



## Latin Lesson Plan: Caterina Imperiale Lercari

*This packet includes ideas for activities and assessment and her poems in Latin (with notes!) and in translation.*

February 11, 2021

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with the support of the Project Nota team, a group dedicated to drawing attention to the Latin letters and works of famous women by focusing on the digitization of texts, translating these texts into English, Spanish, and French, and increasing their overall accessibility. Among us we have over 150 years of Latin experience including many years of teaching experience, seven advanced degrees, many publications in academic journals, and multiple positions in professional organizations.

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# Caterina Imperiale Lercari Pallavicini

Marchioness (rank below duchess) of Mombaruzzo fl. 1721

- I. Background of Her and Her Story [in depth look at background [info](#)]
  - A. From around Genoa area ([GoogleEarth view](#)); family was very well-off because of her access to education
  - B. Married into Pallavicini family in Mombaruzzo ([GoogleEarth view](#)); Paolo Gerolamo III Pallavicini, she brought the Palazzo Cosma Centurione (now a UNESCO World Heritage site) with her as a dowry
  - C. Her work, mix of epigrams (short, witty, often satirical poems) and elegies (poems of serious reflection, written in elegiac couplets), was published by the Pontifical Academy of Arcadia

**-Potential Activity: Create map of places used in her story in**

**GoogleEarth)**

1. More info about Academy of Arcadia ([more info](#)), founded by Queen Christina of Sweden



- a)
- b) Caterina Imperiale was one of many women who became members of the Arcadian Academy throughout its over-200-year history. Still, however, her poems are the only ones by a woman to appear in the specific 1721 volume, illustrating the relative rarity of female members.

2. Academy created by Queen Christina of Sweden (1626-1689, abdicated and moved to Rome in 1654) [[more info](#)]



## II. Latin Translation

- A. Show Scans of Texts ([link](#) and [link](#))
  1. Fun Activity: See if students can decipher the writing and create the text themselves **(Potential Activity: Create how to decipher video OR catalogue process of deciphering in video form)**
- B. For Lower Level of Latin→ have “word search” in text to find words that they may know and translate those so they can get bits and pieces **(Potential Activity: Create known vocab list and unknown vocab list; add pictures to unknown vocab, in addition to finding full dictionary entry to use in translation)**
  1. After “word search,” show them translation of passage(s) so they can see their words in context and they can see what she says
- C. For Higher Levels of Latin→ have students look at transcribed Latin and, using vocab and notes given, have them look through passage to find additional unknown vocabulary that would hinder understanding
  1. Once students have created their additional vocab lists, translation can happen in a few ways...
    - a) **(If students have not seen poetry before)** Show them the “Enodatio” and have them go through that
      - (1) Break students up into groups, and assign different sections of Latin for them to work through together; after they “master” their chunks of Latin, re-organize new groups with a “master” from each

group so each new group can form the entire passage (JigSaw technique)

- (2) Have individual students read sentence aloud and then have them translate the sentence they read
- (3) Go through Latin as a group, sentence marking verbs/nouns/things you want them to spot
- (4) Once translated, check for understanding by asking students to synthesize what they think Caterina was trying to say
  - (a) Visually? Verbally? Physically?
  - (b) Write their own version (in English or Latin)

b) **(If students have seen poetry before)** Show them the transcribed epigram

(1) If they are familiar with meter, have them mark up the meter and practice reading the epigram aloud in meter → **Potential Activity: Record self reading poem(s) aloud**

(2) Break up the students into groups and have them tackle the individual couplets they're assigned; after they "master" their couplet, re-organize new groups with a "master" from each group so each new group can form entire passage (JigSaw technique)

(3) Have individual students read a couplet aloud and have them translate the sentence they read

(4) Go through Latin as a group, sentence marking verbs/nouns/things you want them to spot

(5) Once translated, check for understanding by asking students to synthesize what they think Caterina was trying to say

(a) Visually? Verbally? Physically?

(i) **Potential Activities:**

**(a) Write poem (in English or Latin) in the style of Caterina;**

**(b) Find a song (modern or Renaissance) that captures the feeling of her poem and explain why student chose that song;**

**(c) Create "music video" of poem with student reading aloud and**

acting out what happen in the poem;

(d) Write a reflection on the poem and Caterina: how do they relate to her as a person, how do they relate to her poetry, what is the thing in their life that they'd write poetry about;

(e) Create interpretive dance based on understanding of the poem

### Activities/Assessments Explained (Could Be Both)

-Map of Places Pertinent to Caterina's Story in GoogleEarth/Drawn/Painted/Collaged

- a. Students do not need an example from teacher because finding the places is the main part of the activity; you can assist students who wish to use GoogleEarth or GoogleMaps but should be able to do all of the investigating and mapping themselves

-Create how to decipher video OR catalogue process of deciphering in video form

- a. Students can create a how-to video or video "diary" of how they deciphered the original manuscript

-Create known vocab list and unknown vocab list

- a. Add pictures to unknown vocab, in addition to finding full dictionary entry to use in translation
- b. Students should do the heavy lifting in this activity because the act of retrieving their prior vocab or beginning to learn the unknown vocab is very dependent on the person

-Record self reading poem(s) aloud

- a. IF STUDENTS KNOW METER, this could be used as an assessment or an activity
- b. IF STUDENTS DO NOT KNOW METER, this is probably best used as an activity

-Write poem (in English or Latin) in the style of Caterina

-Find a song (modern or Renaissance) that captures the feeling of her poem and explain why student chose that song

-Create "music video" of poem with student reading aloud and acting out what happen in the poem

-Write a reflection on the poem and Caterina

- a. How do they relate to her as a person, how do they relate to her poetry, what is the thing in their life that they'd write poetry about

-Create interpretive dance based on understanding of the poem

# Caterina Imperiale Lercari: Latin Text

Transcribed by Taia Cheng and Kim Dang

Original Text:

*Arcadum Carmina: Pars Prior.* Rome: Antonius de Rubeis, 1721, p. 69.

[https://www.google.com/books/edition/\\_/OuNfAAAAcAAJ?hl=en&sa=X&ved=2ahUKewjuiMvopvjsAhWBKs0KHZ2jD3IQ7\\_IDMAx6BAgQEAU](https://www.google.com/books/edition/_/OuNfAAAAcAAJ?hl=en&sa=X&ved=2ahUKewjuiMvopvjsAhWBKs0KHZ2jD3IQ7_IDMAx6BAgQEAU)

1) E P I G R A M M A.

Quid nam sit tempus? Se scire, aut dicere posse

Unâ omnes, sapiens, insipiensque negant.

Nempe animus noster vitam scit, tempora nescit:

Aeternum quid enim praetereuntis habet?

Sed cur tristatur de praetereuntibus annis?

Heu timet iratum sistier ante Deum!

Sistar ego: sed qualis ero? sons dicar, an insons?

Utraque, care Deus, si mihi parcis, ero.

2)

EPIGRAMMA.

Non re, sed famâ vivunt plerique; colorem

Et virtutis amant, quem vel iniquus amat.

Hinc laus est, sincera licet, male cauta frequenter;

Nam rerum vacuâ sistitur in facie.

Cognitor arcani verax, Deus intime, nostri!

Tu solus laudis noscere jura potes.

3)

EPIGRAMMA.

Fœmina, quae Formæ studeat, studeatque placere,

Et formae, & merito fiet iniqua suo.

Sit Virtutis amans, nec amari gaudeat illa:

Obsequia, in morem despicientis, amet.

Majestas, & Amor non una in sede morantur:

Unica Majestas nos facit esse Deas.

## Epigram 1: Text with Notes and Enodatio

EPIGRAMMA.

Catarina Imperialis

Quid nam sit<sup>1</sup> tempus? Se scire, aut dicere posse,  
unâ omnes, sapiens, insipiensque negant.  
Nempe animus noster vitam scit, tempora nescit:  
Aeternum<sup>2</sup> quid enim praetereuntis habet<sup>3</sup>?  
Sed cur tristatur de praetereuntibus annis?  
Heu timet iratum sistier<sup>4</sup> ante Deum!  
Sistar ego: sed qualis ero? sons dicar, an insons?  
Utraque, care Deus, si mihi parcis<sup>5</sup>, ero.

*Animus*, - i, m- soul

*Carus, cara, carum*- dear

*Insipiens, insipientis* (gen.)- unwise, foolish

*Nempe*- nam, for, surely, certainly, *certe, enim*

*Praetereuntis / praetereuntibus*- participle of *praetereo, praeterire, praeterivi*(ii),  
*praeteritus*- to pass/go by

*Sons, sontis* (gen.)- guilty, criminal

*Una*- at once, together

*Utraque*- both

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<sup>1</sup> Deliberative subjunctive

<sup>2</sup> Adverb "eternally"

<sup>3</sup> Understood as "scit"

<sup>4</sup> archaic infinitive, passive inf alternate ending

<sup>5</sup> Parco, ere- takes the dative

Enodatio

Quidnam sit tempus? Sapiens et insipiens omnes una negant se scire aut dicere posse.

Nempe noster animus scit vitam, (noster animus) nescit tempora:

Enim Quid praetereuntis aeternum habet?

Sed cur tristatur de praetereuntibus annis?

Heu timet sistier ante iratum Deum!

Ego sistar: sed qualis ero? Dicar sans, an insons?

Care deus, si parcis mihi, ero utraque

## Epigram 1: Translation

What even is time? The wise and unwise together deny that they know or can say.

Surely our soul knows life, and does not know time:

Indeed what eternally of the ephemeral does it know?

But why is it saddened by the passing years?

How afraid it is to be placed before an angry God!

I will be tried: but how will I be judged? Innocent or guilty?

Dear God, if you spare I will be both.

*Translated by Lyla Cerulli and Melissa Goldman*

## Epigram 2: Text with Notes and Enodatio

EPIGRAMMA 2

Catarina Imperialis

Non re, sed famâ vivunt plerique ; colorem

Et virtutis amant , quem vel iniquus amat .

Hinc laus est , sincera licèt , malè cauta frequenter ;

Nam rerum vacuâ sistitur in facie .

Cognitor arcani verax , Deus intime , nostri !

Tu solus laudis noscere jura potes .

### Vocabulary

*Arcanum*, -i, n- mystery, secret

*Cautus*, *cauta*, *cautum*- cautious, trusted, secure

*Cognitor*, *cognitoris*, m- advocate, guarantor of identity

*Facies*, -ei, f- appearance, form

*Fama*, -ae, f- reputation

*Iniquus*, *iniqua*, *iniquum*- unjust, uneven, unfriendly

*Jus*, *juris*, n- right

*Laus*, *laudis*, f- praise

*Plerique*- many, the majority, most

*Sincerus*, *sincera*, *sincerum*- clean, pure

*Sisto*, *sistere*, *stiti*, *status*- to place, stand, stop, check

*Verax*, *veracis* (gen.)- truthful, true

Enodatio (Latin in English word order)

Plerique vivunt (+abl) non re, sed fama

Amant colorem virtutis, vel quem iniquus amat (hunc colorem autem et iniqui  
possunt amare)

Hic (unde) laus est, (et) licet (ea) sincera (sit), male cauta (est) frequenter; (tamen  
saepe haud cauta est)

Nam (laus) rerum sistitur in facie vacua.

Verax cognitor arcani nostri, Deus intime!

Tu solus laudis potes noscere jura

## Epigram 2: Translation

Most people do not live in reality, but by reputation; they

love the color of virtue, or what the unjust loves.

From this there is praise, even if pure, frequently incautious;

for this is placed in the empty form of things.

True advocate of our mystery, most profound God,

you alone are able to know the rights of praise.

## Epigram 3: Text with Notes and Enodatio

EPIGRAMMA 3

Catarina Imperialis

Fœmina , quæ Formæ studeat , studeatque placere ,

Et formæ , & merito fiet iniqua suo .

Sit Virtutis amans , nec amari gaudeat illa :

Obsequia , in morem despicientis , amet .

Majestas , & Amor non una in sede morantur :

Unica Majestas nos facit esse Deas .

### Vocabulary

*Fœmina* = *femina*

*studeo, studere, studui*- + genitive

*Iniquus, iniqua, iniquum*- uneven, unfriendly, unjust (*inimica*)

*Meritum, -i, n*- favor, merit, service kindness

*Virtus, virtutis, f*- virtue, manliness, manhood

*Obsequium, -i, n*- obedience, compliance

*Despicio, desplicere, despexi, despectus*- look down upon (Present active Participle)

*Mos, moris, m*- a will, way, habit

*Majestas, -tatis, f*- dignity, divine majesty

*Moror, morari, moratus sum*- delay

*Unicus, unica, unicum*- alone, only

Enodatio (Latin in English word order)

Foemina, quae studeat Formae, et studeat placere (aliis),

Et formae, et iniqua fiet suo merito.

Amans sit virtutis, nec illa gaudeat amari:

Amet obsequia in morem despicientis.

Majestas et amor non una morantur in sede:

Majestas unica facit esse nos Deas.

### Epigram 3: Translation

A woman, who is eager for beauty and to please,

Will be an enemy to both beauty and her own merit.

Let her be a lover of virtue, and let her not rejoice in being loved:

Let her love obedience in the habit of disdain.

Dignity and love together do not delay her in the seat:

Dignity alone appoints us to be Goddesses.