

IL TORNEO DEI TRASPORTATORI STAMPA

Il Paese Sera supera il Corriere dello Sport 7-0

Nel torneo di calcio dei Trasportatori Stampa organizzato dal Sindacato in collaborazione con l'U.I.S.P. di Roma, la squadra dei trasportatori del Paese Sera ha battuto la squadra del Corriere dello Sport per ben 7-0. Praticamente la nostra squadra si puo gia cosi-derare semifinalista.

Le squadra sono scese in campo nelle seguente formazioni:

Paese Sera: Specca; Iattanzi; Montilla; Pironi; Magagnini; Romozzi; Iannelli; Porcu; Seghetti I; Seghetti II; Teti.

Corriere dello Sport: Santilli; Ciucci; Elmi; Pighi; Di Maggio I; Carciolli; Collalunga; Di Maggio II; Di Maggio III; Del Pelo; Giovannola.

Le reti sono realizzati da Porcu al 17' ed al 30' del primo tempo; da Seghetti I al 15', 19', 23', ed al 31', autogol del Corriere dello Sport al 34'. Ottimo l'arbitraggio del Sig. Tranquilli di Roma.

Clues

- 1) IL TORNEO DEI TRASPORTATORI STAMPA =
THE TOURNAMENT OF NEWSPAPER BOYS
- 2) Paese Sera and Corriere dello Sport are the names of two Italian newspapers and need not be translated. This article was published in Paese Sera .
- 3) calcio = soccer

The Nicene Creed (325 CE)

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibillum omnium et invisibillum. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum, ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de caelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est. Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die, secundum Scripturas. Et ascendit in caelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare vivos, et mortuos: cujus regni non erit finis. Et in Spiritum Sanctum, Dominum et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per Prophetas. Et unam, sanctam, catholicam et apostolicam Ecclesiam. Confiteor unum baptismum in remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.

The Nicene Creed starts with the following words:

*Crēdō in unum Deum,
patrem omnipotentem
factōrem caelī et terrae.*

- *crēdō* is 1SgPres of *crēdere* 'to believe';
- *factōr* is an agentive noun formed from *facere* 'to make'
(the same way *dictātōr* is formed from *dīcere* 'to say, speak');
- *caelum* means 'heaven'.

1) Translate it into English: _____

2) What case is *patrem*? _____

3) What case is *caelī*? _____

terrae? _____

4) What gender are the following nouns?

terra _____

coelum _____

pater _____

5) **Extra Credit:** In the second column above, give the declension of each noun.

The motto of the State of Michigan is:

Si quaeris paeninsulam amoenam, circumspice.

Si means 'if', *quaeris* is 2nd Singular Present of *quaerere* 'to search [for]' *amoena* means 'pleasant', and *circumspice* is a compound from *spice* 'look!':

1) Translate it into English: _____

2) Indicate the case of *paeninsulam* _____
and *amoenam* _____.

3) Indicate the gender of *paeninsulam* _____
and *amoenam* _____.

4) If you were told that *paene* means 'almost',
how would you analyze the meaning of *paeninsulam*?

A verse from the Book of Genesis used during the Ash Wednesday ceremony is:

Memento, homo, ut quia pulvis es, et in pulverem revertis.

Memento is an imperative meaning 'Remember!'

homo, hominis means 'man [human being]'

pulvis, pulveris means 'dust'

es is 2sgPres of *sum, esse, fui, futurus* 'be'

revertis is 2sgFut of *revertere* 'to return'

ut quia is a conjunction meaning, roughly, 'the fact that'

1) Translate it into English: _____

2) Indicate the case of *pulvis* _____

and *pulverem* _____.

3) Indicate the reason for the use of each case in (2) above: _____

4) Which declension is *pulvis*? _____

Extra Credit: What case is *homo*? _____

20 More Questions about Latin

In each of the following, give the word or phrase, and its meaning, in the list of Latin Phrases in Modern English.

- 1) Find a pair of phrases in opposition, having to do with law vs reality.
- 2) What should we always ask when someone proposes a change?
- 3) What role has the modern University lost with reference to its students?
- 4) What kind of law is prohibited by the U.S. Constitution?
- 5) What words go with the Sign of the Cross?
- 6) Find a logical fallacy that people still believe.
- 7) What kinds of laws do not oblige obedience?
- 8) What are Honors, High Honors, and Highest Honors in Latin?
- 9) Why can't a judge discuss a case that's going on right now?
- 10) Phrase that means 'Other things being equal'.
- 11) Phrase that literally means 'Slip of the tongue'.
- 12) Phrase that literally means 'A word to the wise is sufficient'.
- 13) How would you complain about the terrible behavior of today's youth?
- 14) When lawyers work for free, what do they call it?
- 15) Find a property of money that makes possible money-laundering.
- 16) Phrase that refers to the difficulty of sharing ideas with the ignorant.
- 17) What's it called when all the problems in a story get solved by magic?
- 18) “ _____; to forgive, Divine.”
- 19) How do great empires gain and maintain their hegemony?
- 20) What writ is guaranteed by the U.S. Constitution?

Caesar, *Bellō Gallicō*

Below is the first sentence in *Bellō Gallicō* (“On the) Gallic War” by Gaius Julius Caesar. This book is traditionally one of the first actual Roman texts encountered by Latin students. Therefore this particular sentence has become especially famous over the millenia, and deservedly so. It is a marvel of style and structure.

Gallia est omnis divisa in partēs trēs, quārum unam incolunt Belgae, aliam Aquitānī, tertiam quī ipsōrum linguā Celtae, nostrā Gallī, appellantur.

“Gaul as a whole is divided into three parts, of which the Belgians inhabit one, the Aquitanians another, and those who are called ‘Celts’ in their own language (but ‘Gauls’ in ours) the third.”

This is a rough translation. A better one might use passive *be inhabited* by to parallel the passive *be called* in English, and might find a less awkward word order, whereas Caesar can use active *incolunt* in Latin with flexible word order and bidirectional Gapping to accomplish his dual goals of clarity and elegance.

For millenia students of Latin have sought to understand this sentence and to master the ways it achieves its goals. There are many traditions of Latin teaching and learning, but most use the fact that Latin is effectively dead (and therefore will hold still indefinitely) to allow the student to dissect it into its parts, not unlike a fetal pig. Some traditional terms for such dissection are the grammatical activities of:

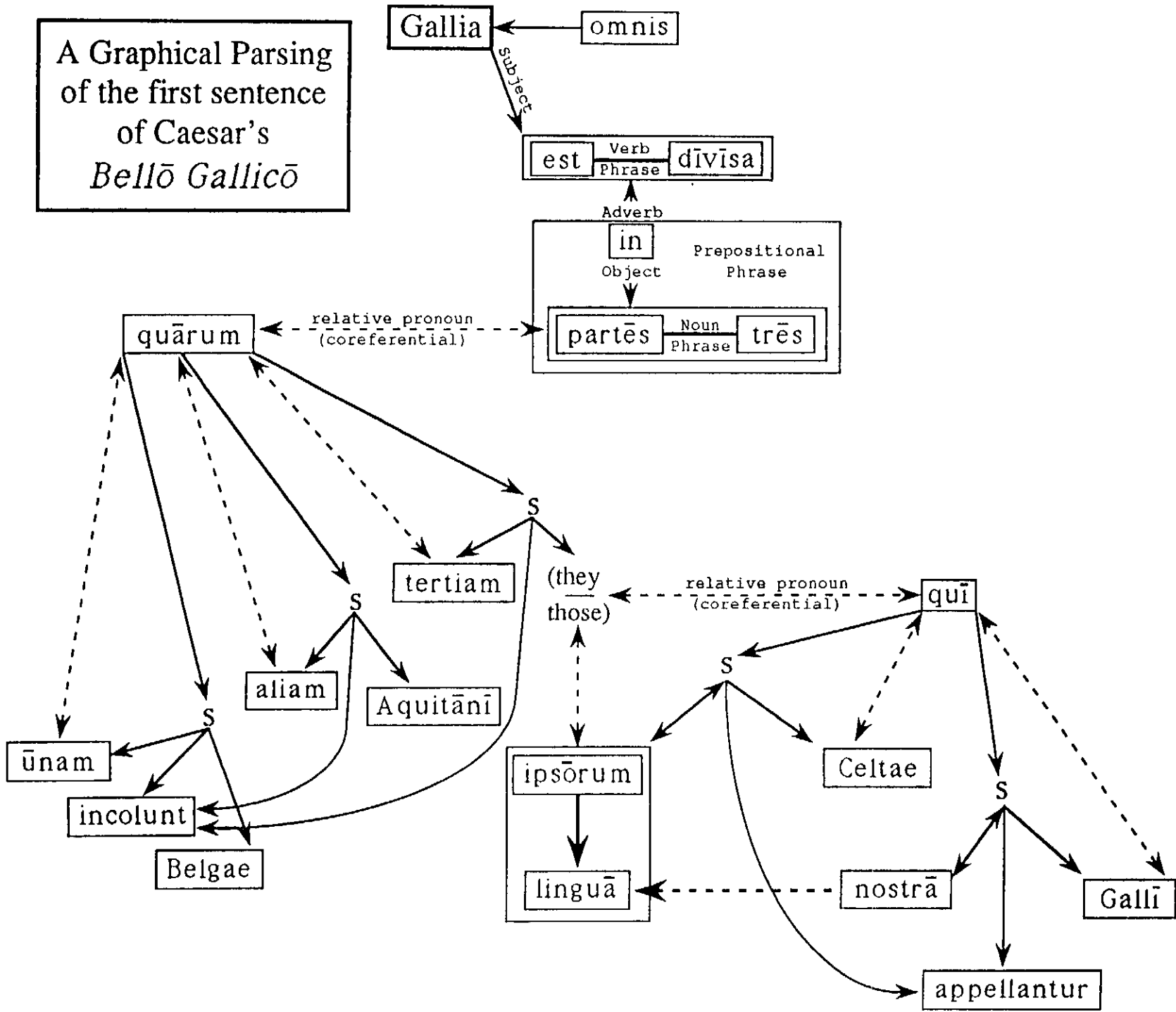
Parsing (< *pars, partis*, f: ‘part’) in this context means to take each word in the sentence, to identify it by part of speech, form class, derivation (if any), and to give all its inflectional categories. It is an exercise in the reduction of the syntagmatic into its paradigmatic parts.

and

Construing, (< *con-struō, -struere, -struxi, -structus*, 3: ‘heap up, build, construct’) on the other hand, means to trace out all the relationships between and among the words in the sentence, telling what modifies what, what clause and phrase boundaries there are, what grammatical relationships exist between verbs and nouns, what kinds of agreement exist between various words, and what kinds of parallel structures inform the sentence. It is an exercise in the (re)construction of the syntagmatic from its paradigmatic parts.

In two pages or less, parse and construe this sentence. You need not distinguish the two activities as long as you pursue both of them. There is a graphic parsing of this sentence in a previous handout, showing how the phrases and clauses are organized.

A Graphical Parsing
of the first sentence
of Caesar's
Bellō Gallicō



Latin (Indo-European)

familiaris	regularis	minimalis	principalis
animalis	mortalis	lunaris	floralis
liberalis	coronalis	hospitalis	militaris
capitalis	consularis	navalis	lateralis
pluralis	regalis	peculiaris	popularis
singularis	virginalis	dorsalis	corporalis

All the words above are Latin adjectives, and they all mean just about exactly what you think they should mean — that is, English has borrowed them all very straightforwardly, and they are all now English words, too, though of course without the Latin Nom. Sg. adjective suffix *-is* (occasionally some have added other morphology, like *militar-y*).

They **do** share one other interesting feature: in addition to *-is*, they all have the same suffix morpheme, which forms adjectives in Latin from other kinds of root.

- (1) Is this morpheme derivational or inflectional? Why?
- (2) What are the two allomorphs of the morpheme?
- (3) State the rule for determining which allomorph appears.
[Note: make sure you check **all** the words to see that it works]
- (4) The type of phonological process that occurs in this rule is called *dissimilation*. Is that a good name? Why or why not?
- (5) Is this rule now a rule of English as well as of Latin?

Latin Pronunciation

Latin is relatively easy to pronounce; the problem is that there are two conventions for pronouncing it. *Church Latin* developed out of Medieval traditions and remains the standard pronunciation in the Roman Catholic church, where it is virtually a living language. *Classical Latin* is the pronunciation (reconstructed by historical linguists in the 19th Century) of educated Romans of the late Republic and Empire periods (circa -300 to +300); it is now the universal standard for the teaching of Latin. We concentrate here on Classical Latin.

Latin had only 10 vowels: /a/, /e/, /i/, /o/, and /u/, each occurring both long and short. Latin long vowels are often not indicated, but when they are, a **macron** is used to mark them: **ā, ē, ī, ō, ū**; long vowels were the same as short, but were held longer. The Romans used only capital letters; lower-case forms come from Medieval times. The Romans did not distinguish semivowels in writing, so they used **I** for both /i/ and /y/, and **V** for both /u/ and /w/ (there was no voiced labial fricative /v/ in Classical Latin, though one developed in Medieval Latin; modern convention always uses **U** for the vowel /u/). Diphthongs in Classical Latin were similar to English: /oi/ (spelled **OE**), /ai/ (spelled **AE**), and /au/.

Latin had labial, dental, and velar series of consonants, with both voiced and voiceless stops (but only voiceless fricatives), nasals /m/ and /n/, one /r/ and one /l/. The spelling was essentially the same as ours, with the following exceptions: Latin **V**, as noted, is the semivowel /w/; **I** (sometimes spelled **J** in modern transcriptions) can be the semivowel /y/ as well as /i/; **C** is always pronounced /k/, **never** /s/; and **X** is always pronounced /ks/, **never** /z/. The stress accent was predictable, falling regularly on the next-to-last syllable (the **penult**) if it was **heavy** (ie, if it contained a long vowel, or ended in a consonant), and otherwise on the syllable before it (the **antepenult**). Thus the conjugation of the verb 'to hear' in the perfect tense was pronounced thus: /audiwī, audiwīsti, audiwīmus, audiwīstis, audiwērunt/. Latin was a syllable-timed language and its poetry depended on patterns of heavy and light syllables. There was no rhyme in classical Latin poetry.

In Church Latin, by contrast, there is no distinction between long and short vowels (so stress is unpredictable, and thus often marked), **AE** and **OE** are both pronounced /e/, **V** is pronounced /v/, **X** between vowels is voiced to /gz/. There is palatalization before the front vowels /e/ and /i/: in this environment **SC** is pronounced /š/, **T** as /tʃ/, **C** as /č/, and **G** as /ʃ/, but they are /sk/, /t/, /k/, and /g/ elsewhere. This is virtually identical to Modern Italian. Church Latin was less syllable-timed than Classical Latin, and its poetry depended on patterns of stressed and unstressed syllables with rhyme, much like modern English.

Latin Verbs

Three persons: First (1), Second (2), and Third (3).

Two numbers: Singular (Sg) and Plural (Pl).

Six tenses: Present, Imperfect, Future, Perfect, Pluperfect, and Future Perfect.

Three moods: Indicative, Subjunctive, and Imperative.

Two voices: Active and Passive.

Four conjugations (the following numbers are traditional):

- (1) Thematic vowel **long** -ā- Thematic perfect stem: -āv-ī
 Thematic participle stem: -āt-us Very regular; about 50% of verbs, including most new coinages and borrowings, are 1st conjugation.
- (2) Thematic vowel **long** -ē- Thematic perfect stem: -ēv-ī
 Thematic participle stem: -ēt-us Thematic perfects and participles are fairly rare; most are formed in other ways.
- (3) Consonant stems. No thematic vowel, infinitive in **short** ē. Occasional thematic perfects: -īv-ī, and participles: -īt-us, but most are formed in other ways. Considerable consonant mutation.
- (4) Thematic vowel **long** -ī- Thematic perfect stem: -īv-ī
 Thematic participle stem: -īt-us Very regular, small class.

Verb Paradigms

	Sg	Pl	Sg	Pl	Sg	Pl
Pres	1 amō	amāmus	sedeo	sedēmus	moneo	monēmus
	2 amās	amātis	sedēs	sedētis	monēs	monētis
	3 amat	amant	sedet	sedent	monet	monent
Perf	1 amāvī	amāvimus	sēdi	sēdimus	monuī	monuimus
	2 amāvisti	amāvistis	sēdisti	sēdistis	monuisti	monuistis
	3 amāvīt	amāvērunt	sēdit	sēdērunt	monuit	monuērunt
		'to love' (1st Conj)		'to sit' (2nd Conj)		'to warn' (2nd Conj)
Pres	1 scribō	scribimus	rapio	rapimus	audio	audimus
	2 scribis	scribitis	rapis	rapitis	audis	auditis
	3 scribit	scribunt	rapit	rapiunt	audit	audiunt
Perf	1 scripsi	scripsimus	rapui	rapuimus	audivi	audivimus
	2 scripsisti	scripsistis	rapuisti	rapuistis	audivisti	audivistis
	3 scripsit	scripsērunt	rapuit	rapuērunt	audivit	audivērunt
		'to write' (3rd Conj)		'to seize' (3rd Conj)		'to hear' (4th Conj)

The Ciation Form of a verb — what you need to know about its forms — is:

1st Sg Pres. Infinitive, 1st Sg Perf. Perf Pass Participle. The Infinitive is formed with

the thematic vowel (if any) plus -re; the Imperative is the Infinitive without -re; the

Participle is a verbal adjective — there is also a Present Active one in -ntis. The

Passive has special endings (amor, amāris, amātur 'You/he am/are/is loved'), and the Subjunctive does, too (amem, amēs, amet 'if I/you/he love').

Latin Nouns

Three *genders*: Masculine (M), Feminine (F), and Neuter (N).

Two *numbers*: Singular (Sg) and Plural (Pl).

Five *cases*: Nominative, Genitive, Dative, Accusative, and Ablative.

There are five *declensions*, generally recognizable from their genitive form (the following numbers are traditional):

(1) Nom Sg in *-a*. (2) Nom Sg in *-us* (M) or *-um* (N).

Gen Sg and Nom Pl in *-ae*. Gen Sg (m, n) and Nom pl (m) in *-ī*.

Mostly F. A few M, no N. About evenly split between M and N. No F.

(3) Consonant stems: Nom sg usually in *-s*, often with stem reduction & assimilation. Gen Sg in *-is*. Nom and Acc Pl in *-ēs*. All genders. Very large class.

(4) Nom Sg in *-us*. (5) Nom Sg and Pl in *-ēs*.

Gen Sg and Nom Pl in *-ūs*. Gen Sg in *-ēī*.

Mostly M. Very small class. Mostly F. Very small class.

Noun Paradigms

	Sg	Pl	Sg	Pl	Sg	Pl
Nom (1)	filia	filiae (2)	filius	filii (3)	rēx	rēgēs (3)
Gen	filiae	filiarum	filii	filiorum	rēgis	rēgum
Dat	filiae	filii	filio	filii	rēgi	rēgibus mari
Acc	filiam	filias	filium	filios	rēgem	rēgēs mare maria
Abl	filia	filis	filio	filis	rēge	rēgibus mare maribus
		'daughter' (F)		'son' (M)		'king' (M)
Nom (4)	manus	manūs (5)	rēs	rēs (3)	mater	matrēs (3)
Gen	manūs	manuum	rēi	rērum	matris	matrum
Dat	manūi	manibus	rēi	rēbus	matri	matribus
Acc	manuum	manūs	rem	rēs	matrem	matrēs
Abl	manū	manibus	rē	rēbus	matre	matribus
		'hand' (M)		'thing' (F)		'mother' (M)
						'work' (N)

Notes: In Latin and Greek, neuter nouns **never** distinguish between Nom and Acc; and the Nom and Acc Plural of all Neuter nouns in all declensions is always *-a*.

The **Citation Form** of a noun — what you need to know about its forms — is Nom Sg, Gen Sg, gender. The **Noun Stem** is formed from the Gen, because the Nom may have undergone some modifications: *filia, filiae*, F; *filii, filii*, M (both with stem *filii-*); *rēx, rēgis*, M (stem *rēg-*); *manus, manūs*, M (*man-*); *rēs, rēi*, F (*r-*); *mare, maris*, N (*mar-*); *mater, matris*, M (*matr-*); *opus, operis*, M (*oper-*).

There are two kinds of adjectives: one kind takes the suffixes of the first (F) and second (M, N) declensions, and the other takes third declension endings. Adjectives agree with the nouns they modify in gender, number, and case. Citation forms for adjectives list their gender endings: *bonus* M, *-a* F, *-um* N; *omnis* MF, *-e* N etc.

Some Mediaeval Latin Poetry (traditional names underlined)

Gaudeamus igitur,
Juvenes dum sumus!
Gaudeamus igitur,
Juvenes dum sumus!
Post jucundum juventutem,
Post molestam senectutem,
Nos habebit humus,
Nos habebit humus!
Vivat academia,
Vivat professori!
Vivat academia,
Vivat professori!
Vivat membrum quodlibet,
Vivant membra quaelibet,
Semper sint in flores,
Semper sint in flores!

Meum est propositum
In taberna mori
Ut sint vina proxima
Morientis ori.
Tunc cantabunt leuius
Angelorum chori:
"Sit Deus propitius
huic potatori."

Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sybilla,
Quantus tremor est futurus,
Quando judex est venturus,
Cuncta stricte discussurus!
Tuba mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.

Mors stupebit, et natura,
Cum resurget creatura,
Judicanti responsura.

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

Judex ergo cum sedebit,
Quidquid latet apparebit,
Nil inultum remanebit.

...

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.

Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus:
Huic ergo parce Deus.

Pie Jesu Domine,
Dona eis requiem.
Amen.

Urbs Sion aurea,
patria lactea,
cive decora,
Omne cor obruis,
omnibus obstruis,
et cor et ora.
Nescio, nescio,
que iubilatio,
lux tibi qualis,
Quam socialia
gaudia, gloria
quam specialis.

In Taberna

(*Carmina Burana*, Schmeller 175)

In taberna quando sumus,
Non curamus quid sit humus,
Sed ad ludum properamus,
Cui semper insudamus.
Quid agatur in taberna
Ubi nummus est pincerna,
Hoc est opus ut quaeratur,
Si quid loquar, audiatur.

Bibit hera, bibit herus,
Bibit miles, bibit clericus,
Bibit ille, bibit illa,
Bibit servus cum ancilla,
Bibit velox, bibit piger,
Bibit albus, bibit niger,
Bibit constans, bibit vagus,
Bibit rudis, bibit magus,

Quidam ludunt, quidam bibunt,
Quidam indiscrete vivunt.
Sed in ludo qui morantur,
Ex his quidam denudantur;
Quidam ibi vestiuntur,
Quidam saccis induuntur.
Ibi nullus timet mortem,
Sed pro Bacho mittunt sortem:

Bibit pauper et aegrotus,
Bibit exul et ignotus,
Bibit puer, bibit canus,
Bibit praesul et decanus,
Bibit soror, bibit frater,
Bibit annus, bibit mater,
Bibit ista, bibit ille,
Bibunt centum, bibunt mille.

Primo pro nummata vini.
Ex hac bibunt libertini:
Semel bibunt pro captivis,
Post haec bibunt ter pro vivis,
Quater pro Christianis cunctis,
Quinques pro fidelibus defunctis,
Sexies pro sororibus vanis,
Septies pro militibus silvanis,

Parum centum sex nummatae
Durant, ubi immoderate
Bibunt omnes sine metā
Quamvis bibant mente letā.
Sic nos rodunt omnes gentes,
Et sic erimus egentes.
Qui nos rodunt confundantur,
Et cum iustis non scribantur.

Octies pro fratribus perversis,
Novies pro monachis dispersis,
Decies pro navigantibus,
Undecies pro discordantibus,
Duodecies pro paenitentibus,
Tredecies pro iter agentibus.
Tam pro papa quam pro rege
Bibunt omnes sine lege.

Poems from *Carmina Burana*

(numbers refer to the order of presentation in Orff's orchestration)

1 O Fortuna	O Fortune	puppuratum flore't pratum, Sol serenat omnia. Laniam cedant tristia! Estas redi, nunc recedit Hyemis sevitia.	violet flowers fill the meadows, the sun brightens everything, sadness is now at an end! Summer returns, now withdraw the rigours of winter. Ah!
O Fortuna velut luna statu variabilis, semper crescis aut decrescis; vita detestabilis nunc obdurat et tunc curat ludo mentis aciem, egestatem, potestatem dissolvit ut glaciem.	O Fortune, like the moon you are changeable, ever waxing and waning; hateful life first oppresses and then soothes as fancy takes it; poverty and power it melts them like ice.	Iam liquescit et decrescit grando, nix et cetera; bruma fugit, et iam sugit Ver Estatis ubera; illi mens est misera, qui nec vivit, nec lascivit sub Estatis dextera.	Now melts and disappears ice, snow and the rest, winter flees, and now spring sucks at summer's breast: a wretched soul is he who does not live or lust under summer's rule. Ah!
Sors immanis et inanis, rota tu volubilis, status malus, vana salus semper dissolubilis, obumbrata et velata michi quoque niteris; nunc per ludum dorsum nudum fero tui sceleris.	Fate - monstrous and empty, you whirling wheel, you are malevolent, well-being is vain always fades to nothing, shadowed and veiled you plague me too; now through the game I bring my bare back to your villainy.	Gloriantur et letantur in melle dulcedinis, qui conantur, ut utantur premio Cupidinis: simus jussu Cypridis gloriantes et letantes pares esse Paridis.	They glory and rejoice in honeyed sweetness who strive to make use of Cupid's prize; at Venus' command let us glory and rejoice in being Paris' equals. Ah!
Sors salutis et virtutis michi nunc contraria, est affectus et defectus semper in angaria. Hac in hora sine mora corde pulsum tangite; quod per sortem sternit fortem, mecum omnes plangite!	Fate is against me in health and virtue, driven on and weighed down, always enslaved. So at this hour without delay pluck the vibrating strings; since Fate strikes down the string man, everyone weep with me!	22 Tempus es iocundum Tempus es iocundum, o virgines, modo congaudete vos iuvenes.	This is the joyful time This is the joyful time, O maidens, rejoice with them, young men!
5 Ecce gratum	Behold, the pleasant spring	(Chorus) Oh, oh, oh, totus floreo, iam amore virginali totus ardeo, novus, novus amor est, quo pereo.	Oh! Oh! Oh! I'm bursting out all over! I'm burning all over with first love! New, new love is what I'm dying of!
Ecce gratum et optatum Ver reducit gaudia,	Behold, the pleasant and longed-for spring brings back joyfulness,		

Poems from *Carmina Burana*

(numbers refer to the order of presentation in Orff's orchestration)

Mea me confortat
promissio,
mea me deportat

I am heartened
by my promise,
I am downcast by my refusal

Tempore brumali
vir patiens,
animo vernali
lascivens.

In the winter
man is patient,
the breath of spring
makes him lust.

Mea mecum Iudit
virginitas,
mea me detrudit
simplicitas.

My virginity
makes me frisky,
my simplicity
holds me back.

Veni, domnicella,
cum gaudio,
veni, veni, pulchra,
iam pereo.

Come, my mistress,
with joy,
come, come, my pretty,
I am dying!

(Chorus)
Oh, oh, oh
totus floreo
iam amore virginali
totus ardeo,
novus, novus amor
est, quo pereo.

Oh! Oh! Oh!
I'm bursting out all over!
I'm burning all over
with first love!
New, new love
is what I'm dying of!

14. In taberna quando sumus

When we are in the tavern

When we are in the tavern,
we do not think how we will go to dust,
but we hurry to gamble,
which always makes us sweat.
What happens in the tavern,
where money is hoist,
you may well ask,
and hear what I say.

Some gamble, some drink,
some behave loosely.
But of those who gamble,
some are stripped bare,
some win their clothes here,
some are dressed in sacks.

Here no-one fears death,
but they throw the dice in the name of Bacchus.

First of all it is to the wine-merchant
the the libertines drink,
one for the prisoners,
three for the living,
four for all Christians,
five for the faithful dead,
six for the loose sisters,
seven for the footpads in the wood,
Eight for the errant brethren,
nine for the dispersed monks,
ten for the seamen,
eleven for the squabblers,
twelve for the penitent,
thirteen for the wayfarers.
To the Pope as to the king
they all drink without restraint.

The mistress drinks, the master drinks,
the soldier drinks, the priest drinks,
the man drinks, the woman drinks,
the servant drinks with the maid,
the swift man drinks, the lazy man drinks,
the white man drinks, the black man drinks,
the settled man drinks, the wanderer drinks,
the stupid man drinks, the wise man drinks,

The poor man drinks, the sick man drinks,
the exile drinks, and the stranger,
the boy drinks, the old man drinks,
the bishop drinks, and the deacon,
the sister drinks, the brother drinks,
the old lady drinks, the mother drinks,
this man drinks, that man drinks,
a hundred drink, a thousand drink.
Six hundred pennies would hardly
suffice, if everyone
drinks immoderately and immeasurably.
However much they cheerfully drink
we are the ones whom everyone scolds,
and thus we are destitute.
May those who slander us be cursed
and may their names not be written in the
book of the righteous.

Latin Phrases In Modern English

Ab Urbe Condita	ceteris paribus	ex cathedra	in vitro	pax romanum	res ipsa loquitur
Adesic Fideles	casus belli	exempli gratia	ipse dixit	per annum	sanctum sanctorum
ad hoc	ad hoc	caveat emptor	ipse dixit	per capita	semper fidelis
ad hominem	ad hominem	cave canem	exitus acta probat	per centum	semper paratus
ad infinitum	ad infinitum	circa	ex libris	per diem	Senatus Populus-Que
ad libitum	ad libitum	cogito ergo sum	ex officio	per omnia seacula	Romanus
ad nauseam	ad nauseam	confer (cf.)	ex post facto	saeculorum	sic transit gloria mundi
ad valorem	ad valorem	confiteor	ex tempore	per se	sine die
a fortiori	a fortiori	cornu copiae	festina lente	persona (non) grata	sine qua non
alca facta est	alca facta est	corpus delicti	fiat lux	Philosophiae Doctor	status quo ante
alias (dicitur)	alias (dicitur)	corpus iuris	gaudeamus igitur	plures crapula quam	sub iudice
alma mater	alma mater	cui bono?	habebas corpus	gladius	sub poena
alter ego	alter ego	cum grano salis	honoris causa	poeta nascitur, non fit	sub rosa
amicus curiae	amicus curiae	cum laude	ibidem	pollice compresso	sui generis
amor vincit omnia	amor vincit omnia	curriculum vitae	id est (i.e.)	pollice verso	summa cum laude
annuit coepit	annuit coepit	de facto	Jesus Nazarenus Rex	Medicinae Doctor	tabula rasa
ante bellum	ante bellum	de gustibus non	Judaeorum	memento mori	tempus fugit
Ante Meridiem	Ante Meridiem	disputandum est	in absentia	mens sana in corpore	terra firma
a posteriori	a posteriori	de iure	in aeternum	sano	terra incognita
a priori	a priori	delictum tremens	in camera	modus operandi	timeo Danaos et dona
aqua vitae	aqua vitae	de mortuis nihil nisi	in flagrante delicto	multum in parvo	ultra vires
ars gratia artis	ars gratia artis	bonum	infra dignitatem	mutatis mutandis	vade mecum
ars longa, vita	ars longa, vita	de novo	in hoc signo vinces	nemo me impune lacessit	vae victis
ars poetica	ars poetica	deus vult	in loco parentis	ne plus ultra	veni, vidi, vici
Artes, Scientia,	Artes, Scientia,	dies irae	in memoriam	nolo contendere	verbatim et literatim
Veritas	Veritas	divide et impera	in nomine Patris, et Filii,	non sequitur	verba volant, scripta
Artium Baccalaureus	Artium Baccalaureus	dramatis personae	et Spiritus Sancti	in perpetuum	manent
Artium Magister	Artium Magister	dulce et decorum est pro	in posse	nota bene	manent
Ave Maria	Ave Maria	patria mori	in re	novus ordo seclorum	manent
le salutamus	le salutamus	dum vivimus, vivamus	in se	nota bene	manent
Ave Caesar, nos mortuari	Ave Caesar, nos mortuari	ecce homo	in situ	obiter dictum	manent
bona fide	bona fide	e pluribus unum	in toto	operare citato	manent
bonum vinum laetificat	bonum vinum laetificat	et alii	intra muros	O tempora, O mores	manent
cor hominis	cor hominis	et cetera	in vacuo	panem et circenses	manent

res ipsa loquitur	res publica	sanctum sanctorum	semper fidelis	semper paratus	Romanus	sic transit gloria mundi	sine die	sine qua non	status quo ante	sub iudice	sub poena	sub rosa	sui generis	summa cum laude	tabula rasa	tempus fugit	terra firma	terra incognita	timeo Danaos et dona	ultra vires	vade mecum	vae victis	veni, vidi, vici	verbatim et literatim	verba volant, scripta	manent	verbum sapienti salis est	veritas vos liberat	vice versa	vide infra	vide supra	videlicet (viz.)	vivat regina	viva voce	volens nolens	vox populi, vox Dei
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