

16. cum. This conjunction governs most of the sentence. How do parallel verb forms help to determine where the *cum* clause ends?

17. ne...detraheret. What is the *miles* trying to prevent? What kind of (subjunctive) clause, then, is this?

quis. This word is not an interrogative pronoun. Remember what effect *ne* has on a pronoun whose suffix is *quis*.

notasset = notavisset

lumen. What is the gender of this word? And so what case is it?

18. clarius. What is the part of speech of this word? What does the *-ius* ending signify?

fulgens. This form is not nominative. What other case can it be? What word does it modify?

lugentis. Make certain to give this participle something to modify when translating it. Who is *lugentis*? (But don't forget about the case.)

18-19. vitio gentis humanae. Petronius here generalizes the actions of the *miles* as a tendency of all humans.

19. quis aut quid faceret. What construction has words like *quis* and *quid* plus a subjunctive verb in the middle of a sentence?

S7: The next sentence begins with the irreversible action of the miles that begins the conflict of the story. His initial impression of the matrona is described here; when reading her physical description, remember how and for how long she has been living in the monumentum.

20. visaque pulcherrima muliere. The case of *muliere* should help you with the case and construction of the other two words.

20-21. quasi...imaginibus. All of these ablatives need a verb to be translated with them: which verb is it?

21. ut. How is *ut* translated with indicative (as opposed to subjunctive) verbs?

iacentis. What case is this word? (Whose *corpus* is it?) Petronius continues to use these substantive participles; remember (this is not the first) how to translate them.

22. et lacrimas...sectam = et lacrimas faciemque unguibus sectam consideravit

ratus. The perfect passive participle of a deponent is often translated in the present tense (but remember that it is still a deponent ~~in~~ when considering its voice).

VOCABULARY, LINES 23-32

ac (conj.). and, and so
affero, afferre, attuli, allatus. to bring to, to bring into
at (conj.). and so, but [*indicates a shift in sense*]
cenula, -ae (dimun.). little meal, little dinner
ceteri, -ae, -a. other, rest (of)
cibus, -i. food
coepi, coepisse, coeptus (defec.). to begin
consolatio, consolationis (f.). consolation, comfort, sympathy
corrumpo, corrumpere, corrupti, corruptus. to corrupt, to entice
crinis, crinis (m.). hair
deinde (adv.). then
diduco, diducere, diduxi, diductus. to scratch, to rend, to open up
do, dare, dedi, datus. to give
dolor, doloris (m.). grief, sorrow
domicilium, -i. dwelling, home
domina, -ae. mistress
donec (conj.). until
exhortatio, exhortationis (f.). exhortation, encouragement
exitus, -us. end, outcome
expugno, -are, -avi, -atus. to attack, to assault, to assail
extinctus, -i. dead man
exulcero, -are, -avi, -atus. to afflict, to trouble, to overburden

gemitus, -us. wailing, mourning, groan, sigh
hortor, hortari, hortatus. to encourage
humanitas, humanitatis (f.). humanity, sympathy, kindness
ignotus, -a, -um. strange, unfamiliar, lowly
impono, imponere, imposui, impositus. to put on, to lay on
inutilis, -e. useless, fruitless
invito, -are, -avi, -atus. to invite
lacero, -are, -avi, -atus. to slash, to scrape, to scratch
lugeo, lugere, luxi, luctus. to mourn, to lament
manus, -us (f.). hand
mens, mentis (f.). mind
monumentum, -i. tomb
muliercula, -ae (dimun.). little woman, dear woman
ne (conj.). lest, so that...not [*the introductory word to a negative purpose or noun clause or indirect command*]
odor, odoris (m.). odor, smell
patio, pati, passus. to endure, to bear, to suffer
pectus, pectoris (n.). chest, breast, heart
percutio, percutere, percussi, percussus. to affect deeply, to strike deep within

perservero, -are, -avi, -atus. to persist, to persevere
pertinacia, -ae. stubbornness, obstinacy
porrigo, porrigere, porrexi, porrectus. to offer, to extend
potio, potionis (f.). drink
primum (adv.). first
prosum, prodesse, profui, -. to be of use, to benefit, to help
recedo, recedere, recessi, recessurus. to leave, to go away, to withdraw
reficio, reficere, refeci, refectus. to revive, to make strong again, to refresh
revoco, -are, -avi, -atus. to call back, to summon, to return
rumpo, rumpere, rupi, ruptus. to tear, to rend, to dishevel
sanitas, sanitatis (f.). health, well-being
super (prep. + acc.). above, over
supervacuum, -a, -um. useless, unnecessary, fruitless
tamen (adv.). nevertheless
tempto, -are, -avi, -atus. to try, to attempt
vehemens, vehementis (adj.). violent, vehement
vinco, vincere, vici, victus. to conquer, to overcome, to win over
vinum, -i. wine

Discussion Questions

- S8. What philosophy or outlook on life does the quote indicate? How is it in direct contrast to the philosophy or approach that the *matrona* has thus far adopted?
- S9. How does the *matrona*'s reaction to the soldier's suggestion further develop her character? Is her reaction believable? Why / why not?
- S10. What shift in the attitude of the narrator / character toward the *matrona* does *pertinaciam* indicate?

(scilicet id quod erat) desiderium extincti non posse feminam pati, attulit in monumentum cenulam suam, coepitque hortari lugentem ne
 25 perseveraret in dolore supervacuo, ac nihil profuturo gemitu pectus diduceret: (8) “Omnium eundem esse exitum et idem domicilium” et cetera quibus exulceratae mentes ad sanitatem revocantur. (9) At illa ignota consolatione percussa laceravit vehementius pectus, ruptosque
 30 crines super corpus iacentis imposuit. (10) Non recessit tamen miles, sed eadem exhortatione temptavit dare mulierculae cibum, donec ancilla, vini odore corrupta, primum ipsa porrexit ad humanitatem invitantis victam manum, deinde refecta potione et cibo expugnare dominae pertinaciam

23. scilicet id quod erat = “indeed he was right”

desiderium...pati = (ratus) **feminam non posse pati desiderium extincti (viri). extincti.** Another substantive: what noun should be translated with this adjective?

S7, coepit: Here begins the delineating of the initial relationship between the miles and the matrona: the miles makes a judgment about the actions of the matrona and acts accordingly.

24. lugentem. Who is this word describing? Who is *lugentem*?

24-26. ne...diduceret. This subjunctive clause is dependent on *hortari*; the *ne* will not be translated as 'lest': what reading will fit best after the meaning of *hortari*?

25. nihil profuturo gemitu = **inutili gemitu**

26. omnium...domicilium = **Omnium, est idem exitus et idem domicilium**

omnium. Explains for whom the statement is relevant; translate almost as an aside.

esse. Remember how the verb ‘to be’ is translated when it occurs at the beginning of a sentence.

26-27. et cetera = **et cetera (dicta)**

27. quibus...revocantur. What is the *miles* trying to accomplish with his *cetera dicta*?

S9: The matrona reacts to the suggestions of the miles.

28. ignota consolatione. This cannot be translated without a verb to introduce it: which verb will do so?

28-29. ruptos crines. *Crines* are not usually *ruptos*; what is an idiomatic definition for *ruptos* to appropriately describe *crines*?

S10: The miles may not have convinced the matrona, but he seems to have convinced someone else, an ally to aid him in convincing the matrona of the error of her ways. Who else is in the monumentum?

29. non recessit. Don’t jump on this verb without a subject (it’s not understood). What’s the nominative for this verb? Who *non recessit*?

30. eadem. The subject of *temptavit* indicates that this cannot be nominative. What other case can it be (and what gender)? What does it modify?

temptavit dare mulierculae cibum. What did the *miles* do next?

30-31. vini odore corrupta. Why did the *ancilla* give in?

31. porrexit. There is a direct object for this verb, although it is not next to it.

32. manum. The gender of this noun is essential for understanding what agrees with it.
expugnare. Don’t, of course, jump on this infinitive. It needs a verb to introduce it.

VOCABULARY, LINES 33-42

abstinentia, -ae. abstinence, not eating

admoneo, admonere, admonui, admonitus. to advise, to urge, to remind

aliquot (indecl. adj.). several, some
antequam (conj.). before

audio, -ire, -ivi, -itus. to hear

avidus, -a, -um. greedy

blanditiae, -arum. blandishments, flattery, compliments

ceterum (adv.). of course, certainly
cibus, -i. food

cinis, cineris (m.). ashes (of a cremated corpse)

coepi, coepisse, coeptus (defec.). to begin

cogo, cogere, coegi, coactus. to force, to compel

commodum, -i. pleasure, convenience, advantage

credo, credere, credidi, creditus. to believe, to think

debeo, debere, debui, debitus. ought

discutio, discutere, discussi, discussus. to put aside, to dispel

diu (adv.). for a long time

effundo, effundere, effusi, effusus. to pour out

error, erroris (m.). error, mistake

fatum, -i. fate; [also name: in plural, the Fates]

frango, frangere, fregi, fractus. to break down, to soften, to shift

fruor, frui, fructus (+ abl.). to enjoy
humanus, -a, -um. human

impetro, -are, -avi, -atus. to make happen, to bring about that, to effect

indemnatus, -a, -um. innocent, uncondemned

inedia, -ae. starvation, (the act of) not eating

inquit (defec.). he/she says

invitus, -a, -um. unwilling

licet, licere, licuit (defec.). it is permitted [an impersonal verb, meaning that the subject is the clause that follows the verb, i.e. it is permitted that you...; the subject is that which is permitted, or that you...]

lux, lucis (f.). light

manes, manium (m. pl.). ghost, spirit of the underworld

minus (adv.). less

muliebris, -e. of or belonging to a woman, womanly

nemo (pron.). no one

patior, pati, passus. to endure, to bear, to suffer

pertinacia, -ae. stubbornness, obstinacy

plerumque (adv.). for the most part, commonly

posco, poscere, poposci, -. to ask, to demand

prior, prius (adj.). former, previous, first

prosum, prodesse, profui, -. to be of use, to benefit, to help

repleo, replere, replevi, repletus. to fill up

revivisco, reviviscere, revixi, -. to come to life again

satietas, satietatis (f.). satisfaction, satiation

scio, scire, scivi, scitus. to know

sentio, sentire, sensi, sensus. to feel, to care

sepelio, sepelire, sepelivi / -ii, sepultus. to bury

si (conj.). if

siccus, -a, -um. dry

soleo, solere, solitus (semi-dep.). to be accustomed to [often followed by an infinitive, i.e. to be accustomed to...]

solvo, solvere, solvi, solutus. to destroy, to undo

spiritus, -us. spirit

sumo, sumere, sumpsi, sumptus. to take, to take up, to accept

tempto, -are, -avi, -atus. to try, to attempt

ut (conj.). so that [the introductory word to a purpose, result, or noun clause, or indirect command]

vinco, vincere, vici, victus. to conquer, to overcome, to win over

vivo, vivere, vixi, victus. to live

volo, velle, volui, -. to want, to desire

coepit et (11) “Quid proderit,” inquit, “hoc tibi, si soluta inedia fueris, si
 te vivam sepelieris, si, antequam fata poscant, indemnatum spiritum
 35 effuderis? (12) ‘Id cinerem aut manes credis sentire sepultos?’ (13) Vis tu
 reviviscere? (14) Vis, discusso muliebri errore, quam diu licuerit, lucis
 commodis frui? (15) Ipsum te iacentis corpus admonere debet ut vivas.”
 (16) Nemo invitus audit, cum cogitur aut cibum sumere aut vivere. (17)
 Itaque mulier, aliquot dierum abstinencia sicca, passa est frangi
 40 pertinaciam suam, nec minus avide replevit se cibo quam ancilla, quae
 prior victa est. (18) Ceterum scitis quid plerumque soleat temptare
 humanam satietatem. (19) Quibus blanditiis impetraverat miles ut

S11: The ancilla begins questioning the matrona about the motives for her actions, focusing special attention on the implications her actions have for her (premature) death.

inquit. Spearates direct quotes, so *quid proderit* is not a sentence by itself, but includes the *hoc tibi* that follows.

quid proderit hoc tibi. A direct translation might sound awkward, but the expression is idiomatic, familiar, and colloquial. What is the *ancilla* saying about the actions of the *matrona*?

soluta fueris = soluta eris.

inedia. Why can't this be nominative (hint = the subject and gender of *soluta fueris*)?

34. vivam. What word does this adjective modify? (Gender and context are your clues.)

antequam fata poscant = antequam fata poscant (spiritum tuum)

35. cinerem. Given the case of this noun, can you begin with it?

manes. What case is this noun? (*Cinerem aut* and the subject of *credis* are clues.)

sepultos. What noun does this modify? What are (or have been) *sepultos*?

36. discusso muliebri errore. What construction is this? (The participle *discusso* is your clue.)

quam. What is the antecedent of this pronoun: watch your gender.

lucis. Despite the ending, this noun is not the same case as *commodis*.

37. commodis. *Frui* is essential to understanding the case of this word.

ipsum te...vivas = Corpus (viri) iacentis debet admonere te ipsum ut vivas

ut vivas. What construction is this? It flows very easily (after translating the direct object of *admonere*) from *admonere*.

S15: A general statement that universalizes the matrona's decision.

38. cogitur. What word is (still) the subject of this verb?

39. abstinencia sicca. These words do not agree, despite their endings. Which agrees with *mulier*? What is her present condition?

frangi. Be careful about this form: what is its voice? On what main verb does it depend?

S17: The miles has convinced the matrona that it is worthwhile to live (she has eaten, drunk, and replenished herself), and he will now procede to other matters....

42. quibus = his (Latin from *hic, haec, hoc*, not English)

VOCABULARY, LINES 43-51

abstineo, abstinere, abstinui, ab-

stentus. to abstain (from), to hold back (from)

ac (conj.). and, and so

aggredior, aggredi, aggressus. to attack, to assault, to assail

amor, amoris (m.). love

castus, -a, -um. chaste

ceterum (adv.). of course, certainly

concilio, -are, -avi, -atus. to achieve, to win (over), to conciliate

conditorium, -i. tomb

cur (adv.). why

deformis, -e. ugly, deformed

delecto, -are, -avi, -atus. to please, to delight

dico, dicere, dixi, dictus. to say, to speak, to pronounce, to decide

diu (adv.). for a long time

ergo (adv.). therefore

expiro, -are, -avi, -atus. to expire, to die

facio, facere, feci, factus. to make, to do

fores, forium (m. pl.). door

forma, -ae. beauty

gratia, -ae. thanks, favor, kindness

ignotus, -a, -um. strange, unfamiliar, lowly

infacundus, -a, -um. ineloquent, poorly spoken

iuvenis, iuvenis (m.). young man

moror, morari, moratus. to delay, to wait

-ne (encl.). [not translated; indicates a yes / no question when attached to the first word of a sentence]

ne...quidem. not even [the emphasis of this expression is placed on the Latin word in between, e.g. ne matrona quidem = 'not even the matron']

notus, -a, -um. known, recognized, apparent

nuptiae, -arum. marriage, nuptials

pars, partis (f.). part, area

persuadeo, persuadere, persuasi, persuasurus. [this verb takes its object in the dative] to persuade, to convince, to prevail upon

placitus, -a, -um. pleasing, agreeable

posterus, -a, -um. next, following

praecludo, praecludere, praeclusi, praeclusus. to shut, to close (off)

pudicitia, -ae. chastity, virtue

pudicus, -a, -um. chaste, virtuous

pugno, -are, -avi, -atus. to fight (against), to resist

puto, -are, -avi, -atus. to think

quidem (adv.). [when used with ne] not even

quisquis, quidquid / quicquid (indef. pron.). whoever, whatever, whomever

secretum, -i. secrecy, discretion

subinde (adv.). promptly, readily

super (prep. + acc.). above, over

tantum. [used with non and followed by sed etiam] not only...but also

tertius, -a, -um. third

una (adv.). together

ut (conj.). so that, that [the introductory word to a purpose, result, or noun clause, or indirect command]

uterque, utraque, utrumque (adj.). both

uxor, uxoris (f.). wife

venio, venire, veni, ventus. to come

victor, victoris (m.). victor, winner

videlicet (adv.). of course, dearly

vivo, vivere, vixi, victus. to live

volo, velle, volui, -. to want, to desire

A Visual Organizer for Sentence 24

Iacuerunt ergo una non tantum illa nocte, qua nuptias fecerunt, sed postero etiam ac tertio die, praeclusis videlicet conditorii foribus, ut quisquis ex notis ignotisque ad monumentum venisset, putasset expirasse super corpus pudicissimam uxorem.

Iacuerunt ergo una

non tantum illa nocte,

qua nuptias fecerunt

sed postero etiam ac tertio die,

praeclusis videlicet conditorii foribus

ut

quisquis ex notis ignotisque ad monumentum venisset

putasset

expirasse super corpus pudicissimam uxorem.

Discussion Questions

- S21. Both here and in sentence 12, quotations from Vergil's *Aeneid* are included as part of the argument against the *pudicitia* of the *matrona*. What is the effect of using such quotes? How does it lend credence to the argument of the *miles* and the *matrona*? And what very immediate effect does it bring about in the *matron* (i.e. what happens in S23)? How then does the *matrona* represent throughout her story epic vs. non-epic characters?
- S22. "in a paradoxical maneuver, the satiric mask is worn by unreliable characters who have no hesitation in behaving like censors although they have no right to do so." (Conte, *The Hidden Author* 118) What does Conte mean by 'the satiric mask'? At what point in the *Widow of Ephesus* has Eumolpus (the narrator) acted as a 'censor'? Was he successful? Why / why not?
- S24. How do the *miles* and the *matrona* here try to manipulate her 'audience' and their perception of her? Why is such a manipulation necessary? Is their plan sound? Why / why not? Explain.

matrona vellet vivere, iisdem etiam pudicitiam eius aggressus est.
 (20) Nec deformis aut infacundus iuvenis castae videbatur, conciliante
 45 gratiam ancilla ac subinde dicente: (21) “Placitone etiam pugnabis
 amor?” (22) Quid diutius moror? (23) Iacuerunt ergo una
 non tantum illa nocte, qua nuptias fecerunt, sed postero etiam ac tertio
 die, praecclusis videlicet conditorii foribus, ut quisquis ex notis ignotisque
 ad monumentum venisset, putasset expirasse super corpus pudicissimam
 50 uxorem. (24) Ceterum, delectatus miles et forma mulieris et secreto,

43. iisdem = iisdem (blanditiis from 1.42)
eius. To whose *pudicitiam* does this refer?

S20: The matrona begins to see the miles in a different light, as she eventually succumbs to his advancements.

44. deformis, infacundus. These nominative adjectives need a linking verb: what does *videbatur* mean (in the passive) that makes it a linking verb?

44-45. conciliante...dicente. Because of the participles, this should be an obvious, if extended, construction. How is *ancilla* related to these words?

45. placitone. What does *placito* modify? (The *-ne* is not of course the ending, but the enclitic that indicates a yes/no question.)

S22: The narrator interjects here, encouraging himself to continue with the (sordid) details of the story.

46. quid = cur

S23: The miles achieves more than simply convincing the matrona to eat. Note the importance of time (when) in the next sentence.

46-50. A complex sentence whose structure is essential for understanding it. See the visual organizer on the facing page for assistance.

47. non tantum. What other pair of words will complete the thought begun by this pair?

qua = cum (the conjunction or the preposition?)

postero, tertio. These words modify the same word: what is the time expression used throughout this sentence?

48-50. ut...uxorem. Why were the *foribus praeccludis*? What were the *matrona* and the *miles* trying to avoid?

49. venisset, putasset. The entire clause begun by *quisquis* functions as the subject of *putasset*. Remember that the combination of two pluperfect subjunctives in a conditional produces English tenses that do not match the Latin.

expirasse. Do not jump on this infinitive without a subject.

S24: The miles brings to the matrona food, drink, and other goodies that will entice her.

50. ceterum. An adverb here.

delectatus...secreto = miles, delectatus et forma et secreto mulieris,

VOCABULARY, LINES 52-60

accido, accidere, accidi, -. to happen
ac (conj.). and, and so
at (conj.). and so, but [*indicates a shift in sense*]

bonus, -a, -um. good

cadaver, cadaveris (n.). corpse, body

circumscribo, circumscribere, circumscripsi, circumscriptus. to entrap, to snare

coemo, coemere, coemi, coemptus. to buy up, to consume

commodo, -are, -avi, -atus. to give, to bestow, to lend

conditorium, -i. tomb

cruciaris, -i. crucified man, one crucified

custodia, -ae (f.). protection, security
desideo, desiderare, desedi, -. to dally,

to sit still, to shirk one's duties
detraho, detrahare, detraxi, detractus. to drag away, to take down

deus, -i. god
dico, dicere, dixi, dictus. to say, to speak, to pronounce, to decide

dum (conj.). while
expecto, -are, -avi, -atus. to expect, to wait for, to await

expono, exponere, exposui, expositus. to explain

facio, facere, feci, factus. to make, to do

facultas, facultatis (f.). power, capability

familiaris, familiaris (m./f.). friend, confidant

fatalis, -e. fated

fero, ferre, tuli, latus. to bear, to carry

gladius, -i. sword

ignavia, -ae. laziness, idleness, sloth
inquit (defec.). he/she says

iste, ista, istud (adj. / pron.). that
itaque (adv.). therefore

iudex, iudicis (m.). judge

ius, iuris (n.). law, judgment

laxo, -are, -avi, -atus. to relax, to grow complacent, to slacken

locus, -i. place, location (*this noun becomes neuter in its plural forms: loca, -orum*)

mando, -are, -avi, -atus. to entrust
minus (adv.). less

misericors, misericordis (adj.). merciful, understanding

modo (adv.). only if [*when used with the subjunctive*]
nox, noctis (f.). night

monumentum, -i. tomb

ne (conj.). not [*equivalent to non when used with a subjunctive in an independent clause*]

officium, -i. duty, job

parens, parentis (m./f.). parent

pendeo, pendere, pependi, -. to hang
per (prep. + acc.). through

pereo, perire, perivi / -ii, periturus. to die, to perish

posterus, -a, -um. next, following

primus, -a, -um. first, initial

pudicus, -a, -um. chaste, virtuous

quam (conj.). than [*when used with a comparative word*]

quisquis, quidquid / quicquid (indef. pron.). whoever, whatever, whomever

sententia, -ae. sentence, punishment

sine (prep. + abl.). without

sino, sinere, sivi, situs. to allow, to permit

statim (adv.). immediately

supplicium, -i. punishment

supremus, -a, -um. highest, loftiest, most important

unus, -a, -um. one, singular

ut (conj.). as, when [*when used with the indicative, ut is almost an equivalent to temporal cum*]

ut (conj.). so that [*the introductory word to a purpose, result, or noun clause, or indirect command*]

vereor, vereri, veritus. to fear

vir, viri. man

Discussion Questions

S27. How do the concerns of the *miles* mimic those of the *matrona*? What are they both afraid of? But how do the concerns of the *miles* differ from those of the *matrona*?

quicquid boni per facultates poterat coemebat et, prima statim nocte, in monumentum ferebat. (25) Itaque unius cruciarii parentes, ut viderunt laxatam custodiam, detraxere nocte pendentem supremoque mandaverunt officio. (26) At miles circumscriptus, dum desidet, ut postero die vidit
 55 unam sine cadavere crucem, veritus supplicium, mulieri quid accidisset exponit: (27) Nec se expectaturum iudicis sententiam, sed gladio ius dicturum ignaviae suae. (28) Commodaret modo illa perituro locum, et fatale conditorium familiari ac viro faceret. (29) Mulier, non minus misericors quam pudica, (30) “Ne istud,” inquit, “dii sinant, ut eodem

51. quicquid...coemebat. A difficult clause to translate literally, so focus on the meaning first, and the literal translation second: what is the soldier doing?

quicquid. Functions in two clauses simultaneously.

per facultates. An idiomatic expression. What limits the soldier’s ability to buy?

coemebat. What is the object of this verb? (Hint: it is not a single noun, but a clause.)

S25: The irresponsibility of the miles (remember that he was there to do a specific job which he has been neglecting) brings consequences of the worst kind.

52. Itaque. Indicates a change of scene. While the *miles* and *matrona* were the focus, who now becomes the subject?

unius. Be careful of this form. What is exceptional about the forms of this adjective?

ut. How is *ut* translated when it is used with an indicative verb (as opposed to a subjunctive)?

53. laxatam = laxatam (esse). Be careful of the subject and voice of this verb when translating.

detraxere. Why can this form not be an infinitive? What form, then, is it?

pendentem. What (or who) is understood with this substantive participle? Make sure you supply it when translating.

53-54. supremo mandaverunt officio. What does this expression mean, given what the *parentes* have just done and why they have done it? (Hint: Remember why the guard was on duty and what he was trying to prevent.)

S26: The miles realizes what has happened, and what its consequences are, and breaks the news to the matrona.

54-56. Most of this entire sentence is comprised of subordinate clauses that describe the *miles*. The main clause is comparatively short: *miles circumscriptus mulieri exponit*.

27: The miles knows what awaits him and resolves to take matters into his own hands.

56-57. nec...suae = (Miles dixit) se non expectaturum (esse) sententiam iudicis, se dicturum (esse) ius suae ignaviae gladio. The entire sentence is an implied indirect statement, which is why the subject is *se* and not a nominative, and why the verbs are infinitives instead of indicatives.

57. commodaret. The subject of this verb is essential to understanding the sentence (it’s not understood). What in the sentence is nominative?

perituro. What (or who) is understood with this participle? Make certain to translate it with the participle. (And don’t forget about the tense of the participle; it’s not a common form.)

58. fatale. This form may look like an ablative, but it can’t be. Why not? What case then is it?

mulier. What is the verb for this subject?

58-59. Make certain to read this sentence as a whole; remember where the *inquit* belongs and what effect that has on the sentence.

59-60. Ne istud...spectem = Ne dii sinant illud, ut, eodem tempore, spectem duo funera duorum hominum carissimorum mihi.

59. sinat. What mood is this verb? How will it then be translated (and don’t forget about *ne*)?

VOCABULARY, LINES 61-65

affigo, affigere, affixi, affixus. to attach, to affix	to assign	<i>comparative word</i>
arca, -ae. tomb, coffin	ingenium, -i. genius, cleverness	quomodo (adv.). how
atque (conj.). and so, but [<i>indicates a shift in sense</i>]	iubeo, iubere, iussi, iussus. to order	ratio, rationis (f.). way, manner
carus, -a, -um. dear	malo, malle, malui, -. to prefer	secundum (prep. + acc.). next to, near, according to, right after
duo, duae, duo (irreg. adj.). two	maritus, -i. husband	specto, -are, -avi, -atus. to look at, to see, to view
ego, mei, mihi, me, me (pron.). I, me	miror, mirari, miratus. to wonder (at), to be amazed at	tempus, temporis (n.). time
eo, ire, ivi / ii, iturus. to go, to come, to arrive, to appear	mortuus, -a, -um. dead	tollo, tollere, sustuli, sublatus. to raise (up), to lift
funus, funeris (n.). funeral	occido, occidere, occidi, occisus. to kill	utor, uti, usus. to use, to take advantage of
homo, hominis (m.). man, people	oratio, orationis (f.). oration, speech	vaco, -are, -avi, -atus. to be empty, to be left vacant
impendo, impendere, impendi,	populus, -i. people	vivus, -a, -um. alive
impensus. to dedicate, to devote,	posterus, -a, -um. next, following	
	prudens, prudentis (adj.). wise, clever, insightful	
	quam (conj.). than [<i>when used with a</i>	

Discussion Questions

- S31. How does the decision of the *matrona* maintain her focus on her reputation but also reflect the shift that has occurred in her since the opening of the story?
- S33. Assess the validity of the moral offered by the literary scholar Gian Biagio Conte: “[the] ultimate meaning [of the Widow of Ephesus] is ‘all appearances are deceptive’; indeed, the very appearance of moral perfection must be taken as sure evidence of fraud.” (The Hidden Author 106) In what ways do we today experience ‘moral perfection’? Is it any more or less reliable than, if Conte’s moral is accepted, in Petronius’ time?
- S33. How does the final scene, considering especially *populus miratus est*, bring the story full circle? How has the role of the *matrona* in terms of those around her remained the same and changed from her role at the opening of the story?
- END. Respond to the following assessment of the *Satyricon* by the scholar Niall Slater: “It is a paradoxical book, teeming with lively characters and yet haunted by death, which plays itself out in a marginal world, between Greeks and Romans, between upper and lower classes, between social realism and literary artifice.” (*Reading Petronius* 2) How does this quote apply to the *Widow of Ephesus*? What further insight into the story does it provide us?

- 60 tempore duorum mihi carissimorum hominum duo funera spectem.
(31) Malo mortuum impendere quam vivum occidere.” (32) Secundum hanc orationem iubet ex arca corpus mariti sui tolli atque illi, quae vacabat, cruci affigi. (33) Usus est miles ingenio prudentissimae feminae, posteroque die populus miratus est qua ratione mortuus isset in crucem.
-

60. spectem. Be careful of this form. It is not an accusative singular. Remember what kind of verb the *ut* will most likely need.

S31: The matrona states her preference and solves the problem of the miles, albeit in somewhat of a morbid fashion.

61. malo. This is not the adjective *malus*, -a, -um. What word then is it? (Remember that someone is speaking, and that speech will use first and second person subjects more often than narrative will.)

mortuum, vivum. Both of these are substantive adjectives that are intentionally juxtaposed. What pronoun is understood with both (to whom is she speaking)?

61-63. secundum...affigi = Secundum hanc orationem, (illa) iubet corpus mariti sui tolli ex arca, atque (illa iubet corpus) affigi illi cruci, quae vacabat.

61. secundum. This word has nothing to do with a number. What part of speech is it? How then will *hunc orationem* fit with it?

62. iubet. Who is (still) the subject here? Who is (still) doing the action?

62-63. tolli, affigi. Be careful of these forms; what voice are they (and so translate accordingly)?

S33: If the story has a moral (some say it does not or even cannot), it is expressed in this final sentence.

63. usus est. What is peculiar about the object of this verb? And what is its subject (it is not understood)?

64. qua ratione = quomodo

Vocabulary Appendix, Matron of Ephesus

Necessary Vocabulary List

<i>a(b)</i> (<i>prep.</i> + <i>abl.</i>)	from, away from
<i>ad</i> (<i>prep.</i> + <i>acc.</i>)	to, toward, at
<i>ancilla, -ae</i>	maidservant, female slave (4)
<i>aut / aut...aut</i> (<i>conj.</i>)	or / either...or
<i>corpus, corporis</i> (<i>n.</i>)	body (7)
<i>crux, crucis</i> (<i>m.</i>)	cross (5)
<i>cum</i> (<i>conj.</i>)	when, since, because, after
<i>cum</i> (<i>prep.</i> + <i>abl.</i>)	with, along with
<i>dies, diei</i> (<i>m./f.</i>)	day (6)
<i>et</i> (<i>conj.</i>)	and
<i>etiam</i> (<i>adv.</i>)	also, even (4)
<i>e(x)</i> (<i>prep.</i> + <i>abl.</i>)	from, out of, of
<i>femina, -ae</i>	woman (4)
<i>iaceo, iacere, ieci, iactus</i>	to lie down (4)
<i>in</i> (<i>prep.</i> + <i>acc</i> or <i>abl.</i>)	in, into, on, onto
<i>matrona, -ae</i>	matron, wife, woman (3)
<i>miles, militis</i> (<i>m.</i>)	soldier (7)
<i>mulier, mulieris</i> (<i>f.</i>)	woman, wife (6)
<i>nec / nec...nec</i>	nor, and...not / neither...nor
<i>non</i> (<i>adv.</i>)	not
<i>nox, noctis</i> (<i>f.</i>)	night (5)
<i>omnis, omne</i> (<i>adj.</i>)	all, every (3)
<i>possum, posse, potui, -</i>	to be able, can
<i>-que</i> (<i>encl. conj.</i>)	and
<i>sum, esse, fui, futurus</i>	to be
<i>video, videre, vidi, visus</i>	to see (4)

VOCABULARY FREQUENCY FOR PETRONIUS' MATRON OF EPHEsus

On the next pages, you will find a summary of the frequency of the vocabulary found in Petronius' *Matron of Ephesus*.

This information is intended to help you direct your study of vocabulary. You should obviously focus more on words that occur more frequently. Seeing such words ahead of time will also help you flag them mentally so that when you encounter them in the text, you are more apt to recognize them.

It should be noted that the list is intended to help you become familiar with vocabulary unique to the *Matron of Ephesus* story. Therefore, common words, such as *et*, *-que*, *hic*, *ille*, *qui*, prepositions, forms of *sum*, etc. are not included in the list below, as it assumed you will already be familiar with them.

7 times

corpus, -oris
miles, -itis

6 times

ac
dies, -ei
mulier, -is

5 times

crux, -cis
monumentum, -i
nox, -ctis

4 times

ancilla, -ae
cibus, -i
conditorium, -i
etiam
femina, -ae
iaceo, -ere
video, -ere

3 times

ceterus, -a, -um
coepit, -isse
ergo
facio, -ere
lugeo, -ere
matrona, -ae
omnis, -e
patior, pati
pectus, -oris
posterus, -a, -um
prim- [root]
pudicitia, -ae
sepelio, -ire
vir, viri
vivo, -ere

2 times

abstin- [root]
affigo, -ere
amor, -is
at
audio, -ire
aut
cadaver, -eris
commodo, -are
conspec- / -ic- [root]
crinis, -is
custod- [root]
deinde
detraho, -ere
dico, -ere
duo, -ae, -o
exemplum, -i
funus, -eris
gemitus, -us
gens, gentis
homo, -inis
humanus, -a, -um
igitur
ignotus, -a, -um
inedia, -ae
inquit
itaque
iubeo, -ere
lacrima, -ae
lumen, -inis
mens, -ntis
minus
mos, moris
mortuus, -a, -um
notus, -a, -um
parens, -ntis
pertinacia, -ae
pono, -ere
prosequor, -i
pudicus, -a, -um
scio, -ire
secundum
super
tempto, -are
venio, -ire
vinco, -ere
vivus, -a, -um

Grammatical Appendix, Matron of Ephesus

The vocabulary included with the text will presuppose knowledge of the following forms. Use these lists of forms as a study guide to ensure that they are familiar to you. They are of course also included for reference when reading the texts. A brief introduction / explanation will be included with each form. Other vocabulary whose knowledge is presupposed will be included after the list of forms.

Forms Summary and Guide. The forms that are included here follow similar patterns. All forms of the words will be included for reference, but it is unnecessary to learn every form. The following patterns are included to provide a framework for learning the forms. All are based, to some extent, on the standard *-us*, *-a*, *-um* adjective, with some exceptions.

Standard *-us*, *-a*, *-um* forms:

meus, *-a*, *-um*

tuus, *-a*, *-um*

suus, *-a*, *-um*

-us, *-a*, *-um* forms with the *-r* nominative:

noster, *-tra*, *-trum*

vester, *-tra*, *-trum*

-us, *-a*, *-um* forms with *-ius* genitive & *-i* dative:

qui, *quae*, *quod*

hic, *haec*, *hoc*

ille, *illa*, *illud*

is, *ea*, *id*

ipse, *ipsa*, *ipsum*

idem, *eadem*, *idem*

Others:

quis, *quid*

ego

tu

nos

vos

-, sui

The Relative Pronoun (*qui*, *quae*, *quod*). The relative pronoun corresponds to the English ‘who’, ‘whom’, ‘which’, ‘that’, ‘whose’. It is difficult because, like the interrogative pronoun / adjective (see below), the relative pronoun will always occur at the beginning of its clause, independent of its grammatical usage. While a nominative relative pronoun is easy to recognize and translate because its word order seems intuitive, an accusative may be more difficult because of the English tendency to make the first noun of a clause the subject.

Nominative relative pronoun as subject

Thematron **who** is in the tomb weeps.
Matrona **quae** est in conditorio flet.

Accusative relative pronoun as direct object

The matron **whom** the soldier sees weeps.
Matrona **quam** miles videt flet.

Dative relative pronoun as indirect object

The matron **to whom** the soldier speaks weeps.
Matrona cui miles dicit flet.

The Forms of the Relative Pronoun

	singular		
	masculine	feminine	neuter
nominative	<i>qui</i>	<i>quae</i>	<i>quod</i>
genitive	<i>cuius</i>	<i>cuius</i>	<i>cuius</i>
dative	<i>cui</i>	<i>cui</i>	<i>cui</i>
accusative	<i>quem</i>	<i>quam</i>	<i>quod</i>
ablative	<i>quo</i>	<i>qua</i>	<i>quo</i>
	plural		
nominative	<i>qui</i>	<i>quae</i>	<i>quae</i>
genitive	<i>quorum</i>	<i>quarum</i>	<i>quorum</i>
dative	<i>quibus</i>	<i>quibus</i>	<i>quibus</i>
accusative	<i>quos</i>	<i>quas</i>	<i>quae</i>
ablative	<i>quibus</i>	<i>quibus</i>	<i>quibus</i>

The Interrogative Pronoun and Adjective (*quis, quid* and *qui, quae, quod*). The interrogatives are similar, in both form and difficulty, to the relative pronoun. Just as in English, our ‘w’ words (who, whom, which, whose) serve double duty as relative pronouns and interrogative words, so too do the Latin ‘qu’ words. The difficulty that relative pronouns pose because of the necessities of their word order is true of interrogatives as well.

The nominative interrogative as subject

Who saw the matron in the tomb?
Quis matronam in conditorio vidit?

Which soldier saw the matron in the tomb?
Qui miles matronam in conditorio vidit?

The accusative interrogative as direct object Whom did the matron see in the tomb?

Quem matrona in conditorio vidit?

Which soldier did the matron see in the tomb?
Quem militem matrona in conditorio vidit?

The dative interrogative as indirect object

To whom did the soldier speak?
Cui miles dixit?

To which woman did the soldier speak?
Cui feminae miles dixit?

The Forms of the Interrogative Pronoun

	singular		
	masculine	feminine	neuter
nominative	<i>quis</i>	<i>quis</i>	<i>quid</i>
genitive	<i>cuius</i>	<i>cuius</i>	<i>cuius</i>
dative	<i>cui</i>	<i>cui</i>	<i>cui</i>
accusative	<i>quem</i>	<i>quem</i>	<i>quid</i>
ablative	<i>quo</i>	<i>quo</i>	<i>quo</i>
	plural		
nominative	<i>qui</i>	<i>quae</i>	<i>quae</i>
genitive	<i>quorum</i>	<i>quarum</i>	<i>quorum</i>
dative	<i>quibus</i>	<i>quibus</i>	<i>quibus</i>
accusative	<i>quos</i>	<i>quas</i>	<i>quae</i>
ablative	<i>quibus</i>	<i>quibus</i>	<i>quibus</i>

- the masculine and feminine singular forms of the pronoun are identical
- the plural forms of the pronoun are identical to the plural forms of the relative pronoun
- all forms of the interrogative adjective are declined exactly like the forms of the relative pronoun

The Demonstrative Adjectives / Pronouns (*hic, haec, hoc; ille, illa, illud; is, ea, id*). The demonstratives are used to indicate (or demonstrate, as the name implies) specific, as opposed to general, nouns. They correspond most commonly to the English ‘this’ or ‘that’ and, as in English, can be used as adjectives or pronouns, i.e. I like this story (adjective), I like that (pronoun).

Latin will often use the demonstratives in a substantive use as a third person personal pronoun (the English ‘he’, ‘she’, ‘it’). *Is, ea, id* is most commonly used in this way because it is the least forceful of the demonstratives, but *hic, haec, hoc* and *ille, illa, illud* will also be used in this way. It is essential to remember, however, that the first definition of these words is ‘this’ or ‘that’, not ‘he’, ‘she’, ‘it’. Thus *Is liber* means ‘This book’ not ‘His book’. Another commonly used substantive is the neuter plural nominative and accusative to mean ‘these things’ or ‘those things’.

The matron sees this maidservant.	<i>Matrona hanc ancillam videt.</i>
The matron sees her.	<i>Matrona eam videt.</i>
She (i.e. this woman) sees this maidservant.	<i>Ea (matrona) hanc ancillam videt.</i>

That soldier sees the matron.	<i>Ille miles matronam videt.</i>
That soldier sees her.	<i>Ille miles eam videt.</i>
He (i.e. this soldier) sees the matron.	<i>Is (miles) matronam videt.</i>

The soldier sees these things.	<i>Miles haec videt.</i>
The soldier sees those things.	<i>Miles illa videt.</i>

The Forms of the Demonstrative: *hic, haec, hoc*

	singular		
	masculine	feminine	neuter
nominative	<i>hic</i>	<i>haec</i>	<i>hoc</i>
genitive	<i>huius</i>	<i>huius</i>	<i>huius</i>
dative	<i>huic</i>	<i>huic</i>	<i>huic</i>
accusative	<i>hunc</i>	<i>hanc</i>	<i>hoc</i>
ablative	<i>hoc</i>	<i>hac</i>	<i>hoc</i>
	plural		
nominative	<i>hi</i>	<i>hae</i>	<i>haec</i>
genitive	<i>horum</i>	<i>harum</i>	<i>horum</i>
dative	<i>his</i>	<i>his</i>	<i>his</i>
accusative	<i>hos</i>	<i>has</i>	<i>haec</i>
ablative	<i>his</i>	<i>his</i>	<i>his</i>

The Forms of the Demonstrative: *ille, illa, illud*

	singular		
	masculine	feminine	neuter
nominative	<i>ille</i>	<i>illa</i>	<i>illud</i>
genitive	<i>illius</i>	<i>illius</i>	<i>illius</i>
dative	<i>illi</i>	<i>illi</i>	<i>illi</i>
accusative	<i>illum</i>	<i>illam</i>	<i>illud</i>
ablative	<i>illo</i>	<i>illa</i>	<i>illo</i>
	plural		
nominative	<i>illi</i>	<i>illae</i>	<i>illa</i>
genitive	<i>illorum</i>	<i>illarum</i>	<i>illorum</i>
dative	<i>illis</i>	<i>illis</i>	<i>illis</i>
accusative	<i>illos</i>	<i>illas</i>	<i>illa</i>
ablative	<i>illis</i>	<i>illis</i>	<i>illis</i>

The Forms of the Demonstrative: *is, ea, id*

	singular		
	masculine	feminine	neuter
nominative	<i>is</i>	<i>ea</i>	<i>id</i>
genitive	<i>eius</i>	<i>eius</i>	<i>eius</i>
dative	<i>ei</i>	<i>ei</i>	<i>ei</i>
accusative	<i>eum</i>	<i>eam</i>	<i>id</i>
ablative	<i>eo</i>	<i>ea</i>	<i>eo</i>

	plural		
nominative	<i>ei</i>	<i>eae</i>	<i>ea</i>
genitive	<i>eorum</i>	<i>earum</i>	<i>eorum</i>
dative	<i>eis</i>	<i>eis</i>	<i>eis</i>
accusative	<i>eos</i>	<i>eas</i>	<i>ea</i>
ablative	<i>eis</i>	<i>eis</i>	<i>eis</i>

- the forms of the demonstratives follow a similar pattern:
 - singular genitive and dative follow the *-ius, -i* pattern also found in relatives
 - singular accusative and ablative are similar to 1st and 2nd declension endings
 - all plural forms are similar to 1st and 2nd declension endings

The Personal Pronouns (*ego, tu, nos, vos*). Latin has dedicated pronouns for the first and second persons (and the reflexive, which will be covered below, as a third person). Because of the verb endings, the nominatives are optional, but will be used for emphasis. The objective cases are used as necessary.

The Forms of the First Person Pronoun

	singular	plural
nominative	<i>ego</i>	<i>nos</i>
genitive	<i>mei</i>	<i>nostri / nostrum</i>
dative	<i>mihi</i>	<i>nobis</i>
accusative	<i>me</i>	<i>nos</i>
ablative	<i>me</i>	<i>nobis</i>

The Forms of the Second Person Pronoun

	singular	plural
nominative	<i>tu</i>	<i>vos</i>
genitive	<i>tui</i>	<i>vestri / vestrum</i>
dative	<i>tibi</i>	<i>vobis</i>
accusative	<i>te</i>	<i>vos</i>
ablative	<i>te</i>	<i>vobis</i>

The First and Second Person Reflexive Pronouns. Latin also has reflexive pronouns for the first and second person, i.e. I see *myself* in the mirror, We see *ourselves* in the mirror, you see *yourself / yourselves* in the mirror. Note how the pronoun is the same person (I = myself; we = ourselves; you = yourself / yourselves) as the subject, and thus it reflects on the subject.

- the forms of the reflexive pronoun are exactly the same as the forms of the personal pronoun, with the exception that the relative has no nominative form

The Forms of the First Person Reflexive Pronoun: *mei*...

	singular	plural
nominative	[no form]	[no form]
genitive	<i>mei</i>	<i>nostrī / nostrum</i>
dative	<i>mihi</i>	<i>nobis</i>
accusative	<i>me</i>	<i>nos</i>
ablative	<i>me</i>	<i>nobis</i>

The Forms of the Second Person Reflexive Pronoun: *tui*...

	singular	plural
nominative	[no form]	[no form]
genitive	<i>tui</i>	<i>vestrī / vestrum</i>
dative	<i>tibi</i>	<i>vobis</i>
accusative	<i>te</i>	<i>vos</i>
ablative	<i>te</i>	<i>vobis</i>

The First and Second Person Possessive Adjectives. The first and second persons have possessive adjectives, which, as the name implies, indicate possession, i.e. *my* dog, *your* dog, *our* dog. They are adjectives, so they must agree with the noun they modify, but their antecedent can only be understood by context; there is no grammatical indicator of antecedent.

- the possessive adjectives are regular *-us*, *-a*, *-um* adjectives, although the plurals have the *-er* nominative masculine form, with a stem change for other forms

The Forms of the First Person Single Possessive Adjective: *meus, -a, -um*

	singular		
	masculine	feminine	neuter
nominative	<i>meus</i>	<i>mea</i>	<i>meum</i>
genitive	<i>mei</i>	<i>meae</i>	<i>mei</i>
dative	<i>meo</i>	<i>meae</i>	<i>meo</i>
accusative	<i>meum</i>	<i>meam</i>	<i>meum</i>
ablative	<i>meo</i>	<i>mea</i>	<i>meo</i>

	plural		
nominative	<i>mei</i>	<i>meae</i>	<i>mea</i>
genitive	<i>meorum</i>	<i>mearum</i>	<i>meorum</i>
dative	<i>meis</i>	<i>meis</i>	<i>meis</i>
accusative	<i>meos</i>	<i>meas</i>	<i>mea</i>
ablative	<i>meis</i>	<i>meis</i>	<i>meis</i>

The Forms of the First Person Plural Possessive Adjective: *noster, nostra, nostrum*

	singular		
	masculine	feminine	neuter
nominative	<i>noster</i>	<i>nostra</i>	<i>nostrum</i>
genitive	<i>nostri</i>	<i>nostrae</i>	<i>nostri</i>
dative	<i>nostro</i>	<i>nostrae</i>	<i>nostro</i>
accusative	<i>nostrum</i>	<i>nostram</i>	<i>nostrum</i>
ablative	<i>nostro</i>	<i>nostra</i>	<i>nostro</i>

	plural		
nominative	<i>nostri</i>	<i>nostrae</i>	<i>nostra</i>
genitive	<i>nostrorum</i>	<i>nostrarum</i>	<i>nostrorum</i>
dative	<i>nostris</i>	<i>nostris</i>	<i>nostris</i>
accusative	<i>nostros</i>	<i>nostras</i>	<i>nostra</i>
ablative	<i>nostris</i>	<i>nostris</i>	<i>nostris</i>

The Forms of the Second Person Singular Possessive Adjective: *tuus, -a, -um*

	singular		
	masculine	feminine	neuter
nominative	<i>tuus</i>	<i>tua</i>	<i>tuum</i>
genitive	<i>tui</i>	<i>tuae</i>	<i>tui</i>
dative	<i>tuo</i>	<i>tuae</i>	<i>tuo</i>
accusative	<i>tuum</i>	<i>tuam</i>	<i>tuum</i>
ablative	<i>tuo</i>	<i>tua</i>	<i>tuo</i>

	plural		
nominative	<i>tui</i>	<i>tuae</i>	<i>tua</i>
genitive	<i>tuorum</i>	<i>tuarum</i>	<i>tuorum</i>
dative	<i>tuis</i>	<i>tuis</i>	<i>tuis</i>
accusative	<i>tuos</i>	<i>tuas</i>	<i>tua</i>
ablative	<i>tuis</i>	<i>tuis</i>	<i>tuis</i>

The Forms of the Second Person Plural Possessive Adjective: *vester, vestra, vestrum*

	singular		
	masculine	feminine	neuter
nominative	<i>vester</i>	<i>vestra</i>	<i>vestrum</i>
genitive	<i>vestri</i>	<i>vestrae</i>	<i>vestri</i>
dative	<i>vestro</i>	<i>vestrae</i>	<i>vestro</i>
accusative	<i>vestrum</i>	<i>vestram</i>	<i>vestrum</i>
ablative	<i>vestro</i>	<i>vestra</i>	<i>vestro</i>

	plural		
nominative	<i>vestri</i>	<i>vestrae</i>	<i>vestra</i>
genitive	<i>vestrorum</i>	<i>vestrarum</i>	<i>vestrorum</i>
dative	<i>vestris</i>	<i>vestris</i>	<i>vestris</i>
accusative	<i>vestros</i>	<i>vestras</i>	<i>vestra</i>
ablative	<i>vestris</i>	<i>vestris</i>	<i>vestris</i>

The Third Person Reflexive Pronoun and Adjective (*sui* and *suus*, -a, -um). Latin's third person pronoun has a very specific usage: it must reflect on the subject, i.e. 'The boy sees *himself* in the mirror', hence its title the 'reflexive' pronoun. A sentence like 'The boy sees her in the mirror' would not use the reflexive because the pronoun ('her') does not reflect, i.e. is not the same as, the subject. (Note how their genders differ.) The reflexive pronoun has no nominative form (which is actually quite logical) but has forms for the other major cases. The reflexive adjective ('his', 'hers', 'its') has all necessary forms and functions the same way as the pronoun, i.e. its referent must be the subject of the sentence.

The matron sees herself in the mirror.	<i>Matrona in speculo se videt.</i>
The matron sees him in the mirror.	<i>Matrona in speculo eum videt.</i>
The matron sees her maidservant in the mirror.	<i>Matrona in speculo ancillam videt.</i>
The matron sees her [the <i>ancilla</i>] in the mirror.	<i>Matrona in speculo eam videt.</i>
The matron sees her shape in the mirror.	<i>Matrona in speculo suam formam videt.</i>
The matron sees her body in the mirror.	<i>Matrona in speculo suum corpus videt.</i>
The matron sees her soldier in the mirror.	<i>Matrona in speculo suum militem videt.</i>
The matron sees herself in the mirror.	<i>Matrona in speculo se videt.</i>
The matron sees his shape in the mirror.	<i>Matrona in speculo eius formam videt.</i>
The matron sees his body in the mirror.	<i>Matrona in speculo eius corpus videt.</i>
The matron sees him in the mirror.	<i>Matrona in speculo eum videt.</i>

The Forms of the Third Person Reflexive Pronoun: *sui*...

	singular	plural
nominative	[no form]	[no form]
genitive	<i>sui</i>	<i>sui</i>
dative	<i>sibi</i>	<i>sibi</i>
accusative	<i>se</i>	<i>se</i>
ablative	<i>se</i>	<i>se</i>

The Forms of the Third Person Reflexive Adjective: *suus*, -a, -um

	singular		
	masculine	feminine	neuter
nominative	<i>suus</i>	<i>sua</i>	<i>suum</i>
genitive	<i>sui</i>	<i>suae</i>	<i>sui</i>
dative	<i>suo</i>	<i>suae</i>	<i>suo</i>
accusative	<i>suum</i>	<i>sua</i>	<i>suum</i>
ablative	<i>suo</i>	<i>sua</i>	<i>suo</i>

plural

nominative	<i>sui</i>	<i>suae</i>	<i>sua</i>
genitive	<i>suorum</i>	<i>suarum</i>	<i>suorum</i>
dative	<i>suis</i>	<i>suis</i>	<i>suis</i>
accusative	<i>suos</i>	<i>suas</i>	<i>sua</i>
ablative	<i>suis</i>	<i>suis</i>	<i>suis</i>

The Intensive Adjective / Pronoun (*ipse, ipsa, ipsum*). The Latin intensive is used to call attention to or intensify (hence the name) a noun or pronoun. It emphasizes the noun or pronoun which it modifies, i.e. The president *herself* is coming (not the vice-president, not the treasurer, but the president herself).

- in English, the intensive and the reflexive are the same form, i.e. they both use the ‘-self’ ending / suffix
- despite this affinity, the intensive and the reflexive are very different in meaning, and can not be used interchangeably

The matron sees herself in the mirror.
The matron herself sees the soldier.

Matrona in speculo se videt.
Matrona ipsa militem videt.

The Forms of the Intensive Adjective / Pronoun

singular

	masculine	feminine	neuter
nominative	<i>ipse</i>	<i>ipsa</i>	<i>ipsum</i>
genitive	<i>ipsius</i>	<i>ipsius</i>	<i>ipsius</i>
dative	<i>ipsi</i>	<i>ipsi</i>	<i>ipsi</i>
accusative	<i>ipsum</i>	<i>ipsam</i>	<i>ipsum</i>
ablative	<i>ipso</i>	<i>ipsa</i>	<i>ipso</i>

plural

nominative	<i>ipsi</i>	<i>ipsae</i>	<i>ipsa</i>
genitive	<i>ipsorum</i>	<i>ipsarum</i>	<i>ipsorum</i>
dative	<i>ipsis</i>	<i>ipsis</i>	<i>ipsis</i>
accusative	<i>ipsos</i>	<i>ipsas</i>	<i>ipsa</i>
ablative	<i>ipsis</i>	<i>ipsis</i>	<i>ipsis</i>

Idem, Eadem, Idem. The Latin demonstrative *idem, eadem, idem* means ‘same’. The forms are the forms of *is, ea, id* with the suffix *-dem*. It is important to remember that case, number, and gender will be taken not from the *-dem* but the forms that come before it. Note how the *-dem* in the paradigm below remains the same throughout.

The Forms of the Demonstrative: *is, ea, id*

	singular		
	masculine	feminine	neuter
nominative	<i>idem</i>	<i>eadem</i>	<i>idem</i>
genitive	<i>eiusedem</i>	<i>eiusedem</i>	<i>eiusedem</i>
dative	<i>eidem</i>	<i>eidem</i>	<i>eidem</i>
accusative	<i>eundem</i>	<i>eandem</i>	<i>idem</i>
ablative	<i>eodem</i>	<i>eadem</i>	<i>eodem</i>
	plural		
nominative	<i>eidem</i>	<i>eaedem</i>	<i>eadem</i>
genitive	<i>eorundem</i>	<i>earundem</i>	<i>eorundem</i>
dative	<i>eisdem</i>	<i>eisdem</i>	<i>eisdem</i>
accusative	<i>eosdem</i>	<i>easdem</i>	<i>eadem</i>
ablative	<i>eisdem</i>	<i>eisdem</i>	<i>eisdem</i>

- any form of *is, ea, id* that ended in an ‘m’ changes to an ‘n’ before the *-dem* suffix:
eum --> *eundem* *earum* --> *earundem*