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Twain Walther von der Vogelweide Fouqué Friedrich II. von Preußen  
Weber Freiligrath Frey  
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Engels Fielding Hölderlin Eichendorff Tacitus Dumas  
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Goethe Elisabeth von Österreich London  
Mendelssohn Balzac Shakespeare Rathenau Dostojewski Ganghofer  
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Brentano Claudius Schiller Bellamy Schilling Kralik Raabe Gibbon Tschchow  
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# **Ritchie's Fabulae Faciles A First Latin Reader**

Francis Ritchie

# Imprint

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**THE LITTLE THAT IS MINE IN THIS LITTLE BOOK I  
GRATEFULLY DEDICATE TO PROFESSOR JOSEPH  
HETHERINGTON M'DANIELS TEACHER AND  
FRIEND**



## PREFACE

Some time ago a fellow-teacher brought the *Fabulae Faciles* to my notice, and I have since used two of them each year with my class of beginners in Latin with increasing appreciation. Indeed, I know nothing better to introduce the student into the reading of connected narrative, and to bridge the great gulf between the beginner's book of the prevailing type and the Latinity of Caesar or Nepos. They are adapted to this use not merely by reason of their simplicity and interest, but more particularly by the graduating of difficulties and the large use of Caesarian words and phrases to which Mr. Ritchie calls attention in his preface.

Doubtless many American teachers have become familiar with portions of the *Fabulae*, for they have been freely drawn upon in several Latin readers recently published in this country. I venture to hope that those who have made the acquaintance of the work in this way will welcome a complete edition.

In England the little book has had a large use. Its pedagogical excellencies are well summed up in a letter addressed to Mr. Ritchie by the Very Rev. E.C. Wickham, formerly Head-Master of Wellington College, the well-known editor of Horace:—

"It launches the student at once in ancient life. The old classical stories, simply told, seem to me much the best material for early Latin reading. They are abundantly interesting; they are taken for granted in the real literature of the language; and they can be told without starting the beginner on a wrong track by a barbarous mixture of ancient and modern ideas.

"It combines, if I may say so, very skilfully, the interest of a continuous story, with the gradual and progressive introduction of constructions and idioms. These seem to me to be introduced at the right moment, and to be played upon long enough to make them thoroughly familiar."

In revising Mr. Ritchie's book for the use of American schools it has seemed best to make extensive changes. Long vowels have been marked throughout, and the orthography of Latin words has been brought into conformity with our practice. Many liberties have been taken with the text itself, especially in the latter part, in the way of making it approximate more closely to our rather strict notions of the standards of model prose. A few words and uses of words not found in the prose writers of the republic have been retained, but nothing, it is hoped, that will seriously mislead the young student. I shall welcome any criticism that may lead to further changes in the text in future editions.

The notes are entirely new, and are intended for students who have but just finished the beginner's book or have not yet finished it. Some notes may appear at first sight unnecessary or unnecessarily hard, but the reason for their insertion should be evident when the student begins the reading of classical Latin, the difficulties of which will be less likely to appal the beginner if some of them have been already conquered. I believe it a mistake to postpone all treatment of the uses of the subjunctive, for instance, or of the constructions of indirect discourse until the study of Nepos or Caesar is begun. Besides, it is easier to neglect notes than to supply them, and the teacher who prefers to do the first reading without much attention to the more difficult constructions will only need to tell his students to disregard certain of my notes—or all of them.

There are no references to the grammars, but syntax has been given such treatment as seemed needed to supplement its treatment in the beginner's book. Teachers will therefore be able to postpone the use of a formal manual of grammar, if they so desire. Those who wish their classes to begin the reading of Latin at the earliest possible moment will find it feasible to use this book as soon as the inflections and the more elementary principles of syntax have been mastered.

In the vocabulary, the derivation or composition and the original meaning of words have been indicated wherever these seemed likely to prove helpful. Principal parts and genitives have been given in such a way as to prevent misunderstanding, and at the same time

emphasize the composition of the verb or the suffix of the noun: for example, *abscídó, -cídere, -cídí, -císus; aetás, -tátis*.

The lists of works of English literature and of art in which the myths are treated are only suggestive. Occasional readings from the one and exhibitions of representations of the other, either in the form of photographs or by the stereopticon, will not only stimulate interest in the Latin text but aid also in creating in the student a taste for literature and for art.

I planned at first to add some exercises for retranslation, but after careful consideration it has seemed not worth while. Most teachers will prefer not to base composition upon the Latin read at this stage, and those who wish to do so will find it an easy matter to prepare their own exercises, or can draw upon the copious exercises prepared by Mr. Ritchie and published separately under the title *Imitative Exercises in Easy Latin Prose*.

In the reading of proof I have had generous help from Dr. F.K. Ball of The Phillips Exeter Academy, Mr. J.C. Flood of St. Mark's School, and Mr. A.T. Dudley of Noble and Greenough's School, Boston. The proof-sheets have been used with the beginner's class in this Academy, and I have thus been able to profit by the criticism of my associate Mr. G.B. Rogers, and to test the work myself. The assistance of my wife has greatly lightened the labor of verifying the vocabulary.

JOHN C. KIRTLAND, Jr.

EXETER, N.H., 7 March, 1903.



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Photographs and lantern-slides of all the works mentioned above may be obtained of the Soule Art Company, Boston. The list might have been made much longer, but it seemed likely to prove most helpful if limited to works of which reproductions are so easily obtainable. For the treatment of the myths in ancient art, the teacher is referred to the numerous pertinent illustrations in Baumeister's *Denkmäler des klassischen Altertums*, or the same editor's *Bilder aus dem griechischen und römischen Altertum für Schüler*, the latter of which contains the cuts of the larger work, and is so cheap and so useful that it ought to lie on the desk of every teacher of Greek or Latin.

## INTRODUCTORY NOTE

The *Fabulae Faciles*, or 'Easy Stories,' are four Greek myths retold in Latin, not by a Roman writer, however, but by an Englishman, who believed that they would afford interesting and pleasant reading for young folks who were just beginning the study of the Latin language. By myth is meant an imaginative tale that has been handed down by tradition from remote antiquity concerning supernatural beings and events. Such tales are common among all primitive peoples, and are by them accepted as true. They owe their origin to no single author, but grow up as the untutored imagination strives

to explain to itself the operations of nature and the mysteries of life, or amuses itself with stories of the brave exploits of heroic ancestors.

The most beautiful and delightful of all myths are those that have come down to us in the remains of the literature and the art of ancient Greece and Rome; they are also the most important to us, for many of the great masterpieces of English literature and of modern art have been inspired by them and cannot be understood and appreciated by one ignorant of classical mythology.

Of this mythology the *Fabulae Faciles* give but a small part. If you wish to know more of the subject, you should read Gayley's *The Classic Myths in English Literature*, Guerber's *Myths of Greece and Rome*, or the books by Kingsiey, Cox, Church, and Francillon mentioned earlier.

## PERSEUS

*Acrisius, an ancient king of Argos, had been warned by an oracle that he should perish by the hand of his grandson. On discovering, therefore, that his daughter Danae had given birth to a son, Acrisius endeavored to escape his fate by setting both mother and child adrift on the sea. They were saved, however, by the help of Jupiter; and Perseus, the child, grew up at the court of Polydectes, king of Seriphos, an island in the Aegean Sea. On reaching manhood, Perseus was sent by Polydectes to fetch the head of Medusa, one of the Gorgons. This dangerous task he accomplished with the help of Apollo and Minerva, and on his way home he rescued Andromeda, daughter of Cepheus, from a sea-monster. Perseus then married Andromeda, and lived some time in the country of Cepheus. At length he returned to Seriphos, and turned Polydectes to stone by showing him the Gorgon's head; he then went to the court of Acrisius, who fled in terror at the news of his grandson's return. The oracle was duly fulfilled, for Acrisius was accidentally killed by a quoit thrown by Perseus.*

## 1. *THE ARK*

Haec nárrantur á poétís dé Perseó. Perseus fílius erat Iovis, máxímí deórum; avus éius Acrisius appellábatur. Acrisius volébat Perseum nepótem suum necáre; nam propter óráculum puerum tímébat. Comprehendit igitur Perseum adhúc infantem, et cum mátre in arcá lígneá inclúsit. Tum arcam ipsam in mare coniécit. Danaé, Perseí máter, mágnopere territa est; tempestás enim mágna mare turbábat. Perseus autem in sinú mátris dormiébat.

## 2. *JUPITER SAVES HIS SON*

Iuppiter tamen haec omnia vídit, et fílium suum serváre cónstituít. Tranquillum igitur fécit mare, et arcam ad ínsulam Seríphum perdúxit. Húius ínsulae Polydectés tum réx erat. Postquam arca ad lítus appulsa est, Danaé in haréná quiétem capiébat. Post breve tempus á piscátóre quódam reperta est, et ad domum régis Polydectís adducta est. Ille mátre et puerum benígné excépit, et íis sédem tútam in fínibus suís dedit. Danaé hóc dónum libenter accépit, et pró tantó benefició régí grátiás égit.

## 3. *PERSEUS IS SENT ON HIS TRAVELS*

Perseus igitur multós annós ibi habitábat, et cum mátre suá vítam beátam agébat. At Polydectés Danaén mágnopere amábat, atque eam in mátrimónium dúcere volébat. Hóc tamen cónsílíum Perseó mínimé grátum erat. Polydectés igitur Perseum dímittere cónstituít. Tum iuvenem ad sé vocávit et haec díxit: "Turpe est hanc ígnávam vítam agere; iam dúdum tú aduléscéns es. Quó úsque híc manébis? Tempus est arma capere et virtútem praestáre. Hinc abí, et caput Medúsae mihi refer."

## 4. *PERSEUS GETS HIS OUTFIT*

Perseus ubi haec audívit, ex ínsulá discessit, et postquam ad continentem vénit, Medúsam quaesívit. Diú frústrá quaerébat; namque nátúram locí ígnórábat. Tandem Apolló et Minerva viam dé-mónstrávérunt. Prímum ad Graeás, soróres Medúsae, pervénit. Ab hís tálária et galeam magicam accépit. Apolló autem et Minerva falcem et speculum dedérunt. Tum postquam tálária pedibus induit, in áera ascendit. Diú per áera volábat; tandem tamen ad eum

locum venit ubi Medúsa cum céteris Gorgonibus habitábat. Gorgonés autem mónstra erant specié horribilí; capita enim eárum anguibus omnínó contécta erant. Manús etiam ex aere factae erant.

### **5. THE GORGON'S HEAD**

Rés difficillima erat caput Gorgonis abscídere; éius enim cónspectú homines in saxum vertébantur. Propter hanc causam Mínerva speculum Perseó dederat. Ille igitur tergum vertit, et in speculum inspiciébat; hóc modó ad locum venit ubi Medúsa dormiébat. Tum falce suá caput éius únó ictú abscídit. Céterae Gorgonés statim é somnó excitátae sunt, et ubi rem viderunt, írá commótae sunt. Arma rapuerunt, et Perseum occídere volébat. Ille autem dum fugit, galeam magicam induit; et ubi hóc fécit, statim é cónspectú eárum évásit.

### **6. THE SEA-SERPENT**

Post haec Perseus in fínis Aethiopum venit. Ibi Cépheus quídam illó tempore régnabat. Híc Neptúnus, maris deum, ólim offenderat; Neptúnus autem mónstrum saevissimum míserat. Hóc cottidié é marí veniébat et hominés dévorábat. Ob hanc causam pavor animós omnium occupáverat. Cépheus igitur óráculum deí Hammónis cónsuluit, atque á deó iússus est fíliam mónstró trádere. Éius autem fília, nomine Andromeda, virgó fórmósissima erat. Cépheus ubi haec audívit, mágnam dolórem percépit. Volébat tamen cívís suós é tantó periculó extrahere, atque ob eam causam imperáta Hammónis facere cónstituit.

### **7. A HUMAN SACRIFICE**

Tum réx diem certam díxit et omnia parávit. Ubi ea diés venit, Andromeda ad lítus déducta est, et in cónspectú omnium ad rúpem adligáta est. Omnés fátum éius déplórábant, nec lacrimás tenébat. At subitó, dum mónstrum exspectant, Perseus accurrit; et ubi lacrimás vídit, causam dolóris quaerit. Illí rem tótam expónunt et puellam démónstrant. Dum haec geruntur, fremitus terribilis audítur; simul mónstrum horribilí specié procul cónspicitur. Éius cónspectus timórem máximum omnibus iniécit. Mónstrum mágná