

CAPITULUM #: Titulum

in quō, ...

Verba Legenda

Words that you will need to know in order to read through the chapter.

Grammatica

This section will introduce, remind, explain one grammatical concept per chapter. There may be practice exercises as well here.

Cultūra

Some additional cultural information. In the past, it has been things like - find a picture of the Flavian Amphitheatre and tell me 5 facts about it (when it came up in the story).

Quaestiōnēs/Activitātēs

At least one activity per chapter designed to test students' understanding of the content of the story so far.

Prologus

in quō, dē Medūsa legēmus.

Verba Legenda

Scribē (Write) quae verba legenda significant.

LATINE

ANGLICE

LATINE

ANGLICE

serpentēs

mūtātī sunt

capillōs

vēram fābulam

in saxum

potēns

Grammatica

mihi placēbat literally means “it was pleasing to me” but colloquially means “I like.” Because it is pleasing **to** someone, that someone is in the *dative case*.

Translate these examples:

- 1) īnsula nōbīs valdē placēbat.
- 2) mihi placēbat nōn cūrrere in lītōre sed ambulāre.
- 3) mihi placēbat fābulās narrāre.
- 4) animalia mihi placuērunt.
- 5) canī semper placēbat in lītōre cūrrere.

Cultūra

We just read Perseus’ account of his journey to kill Medusa, what was her role or purpose in this story? How was she portrayed?

Quaestiōnēs/Activitātēs

- 1) Typically in Perseus' story, what does she say/do?
- 2) Whereas Medusa is a "monstrum," what is Perseus?
- 3) Why is Medusa considered a "monstrum"?
- 4) Why might it be argued that Perseus isn't necessarily a hero?
- 5) Who is our narrator?
- 6) What is their goal as narrator?

CAPITULUM I: Īnsula Sarpedōnis

in quō, Medusa fabulam dē ĭnsulā narrat.

Verba Legenda

Scribē (Write) quae verba legenda significant.

LATINE	ANGLICE	LATINE	ANGLICE
lītus/lītōre		plusquam	
librum legēre		intellegēbat	
crūdēlis			

Grammatica

mihi placēbat literally means “it was pleasing to me” but colloquially means “I like.” Because it is pleasing **to** someone, that someone is in the *dative case*.

Translate these examples:

- 6) ĭnsula nōbīs valdē placēbat.
- 7) mihi placēbat nōn cūrrere in lītōre sed ambulāre.
- 8) mihi placēbat fābulās narrāre.
- 9) animalia mihi placuērunt.
- 10) canī semper placēbat in lītōre cūrrere.

Cultūra

In Ovid’s *Metamorphoses*, he provides an extensive list of dog names, when recounting the myth of Actaeon. Scroll down to the list of dogs: <https://en.wikipedia.org/wiki/Actaeon>.

What does *Sticte* mean (in Greek)?

Out of this selection, what would you name your dog?

Quaestiōnēs/Activitātēs

- 1) Where does Medusa and her mother live?
- 2) What three things does Medusa like to do?
- 3) What was the name of her dog?
- 4) What did the dog do? Why did she do this?
- 5) How does Medusa feel about her dog?
- 6) Describe their relationship.

CAPITULUM II: salvē pulchra puella

in quō, māter filiō fābulam nārrat.

Verba Legenda

Scribē (Write) quae verba legenda significant.

LATINE	ANGLICE	LATINE	ANGLICE
pulchriorem quam		ut	
nullō modō		pulchritūdine	
quam		ad mātrem videndum	to see my mother
ambulantem			

Grammatica

Two important grammar things in this chapter. First: We've got more comparisons.

pulchra = beautiful pulchrior quam = more beautiful than

- 1) virī dīcēbant mē esse pulchriorem quam omnēs fēminās.
- 2) virī dīcēbant mē esse pulchriorem quam omnēs deās.
- 3) nullō modō, pulchrior quam deās eram.
- 4) es pulcherrima fēmina in īsulā.
- 5) pulchrior quam dea es.

Second: we've got some verbal adjectives, otherwise known as participles. They have *-nt-* in the middle and are translated as “_____ing.”

For example: virum **ambulantem** vīdī.

I saw the man walking.

clamantem virum audīvī.

I heard the man shouting.

Quaestiōnēs/Activitātēs

- 1) What did the men say about Medusa?
- 2) Why do you THINK this is (a bit) dangerous?
- 3) What were Medusa and Sticte doing? Who did they see?
- 4) What three things did the man say to her?
- 5) How did she respond? Why did she respond this way?
- 6) Why is she frustrated by the man's comments?
- 7) Where did they go next? Why did they go there?
- 8) What did her mother say to Medusa?
- 9) Why was Medusa delighted by this?

CAPITULUM III: Fābula dē Arachnē

in quō, māter fābulam dē Arachnē narrat.

Verba Legenda

LATINE

ANGLICE

LATINE

ANGLICE

domo = in domo

superba

magistra

tetigit

pulchriores quam

certaverunt

videbantur

crudelis

Grammatica

In Latin, there's a thing called "indirect statement." It's when we want to restate what someone said without giving a direct quote. In English, we have the word "that." For example:

Indirect statement: They said THAT they wanted ice cream.

Direct statement: They said, "We want ice cream!"

In Latin there are three parts:

1) _____

2) _____

3) _____

Translate these:

1) viri dicebant Arachnen picturas pulcherrimas facere.

2) dicebant picturas Arachnes esse pulchriores quam picturas Minervae.

3) Arachne dicebat deam picturas et fabulas non dare.

4) Arachne dicebat se (she) picturas facere.

Cultura

Let's watch this video: <https://www.youtube.com/watch?v=XvUHcsZOhJ8>

What was depicted on . . . ?

Minerva's Tapestry	Arachne's Tapestry

What do you think of the two tapestries? Who would you have judged as “the best”?

The original Ovid:
Circle/Highlight People as we read.

Bk VI:70-102 Pallas weaves her web

Pallas Athene depicts the hill of Mars, and the court of the Aeropagus, in Cecrops's Athens, and the old dispute between Neptune and herself, as to who had the right to the city and its name. There the twelve gods sit in great majesty, on their high thrones, with Jupiter in the middle. She weaves the gods with their familiar attributes. The image of Jupiter is a royal one. There she portrays the Ocean god, standing and striking the rough stone, with his long trident, and seawater flowing from the centre of the shattered rock, a token of his claim to the city. She gives herself a shield, a sharp pointed spear, and a helmet for her head, while the aegis protects her breast. She shows an olive-tree with pale trunk, thick with fruit, born from the earth at a blow from her spear, the gods marvelling: and Victory crowns the work.

Then she adds four scenes of contest in the four corners, each with miniature figures, in their own clear colours, so that her rival might learn, from the examples quoted, what prize she might expect, for her outrageous daring. One corner shows Thracian Mount Rhodope and Mount Haemus, now icy peaks, once mortal beings who ascribed the names of the highest gods to themselves. A second corner shows the miserable fate of the queen of the Pygmies: how Juno, having overcome her in a contest, ordered her to become a crane and make war on her own people. Also she pictures Antigone, whom Queen Juno turned into a bird for having dared to compete with Jupiter's great consort: neither her father Laomedon, nor her city Ilium were of any use to her, but taking wing as a white stork she applauds herself with clattering beak. The only corner left shows Cinyras, bereaved: and he is seen weeping as he clasps the stone steps of the temple that were once his daughters' limbs. Minerva surrounded the outer edges with the olive wreaths of peace (this was the last part) and so ended her work with emblems of her own tree.

Bk VI:103-128 Arachne weaves hers in reply

The Maeonian girl depicts Europa deceived by the form of the bull: you would have thought it a real bull and real waves. She is seen looking back to the shore she has left, and calling to her companions, displaying fear at the touch of the surging water, and drawing up her shrinking feet. Also Arachne showed Asterie, held by the eagle, struggling, and Leda lying beneath the swan's wings. She added Jupiter who, hidden in the form of a satyr, filled Antiope, daughter of Nycteus with twin offspring; who, as Amphitryon, was charmed by you, Alcmena, of Tiryns; by Danaë, as a golden shower; by Aegina, daughter of Asopus, as a flame; by Mnemosyne, as a shepherd; by Proserpine, Ceres's daughter, as a spotted snake.

She wove you, Neptune, also, changed to a fierce bull for Canace, Aeolus's daughter. In Enipeus's form you begot the Aloidae, and deceived Theophane as a ram. The golden-haired, gentlest, mother of the cornfields, knew you as a horse. The snake-haired mother of the winged horse, knew you as a winged bird. Melantho knew you as a dolphin. She gave all these their own aspects, and the aspects of the place. Here is Phoebus like a countryman, and she shows him now with the wings of a hawk, and now in a lion's skin, and how as a shepherd he tricked Isse, Macareus's daughter. She showed how Bacchus ensnared Erigone with delusive grapes, and how Saturn as the double of a horse begot Chiron. The outer edge of the web, surrounded by a narrow border, had flowers interwoven with entangled ivy.

Quaestiōnēs/Activitātēs

- 1) What did Medusa and her mother do together? What kind of relationship do they have?
- 2) What did Arachne make? What did people think of her art?
- 3) Who is speaking with the italicized text?
- 4) What was Arachne's fatal flaw?
- 5) Who is Minerva? What is her Greek name?
- 6) What did Arachne claim about her art to the old woman?
- 7) What did they decide to do? What was the difference in their products?

CAPITULUM IV:

in quō, māter filiae de Arachne fābulam nārrat.

Verba Legenda

Scribē (Write) quae verba legenda significant.

LATINE

ANGLICE

LATINE

ANGLICE

poena affecit

iusta

mutavit

potentes

non iam

ero

aranea

diligens

superba

Grammatica

Sometimes the indirect statement is used to talk about future actions:

nolo

te

poena affecturam esse.

I do not want

you

to be affected by punishment (in the future).

Quaestiōnēs/Activitātēs

- 1) What does her mother think of Arachne's punishment and why?
- 2) What does Arachne think of it?
- 3) What do YOU think of the punishment?
- 4) What is her mother's fear of Arachne? Do you think it is justified, why or why not?
- 5) What is the moral of the story for Arachne?

CAPITULUM V:

in quō, māter filiae fābulam nārrat.

Verba Legenda

Scribē (Write) quae verba legenda significant.

LATINE

ANGLICE

LATINE

ANGLICE

olim

navis

donum

navigavit

posuerat

linea

venimus

duxit

insula

amor

aliquid

Grammatica

Verbs that include *-ba-* means *was* or *were*.

1) ambula-ba-nt = they were walking

ambulaverunt = _____

2) habitabat = _____

habitavit = _____

3) placebat = _____

placuit = _____

4) timebant = _____

timuit = _____

5) necabat = _____

necavit = _____

Quaestiōnēs/Activitātēs

Ariadna in insula habitabat.	Theseus ad insulam navigavit quod monstrum necare voluit.	in Labyrintho, Minotaurus mortales necabat.
necesse erat Ariadnae donum dare. donum erat linea.	Theseus lineam in terra posuit; linea heroem duxit e Labyrintho.	Ariadna heroem Theseum amabat.

CAPITULUM VI:

in quō, māter filiae fābulam nārrat.

Verba Legenda

Scribē (Write) quae verba legenda significant.

LATINE

ANGLICE

LATINE

ANGLICE

fugerunt

cecidit

navigaverunt

lacrimavit

nihil mali

relinquerat

miserrima

Grammatica

Let's practice indirect statement some more.

- 1) Theseus dixit se Ariadnam amare.
- 2) Theseus dixerat se Ariadnam amare.
- 3) Theseus dixerat se Ariadnam uxorem velle.
- 4) viri dicunt te pulcherrimam mortalem esse.
- 5) multi viri dicunt se uxorem velle.

Quaestiōnēs/Activitātēs

- 1) What did they do on the island?
- 2) How did Ariadne feel and why? Would you feel the same way? Why or why not?
- 3) What did Theseus do?

- 4) Was this a *poena iusta*? Why or why not?
- 5) How does this narrative counteract the “hero” narrative of Theseus?
- 6) Why does Medusa’s mother tell her this story? To what end does she tell this story?
- 7) What does Medusa take away from this story?

Cultūra

Ovid, who wrote the *Metamorphoses*, also wrote the *Heroides*, a series of letters from heroines to their “heroes.”

Even now, left to the wild beasts, she might live, cruel Theseus.

Do you expect her to have endured this too, patiently?

The whole tribe of creatures contrive to be gentler than you:

not one have I had less confidence in than you.

Theseus, what you read has been sent to you from this land,

from which your sails carried your ship without me,

in which my sleep, and you, evilly betrayed me,

conceiving your plans against me while I slept.

It was the time when the earth’s first sprinkled with glassy frost,

and the hidden birds lament in the leaves:

waking uncertainly, and stirring languidly in sleep,

half-turning, my hand reached out for Theseus:

there was no one there. I drew back, and tried again,

and moved my arm across the bed: no one there.
Fear broke through my drowsiness: terrified, I rose
and hurled my body from the empty bed.
Straight away my hands drummed on my breast, and tore at my hair,
just as it was, on waking, from my confused sleep.
There was a moon: I looked and saw nothing but the shore:
wherever my eyes could see, there was nothing but sand.
I ran here and there without any sense of purpose,
the deep sand slowing a girl's feet.
Meanwhile I called: 'Theseus!' over the whole beach
your name echoing from the hollow cliffs
and as often as I called you, the place itself called too:
the place itself wished to give aid to my misery.
There was a hill: a few bushes were visible on its summit:
a crag hangs there hollowed out by the harsh waves.
I climbed it: courage gave me strength: and I scanned
the wide waters from that height with my gaze.
Then I saw – now the cruel winds were also felt –
your ship driven before a fierce southerly gale.
Either with what I saw, or what I may have thought I'd seen:
I was frozen like ice and half-alive.
But grief allowed no time for languor. I was roused by it,

and roused, I called to Theseus at the top of my voice.
'Where are you going?' I shouted 'turn back, wicked Theseus!
Work your ship! You're without one of your number!' So I called. When my voice failed I beat my breast instead:
my blows were interspaced with my words.
If you could not hear at least you might still see:
I made wide signals with my outstretched hands.
I hung a white cloth on a tall branch,
hoping those who'd forgotten would remember me.
Now you were lost to sight. Then finally I wept:
till then my cheeks were numb with grief.
What could my eyes do but weep at myself,
once they had ceased to see your sails?
Either I wandered alone, with dishevelled hair,
like a Maenad shaken by the Theban god:
or I sat on the cold rock gazing at the sea,
and I was as much a stone as the stones I sat on.
Often I seek again the bed that accepted us both,
but it shows no sign of that acceptance,
and I touch what I can of the traces of you, instead of you,
and the sheets your body warmed.
I lie there and, wetting the bed with my flowing tears,
I cry out: 'We two burdened you, restore the two!'

We came here together: why shouldn't we go together?
Faithless bed, where's the better part of me now?
What am I to do? Why endure alone? The island's unploughed:
I see no human beings: I can't imagine there's an ox.
The land's encircled by the sea on every side: no sailors,
no ship to set sail on its uncertain way.
Suppose I was given companions, winds and ship,
where would I make for? My country denies me access.
If my boat slid gently through peaceful waters,
calmed by Aeolian winds, I'd be an exile still.
I could not gaze at you, Crete, split in a hundred cities,
a land that was known to the infant Jove.
But my father and that land justly ruled by my father,
those dear names, were both betrayed by me.
while you, the victor who retraced your steps, would have died
in the winding labyrinth, unless guided by the thread I gave you,
Then, you said to me: 'I swear by the dangers overcome,
that you'll be mine while we both shall live.'
We live, and I'm not yours, Theseus, if you still live,
I'm a woman buried by the fraud of a lying man.
Club that killed my brother, the Minotaur, condemn me too!
The promise that you gave should be dissolved by death.

Now I see not only what I must endure,
but what any castaway would suffer.
A thousand images of dying fill my mind,
and I fear death less than delay in that penalty of death.
At every moment I dream it, coming from here or there,
as if wolves tore my entrails with eager teeth.
Perhaps this land breeds tawny lions?
Who knows if this island harbours savage tigers?
And they say that the ocean throws up huge sea-lions:
and who could prevent some sword piercing my side?
If only I might not be a captive, bound with harsh chains,
nor draw out endless threads with a slave's hand,
I whose father is Minos, whose mother is the Sun's daughter,
because of that I remember the more, that I was bound to you!
If I see the ocean, the land and the wide shore,
I fear many things on land, many on the waves.
The sky remains: I fear visions from the gods:
I'm forsaken, a prey and food for swift beasts.
If men live here and cultivate this place, I distrust them:
I've thoroughly learned to fear wounds from strangers.
I wish my brother Androgeos lived and you Athens, land of Cecrops,
hadn't paid with your children's deaths for his impious murder:
and that you, Theseus hadn't killed the Minotaur, half man, half bull,

wielding a knotted club in your strong hand:
and that I hadn't given you the thread that marked your way back,
the thread so often received back into the hand that drew it.
I'm not surprised that victory was yours, and the monster,
prone, lay groaning on the Cretan earth.
His horns could not pierce your iron heart:
though you might fail to shield it, your breast would be safe.
There you revealed flints and adamants,
there you've a Theseus harder than flint.
Cruel sleep, why did you hold me there, senseless?
Rather I should have been buried forever in eternal night.
You too cruel winds, you gales, all too ready
and officious in bringing tears to me:
cruel right hand that causes my death, and my brother's,
and offered the promise I asked, an empty name:
Sleep, the breeze, the promise conspired against me:
one girl, I'm betrayed by three causes.
So it seems I'll die without seeing my mother's tears,
and there'll be no one to close my eyes.
My unhappy spirit will vanish on a foreign breeze,
no friendly hand will anoint my laid-out body.
The seabirds will hover over my unburied bones:

these are the ceremonies fit for my tomb.

You'll be carried to Athens, and be received by your homeland,
where you'll stand in the high fortress of your city,
and speak cleverly of the death of man and bull,
and the labyrinth's winding paths cut from the rock:
speak of me also, abandoned in a lonely land:
I'm not to be dropped, secretly, from your list!

Your father's not Aegeus: Aethra, daughter of Pittheus,
is not your mother: your creators were stone and sea.

May the gods have ordained that you saw me from the high stern,
that my mournful figure altered your expression.

Now see me not with your eyes, but as you can, with your mind,
clinging to a rock the fickle sea beats against:
see my dishevelled hair like one who is in mourning
and my clothes heavy with tears like rain!

My body trembles like ears of wheat struck by a north wind
and the letters I write waver in my unsteady fingers.

I don't entreat you by my kindness, since that has ended badly:
let no gratitude be owed for my deeds.

But no punishment either. If I'm not the cause of your health,
that's still no reason why you should cause me harm.

These hands weary of beating my sad breast for you,
unhappily I stretch them out over the wide waters:

I mournfully display to you what remains of my hair:

I beg you by these tears your actions have caused:

turn your ship, Theseus, fall back against the wind:

if I die first, you can still bear my bones.

CAPITULUM VII:

in quō, mater et filia ad templum ambulant.

Verba Legenda

Scribē (Write) quae verba legenda significant.

LATINE	ANGLICE	LATINE	ANGLICE
quamquam		scutum	
diligens		hastam	
semper		potens	
olim		superba	
capillos		tetigi	
vultum			

Grammatica

- 1) quamquam mea mater timebat, laeta eram.
- 2) in insula cum cane semper ambulabam.
- 3) Sticte serpentes petere poterat quod serpentes timui.
- 4) olim ad templum Minervae ambulavi.
- 5) Minerva valde mihi placebat.
- 6) placuit deae et libros legere et se defendere.

Cultūra

Label the symbols of Minerva.

			

Quaestiōnēs/Activitātēs

- 1) Recap: how does Medusa feel about her family?
- 2) What role does Sticte play again?
- 3) Where did Medusa go one day?
- 4) Describe Minerva through Medusa's eyes.
- 5) Why does Minerva not have a husband?
- 6) Why does Medusa think she's safe from Minerva's *poenas*?
- 7) What did Medusa put in the temple and why? What similar practices are there today?

CAPITULUM X:

in quō, monstrum est.

Verba Legenda

Scribē (Write) quae verba legenda significant.

LATINE

ANGLICE

LATINE

ANGLICE

donum

olebat

dabam

capilli

aliquid

vultus

aeger

Grammatica

In English, we have things called *verbal adjectives*. They're action words that describe someone/something. For example, *walking* and *running*. In Latin, they have *-nt-* in them.

- 1) Neptunus Medusam donum dantem vidit.
- 2) dea Medusam dicentem non audivit.
- 3) Medusa Neptunum tridentem habentem vidit.
- 4) Medusa Neptunum clamantem audivit.
- 5) “viros dicentes audivi.”
- 6) “te in litore ambulantem vidi.”

Cultūra

			

CAPITULUM X:

in quō, Medusa timebat.

Verba Legenda

Scribē (Write) quae verba legenda significant.

LATINE

ANGLICE

LATINE

ANGLICE

non iam

aliquid

valde

capite

tetigi

secutus est

tangebāt

currebam

Quaestiōnēs/Activitātēs

- 1) What happens when Medusa wakes up?
- 2) Why does she run?
- 3) How does she react to her “punishment”?
- 4) Where does she go?

CAPITULUM XI:

in quō, māter filiō fābulam nārrat.

Verba Legenda

Scribē (Write) quae verba legenda significant.

LATINE

ANGLICE

LATINE

ANGLICE

cucurri

quomodo

lacrimabam

mutata est

movebat

ad me defendendum

tetigi

cecidī

Grammatica

Sometimes Latin verbs are 2 words. Then they are *passive*.

Quaestiōnēs/Activitātēs

Highlight the five most important sentences in the story.

CAPITULUM XIV:

Verba Legenda

Scribē (Write) quae verba legenda significant.

LATINE	ANGLICE	LATINE	ANGLICE
multas dies		eam	
futura		vi compressit	
quam		navigabant	
nihil mali		navis	
securat erat		debet	

Quaestiōnēs/Activitātēs

- 1) What was special about Cassandra?
- 2) How did Apollo punish Cassandra and why?
- 3) Who was Ajax? What did he do to Cassandra?
- 4) Why did Stheno and Euryale tell Medusa the story of Cassandra and Ajax? What did they want to show?

CAPITULUM XV:

Verba Legenda

Scribē (Write) quae verba legenda significant.

LATINE	ANGLICE	LATINE	ANGLICE
factum est		ad te necandum	
in saxum mutare		fractae	
numquam		frangere	
semper		tetigi	
quaeque		lacrimans	
nobiscum		secutus sum	
relinquere			

Quaestiōnēs/Activitātēs

- 1) What are the differing opinions between Medusa and Stheno/Euryale about her “curse”? How did they both view her new “snake hair”?
- 2) What are their arguments for why the “curse” is a good thing? Do you agree? Why or why not?
- 3) Why have they come to her? What do they want her to do?

CAPITULUM XVI:

in quō, māter filiō fābulam nārrat.

Verba Legenda

Scribē (Write) quae verba legenda significant.

LATINE

ANGLICE

LATINE

ANGLICE

risimus

Eramus

lentius et lentius

et...et

Poteramus

Fortasse

Grammatica

Verbs in the past tense are often marked by the letters V, S, U, and X. Practice with the sentences below. First, circle the perfect tense marker. Then, translate.

1. Speluncam non amavi, sed sorores amavi.
2. Stheno et Euryale serpentes capillos habuerunt.
3. Stheno multa intellexit.
4. Stheno familiam defendere semper voluit.
5. Stheno Euryalen “et diligentem et intellegentem” vocavit.

Quaestiōnēs/Activitātēs

- 1) Where do they live?
- 2) How does she begin to warm up to the sisters?
- 3) How is Stheno different from Medusa?
- 4) By the end of this chapter, how has Medusa's mindset changed?

CAPITULUM XVII:

in quō, māter filiō fābulam nārrat.

Verba Legenda

Scribē (Write) quae verba legenda significant.

LATINE

ANGLICE

LATINE

ANGLICE

Aliquid

Erunt

Scutum

prope

Quamquam

fugiebat

Quaestiōnēs/Activitātēs

- 1) What are the Gorgons doing when interrupted by a sound?
- 2) How is the man who approaches the cave equipped?
- 3) How does the man learn about where the Gorgons live?
- 4) Why do men want to attack the Gorgons?
- 5) What happens to the man who approaches the cave?

CAPITULUM XVIII:

Verba Legenda

Scribē (Write) quae verba legenda significant.

LATINE

ANGLICE

LATINE

ANGLICE

fuerant

Quaeque

Potuerant

Ponuit

Nisi

veram

quomodo

Quaestiōnēs/Activitātēs

- 1) Why are so many men so deeply motivated to kill the Gorgons?
- 2) How does Medusa feel about the statues of men?
- 3) What contrast does Medusa draw between Minotaurs and the Gorgons?
- 4) How is Medusa different from Cassandra?
- 5) How does Medusa describe Perseus?
- 6) What happens to Medusa?

CAPITULUM I:

in quō, māter filiō fābulam nārrat.

Verba Legenda

Scribē (Write) quae verba legenda significant.

LATINE

ANGLICE

LATINE

ANGLICE

in lectō

ōlim

Grammatica

Cultūra

Quaestiōnēs/Activitātēs