

**“Finding Love at the Races”**  
**Ovid’s *Ars Amatoria* I. 135-164**  
**Teacher’s Resource**

# Table of Contents

<b>Introduction.....</b>	<b>3</b>
<b>Bibliography.....</b>	<b>4</b>
<b>Lesson Plans.....</b>	<b>5</b>
<b>English Translation.....</b>	<b>7</b>
<b>Answers to Discussion Questions.....</b>	<b>8</b>
<b>Multiple Choice Quiz.....</b>	<b>9</b>
<b>Translation Quiz .....</b>	<b>12</b>
<b>Short Answer Quiz .....</b>	<b>13</b>
<b>Essay.....</b>	<b>14</b>
<b>Answer Keys.....</b>	<b>15</b>

## Introduction and Teaching Tips

To begin, students should read the entirety of *Ars Amatoria* I in English to place this scene in context. However, the English translation should be only a last resort in deciphering the meaning from the Latin. In presenting the text to them, the teacher should allow the students to gain as much of the meaning from the text by themselves as possible.

Before beginning the Latin, the teacher should review meter and scansion. Ovid is conducive to the beginning phases of this skill, for his poetry flows with uncanny ease. Present the basic rules of scansion and allow them to practice both Ovidian epic (any selection from the *Metamorphoses*) and elegiac (this selection will suffice). I suggest putting the lines on the board via an overhead projector so students may scan out the Latin with marks and recite aloud together.

Review of subjunctive forms and their uses may help. The passage includes an array of subjunctive uses, which the accompanying notes often point out, using common grammatical terminology. Students may better understand the syntax if they are familiar with these terms.

The text itself, being didactic, naturally lends itself to TPR (total physical response). All the imperatives in the text allow it to be re-enacted by the students with you the teacher or another student in the role of “doctor.” As you read the Latin, have some students simply follow the instructions given to the reader. In this way meaning emerges more easily without outright translation. Word order might present a problem, but the nature of Ovid’s self contained couplets will help in reading small chunks of Latin at a time.

The questions at the end of each segment are a guide and beginning to discussion of the text. The humor is pervasive in this selection and you may want to focus on whether Ovid is serious in all his “instructions.” Students may enjoy producing their own “Saturday Night Live” skit based on the passage. They can also bring quite a bit of their own humorous “dating” experiences to liven up discussion. They may find many parallels in their own experiences at the “Friday night high school football game,” which can lend themselves to many possible assignments (see the lesson plan).

Another issue in the text for discussion is the morality of Roman society, especially in light of Augustus’ religious and moral “revival.” Students should discuss if such writing as this would merit exile, if indeed the *Ars Amatoria* is the *carmen* in Ovid’s *carmen et error*. Are the actions of the potential suitor those of a typical upstanding Roman, and how do they relate to the students’ moral views (again, students recall their own experiences)? Is Ovid’s “ideal suitor” a gentleman or a “player?”

## **Bibliography and Resource List**

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Lesson Plan, *Ars Amatoria* I. 135-144

Day 1

1. Introduction to the author and works. Students should have read the introduction and the *Ars Amatoria* I already. Discuss the *Ars* in English.
2. Students practice the scansion for the first segment of the selection. All students read aloud the Latin in meter twice.
3. Using the content of the passage, use TPR to get the students to perform some of the same actions in the passage. Students number and highlight parts of the text from which the TPR instructions come.
4. As a class, read and translate the selection.
5. Answer the discussion questions at the end of the segment as a class. Take volunteers or call upon individual students.
6. Homework for the following day is to read the next segment and answer the discussion questions after the segment. Students should come in the next day prepared to translate and discuss. A short quiz over the first segment can be given (the short-answer quiz)

Lesson Plan, *Ars Amatoria* I. 145-156

Day 2

1. Students reread the Latin from the previous day's lesson. They should ask questions about the passage which might help them on the quiz at the period's end.
2. Students again scan and recite the Latin of the next segment at least twice.
3. As the passage is read, volunteers are to re-enact the scene. Students may offer suggestions or interpretations for the re-enactment. Several pairs should try. In the re-enactment, students should try to use only Latin. The teacher may assist when they are stuck or at a loss for words.
4. As a class, reread and translate the segment. Here, students now offer their answers to the discussion questions. Discussion ensues.
5. Students take the quiz over the previous day's segment.
6. For homework, they should review for a short translation quiz over the day's segment.

Lesson Plan, *Ars Amatoria* I. 157-164

Day 3

1. Students reread the Latin from the previous day's lesson. They should ask questions about the passage which might help them on the quiz at the period's end.
2. Students again scan and sing the Latin of the next segment at least twice.
3. As the passage is read, volunteers are to re-enact the scene. Students may offer suggestions or interpretations for the re-enactment. Several pairs should try. In the re-enactment, students should try to use only Latin.
4. As a class, reread and translate the segment. Here, students now offer their answers to the discussion questions.
5. Students should now begin their own "dating manual" using the *Ars* passage as a basis, but change the setting to more familiar to them - the Friday night high school football game. They may make the manual in any style, but it should contain almost all the elements of the *Ars*, only with modern twists. They will finish the manual for homework.

Lesson Plan, *Ars Amatoria* I. 135-164

Day 4

1. Students reread the entire selection and ask any questions they have.
2. Students now share their manuals, and the class discusses how they correspond to the *Ars*.
3. Students now may create in groups their own re-enactments of the selection as a whole as it is read in Latin. Chicanery ensues.
4. Homework will be the essay over the poem as a whole. The multiple-choice quiz on the whole selection will also be given the next day.

**Post Lessons:**

After students complete the passage and activities, you may direct discussion for future readings of Ovid. Should you teach the Ovid option of the A.P. Syllabus, begin discussions of how this passage may correlate to the different selections a student will encounter in that curriculum. Even if this selection ends the students' experience with Ovid, try to incorporate how this selection fits within his corpus as a whole.

### **Literal Translation**

And let not the contest of the noble horses escape you;  
The Circus, big enough for the population, has many advantages.  
There is no need for fingers, by which you may communicate secrets,  
And for you a sign need not be received through nods of the head:  
You may sit nearest to your mistress, with no one forbidding it,  
Join your side to her side, as close as you can;  
And it is well that the lines of seats be joined, a thing which compels, if you don't want it,  
(This) thing (is that) by rule of the place the girl must be touched by you.  
Here let the start of friendly conversation be sought by you,  
And let public words move the initial tones.  
Make sure that you, paying close attention, ask whose horses are coming up,  
And let there be no delay, you favor whichever one it will be whom that one favors.  
And when the crowded procession with the divine ivories will go by,  
You give applause to mistress Venus with a favoring hand;  
And as it happens, if by chance a speck of dust into the girl's lap  
Falls, it will have to be dusted off by your fingers:  
Even if there is no dust, nevertheless, dust off the nothing.  
In every way let there be reason suited to your service.  
If her cloak let down too much lies on the ground,  
Gather it up, and diligent pick it up off the dirty ground;  
Immediately, a reward for your service, with the girl allowing it,  
Her legs, about to be seen, will appear to your eyes.  
In addition, keep an eye on whoever will sit behind y'all,  
Lest he press her soft back with his opposing knee.  
Little things capture light minds: It has been a useful thing to many  
To have arranged her cushion with a steady hand.  
It has profited as well to have moved the winds with the thin tablets,  
And to have given hollow benches under her soft foot.  
And the Circus will present these approaches for a new love,  
And the sad sand scattered on the restless forum does too.

### **Loose Translation** (T. Kline, [www.tonykline.co.uk](http://www.tonykline.co.uk))

Don't forget the races, those noble stallions:  
the Circus holds room for a vast obliging crowd.  
No need here for fingers to give secret messages,  
nor a nod of the head to tell you she accepts:  
You can sit by your lady: nothing's forbidden,  
press your thigh to hers, as you can do, all the time:  
and it's good the rows force you close, even if you don't like it,  
since the girl is touched through the rules of the place.  
Now find your reason for friendly conversation,  
and first of all engage in casual talk.  
Make earnest enquiry whose those horses are:  
and rush to back her favourite, whatever it is.  
When the crowded procession of ivory gods goes by,  
you clap fervently for Lady Venus:  
if by chance a speck of dust falls in the girl's lap,  
as it may, let it be flicked away by your fingers:  
and if there's nothing, flick away the nothing:  
let anything be a reason for you to serve her.  
If her skirt is trailing too near the ground,  
lift it, and raise it carefully from the dusty earth:  
Straightaway, the prize for service, if she allows it,  
is that your eyes catch a glimpse of her legs.  
Don't forget to look at who's sitting behind you,  
that he doesn't press her sweet back with his knee.  
Small things please light minds: it's very helpful  
to puff up her cushion with a dextrous touch.  
And it's good to raise a breeze with a light fan,  
and set a hollow stool beneath her tender feet.  
And the Circus brings assistance to new love,  
and the scattered sand of the gladiator's ring.

## Answers to Discussion Questions

### Page 5

1. Lines 137-139 indicate that “hooking up” had to be done secretly and with great difficulty. Signs with fingers seem to imply that the woman in question would either be married or otherwise watched and forbidden from “talking” to this would-be suitor. Thus the necessity of the “signals,” secrets (*arcana*), and nods of the head (*nutus*). These activities also suggest that such carousing is not socially acceptable, but rather relegated to underground and clandestine affairs. At the least, the hindrances that the Circus atmosphere dispels are subtle and difficult in nature.
2. The synchysis of 140 (*iunge tuum...lateri...latus*) reflects the set-up of the Circus itself and the nature of an intermingled crowd.
3. The statement in 136 that the Circus has many advantages is explained by 141-142, when Ovid systematically lists these advantages: the fact that the very set-up of the place literally forces people together. One seemingly cannot help but meet someone new rather intimately from the seating. This advantage is the opposite of the hindrances expressed in the previous lines.

### Page 7

1. The potential suitor seeks Venus as a mistress, exactly as he seeks a new mistress in the crowd. Indeed, Venus as mistress has the power to grant a mistress to the suitor, and rules over his love life. Also parallel is that Venus is in the midst of the crowd herself, that of a procession of ivory statues. As the suitor must pick a mistress from the Circus crowd, he must pick out Venus from the ivory crowd as well.
2. By delaying *dedicerit*, humorous and lascivious tension builds around the previous description. Exactly what is happening in this woman’s lap is unknown until the resolution of the action in the next line. The taboo of the body area and the inherent risqué humor heighten the sense of comedic timing.
3. The chiasmus in 151 highlights the contrast of the dust flicking and the flicking of nothing. The humor remains inherent in the contrast.
4. The subversive in the command is that the suitor merely provides the service of lifting the dress as a guise to catch a peep. Words such as *sedulus* and *officii pretium* suggest a sense of duty and upright behavior, but in fact the true intention is that of a quick peep show.

### Page 9

1. Ovid indicates that the person behind is a threat, for he is using the same techniques recommended to the suitor in the previous lines. He is using the Circus set-up as an excuse for contact with the lady, and thus while the suitor employs these same tactics, he must also guard against others using them.
2. Indeed attending the Circus can provide discomforts at times (hard seating, hot crowds, no place to put your feet), but these discomforts all lend themselves to the suitor’s advantage instead of the disadvantages one might encounter in attending the games. The suitor is to use each discomfort as an opportunity to advance his cause, and thus transforms these “disadvantages” into the *commoda* of 136. He transforms the weaknesses of the Circus into aids to facilitate his seduction.



**Multiple Choice Quiz. Suggested Time (15 - 20 minutes)**  
**100 points - 8.33 pts each.**

Use passage to answer the following multiple choice questions.

135 Nec tē nōbīlium fugiat certāmen equōrum;  
136 Multa capāx populī commoda Circus habet.  
137 Nīl opus est digitīs, per quōs arcāna loquāris,  
138 Nec tibi per nūtūs accipiēda nota est:  
139 Proximus ā dominā, nūllō prohibente, sedētō,  
140 Iunge tuum laterī quā potes ūsque latus;  
141 Et bene, quod cōgit, sī nōlīs, līnea iungī,  
142 Quod tibi tangēda est lēge puella locī.  
143 Hīc tibi quaerātur sociī sermōnis orīgō,  
144 Et moveant prīmōs pūblica verba sonōs.  
145 Cuius equī veniant, facitō, studiōse, requīrās:  
146 Nec mora, quisquis erit, cui favet illa, favē.  
147 At cum pompa frequēns caelestibus ībit eburnīs,  
148 Tū Venerī dominae plaude favente manū;  
149 Utque fit, in gremium pulvis sī forte puellae  
150 Dēciderit, digitīs excutiendus erit:  
151 Etsī nūllus erit pulvis, tamen excute nūllum:  
152 Quaelibet officiō causa sit apta tuō.  
153 Pallia sī terrā nimium dēmissa iacēbunt,  
154 Collige, et immundā sēdulus effer humō;  
155 Prōtinus, officiī pretium, patiente puellā  
156 Contingent oculīs crūra vidēda tuīs.  
157 Respice praetereā, post vōs quīcumque sedēbit,  
158 Nē premat oppositō mollia terga genū.  
159 Parva levēs capiunt animōs: fuit ūtile multīs  
160 Pulvīnum facilī composuisse manū.  
161 Prōfuit et tenuī ventōs mōvisse tabellā,  
162 Et cava sub tenerum scamna dedisse pedem.  
163 Hōs aditūs Circusque novō praebēbit amōrī,  
164 Sparsaque sollicitō trīstis harēna forō.

1. In line 137, *quos* refers to
  - A. *opus* (137)
  - B. *populi* (136)
  - C. *digitis* (137)
  - D. *commode* (136)
2. The case of *tibi* (line 138) depends upon
  - A. *accipiēda est* (138)
  - B. *nota* (138)
  - C. *loquaris* (137)
  - D. *opus est* (137)

3. Line 143 (*Hic...origo*) is best translated
  - A. This beginning of a friendly conversation will be sought for you
  - B. Here let the beginning of friendly conversation be sought by you
  - C. Here the allies of conversation is sought by you from the beginning
  - D. Let yourself be sought from the beginning by friends and conversation
  
4. The first four feet of line 143 scan
  - A. DDDS
  - B. DSSD
  - C. SDDS
  - D. DSDS
  
5. *Studiose* (line 145) is
  - A. vocative
  - B. ablative
  - C. an adverb
  - D. infinitive
  
6. Lines 145-146 (*Cuius...fave*) indicate that
  - A. You should always favor the girl over the horses
  - B. You should buy some horses for your girl
  - C. You should favor the horses your girl favors
  - D. You should favor the horses more than the girl
  
7. *Cum* in line 147 is best translated
  - A. with
  - B. when
  - C. since
  - D. although
  
8. What figure of speech is found in line 150 (*Deciderit...erit*)
  - A. chiasmus
  - B. anaphora
  - C. asyndeton
  - D. enjambment
  
9. In lines 153-156 (*Pallia...tuis*), we learn that
  - A. By picking up the girl's dress, we catch a glimpse of her legs
  - B. If we pick up the girl's dress, she may hit us
  - C. If the girl's dress becomes dirty, we need to find a new girl
  - D. If the girl's dress is on the ground, be patient. She will soon pick it up.

10. Line 158 (*Ne... genu*) is best translated
- A. He will not press her back with his opposing soft knee
  - B. So that he may not press her soft back with his opposing knee
  - C. Oh that he not press her opposing knee with his soft back
  - D. Let not the soft back be pressed by the opposing knee
11. *Composuisse* (line 160) and *movisse* (line 161) are
- A. infinitives
  - B. adverbs
  - C. superlative adjectives
  - D. ablative nouns
12. *Sparsaque... foro* (line 164) refer to
- A. plays
  - B. chariot racing
  - C. gladiatorial combat
  - D. public speaking

## Translation Quiz

100 points – 17 sections, 5.88 points per section

Please translate the following passage as literally as possible:

- 149 Utque fit, in gremium pulvis sī forte puellae  
150 Dēciderit, digitīs excutiendus erit:  
151 Etsī nūllus erit pulvis, tamen excute nūllum:  
152 Quaelibet officiō causa sit apta tuō.  
153 Pallia sī terrā nimium dēmissa iacēbunt,  
154 Collige, et immundā sēdulus effer humō;  
155 Prōtinus, officiī pretium, patiente puellā  
156 Contingent oculīs crūra videnda tuīs.

## Short Answer Quiz

100 points: 20 points per question

Use the passage to answer the following short answer questions.

135 Nec tē nōbīlium fugiat certāmen equōrum;  
136 Multa capāx populī commoda Circus habet.  
137 Nīl opus est digitīs, per quōs arcāna loquāris,  
138 Nec tibi per nūtūs accipiēda nota est:  
139 Proximus ā dominā, nūllō prohibente, sedētō,  
140 Iunge tuum laterī quā potes ūsque latus;  
141 Et bene, quod cōgit, sī nōlīs, līnea iungī,  
142 Quod tibi tangēda est lēge puella locī.  
143 Hīc tibi quaerātur sociī sermōnis orīgō,  
144 Et moveant prīmōs pūblica verba sonōs.

1. To what activity does *nobilium ... equorum* (line 135) refer?
2. According to lines 137-138 (*Nil... est*), what two things are not necessary for finding love at the Circus.
3. What two commands does the author give in lines 139-140 (*Proximus... latus*)?
4. Name a figure of speech can be found in lines 143-144 (*Hic... sonos*). Write out the Latin which illustrates it.
5. Very briefly comment on the set-up of the Circus as opposed to other venues. Why is it a good place to find women? (Use the Latin to support your answer)

**Essay: 100 possible points**

135 Nec tē nōbīlium fugiat certāmen equōrum;  
136        Multa capāx populī commoda Circus habet.  
137 Nīl opus est digitīs, per quōs arcāna loquāris,  
138        Nec tibi per nūtūs accipiēda nota est:  
139 Proximus ā dominā, nūllō prohibente, sedētō,  
140        Iunge tuum laterī quā potes ūsque latus;  
141 Et bene, quod cōgit, sī nōlīs, līnea iungī,  
142        Quod tibi tangēda est lēge puella locī.  
143 Hīc tibi quaerātur sociī sermōnis orīgō,  
144        Et moveant prīmōs pūblica verba sonōs.  
145 Cuius equī veniant, facitō, studiōse, requīrās:  
146        Nec mora, quisquis erit, cui favet illa, favē.  
147 At cum pompa frequēns caelestibus ībit eburnīs,  
148        Tū Venerī dominae plaude favente manū;  
149 Utque fit, in gremium pulvis sī forte puellae  
150        Dēciderit, digitīs excutiendus erit:  
151 Etsī nūllus erit pulvis, tamen excute nūllum:  
152        Quaelibet officiō causa sit apta tuō.  
153 Pallia sī terrā nimium dēmissa iacēbunt,  
154        Collige, et immundā sēdulus effer humō;  
155 Prōtinus, officiī pretium, patiente puellā  
156        Contingent oculīs crūra vidēda tuīs.  
157 Respice praetereā, post vōs quicumque sedēbit,  
158        Nē premat oppositō mollia terga genū.  
159 Parva levēs capiunt animōs: fuit ūtile multīs  
160        Pulvīnum facilī composuisse manū.  
161 Prōfuit et tenuī ventōs mōvisse tabellā,  
162        Et cava sub tenerum scamna dedisse pedem.  
163 Hōs aditūs Circusque novō praebēbit amōrī,  
164        Sparsaque sollicitō trīstis harēna forō.

In the passage above, the author discusses tactics for finding a girl at the races. In an essay discuss how Ovid emphasizes stealth and hidden agendas within his instructions. Refer specifically to the Latin THROUGHOUT the passage to support the points you make in your essay.

(When you are asked to refer specifically to the Latin, you must write out the Latin and/or cite line numbers AND translate, accurately paraphrase, or make clear in your discussion that you understand the Latin)

## Multiple Choice Quiz Answer Key

Use passage to answer the following multiple choice questions.

- 135 Nec tē nōbīlium fugiat certāmen equōrum;  
136 Multa capāx populī commoda Circus habet.  
137 Nīl opus est digitīs, per quōs arcāna loquāris,  
138 Nec tibi per nūtūs accipiēda nota est:  
139 Proximus ā dominā, nūllō prohibente, sedētō,  
140 Iunge tuum laterī quā potes ūsque latus;  
141 Et bene, quod cōgit, sī nōlīs, līnea iungī,  
142 Quod tibi tangenda est lēge puella locī.  
143 Hīc tibi quaerātur sociī sermōnis orīgō,  
144 Et moveant prīmōs pūblica verba sonōs.  
145 Cuius equī veniant, facitō, studiōse, requīrās:  
146 Nec mora, quisquis erit, cui favet illa, favē.  
147 At cum pompa frequēns caelestibus ībit eburnīs,  
148 Tū Venerī dominae plaude favente manū;  
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150 Dēciderit, digitīs excutiendus erit:  
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152 Quaelibet officiō causa sit apta tuō.  
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155 Prōtinus, officiī pretium, patiente puellā  
156 Contingent oculīs crūra videnda tuīs.  
157 Respice praetereā, post vōs quīcumque sedēbit,  
158 Nē premat oppositō mollia terga genū.  
159 Parva levēs capiunt animōs: fuit ūtile multīs  
160 Pulvīnum facilī composuisse manū.  
161 Prōfuit et tenuī ventōs mōvisse tabellā,  
162 Et cava sub tenerum scamna dedisse pedem.  
163 Hōs aditūs Circusque novō praebēbit amōrī,  
164 Sparsaque sollicitō trīstis harēna forō.

1. In line 137, *quos* refers to

- A. *opus* (137)
- B. *populi* (136)
- C. ***digitis* (137)**
- D. *commode* (136)

2. The case of *tibi* (line 138) depends upon

- A. ***accipiēda est* (138)**
- B. *nota* (138)
- C. *loquaris* (137)
- D. *opus est* (137)

3. Line 143 (*Hic...origo*) is best translated
- A. This beginning of a friendly conversation will be sought for you
  - B. Here let the beginning of friendly conversation be sought by you**
  - C. Here the allies of conversation is sought by you from the beginning
  - D. Let yourself be sought from the beginning by friends and conversation
4. The first four feet of line 143 scan
- A. DDDS
  - B. DSSD**
  - C. SDDS
  - D. DSDD
5. *Studiose* (line 145) is
- A. vocative**
  - B. ablative
  - C. an adverb
  - D. infinitive
6. Lines 145-146 (*Cuius...fave*) indicate that
- A. You should always favor the girl over the horses
  - B. You should buy some horses for your girl
  - C. You should favor the horses your girl favors**
  - D. You should favor the horses more than the girl
7. *Cum* in line 147 is best translated
- A. with
  - B. when**
  - C. since
  - D. although
8. What figure of speech is found in line 150 (*Deciderit...erit*)
- A. chiasmus
  - B. anaphora
  - C. asyndeton
  - D. enjambment**
9. In lines 153-156 (*Pallia...tuis*), we learn that
- A. By picking up the girl's dress, we catch a glimpse of her legs**
  - B. If we pick up the girl's dress, she may hit us
  - C. If the girl's dress becomes dirty, we need to find a new girl
  - D. If the girl's dress is on the ground, be patient. She will soon pick it up.



10. Line 158 (*Ne... genu*) is best translated
- A. He will not press her back with his opposing soft knee
  - B. So that he may not press her soft back with his opposing knee
  - C. Oh that he not press her opposing knee with his soft back
  - D. Let not the soft back be pressed by the opposing knee**
11. *Composuisse* (line 160) and *movisse* (line 161) are
- A. infinitives**
  - B. adverbs
  - C. superlative adjectives
  - D. ablative nouns
12. *Sparsaque... foro* (line 164) refer to
- A. plays
  - B. chariot racing
  - C. gladiatorial combat**
  - D. public speaking

**Translation Quiz Grading Rubric: 17 sections, 100 points, 5.88 points each section**

1. Utque fit,
2. in gremium... puellae
3. pulvis sī forte Dēciderit,
4. digitīs excutiendus erit
5. Etsī nullus erit pulvis
6. tamen excute nullum
7. Quaelibet... causa sit apta
8. officiō tuō.
9. Pallia... dēmissa
10. sī terrā nimium
11. iacēbunt, Collige
12. et immundā...humō
13. sēdulus effer
14. Prōtinus, officiī pretium
15. patiente puellā
16. Contingent... crūra videnda
17. oculīs tuīs.

## Short Answer Quiz Answer Key

Use the passage to answer the following short answer questions.

- 135 Nec tē nōbīlium fugiat certāmen equōrum;  
136 Multa capāx populī commoda Circus habet.  
137 Nīl opus est digitīs, per quōs arcāna loquāris,  
138 Nec tibi per nūtūs accipiēda nota est:  
139 Proximus ā dominā, nullō prohibente, sedētō,  
140 Iunge tuum laterī quā potes ūsque latus;  
141 Et bene, quod cōgit, sī nōlīs, līnea iungī,  
142 Quod tibi tangēda est lēge puella locī.  
143 Hīc tibi quaerātur sociī sermōnis orīgō,  
144 Et moveant prīmōs pūblica verba sonōs.

6. To what activity does *nobilium ... equorum* (line 135) refer?

The *Ludi Circenses* or chariot racing

7. According to lines 137-138 (*Nil... est*), what two things are not necessary for finding love at the Circus.

You don't have to be secretive. There is no need for signs via fingers, and you don't have to make secret nods.

8. What two commands does the author give in lines 139-140 (*Proximus... latus*)?

Sit right next to the girl.  
Snuggle close up to her.

9. Name a figure of speech can be found in lines 143-144 (*Hic... sonos*). Write out the Latin which illustrates it.

Chiasmus (prīmōs pūblica verba sonōs) ABBA

10. Very briefly comment on the set-up of the Circus as opposed to other venues. Why is it a good place to find women? (Use the Latin to support your answer)

The Circus is a great place because it is so large that many people are always there (*Multa capax populī commoda Circus habet*). Unlike other public places, you may openly flirt or seduce the girl. Best of all, it offers opportunity for physical contact when you sit to watch the races (*Proximus ā dominā, nullō prohibente, sedētō / Iunge tuum laterī quā potes usque latus / Et bene, quod cōgit, sī nōlīs, līnea iungī / Quod tibi tangēda est lēge puella locī*). Finally, it allows a starting point for initial conversation (*Hīc tibi quaerātur sociī sermōnis orīgō / Et moveant prīmōs pūblica verba sonōs*). As a result of these advantages, the Circus proves to be an ideal spot in the city to find a new love.