

INTRODUCTION

The Indo-European Family of Languages

Latin belongs to a language family known as Indo-European. Discussing Indo-European is like talking about the grandfather of a family on the basis of the character of his sons and grandsons. Scholars know little about this single parent language, except that its descendants—Indo-Iranian, Armenian, Albanian, Balto-Slavonic, Hellenic,¹ Italic,² Celtic, and Teutonic³—share common features that clearly show their mutual relationship. They have a similar system of base or root words, of morphology (the way in which the language changes in its development), and of syntax. The hypothetical parent language is supposed to have been spoken by a people or peoples dwelling in prehistory somewhere between the Baltic and the Black or Caspian seas. By a series of migrations they spread westward into Europe, southeast into Asia to meet Semitic languages already present, and into Russia. Since no Indo-European writing has ever been recovered, it is difficult to postulate absolute rules for the language, but on the basis of the structure and vocabulary of the subsequent descendant “family,” the theory of an Indo-European ancestry is widely accepted. Compare, for instance, these basic, common words in several Indo-European languages, which are called *cognate* because they spring from the same stock.

¹Greek, the main Hellenic language, existed in Aeolic, Ionic, Doric, and Attic dialects, depending on the geographical location.

²Latin was one of several Italic dialects, which also included Umbrian and Oscan, but Latin eventually prevailed as the dominant language of the Italian peninsula.

³Or Germanic.

Cognate or Related Languages

	<i>Latin</i>	<i>Greek</i>	<i>Sanskrit</i>	<i>Iranian</i> ³	<i>Anglo-Saxon</i>	<i>Russian</i>
mother	māter	mētēr	matar	matar	moder	mat'
brother	frāter	phrātēr	bhratar	bratar	brothor	brat
is	est	esti	asti	asti	is	est'
ten	decem	deca	daca	dasa	tien	desjat'
me	mē	me	ma	ma	me	menja

A similar growth of distinct but related languages from a common parent is clear in the development of the Romance (from Roman) languages from the parent Latin. In each of the geographical areas of Europe where Latin spread, through Roman conquest and migration, it was first a dialect and later became a separate language. It developed regionally through a process of dropping or changing inflectional endings and adding and intensifying local style, vocabulary, and color. These cognate Romance languages—Italian, Spanish, Portuguese, French, and Romanian—have all derived from the Classical Latin of Ancient Rome.

Cognate Romance Languages

Source

<i>Latin</i>	<i>Italian</i>	<i>Spanish</i>	<i>Portuguese</i>	<i>French</i>	<i>Romanian</i>
amāre (<i>to love</i>)	amare	amar	amar	aimer	—
casa (<i>house</i>)	casa	casa	casa	case ⁴	casă
cognōscere (<i>to know</i>)	conoscere	conocer	conhecer	connaître	a cunoaște
nōn (<i>not</i>)	non	no	não	non	nu
mille (<i>thousand</i>)	mille	mil	mil	mille	mie
nomen (<i>name</i>)	nome	nombre	nome	nom	nume
templum (<i>temple</i>)	templo	templo	templo	temple	templu
tenēre (<i>to keep</i>)	tenere	tener	ter	tenir	a ține
trēs (<i>three</i>)	tre	tres	três	trois	trei
timidus (<i>timid</i>)	timido	tímido	tímido	timide	timid
veritās (<i>truth</i>)	verità	verdad	verdade	vérité	adevăr

³ As in the older I.E. Avestan or Old Persian language. Modern Farsi (Persian) equivalents are: **madar**, **baradar**, **ast**, **dah**, **ma**.

⁴ Cabin; **maison** is the more familiar French word for house. Also, *cf.* **chez**, related to **casa**.

English is not a Romance language; its base is Teutonic, another branch of the Indo-European family tree. Most of the vocabulary for familial relationships and daily life in England came from Teutonic sources: mother, father, man, wife, son, daughter, brother, sister, home, house, bread, hay, harvest, cow, calf, grass, plow, barn, farm, moon, sun, storm, sea, ice, snow, thunder, summer, winter—short words that say easily what they mean; descriptive words like good, bad, old, young; verbs for daily human activities: eat, drink, talk, laugh, sing, love, hate, buy and sell—these are all of Teutonic origin. Frequently a Latin word came to dwell alongside the Teutonic word: tempest for storm, domicile for house, marine life for sea life, lunatic for moonstruck, bovine for cowlike, fraternal for brotherly, vendor for seller. Notice always the more erudite level of communication in the Latin word. Teutonic words did originally have inflection: declension for nouns and conjugation for verbs, as in Latin; but over the years the endings deteriorated and disappeared, except for tense change in verbs and the third person singular present ending of *-s* (I, you, we, and they *love*, but he, she, or it *loves*).⁵ English still inflects in the change of singular to plural for nouns, but not for adjectives, and not for syntactical relationships within the sentence; word order indicates whether a noun is subject, direct object, possessive,⁶ indirect object, or object of prepositions.

Latin and its descendants, the Romance languages, being highly inflected, can express distinctions such as number and gender (for nouns) and tense, person, number, voice, and mood (for verbs) simply by changing the endings of words. Termed “synthetic” by linguistic scholars, Latin may employ a verb consisting of a base or root, carrying the dictionary definition, to which prefixes, tense signs, and personal endings may be affixed; these all “put together” add up to a complex concept of combining many ideas in a single word: e.g., *abripuerat*, *he had carried off* (*ab-*, *off*; *-ripu*, *carried*; *-era-*, *had*; *-t*, *he*). In contrast, English, termed “analytic” by linguists, expresses the same idea by means of independent units with a minimum of grammatical inflection: *he/had/carried/off*, all single words comprising a phrase separable into component parts. If the words **Taurus**, *bull* (as subject) and **Europam**, *Europa* (as object) are added to the statement: **Taurus Europam abripuerat**, *The bull had carried off Europa*, the word order in Latin would be relatively unimportant. **Taurus** usually precedes, but could follow either **Europam** or the verb with only a slight change of emphasis, but with *no change in syntax*. In English, however, the word order is crucial in understanding who had carried off whom; whether *Europa* is subject or object depends entirely upon the word order.

⁵ We are still familiar with archaic English, kept alive in the King James Bible and in Shakespeare's plays: *thou lovest* and *he loveth* for second and third person singular of the verb.

⁶ The book of George (uninflected) or George's book.

The influence of Latin on English vocabulary is extremely important, the paths from which Latin flowed into English being many and wide. The Roman invasion of England (43–410 A.D.) had left behind a legacy of place names and about eight hundred words referring to housing, clothing, food, education, religion, and the military. The Teutonic language of the Germanic invaders, the Angles and Saxons who settled in England, had borrowed some Latin words from its long pre-invasion contact with Rome. Of much greater influence, however, was the coming of Latin with Saint Augustine,⁷ who was sent by Pope Gregory to introduce Christianity into Britain (597). Old English, the language of the Angles and Saxons, was spoken by the common man; Latin was the language of the Church and of learning, since the schools developed within the framework of the Church. Educated people usually were bilingual. After William the Conqueror successfully invaded England from Norman France, French became the official language of the court with a resultant influx of French words, many of Latin origin. Middle English still remained the basic language fabric of everyday life, while French embroidered it from the world of polite and court society, and Latin metered and patterned it from the Church and the Academy. Even during the period of French dominance, however, English was always the language of the people, the vehicle for basic communication in daily life and also the basis for a flourishing literature in the native tongue. By the fourteenth century Chaucer (1340–1400), who has been called the father of English poetry, had available to him a composite English, enriched in vocabulary and subtlety of expression by its long contact with Latin and French. Latin, therefore, tremendously influenced cultural, literary, artistic, religious, and academic English both directly from the Church and the classroom, and indirectly through French.

Added to these influences was the direct absorption of Latin words into the language during the Renaissance with its rediscovering of ancient Greek and Roman literature and during periods of scientific investigation, when Latin words provided the basis for an international science. Thus Latin continually enriched the developing English language; each successive wave of Latin, sweeping over the shore of England, left a rich residue of vocabulary.

This English language transplanted to America has again been enriched with words from all the countries whose emigrants brought their own language traditions with them. Words of Latin origin, through Italian, through Spanish, and again through French entered the language; and Americans also resorted to Latin for the terminology of their science—for chemistry, physics, biology, botany, astronomy, and the new space programs. The process is still going on with Atlas, Apollo, and Jupiter spacecraft; and a Gemini space station whose orbiting rivals that of the planets.

⁷ This is not the famous patristic Saint Augustine (354–430), but a later missionary.

The Latin Alphabet

The Latin alphabet is the same as the English alphabet, except that there are no *j* and no *w* in Latin.⁸ The *v* represented the *w* sound and served as a sign for the vowel *u*. The vowels, *a*, *e*, *i*, *o*, *u*, are similar to English vowels. The consonant *k* rarely appears, since in classical Latin the *c* is always hard; *y* and *z* were introduced to represent their sounds in words of Greek origin. The long marks, called "macrons," which are placed over the vowels, indicate a lengthening in the quantity and a deepening of the quality (intensity) of the sound.

A brief review of the development of writing may help us better to appreciate the great antiquity of the English alphabetic system of writing. The Egyptians initially employed hieroglyphs or ideographs (picture symbols) to represent each word; eventually they learned to use both syllabic and alphabetic signs in addition to hieroglyphs, but they did not develop a system of pure alphabetism. The schools of Ugarit in Canaan (n. Syria), however, during the fifteenth century B.C., employed an abecedarium after which our own ABC's are patterned. The Phoenicians passed on the alphabetic system to the Greeks; the Phoenicians also may have been the source of the Minoan syllabary of Linear A, which preceded the Greek syllabary of Linear B used on the Greek mainland and at Knossos on Crete c. 1500 to 1200 B.C.⁹ Merchant Greeks residing on the Syrian coast probably introduced the North Semitic alphabet to various regions of Greece around the eighth century B.C.¹⁰

The Romans adopted the Greek alphabet employed by the Greek colonies in southern Italy, such as Cumae; some scholars believe, however, that the Etruscan alphabet supplied the link between the Greek and Roman letters.¹¹ In addition to engraving on stone, lead pipes, etc., the Romans wrote with reed pens and styli on wax and papyrus at first, then later on parchment and vellum; papyri "books" were on rolls, but the other materials were generally in tablet form.¹²

⁸ Consonant *i* is written as *j* in many elementary Latin texts. *W* is really a double *u*, the letter originally being pointed at the bottom.

⁹ Linear A refers to an ancient syllabary writing used on Crete c. 1700 B.C., as found in clay tablet fragments from the various palace sites on the island. It consists of a cursive system of about seventy-five syllabic signs written from left to right. Linear B is a later Minoan syllabary form of writing, discovered by Sir Arthur Evans in over 3,000 clay tablets and other fragments at Knossos. Deciphered by the British cryptographer-architect Michael Ventris in 1953, Linear B proved that the Minoans of Knossos wrote and spoke an early form of Greek closely related to the language of Mycenae and Pylos on the Greek mainland in the Peloponnesus, where similar finds show that Linear B was also used.

¹⁰ Cf. Cyrus Gordon, *World of the Old Testament*, New York, 1958, p. 93; *Before the Bible*. New York, 1962, p. 216; John Chadwick, *The Decipherment of Linear B*, Cambridge, 1958; L. H. Jeffrey, *The Local Scripts of Archaic Greece*, Oxford, 1961, pp. 1-42.

¹¹ James Hayes, *The Roman Letter*, Chicago, 1951-52, p. 4.

¹² *Ibid.*, pp. 6-9.

<i>English</i>	<i>Latin</i>	<i>Greek</i>	<i>Phoenician</i>
A a	A a	A α alpha	āleph 𐤀
B b	B b	B β beta	bēth 𐤁
C c	C c [K k]		
D d	D d	Δ δ delta	dāleth 𐤃
E e	E e	Ε ε epsilon (short e)	hē 𐤄
		Η η ēta (long e)	chēth 𐤅
F f	F f		
G g	G g	Γ γ gamma	gimel 𐤆
H h	H h		
I i	I i	Ι ι iota	yôḏ 𐤇
J j	I i (<i>consonant</i>)		
K k	K k	Κ κ kappa	kaph 𐤈
L l	L l	Λ λ lambda	lāmeḏ 𐤉
M m	M m	Μ μ mū	mēm 𐤊
N n	N n	Ν ν nū	nûn 𐤋
O o	O o	Ο ο omicron (short o)	ayin 𐤌
		Ω ω ōmega (long o)	
P p	P p	Π π pī	pē 𐤍
Q q	Qu qu		qôph 𐤎
R r	R r	Ρ ρ rho	rêsh, rôsh 𐤏
S s	S s	Σ σ sigma	shîn 𐤐
T t	T t	Τ τ tau	tāw 𐤑
U u	U u	Υ υ upsilon ¹³	
V v	V v [W w]		
W w		(F digamma)	wāw 𐤒
X x	X x	Ξ ξ xī	sāmekh 𐤓
Y y	Y y	Υ υ upsilon	
Z z	Z z	Ζ ζ zēta	zayin 𐤔

Other Greek and Phoenician Letters

th	Θ θ thēta	tēth 𐤕
		tsade 𐤖
ph	Φ φ phī	
ch	Χ χ chī	
ps	Ψ ψ psī	

¹³The actual sign for *upsilon* seems to be derived from the Phoenician *waw*. See Jeffrey, *Scripts of Archaic Greece*, pp. 24–28, 35.

The debt of the English (and Latin) alphabet to earlier abecedaria can be observed in the table on the opposite page. Since the order of the English and Latin alphabets is the same, a few letters of the Greek and Phoenician alphabets have been removed from their regular order. Although most of the 22 Phoenician letters were employed in the 24-letter Greek abecedarium, a few were eliminated and a few new ones were added. Similarly, a few Greek letters have no direct equivalent in the Latin and English alphabets, and some new letters have been added to the Latin alphabet. The Phoenician alphabet was written from right to left, but the Greek alphabet evolved through *boustrophedon* writing (lit., *ox-turning*, i.e., right-to-left and left-to-right in alternation, like the turning of the Greek oxen when plowing a field) to a strict left-to-right pattern.

Guide to Pronunciation

VOWELS

The following rules are invariable.

Short Vowels

a	as in <i>cart</i>	charta
e	as in <i>bed</i>	est, sed
i	as in <i>pin</i>	timida
o	as in <i>domain</i>	novus
u	as in <i>put</i>	nunc

Long Vowels

ā	as in <i>father</i>	fābula
ē	as in <i>they</i>	sē, dēsiderat
ī	as in <i>machine</i>	īnsula
ō	as in <i>note</i>	nōn
ū	as in <i>rude</i>	lūna

¹⁴ as in French *tu* **cygnus**

DIPHTHONGS

ae	as in <i>aisle</i>	terrae	eu	e + u in one syllable	Eurōpa
oe	as in <i>oil</i>	Phoenicia	ui	u + i in one syllable	cui
au	as in <i>out</i>	laudat	ei	as in <i>vein</i>	deinde

CONSONANTS

Latin and English consonants are pronounced alike with the following reservations:

c	is always hard as in <i>can</i>
g	is always hard as in <i>give</i>

Cicerō
argentum

¹⁴ Both long and short; especially used in borrowed words of Greek origin. Also sounded as Latin **u** to approximate the Greek upsilon.

i	can be a consonant, sounded as <i>y</i> in <i>year</i> when it occurs in a consonant position ¹⁵	Iuppiter, iam, iūstus, huius
r	is tongue-trilled	vocāre, sonāre
s	is always hissed as a voiceless consonant, <i>sea</i> , never voiced as <i>z</i> in <i>was</i>	soror, insula, casa
t	is always sounded <i>t</i> as in <i>tin</i> , never <i>sh</i> as in <i>oration</i>	teneō, initiō
v	has the sound of <i>w</i>	parva, vocō
x	has the sound of <i>ks</i>	exemplum
bs, bt	are sounded <i>ps</i> and <i>pt</i>	urbs, obtineō
ch	is related to Greek <i>chi</i> and is close to <i>kh</i> in <i>blockhouse</i>	chorus
ph	is related to Greek <i>phi</i> and is close to <i>ph</i> in <i>uphill</i>	amphora
th	is related to Greek <i>theta</i> and is close to <i>th</i> in <i>pothook</i>	theatrum

Double consonants: **ss, tt, ll**, etc., are sounded twice the length of time given to the single consonant.

SYLLABLES

A Latin word has as many syllables as it has vowels or diphthongs. The vowel alone or the consonant and vowel together can make the syllable. Divide words according to the following rules:

1. A consonant is pronounced with the vowel that follows it: **a.mā.mus**.
2. When two vowels (or a vowel and a diphthong) occur together, pronounce them separately: **fī.li.a, e.ōs, vi.ae**.
3. When two consonants occur together, pronounce them separately: **por.tō, pu.el.la, ma.gis.ter**. A stop consonant (*b, p, d, t, c, g*) followed by a liquid (*l* or *r*) counts as a single consonant: **ma.tris, fra.tris, ne.glec.tus**.
4. When more than two consonants occur together, the first generally is pronounced with the preceding vowel and the others with the following: **mōn.strum, cas.tra, ex.em.plum**.
5. Separate compound words into the original parts: **trāns.portō, ab.rogō, ex.animō, com.es, in.eō, sub.ire**.

LONG AND SHORT SYLLABLES

1. A syllable is long if it contains a long vowel or a diphthong. Such a syllable is said to be long by nature: **īn.su.la, fā.bu.la, Phoe.nī.ci.a, a.moe.na**.

¹⁵ Either at the beginning of a word followed by a vowel, or between two vowels.

2. A syllable is long if it contains a short vowel followed by two consonants (except a stop followed by a liquid).¹⁶ Such a syllable is said to be long by position: **ma.gis.ter**, **Mi.ner.va**.
3. All other syllables are short.

ACCENT

1. In words of two syllables, accent the first syllable (the penult).

á.mant pú.er cár.ta nó.vus

The last syllable is called the *ultima*, from the Latin *ultimus*, meaning "last." The next to the last syllable is called the *penult*, from the Latin *paene*, meaning "almost" and *ultimus*. The syllable before the *penult* is called the *antepenult*, from the words *ante*, meaning "before," and *penult*.

2. In words of more than two syllables, accent the penult *if it is long*: **habít.āre**, **docé.re**, **amoénās**, **magíst.er**. It may be long by nature or by position. Otherwise accent the antepenult: **ínsula**, **fābula**, **fília**. This rule for determining accent is called the *antepenultimate rule*, and it never varies.

Examples

	<i>Antepenult</i>	<i>Penult</i>	<i>Ultima</i>
portāre	por	tā	re
rēgina	rē	gī	na
spectāte	spec	tā	te
amoena	a	moe	na
taurus		tau	rus
terra		ter	ra
puella	pu	el	la
magister	ma	gis	ter
fābula	fā	bu	la
ínsula	ín	su	la
fília	fī	li	a
incola	in	co	la
agricola a	gri	co	la

On what basis do present-day grammarians state the rules for the pronunciation of a language which was never verbally recorded and which is pronounced so differently in various parts of the world? Certainly, Latin

¹⁶The second of these consonants begins the following syllable (**in.su.la**). A syllable containing a short vowel followed by a stop and a liquid may be either long or short. See p. 76 for a discussion of hidden quantity of vowels.

pronounced by an Englishman and by a German and by an Italian (and by the Church which historically grew within the Italian framework of pronunciation) is quite different from that which we teach as Classical Latin. The sources for our reconstruction of how Latin must have sounded in classical times are many: first, the direct evidence in the writings of ancient grammarians; second, poetry properly scanned to indicate the length of vowels; third, ancient puns and approximations of animal cries; fourth, the spellings on inscriptions; fifth, the spellings in Latin for words borrowed from other languages and the spellings in other languages for Latin words (e.g., **kaisar** in Greek assures us that the **c** was hard); sixth, the pronunciation of the dialects of Latin and of Vulgar Latin; and last, comparative grammar.¹⁷ On these bases, scientific scholarship has reconstructed a pronunciation of Latin which was adopted decades ago in the United States and which tries to reproduce the way Latin was spoken in Classical Rome, c. 200 B.C. to c. 200 A.D.

Publius Ovidius Naso (43 B.C.-17 A.D.): A Biographical Note

The Roman poet Ovid was born at Sulmo, north of Rome, of a family of knights (**Equites**). He went to Rome for his education and there studied rhetoric to prepare for law, which he soon abandoned to become a popular poet. His education included a trip to Athens, much as a modern student might go to Paris or Rome to study. He first wrote love poetry: *Amores*, *Ars Amatoria*, *Remedia Amoris*, poems about love affairs and the men and women involved in them. He also wrote the *Heroides*, a series of twenty-one letters written ostensibly by women to their famous hero lovers; for example, Penelope to Ulysses, Dido to Aeneas, Ariadne to Theseus, Medea to Jason. His interest often focuses on an injured female whose situation he is able to recreate and with whose injury he is able to empathize. However, he is best known for his encyclopedic work compiling Greek and Roman mythological themes, *Metamorphoses*, a long series of stories about the gods and humans, and about changes or transformations in the appearance of all forms of life. He seemed fascinated by the mythological background for the holidays of Rome and became engaged in an ambitious project, the *Fasti*, a long almanac calendar with each book devoted to a month of the year, explaining the days which were holidays, how they come into existence, and the ritual associated with them. He had already completed the first six books (through June) at the time of his exile. In 8 A.D. he incurred the displeasure of the Emperor Augustus and was banished to Tomis on the western shore of the Black Sea,

¹⁷ Roland G. Kent, *The Sounds of Latin* (Baltimore: Waverly Press, 1940), pp. 31, 43.

where he spent the rest of his life in gloomy exile. His poetry and his letters from this exile period reflect his mood in this cold, barbaric land, separated from all the culture and elegance he had known at Rome (*Tristia* and *Pontic Epistles*). Although privately he may have been reconciled to his exile and may have come to terms with new concepts of deity which he found at Tomis,¹⁸ in his letters and poems he constantly begs for restoration to his former life at Rome and for pardon from Augustus and, later, from the Emperor Tiberius, a boon never granted by either Emperor.¹⁹ Whether or not he believed in the theology he compiled in the *Metamorphoses* is a problem for the literary historian, but certainly he has given an immortality to these anthropomorphic gods of the "changes." From this magnificent body of poetry the stories in our text have been adapted or excerpted.

The choice of Ovid as the author of our abridged tales has made possible the use of the book both as a reader and as a mythology text. Ovid's delight in a well-told tale has made him unexcelled as an elaborate story-teller; this skill, coupled with his psychological penetration into his characters both divine and human, has opened doors to the treasures of the rich mythology of the Greeks now adapted to the Roman scene. These glimpses of a Roman Olympus with its fragmented pantheon of the male and female godhead split into *numina* of specialized powers for particular activities provide an excellent background for study of the literary, musical, and visual artistic creations of western civilization, which have embraced mythological themes. The alert teacher can easily arrange a performance in class of sections from Shakespeare's *A Midsummer Night's Dream* after the story of Pyramus and Thisbe has been translated, and the fine novel by Mary Renault, *The King Must Die*, or Michael Ayrton's *The Maze Maker* might be the subsequent reading after the Theseus episodes. The Trojan War materials should stimulate reading Homer's original epics, as well as the *Aeneid* of Virgil, while *The Voyage of the Argo* by Apollonius of Rhodes would make a fine complement to the

¹⁸ See the novel *God Was Born in Exile*, by Vintila Horvia, for a fictionalized account of how Ovid may have adjusted to his life in Tomis, at the very edge of the civilized world.

¹⁹ The cause of Ovid's exile has never been satisfactorily explained and remains an intriguing mystery. The fact that Augustus' granddaughter Julia was exiled about the same time indicates that Ovid may have known some secret indiscretion involving the Emperor's family. In his poetry Ovid refers to two causes for his unhappy situation: a *carmen*, which biographers assume to be the *Ars Amatoria*, the poem on love-making, and an *error* which could have been any kind of indiscreet act. Since Ovid himself was most respectably married and probably was not directly involved in the *error*, it may be that his sympathetic view of the female psyche made him the recipient of knowledge dangerous to the newly reformed Empire of Augustus and the Empress Livia, and dangerous to himself. Or it may be that the moral tone of the earlier poetry did not fit in with the "new morality" in the reforms instituted by the Emperor and Livia. The situation is detailed in *The Mystery of Ovid's Exile* by J. C. Thibault (1964).

Jason episodes. It would also be helpful for the student to read a translation of the full Ovidian story from which the initial stories in this text have been excerpted and extensively adapted or abridged.

In response to requests for further exercises, *Practice! Practice! A Latin via Ovid Workbook* is now available from Wayne State University Press, 4809 Woodward Avenue, Detroit, MI 48201; Tel 1-800-WSU-READ; Fax (313) 577-6131. Written and revised from experimental use in Latin classes, the additional exercises supplement each chapter of *Latin via Ovid*. Exercises consist of fill-ins, sentence completion, translations into and from Latin, drills in grammatical forms, and even a few cross-word puzzles. A key is supplied at the end of the *Workbook* to aid students in self-directed study.

Several teaching tools have been added to *Latin via Ovid* to make the text more effective and user-friendly. A free *Teacher's Guide* is available to all teachers who request it from the Wayne State University Press.

The authors strongly urge the use of the audio tapes for the language laboratory or classroom to enhance skill in reading Latin aloud. The original twenty half-hour tapes have been expanded to thirty-six tapes so that the first thirty chapters and six of the alternate chapters of the poetry in the last ten chapters are now available at a charge of \$150.00 for the entire set. Sample tapes will be sent on request for a charge of \$10.00, which will be credited toward the later purchase of the tapes. Requests should be sent to Latin via Ovid Tapes, Media Center, Van Wylen Library, Hope College, P.O. Box 9000, Holland, MI 49422-9000.

Two sets of computer programs are also available. The first is Latin Skills from Falcon Software, P.O. Box 200, Wentworth, NH 03282. This is the program originally designed by Gerry Culley from university of Delaware, upgraded with a program entitled *Lector*. There are five separate programs to challenge the user-student in forms and content using *Latin via Ovid* vocabulary and mythological subject matter. The program includes an imaginative "Verb Factory," which puts out the component elements in Latin verb construction. The software runs on either Apple II or IBM; Tel (603) 764-5788; Fax (603) 764-9051.

A second set of expanded computer exercises giving further practice has been designed by Rob Latousek of Centaur Systems. Innovative games challenge students in vocabulary, grammatical forms, and translation of ideas. The Latousek program containing disk, manual, and site license (for legal duplication) is available from Centaur Systems, 407 North Brearly Street, Madison, WI 53703; Tel (608) 255-6979; Fax (608) 255-6949.

Practice! Practice!, the *Teacher's Guide*, the audio tapes, and the instructional computer software make *Latin via Ovid* a complete tool for teaching and learning Latin.