

2022 NJCL  
DRAMATIC INTERPRETATION  
Level ½ and 1--Passage 1

**Diana, Goddess of the Moon**

Agricola fābulās Diānae amīcō nārrābat, sed amīcus semper dīcēbat, “In templō antīquō, amīce, dea nōn habitat. Sunt nūllae flammae in ārā; sunt nūlla dōna prō ārā.”

Amīcus noctū in silvā obscurā ambulat. Lūnam in caelō vidēre nōn potest. Subitō autem prope templum Diānae flammās videt clārās. Per iānuam apertam amicus deam pulchram vidēre potest. Dea cum multīs puellīs prope āram stat. “Habeō multa templa in multīs terrīs,” Diana puellīs dīcit, “sed in hāc terrā incolae ārās nōn servant meās; mihi dōna nōn dant. In terrā ubi incolae āram deae nōn servant manēre nōn possum. Date mihi lucernās, puellae; eritis stellae in caelō. Ego lūna in caelō erō.”

Puellae lucernās deae dant. Subitō templum est obscurum; nūllae flammae sunt in ārā. Sed lūna est clāra; stellae sunt clārae. Celeriter ex silvā amīcus properat.

“Diana, Goddess of the Moon,” *Using Latin I* (1961), p. 88-89, (abridged and adapted)

A farmer was telling stories of Diana to his friend, but the friend was always saying, “In this ancient temple, friend, the goddess does not live. There are no flames on the altar; there are no gifts in front of the altar.” The friend at night walks in a dark forest. He cannot see the moon in the sky. Suddenly however near the temple of Diana he sees clear flames. Through the open door the friend can see the beautiful goddess. The goddess stands near the altar with many girls. Diana says to the girls, “I have many temples in many lands, but in this land the inhabitants do not protect my altars; they do not give gifts to me. In the land where the inhabitants do not protect the altar of a goddess I cannot stay. Give me the lamp, girls; you will be stars in the sky. I will be the moon in the sky.” The girls give lamps to the goddess. Suddenly the temple is dark; no flames are on the altar. But the moon is clear; the stars are clear. Quickly the friend hurries from the woods.

**2022 NJCL**  
**DRAMATIC INTERPRETATION**  
**Level ½ and 1--Passage 2**

**Alexander's Horse**

Alexander Magnus, rēx Macedoniae, equum fortem et celerem habēbat. Būcephalus appellātus est. Rēgem in proelium semper portābat. Armīs signōque proelī delectābātur. Ubi mīlitēs rēgis Būcephalum audācem inter hostēs vidēbant, animī cōnfirmābantur et virī clāmābant, “Būcephalus nōn est animal, sed similis deō.”

Fābula dē equō memoriā diū tenēbātur. Alexander cum potentī duce Indōrum pugnābat. Rēx miserē labōrābat. Būcephalus multīs tēlīs hostium vulnerātus erat. In corpore equī erant gravia vulnera. Mors aderat, sed animal forte nōn timēbat. Alexandrum sine iniūriā ad castra portāvit. Tum animam expīrāvit.

Posteā in finibus Indōrum stābat oppidum Macedonicum. Nōmen oppidī erat Būcephala.

“Alexander's Horse,” *Jenney's First Year Latin* (1979), page 107

Alexander the Great, king of Macedonia, had a brave and fast horse. He was called Bucephalus. He was always carrying the king into battle. He was delighted by the weapons and standard of battle. When the soldiers of the king saw brave Bucephalus among the enemy, their spirits were strengthened and the men were shouting, “Bucephalus is not an animal, but similar to a god.” A story about the horse for a long time was held in memory. Alexander was fighting with the powerful leader of the Indians. The king was struggling miserably. Bucephalus was wounded by the many weapons of the enemy. On the body of the horse were serious wounds. Death was present, but the brave animal was not afraid. He carried Alexander without injury to the camp. Then he breathed out his spirit. Afterwards in the territory of the Indians a Macedonian town was standing. The name of the town was Bucephalus.

**2022 NJCL  
DRAMATIC INTERPRETATION  
Level 2--Passage 1**

**A City is Taken by a Horse**

Post novem annōs tamen ab hostibus nōn superāta est Trōia propter virtūtem Trōiānōrum. Itaque decimō annō clārus imperātor Graecus cōnsilium novum et audāx cēpit. Mīlitēs eius iussū magnum equum ligneum fēcērunt, cuius corpus erat cavum. Ille exercitūi, “In hōc equō cavō,” inquit, “partem peditum nostrōrum ponēmus. Hoc animal, sī in urbem ducētur, nōbīs victōriam dabit.”

Ubi Trōiānī dē mūrīs magnitudinem animālis spectāvērunt, terrēbantur paucī. Multī tamen clāmābant, “Nōnne sacer est hic equus? Movēte eum per portās urbis ad templa deōrum, nam sine hōrum auxiliō urbem nostram nōn bene dēfendere poterimus.”

Sed equus, quem in urbem accēpērunt Trōiānī, non pācem sed arma hostium portābat. Hōc modō id quod hominēs nōn decem annīs fēcērunt, ūnā nocte cōnfēcit equus.

“A City is Taken by a Horse,” *Jenney’s First Year Latin* (1979), p. 173 (abridged)

After nine years however Troy was not conquered by the enemy on account of the courage of the Trojans. And so in the tenth year a famous Greek general took up a new and bold plan. By his order the soldiers made a large wooden horse, whose body was hollow. He said to the army, “In this hollow horse, we will place a part of our foot soldiers. This animal, if it is led into the city, will give us victory.” When the Trojans looked at the size of the animal from their walls, a few were afraid. Many however were shouting, “Surely this horse is sacred? Move it through the gates of the city to the temples of the gods, for without their help we could not defend our city well.” But the horse, which the Trojans accepted into the city, was carrying not peace but the weapons of the enemy. In this way that which people had not done in ten years, a horse completed in one night.

**2022 NJCL  
DRAMATIC INTERPRETATION  
Level 2--Passage 2**

**The Golden Ram**

Ōlim in terrā longinquā habitābant frāter et soror, Phrixus et Hellē. Hī liberī autem crudēliter agēbantur. Dī Olympī igitur frātre[m] sorōremque servāre in animō habēbant.

Ōlim liberī ludentēs arietem aureum inter ovēs vīdērunt. Is ariēs nōn erat saevus. Rē vērā placidissimus erat, dum cōronīs adōrnātur. Dēnique et frāter et soror in tergum arietis ascendērunt. Subitō ariēs volāre incēpit, et liberī territī in caelum celeriter portābantur.

Ariēs trāns montēs, flūmina, maria volāvit. Dēnique Hellē fessa dē tergō arietis in mare angustum cecidit. Quam ob rem Phrixus maximē dolēbat. Post multās hōrās ariēs Phrixum tūtum dēposuit in Colchide, terrā cuius rēx benignissimus erat.

“The Golden Ram,” *Using Latin I* (1961), page 298 (abridged)

Once in a distant land a brother and sister, Phrixus and Helle, were living. These children were being treated cruelly. The Olympian Gods therefore were having in mind to save the brother and sister. Once the children, playing, saw a golden ram among the sheep. This ram was not fierce. In truth it was very calm, while it was being decorated with wreaths. Finally both the brother and sister climbed on the back of the ram. Suddenly the ram began to fly, and the frightened children were carried quickly into the sky. The ram flew across mountains, rivers, seas. Finally Helle, tired, fell from the back of the ram into the sea. On account of this thing Phrixus was especially hurt. After many hours the ram put Phrixus down in Colchis, a land whose king was very kind.

**2022 NJCL**  
**DRAMATIC INTERPRETATION**  
**Advanced Poetry--Passage 1**

**Daedalus Constructs Wings**

dixit et ignōtās animum dīmittit in artēs  
nātūramque novat. nam pōnit in ōrdine pennās  
ā minimā coeptās, longam breviōre sequentī,                   190  
ut clīvō crēvisse putēs: sīc rūstica quondam  
fistula disparibus paulātim surgit avēnīs;  
tum līnō mediās et cērīs alligat īmās  
atque ita conpositās parvō curvāmine flectit,  
ut vērās imitētur avēs. puer Īcarus ūnā                   195  
stābat et, ignārus sua sē tractāre perīcla,  
ōre renīdentī modo, quās vaga mōverat aura,  
captābat plūmās, flāvam modo pollice cēram  
mollībat lūsūque suō mīrābile patris  
impediēbat opus. postquam manus ultima coeptō           200  
inposita est, geminās opifex librāvit in ālās  
ipse suum corpus mōtāque pependit in aurā.

Ovid, *Metamorphoses* VIII. 188-202

He spoke and dismisses his mind into unknown skills and renews nature. For he places in order feathers, having been begun from the smallest, with the shorter following the long, so that you would think they had grown on a slope: thus the once rough reed rises a little bit with unequal stalks; then he ties the middle (feathers) with a thread and the bottom with wax and bends them thus placed in a small curve, so that they may resemble real birds. The boy Icarus was standing with him and, unaware that he handled his own danger, now with a shining face he was grabbing the feathers which the flowing breeze had moved, now with his thumb he was softening the wax and was hindering the wondrous work of his father with his play. After the final touch was placed on the undertaking, the creator himself balanced his own body onto the twin wings and hung in the stirred up air.

2022 NJCL  
DRAMATIC INTERPRETATION  
Advanced Prose--Passage 1

**Pliny Goes Hunting**

Rīdēbis, et licet rīdeās. Ego, ille quem nōstī, aprōs trēs et quidem pulcherrimōs cēpī. “Ipse?” inquis. Ipse; nōn tamen ut omnīnō ab inertīā meā et quiētē discēderem. Ad rētia sedēbam; erat in proximō nōn vēnābulum aut lancea, sed stilus et pugillārēs; meditābar aliquid ēnotābamque, ut sī manūs vacuās, plēnās tamen cērās reportārem. Nōn est quod contemnās hoc studendī genus; mīrum est ut animus agitātiōne mōtūque corporis excitētur; iam undique silvae et sōlitūdō ipsumque illud silentium quod vēnātiōnī datur, magna cōgitātiōnis incitāmenta sunt. Proinde cum vēnābere, licēbit auctōre mē ut pānārium et lagunculam sīc etiam pugillārēs ferās: experiēris nōn Diānam magis montibus quam Minervam inerrāre. Valē.

Pliny, *Epistulae*, I. 6

You will laugh, and it is permitted that you laugh. I, that person whom you know, took three indeed beautiful wild boars. “Yourself?” you ask. Myself; not however that I left completely from my laziness and rest. I was sitting at the nets; there was not a hunting spear or a dart nearby, but a stylus and writing tablets. I was thinking about something and I was taking notes, so that I would nevertheless bring back full tablets, if empty hands. This kind of studying is not that which you should disregard; it is wonderful that the mind might be stirred by the motion and movement of the body; now on all sides the woods and solitude and that silence itself which is given to hunting, are great inducements of thinking. Therefore when you hunt, it will be permitted by my suggestion that you take a bread basket and a little bottle as well as writing tablets: you will discover that Diana does not wander more in the mountains than Minerva. Goodbye.

2022 NJCL  
DRAMATIC INTERPRETATION  
Advanced Prose--Passage 2

**Tanaquil Interprets a Sign**

Eō tempore in rēgiā prōdigium vīsū ēventūque mīrābile fuit. Puerō dormientī, cui Serviō Tulliō fuit nōmen, caput ārsisse ferunt multōrum in cōnspectū; plūrimō igitur clāmōre inde ad tantae reī mīrāculum ortō excitōs rēgēs, et cum quīdam familiārium aquam ad restinguendum ferret, ab rēgīnā retentum, sēdātōque eam tumultū movērī vetuisse puerum dōnec suā sponte experrēctus esset; mox cum somnō et flammam abīsse. Tum abductō in sēcrētum virō Tanaquil "Vidēn tū puerum hunc" inquit, "quem tam humilī cultū ēducāmus? Scīre licet hunc lūmen quondam rēbus nostrīs dubiīs futūrum praesidiumque rēgiae adflīctae; proinde māteriam ingentis pūblicē prīvātīque decōris omnī indulgentiā nostrā nūtriāmus." Inde puerum līberum locō coeptum habērī ērudīrīque artibus quibus ingenia ad magnae fortūnae cultum excitantur.

Livy, *Ab Urbe Condita*, I. 39

At that time in the palace there was a portent, strange to see and to occur. They say while the boy was sleeping, whose name was Servius Tullius, his head caught on fire in the sight of many people; therefore the rulers were aroused by the very great shouting that arose from there at the wonder of such a great event, and when a certain one of the household slaves was bringing water to put it out, that they were held back by the queen, with the hubbub having been calmed down, that she forbid the boy to be moved until by his own accord he had awakened; and soon the flame went away with the sleep. Then Tanaquil, having led her husband away in secret, said, "Do you see this boy, whom we bring up with so humble a tending? It is permitted to know that he will be a light one day to our doubtful situations and a protection of a shattered palace; therefore let us nourish publicly and privately the stuff of great glory with all our tenderness." Then that boy began to be considered free from his station in life and was educated in the skills with which one's natural abilities are aroused to the cultivation of great fortune.

2022 NJCL  
DRAMATIC INTERPRETATION  
Advanced Poetry--Passage 2

**Dido Leaves Phoenicia**

Ipsa sed in somnīs inhumātī vēnit imāgō  
coniugis, ōra modīs attollēns pallida mīrīs,  
crūdēlēs ārās trāiectaque pectora ferrō 355  
nūdāvit, caecumque domūs scelus omne retēxit.  
Tum celerāre fugam patriāque excēdere suādet,  
auxiliumque viae veterēs tellūre reclūdit  
thēsaurōs, ignōtum argentī pondus et aurī.  
Hīs commōta fugam Dīdō sociōsque parābat: 360  
conveniunt, quibus aut odium crūdēle tyrannī  
aut metus ācer erat; nāvēs, quae forte parātae,  
corripiunt, onerantque aurō: portantur avārī  
Pygmaliōnis opēs pelagō; dux fēmina factī.  
Dēvēnēre locōs, ubi nunc ingentia cernēs 365  
moenia surgentemque novae Karthāginis arcem,  
mercātīque solum, factī dē nōmine Byrsam,  
taurīnō quantum possent circumdare tergō.

Vergil, *Aeneid* I. 353-368

But in dreams the very likeness of her unburied husband came, lifting his pale face in strange ways, he made known the bloody altars and his chest pierced by a sword, and uncovered every secret crime of the house. Then he encouraged her to hasten flight and leave her homeland, and revealed help for her journey and ancient treasures in the earth, an unknown weight of silver and gold. Moved by these things Dido prepared flight and her comrades: they come together, for whom there was either cruel hatred or sharp fear of the tyrant; they seize ships, which were prepared by chance, and load them with gold: the riches of greedy Pygmalion are carried on the sea; a woman is the leader of the deed. They came to the places, where now you will see huge walls and the rising citadel of new Carthage, having purchased as much land, Byrsa from the name of the deed, as they could surround with the hide of a bull.