

184. What construction should you expect after **quaerite**? What kind of word is **quam**? What is the tense and mood of **habeat**? Also note the arrangement of the words.

185. **nescioquoque** is one word, as explained in the vocabulary; it modifies **Coeo**. **audete** is a plural imperative. What is the 1st principal part? **Titanida** is a patronymic; the ending **-ida**, which is an accusative in Greek, indicates *son* or *daughter of* (the first part of the word). Any parallels in other languages? Given the word **satam**, what is the case and reason of **Coeo**, which is a two syllable word? Coeus, a Titan, is the father of Latona, and thus grandfather of Apollo and Diana.

186. **mihi** – how difficult is this case and reason, especially if you check the verb it goes with?

187. **pariturae** - what form? What verb What does it modify?

188. Note how many times **nec** appears here.

189. **donec** is a conjunction which governs two verbs (**dixit** and **dedit**). Note that **miserata** (a deponent that can and does take a direct object) modifies **Delos** in 191, the subject of the verbs. Note that the noun is an island and therefore what gender is it?

190. **erras** – note there are two r. **Hospita** modifies **tu**. Who is **tu**?

192. Take **septima** with **pars**.

193. If **neget** is 1st conjugation verb, what is the tense and mood?

195. Who is the subject of **sum**? After **quam** with a comparative (**major**), Latin has the same case (here nominative); how-

ever, here Ovid substitutes a whole relative clause of characteristic – which is simply a relative clause with a subjunctive to show that the clause has an indefinite or general antecedent. To translate, stick in *someone* after **quam** and before the clause. Note **cui** takes its case and reason from the verb **nocere**.

196. **ut** - concessive here - translate as *although*. Note that **multo** is abl. degree of difference, and goes with **plura**; translate *multo* as *many*. What tense and mood is **relinquet**?

197. **bona** - substantive use of the adjective; The word is used as *goods* are in English, to denote possessions. What does this suggest about Niobe? Note the gender of **bona**. Note that **excessere**, which is an archaic perfect equal to **excesserunt**, takes a direct object here, which is an unusual poetic usage. Note that **demi** depends on **posse** in the next line.

198. **huic populo** - dative of separation, it refers to her large number of children, *a people*.

199. **redigar** - note the tense and mood. **duorum** depends on **numerus** and should be translated with it.

Note that **spoliata** is the verb used to describe someone being stripped of their armor after being killed in battle, like Patroclus, Achilles' friend in the *Iliad*.

200. **turbam** - appositive with **numerus**. **qua** is ablative: *with which (crowd)*. **orba**: *a childless woman*.

201. **Ite** – cf. **audete** in 185. What is 1st principal part? If **sacri** depends on **satis**, what is case and reason?

202. **ponite** – in Latin poetry **pono** often has the sense of **depono**, as the very next word makes clear. Note the use of the negative prefix **in-** with the word **infecta**.

203. **quod** – the antecedent is **murmure** or **numen**, both neuter words. **licet** is a word well worth learning, and you saw it just before in line 173. For the figure of speech, read the line out loud.

204. **dea** refers to Latona. **Cynthus, i** – on Delos, the mountain on which Apollo and Diana were born.

205. Where is the verb? All the rest are prepositional phrases (or ablatives as they are called in Latin).

*created by Donald Connor



Latona with Apollo and Diana
4th Cent. Red-figure Attic vase

Apollo and Diana - Giovanni Battista Tiepolo, 1757



