

2010 NJCL
DRAMATIC INTERPRETATION
Levels ½ and I – Boys

Ōriōn vĕnātor deam Diānam amābat. Apollō autem, frāter Diānae, Ōriōnem nōn amābat. Ōlim prope ōram ambulābant Apollō et soror Diāna. Arcūs et sagittās portābant. Ōriōn procul in aquīs natābat.

Apollō dīxit, "Spectā, Diāna, saxum in aquīs. Longinquum est, sed in saxum sagittam mittere possum. Mittere nōn potes."

"Manē!" respondit Diāna. "Saxum videō. Sagittam in saxum mittere facile possum. Spectā!"

Statim erat clāmor. Nōn erat saxum in aquīs; erat caput Ōriōnis. Sagitta Diānae Ōriōnem necāvit. Nunc Diāna misera lacrimābat. Frāter Apollō autem nōn lacrimābat.

"Orion, the Hunter," *Using Latin I* (1961), p. 128 (adapted)

Translation:

The hunter Orion loved the goddess Diana. Apollo, however, Diana's brother, did not like Orion. Once upon a time Apollo and his sister Diana were walking near the shore. They carried bows and arrows. Orion was swimming far off in the waters.

Apollo said, "Diana, look at the rock in the waters. It's far off, but I can shoot an arrow into the rock. You can't."

"Hold on!" replied Diana. "I see the rock. I can easily shoot an arrow into the rock. Watch!"

Immediately there was a cry. It was not a rock in the waters; it was Orion's head. Diana's arrow killed Orion. Now miserable Diana was weeping. Her brother Apollo, however, wasn't weeping.

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Levels ½ and I – Girls

Antīquitus septem sorōrēs erant, quārum pater erat Atlās, māter Plēionē. Pulchrae puellae erant nymphae deae Diānae. Ōlim septem sorōrēs in silvā errābant, ubi vidēbant vēnātōrem, canēs, bēstiās ferās. Ōrīōn vēnātor bēstiās agitābat. Vēnātor sagittās portābat, quod bēstiās ferās necāre amābat. Bēstiae territae fugiēbant.

Territae quoque erant septem puellae; fugere dēsīderābant quod vēnātōrem et canēs timēbant. "Ō Diāna, nōs audī! Servā nōs!" clāmābant puellae. Ē caelō Diāna septem nymphās, canēs, et vēnātōrem spectābat et clāmōrēs audiēbat.

Subitō septem nymphae erant stellae in caelō, quās hodiē appellāmus Plēiades.

“The Pleiades,” *Using Latin I* (1961), pp 127-28 (adapted)

Translation:

In ancient times there were seven sisters, whose father was Atlas and mother was Pleione. The beautiful girls were nymphs of the goddess Diana. Once the seven sisters were wandering in the forest, where they saw a hunter, dogs, and wild beasts. Orion, the hunter, was alarming the beasts. The hunter carried arrows because he loved to kill wild beasts. The scared beasts fled.

The seven girls were also scared; they wanted to flee because they feared the hunter and the dogs. "O Diana, hear us! Save us!" shouted the girls. Out the heaven Diana saw the seven nymphs, the dogs, and the hunter and heard the shouts.

Suddenly the seven nymphs were stars in the sky, which today we call the Pleiades.

**2010 NJCL
DRAMATIC INTERPRETATION
Level II – Boys**

Eumaeus ad portam Tēlemachum vīdit. Tēlemachus dīxit, "Ego propter suspīciōnem procōrum in casā tuā tōtum diem manēbō. Tū, Eumae, ī ad tēctum meum et dīc mātṛī meae mē tūtum rediisse." Eumaeus omnēs hās rēs fēcit.

Interim Athēna iterum vestem et faciem Ulīxis mūtāvit. Tēlemachus quidem clāmāvit ubi hominem tam mūtātum vīdit: "Tū es deus! Tū nōs iuvāre potes! Nōlī nōs relinquere!"

Ulīxēs filiō suō respondit, "Nōlī timēre! Nōn deus sum; sum pater tuus, quī post multōs cāsūs redī. Necesse est nōbīs procōs interficere et mātrem tuam liberāre. Tū, Tēlemache, ad rēgiam redī. Paucīs hōrīs ego mendicus ad tēctum veniam. Tum tibi signum dabō. Hōc signō vīsō, portā omnia arma ex ātriō. Hodiē procōs occīdēmus."

"Telemachus meets Ulysses," *Using Latin I* (1954), p. 320 (abridged)

Translation:

Eumaeus saw Telemachus at the door. Telemachus said, "I'm going to stay in your hut all day because of the suitors' suspicion. You, Eumaeus, go to my home and tell my mother that I have returned safe." Eumaeus did all these things.

Meanwhile Athena again changed Ulysses' clothing and appearance. Telemachus indeed shouted when he saw the man so changed: "You are a god! You can help us! Don't leave us!"

Ulysses replied to his son, "Don't be afraid! I'm not a god; I'm your father, who have returned after many misfortunes. It's necessary for us to kill the suitors and to free your mother. Telemachus, you return to the palace. In a few hours I will arrive as a beggar at the house. Then I'll give you a signal. When you have seen this signal, carry all the weapons out of the atrium. Today we will kill the suitors."

2010 NJCL
DRAMATIC INTERPRETATION
Level II – Girls

Mēdēa, rēgnī cupiditatē adducta, mortem rēgī per dolum īferre cōstituit. Hōc cōstitūtō, ad filiās rēgis vēnit atque ita locūta est: "Vidētis patrem vestrum aetāte iam esse cōfectum neque ad labōrem rēgnandī perferendum satis valēre. Vultisne eum rūsus iuvenem fierī?"

Tum filiāe rēgis ita respondērunt: "Num hoc fierī potest? Quis enim umquam ē sene iuvenis factus est?"

At Mēdēa respondit: "Mē medicīnae summam habēre scientiam scītis. Nunc igitur vōbīs dēmōnstrābō quō modō haec rēs fierī possit."

Arietem aetāte cōfectum interfēcit et membra ēius in vāse aēneō posuit atque, ignī suppositō, in aquam herbās quāsdam īfūdīt. Tum, dum aqua effervēsceret, carmen magicum cantābat. Mox ariēs ē vāse exsiluit et, vīribus refectīs, per agrōs currēbat.

"Magic Arts," *Fabulae Graecae* (1991) p. 159 (adapted)

Translation:

Medea, influenced by the desire of a kingdom, decided to bring death to the king through treachery. Having decided this, she came to the daughters of the king and spoke thus: "You see that your father is now worn out by old age and isn't well enough to endure the task of ruling. Do you want him to be made young again?"

Then the daughters of the king replied thus: "This can't be done, can it? For whoever has been made a young man from an old man?"

But Medea replied: "You know that I have the highest knowledge of healing. So now I'll show you how this thing can be done."

She killed a ram which was worn out by old age and put its limbs in a bronze pot and, when fire had been put underneath, she poured certain herbs into the water. Then, she sang a magic song until the water boiled. Soon the ram jumped out of the pot and, its strength restored, went running through the fields.

NJCL 2010
DRAMATIC INTERPRETATION
Advanced Prose – Boys

Quoniam geminī essent nec aetātis verēcundiā discrīmen facere posset, ut dī quōrum tūtēlae ea loca essent auguriīs legerent quī nōmen novae urbī daret, quī conditam imperiō regeret. Palātium Rōmulus, Remus Aventīnum ad inaugurandum templa capiunt.

Priōrī Remō augurium vēnisse fertur, sex vulturēs; iamque nūntiātō auguriō cum duplex numerus Rōmulō sē ostendisset. Utrumque rēgem sua multitūdō cōnsalūtāverat: tempore illī praeceptō, at hī numerō avium rēgnum trahēbant.

Inde cum altercātiōne congressī certāmine īrārū ad caedem vertuntur; ibi in turbā ictus Rēmus cecidit. Vulgātior fāma est lūdibriō frātris Remum novōs trānsiluisse mūrōs; inde ab īrātō Rōmulō, cum verbīs quoque increpitāns adiēcisset, "Sīc deinde, quīcumque alius trānsiliet moenia mea," interfectum.

Ita sōlus potītus imperiō Rōmulus.

“Romulus and Remus,” Livy, *Ab Urbe Condita*, I.6.4 - 7.3

Translation:

Since they were twins and it was not possible to make a distinction because of the question of their age, they decided that the gods who guarded these places would choose by omens which would give his name to the new city, who would rule the founded city with his power. Romulus took the Palatine, Remus the Aventine to consecrate temples for taking the auguries.

An omen is said to have come to Remus first: six vultures; and this omen had just been announced when twice the number revealed themselves to Romulus. Each twin's followers saluted his leader as the king. Remus' followers claimed the kingdom because of the time of the omen, but Romulus' because of the number of birds.

Then having started with an argument, they turned to slaughter in a contest of anger; there in the ruckus Remus was struck and fell. The more common story is that Remus, in sport of his brother, jumped over the new walls, at which point he was killed by an angry Romulus, when speaking angrily he had added to his words, "Thus then will (perish) whoever else will cross over my walls."

So Romulus alone gained possession of the power.

NJCL 2010
DRAMATIC INTERPRETATION
Advanced Prose – Girls

Aegrōtābat Caecīna Paetus, marītus Arriae, aegrōtābat et fīlius, uterque mortiferē, ut vidēbātur: fīlius dēcessit eximiā pulchritūdine, parī verēcundiā, et parentibus nōn minus ob alia cārus, quam quod fīlius erat. Huic illa ita fūnus parāvit, ita dūxit exequiās ut ignōrāret marītus: quīn immō, quotiēns cubiculum ēius intrāret, vīvere fīlium atque etiam commodiōrem esse simulābat, ac persaepe interrogantī quid ageret puer respondēbat "Bene quiēvit, libenter cibum sūmpsit." Deinde, cum diū cohibitae lacrimae vincerent prōrumperentque, ēgrediēbātur: tunc sē dolōrī dabat. Satiāta siccīs oculīs compositō vultū redībat, tamquam orbitātem forīs relīquisset.

Praeclārum quidem illud ēiusdem, ferrum stringere, perfodere pectus, extrahere pugiōnem, porrigere marītō, addere vōcem immortalē ac paene dīvīnam, "Paete, nōn dolet."

"Arria to Paetus," Pliny, *Epistulae* III.16 (adapted)

Translation:

Arria's husband Caecina Paetus was sick, and so was their son, each mortally, as it seemed. Their son died, a boy of unusual handsomeness, similar modesty, and no less dear to his parents for other reasons than the fact that he was their son. She prepared a funeral for him and conducted the rites in such a way that her husband knew nothing about it. So much so that whenever she entered his bedroom, she pretended that their son was alive and even getting better, and when he often asked how the boy was doing, she replied to him, "He's resting well, he eats food gladly." Then, when her long-suppressed tears were about to overcome her and burst forth, she left the room. Then she gave herself over to grief. When she had cried enough, she returned with dry eyes and a composed expression, as though she had left her loss outdoors.

Another deed of this same woman was certainly outstanding, that she drew her sword, impaled her own chest, extracted the dagger, handed it to her husband, and added these undying and almost divine words, "Paetus, it doesn't hurt."

NJCL 2010
DRAMATIC INTERPRETATION
Advanced Poetry – Boys

Quaerentī tālibus ille

suspīrāns īmōque trahēns ā pectore vōcem:

"Ō dea, sī prīmā repetēns ab orīgine pergam,

et vacet annālīs nostrōrum audīre labōrum,

ante diem clausō compōnet Vesper Olympō.

Nōs Trōiā antīquā, sī vestrās forte per aurīs

Trōiae nōmen iit, dīversa per aequora vectōs

forte suā Libycīs tempestās appulit ōrīs.

Sum pius Aenēās, raptōs quī ex hoste Penātīs

classe vehō mēcum, fāmā super aethera nōtus;

Ītaliā quaerō patriam, et genus ab Iove summō.

Bis dēnīs Phrygium cōnscendī nāvibus aequor,

mātre deā mōnstrante viam, data fāta secūtus;

vix septem, convulsae undīs Eurōque, supersunt.

ipse ignōtus, egēns, Libyae dēserta peragrō,

Eurōpā atque Asiā pulsus."

"Aeneas Speaks to Venus," Vergil, *Aeneid* I. 370-385

Translation:

As Venus was questioning him with such words, sighing and dragging his voice from the bottom of his check, he spoke:

"O goddess, if I should continue, starting from the very beginning, and if there should be time to hear the long account of our labors, Evening will first settle down the day, having put Olympus to sleep. A storm by its own chance has driven us from ancient Troy (If by chance the name of Troy has passed through your ears) and carried us through various seas to the shores of Africa. I am dutiful Aeneas, who carry with me in my fleet the household gods snatched from the enemy. I am known by my reputation above the heavens. I am seeking my country Italy and a race from Jupiter on high. With twice ten ships I set out on the Phrygian sea, with my mother, a goddess, showing me the way, having followed the fates I was given. Scarcely seven, shaken by the waves and East wind, remain. I myself, unknown, needy, wander the deserts of Africa, driven from Europe and Asia."

NJCL 2010
DRAMATIC INTERPRETATION
Advanced Poetry – Girls

"Solvite corde metum, Teucrī, sēclūdite cūrās.
Rēs dūra et rēgnī novitās mē tālia cōgunt
mōlīrī, et lātē fīnīs custōde tuērī.
Quis genus Aeneadum, quis Trōiae nesciat urbem,
virtūtēsque virōsque, aut tantī incendia bellī?
Nōn obtūnsa adeō gestāmus pectora Poenī,
nec tam āversus equōs Tyriā Sōl iungit ab urbe.
Seu vōs Hesperiam magnam Sāturniaque arva
sīve Erycis fīnīs rēgemque optātis Acestēn,
auxiliō tūtōs dīmīttam, opibusque iuvābō.
Vultis et hīs mēcum pariter cōnsīdere rēgnīs?
Urbem quam statuō, vestra est; subdūcite nāvīs;
Trōs Tyriusque mihi nūllō discrīmine agētur.
Atque utinam rēx ipse, Notō compulsus eōdem,
adforet Aenēās! Equidem per lītora certōs
dīmīttam, et Libyae lūstrāre extrēma iubēbō,
sī quibus ēiectus silvīs aut urbibus errat."

"Dido Welcomes the Trojans," Vergil, *Aeneid* I. 562-78

Translation:

"Release the fear from your heart, O Trojans. End your worries. Harsh circumstance and the newness of my kingdom force me to concoct such barriers and to protect my borders far and wide with guards. Who would not know the race of the followers of Aeneas, or the city of Troy, their virtues and heroes, or the devastation of such a great war? We Phoenicians do not bear such insensitive hearts, nor does the Sun god yoke his horses turned so far away from the city of Tyre. Whether you wish to go to great Hesperia and the fields of Saturn or to the borders of Eryx and king Acestes, I will send you away safe with my help and will assist you with my resources. Do you even want to settle side by side with me in these kingdoms? The city which I am establishing is yours; beach your ships. Trojan and Tyrian will be treated with no discrimination by me. And would that your king, Aeneas himself, dashed by the same wind, were here! I will certainly send out chosen men through my shores and will order them to survey the farthest sections of Africa, (to find out) if he is wandering around shipwrecked in some woods or cities."