Lesson Plan: Martha Marchina
Teacher’s Guide to Martha Marchina: Free Sample

Created by Rachel Beth Cunning 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.

For more information visit www.lupercallegit.org/projectnota or email projectnotaforwomen@gmail.com

Editor’s Note: These teaching materials were graciously provided to Project Nota by Rachel Beth Cunning so that we might share them with our community free of charge. You are highly encouraged to visit bombaxpress.com for more resources created by Ms. Cunning, including the full version of this Teacher’s Guide, which may be purchased for $30.
About Martha Marchina, an Early Modern Poet

Martha Marchina (1600-1647) was exceptional as a female poet from a modest middle-class background—a perspective too often lost due to biases of what constitutes quality literature or literature worth reading. And make no mistake: Marchina wrote exceptional poetry with complex, nuanced themes that are worthy of reading and discussing broadly. Nor is she a simple woman to understand. Was she the humble, devout woman who wrote religious poetry commemorating Mary and martyred women or was she the self-assured, witty woman who felt confident enough to one-up Cardinal Spada by criticizing his epigram and writing a better one? Clearly, she was both. After all, she not only commemorates Mary and the martyred women, but she elevates them over men while centering the reader as their supportive ally.

The biographies that survive of Marchina’s life emphasize that she is a woman and that she has a modest background. She is lionized in these biographies due to her exceptional intellectual abilities—she taught herself Latin by taking on the role of her brothers’ mother and making them recite their coursework—and for her natural feminine modest. For example, she supposedly meekly accepts her confessor’s strong rebuke that she not be further educated and should instead take up needlework as befits a young woman. Anthony Querengus accosted her and demanded that she write a poem in front of him to prove that she had not copied her poetry. How she truly felt about these obstacles that she had to surmount is not clear, though she wrote a clearly disparaging poem about Querengus. Ultimately, she received some patronage from Cardinal Spada, and it was the Spada family that collected her poems and published
them after her death in *Musa Posthuma*. They used her name and reputation—she had been famous throughout Europe—to bolster their own prestige.

Unfortunately, in emphasizing Marchina’s feminity, these biographies tend to imply that she was an anomaly, almost even a man, or as if she were a mouthpiece for God’s words rather than an author in her own right. Such a treatment of her tends to further exclude other women and outsiders from the corpus. She was, after all, the daughter of a soap and a broom maker. Beyond her background and gender, though, she was a remarkable poet. How many other women wrote poetry or stories that others deemed unimportant? Whose modest background wasn’t used by to prop up a wealthy family? Too many remarkable women have disappeared to the ravages of time and sexism. It’s time to reclaim Marchina and for students to read her beautiful poetry in classrooms—and to read the perspectives of women in those same classrooms.

I invite you to read Marchina’s poetry and develop the same love of her style and wit that so many of us who have discovered her have cultivated. Thank you for taking the first step of introducing her to others by reading this teacher’s guide.
Sample Teaching Resources from the Teacher’s Guide to Martha Marchina

These teaching resources are available to introduce your students to Martha Marchina's biography, read one of her poems, and compare that poem to an epigram written by Martial and a funeral monument written by Salvidiena Hilara. They include the materials for a dictatio that foreshadows Marchina’s biography, a complete biography of Marchina’s life, reading comprehension questions to accompany that biography, and teaching activities to teach the poem *Tumulus*, including some cultural connections to Martial and Salvidiena Hilara.
Marchina Dictatio

- Objective: To introduce students to the outline of Marchina's life to prepare them to read her biography.

The PowerPoint for the activity is available for you on the Project Nota site. It is titled “Dictatio de Vita Marthae Marchinae.”

1. Print out a copy of the sentences that you will read to the students so you have them in front of you.
2. The sentences are in the PowerPoint, but they are also here:
   1. Martha Marchīna erat Catholica vātes quae in Ītaliā nāta est.
   2. Pater Marchīnae orbiculōs ex sāpōne odōrātō et scōpās vendēbat.
   3. Māter Marchīnae mortua est cum Marchīna septem annōs nāta est.
   4. Itaque Marchīna cūrābat frātēs quia in familiā nōn iam māter erat.
   5. Marchīna magistra optima vidēbātur frātribus et patrī.
   7. Marchīna, autem, emere librōs non poterat.
   8. Pater Santolīnus in templō multōs librōs habuit.
   9. Pater Santolīnus, autem, dīxit “legere nōn licet!”
   10. Marchīna librōs legere per sex annōs nōn poterat.
3. Read each sentence slowly three times. Students are to listen to what you are saying and write the sentence down to the best of their ability.
4. After you have read the sentence the third time, project it. Students are to correct any errors they have.
5. I tend to establish meaning here after students have corrected their sentences by asking questions in Latin, leading up to a translation of each sentence.
6. This is a great opportunity for differentiation because you can ask simpler questions for students who are weaker and the translation sentence for some of the stronger students.
   1. If you have never done a dictatio before, Keith Toda has an excellent write-up on his website.
Vīta Marthae Marchinae


Familia et Vīta ab Īnfan[tīā]


Pater Marchīnae tabernam Rōmae īnstituit ut pecūniam habēret et familiam cūrāret. In tabernā orbiculōs ex sāpōne odōrātō et scōpās vendēbat.
Facere sāpōnem erat difficile, itaque multi hominēs facere sāpōnem suum nōluērunt. Cum Marchīna adulta esset, Marchīna orbiculōs ex sāpōne odōrātō adhuc fēcit et hōs ante domum suam vendidit.

Māter Marchīnae mortua est cum Marchīna septem annōs nāta est. Itaque necesse erat Marchīnae cūrāre frātrēs quia in familiā nōn iam māter erat. Quōmodo Marchīna frātrēs cūrābat? Māne, Marchīna rogāvit frātrēs ut omnia quae in scholā didicerant repeterent.


**Pater Ludovicus Santolīnus et Librī Latīnī**


Pater Marchīnae rogāvit Santolīnum, “licetne Marchīnae librōs Latīnōs tuōs legere?” Pater Santolinūs īrātus erat et dīxit, “Nōn licet!” Pater


**Antōnius Quaerengus**

Antōnius Quaerengus vir gravis et sevērus erat quī epigrammata scripta ā Marchīnā quoque lēgit. Quaerengus quoque putāvit Marchīnam haec epigrammata nōn scripsisse. Epigrammata lepida et optima erant, et putāvit nūllam virginem versōs bonōs scribere posse.
Itaque, Quaerengus rogāvit ut Marchīna alium epigramma dē pugnā inter Iacobum et Angelum scriberet. Quaerengus quoque rogāvit ut Marchīna nōn sōla esset cum hoc epigramma scripsīt quīa Quaerengus crēdidit Marchīnam ex aliō librō epigrammata scripsisse. Quā dē causā, Marchīna epigramma scribēns ā virō spectābātur.


In itinere, frāter minor cum Marchīnā īvit quia iter facere fēmīnis sōlis nōn licuit. In itinere, frāter eius aeger factus est, et fuit necesse Marchīnae frātem cūrāre. Marchīna ad oppidum in Alpibus numquam īvit, sed cum frāter nōn iam aeger erat, Rōmam revēnērunt. Marchīna Quaerengum fortasse nōn amāvit quia ūnus scripτōrum scripsit, eō regente, Marchīnam multōs annōs sē miseram habēre. Plūs dē hoc virō, autem, nescīmus.

**Cardinālis Spada, ille Patrōnus**


Vīta Religiōsa et Cotīdiānā


Fortasse ut similis exemplis Paulī Apostoli aut lēsū esset, Marchīna stolās simplicēs gerēbat et multum pecūniae habēre nōlēbat. Marchīna calceōs simplicēs (aut nūllōs calceōs!) gessit, et calceōs quibus altior vidērētur certē numquam gessit.

tempore, fēmina in universitāte certē docēbant, sed hae fēmina quoque ā multīs hominibus—et virīs et fēminīs—vexābantur. Mūtī iam putāverant Marchīnam versūs suōs nōn scrīpsisse. Marchīna fortasse vexārī ab illīs hominibus nōluit. In universitāte nōn docuit, sed satis orbiculōrum ex sāpōne odōrātō fēcit et vendidit ut tōtum annum simpliciter vīveret.


**Thematae Versuum**

Marchīna versūs dē religiōne saepe scrīpsit, praeśertim dē Virgine Mariā et dē fēminīs quae martýrēs fuerant. In versibus dē martyribus et dē Virgine Mariā, fēmina saepe
fortēs sunt, et hæ fēminae saepe fortiorēs quam virī sunt. Marchīna quoque scrīpsit dē
nātū lēsū et dē amōre Deī. Marchīna dē nāturā in versibus suīs quoque scrīpsit. In hīs
versibus, imāginēs nāturālēs, sīcūt lūx, flamma, et nīx, dēscribuntur ut amor Deī maius
dēmōnstrāretur.

Marchīna quoque saepe scrīpsit dē deīs Rōmānis et Graecīs, et hī antīqi deī saepe
vincēbantar ā Virgīnē Mariā aut lēsū. In ūnō hōrum versuum, Marchīna dē martýre
scrīpsit, et haec martyr fortior quam Mūcius Scaevola. Duae manūs martyris sectae
erant.[12] sed Scaevola ūnam manum āmiserat.

Marchīna quoque dē arte scrībendi scrīpsit, et hī versūs praesertim lepīdi et salsi[13]
sunt quia Marchīna nōn numquam scrīpsit alium scriptōrem versūs malōs scrīpsisse.
Versus, nōmine “In Indoctum Poetam,” thema optimē illustrat.

Rogāta dē Vītā Marchīnae

Directions: Answer the questions using complete sentences in Latin. The questions
are generally in the same order as the reading.

1. Cūr Marchīna et versus eius maximī mōmentī sunt? Scrībe saltem trēs
   sententiās.
2. Ubi Marchīna habitābat cum puella esset?
3. Dēscribe familiam Marchīnae.
4. Quid pater agēbat ut pecūniam habēret?
5. Cūr Marchīna cūrāre frātrēs incēpit?
6. Quōmodo Marchīna frātrēs cūrābat?
7. Quis pater Santolīnus erat?
8. Cūr pater Marchīnae ad Santolīnum īvit?
9. Quid Santolīnī respōnsum erat?
10. Cūr Marchīnae librōs Latīnōs Santolīnī legere tandem licuit?
11. Cūr Querengus rogāvit ut Marchīna epigramma dē luctā inter Iacobum et Angelum scriberet?
12. Quō Querengus voluit Marchīnam īre? Cūr?
13. Cūr Marchīna ad illum locum numquam īvit?
14. Quōmodo Cardinālis Spada dē Marchīnā didicit?
15. Quid erat Mūsa Posthuma? Dēscribe hunc.
16. Dēscribe vestīmentum Marchīnae. Quid vestīmentum Marchīnae dē vitā eius significat?
17. Cūr tū putās Marchīnam in ūniversitāte nōn docuisse?
19. Quae sunt themata versūm scriptūrum ā Marchīnā? Quae thema tē maximē dēelectat?

[2] Comicī et intellēgentēs
[4] Omnēs diēs
[7] Diēs sequēns
[8] Ubi cogitās dē deō et rogās deum ut auxilium det
[9] Trēs
[10] Pudicitia; timore praeertim feminæ; morès


[12] Remōtae sunt gladiō

[13] Comicī et intellēgentēs
Story Listening: Learning about Magadalena

- Objective: To preview vocabulary in the poem and to introduce students to Marchina’s sister.

For a story listen, you will narrate a story while drawing it on the board. Add labels. Students’ jobs are to pay attention to the story. You may wish to tell it multiple times or to ask students to identify key words with questions and answers, depending on your students.

Here is a story that you can use that focuses on the vocabulary that students will read in the poem. I’ve bolded the most important words to hit in this story, but feel free to wing it too!

Ecce, est puella! Puella est optima et bona et **imago virtutis**. Nomen puellae est Magdalis. Magdalis habet sororem, nomine Martha. Magdalis sex annos nata est. Nondum est **septima messis** Magdalenae. Quid est **messis**? **Messis** significat harvest. Itaque, fortasse est mensis Iunii aut Iulio aut Februarii! Nondum est Septembris aut Octobris quia messis est illis mensibus.

Et, quam horribile! Est **Parca impia**! **Parca impia** Magdalenum vidit. Quis est **Parca**? Cur **Parca impia**? **Parca impia** habet forficem et filum! Di immortales! **Parca impia** secavit filum Magdalenae, et mortua est! Cur **Parca impia erupuit** vitam Magdalenae?

Ecce, est **tumulus**. Est **tumulus** Magdalenae. Ubi est Magdalena? Mortua est, et **tegitur hoc tumulo**. Martha adest, et videt tumulum Magdalenae. Martha vult scire cur **Parca impia erupuerit** vitam Magdalenae. **Erupuit**ne vitam quia Magdelena erat **imago**
virtutus? Erupit ne vitam Magdalenae quia homines dederunt laudes puellae? Quid vos putatis?

Consider letting the students come up with a reason and draw the end to the story. Alternatively, have students come up with their own reasons and write them as part of a timed write retelling the story.

Review the story, identifying who the characters are and trying to hit those key words from the poem again. Ask for volunteers to tell the story. You can leave the drawing with labels for them.

**Tumulus Predictions & Poem**

- **Objective:** To allow students to make predictions, to read the final pome, and to discuss its significance.

**Materials:**

- Whiteboards, markers, and erasers for students (or adapt PowerPoint to a different platform)
- PowerPoint titled “Tumulus Magdalenae Marchinae Sororis.” This may also be found on the Project Nota website.
  1. Project the PowerPoint “Tumulus Magdalenae Marchinae Sororis.”
  2. Ask students to make predictions about which words Marchina may have written in the blanks.
    1. You can provide some hints about the word forms you're looking for in the blanks or using guiding questions to encourage students to think about what's missing from the line of poetry.
  3. Discuss each new word in each line of poetry—it is slightly adjusted from the final poem to be more like English syntax.
  4. Read the final poem together and reflect on the meaning.
    1. I have provided some possible discussion questions for you in the PowerPoint, but please use alternate questions if you prefer.
Teaching Martial Epigram 1.101

- Objective: For students to read and understand Epigram 1.101 and to prepare students to compare it to other poems about loss.

1. Project Tier 1 of Martial Epigram 1.101. Read it aloud to your students and give them the opportunity to ask questions about any unknown words or phrases.
   1. Ensure that students know that “Ego” is Martial.
   2. Establish the meaning of the tier with a quick choral reading.
2. Pass out the handout (below) with Tier 1 and Tier 2 of epigram 1.101 on it along with the accompanying comprehension questions.
3. Read the second tier together, and allow students the opportunity to ask about any unknown words or phrases.
   1. Ask students to reread, individually or in pairs, the second tier and answer the comprehension questions.
   2. Review the meaning of the questions.
4. Project the third tier to your students. Read it aloud to your students and give them the opportunity to ask questions.
   1. It is best if this tier is done on a day following the first and second tier.
   2. Expect questions on viridis primōs annōs (green in his first years) and ītūrus (about to go). Ītūrus is a great opportunity to ask some clarifying questions (Mortuus est? Non est! Sed mox morietur; itaque iturus ad Stygias umbras quia mox morietur.)
   3. Allow students to work in small groups to establish the meaning together.
5. Chorally read the tier when students are done (or mostly done) reading in small groups.
6. Pass out the fourth tier with accompanying questions.
   1. The third and fourth tier are fairly similar, though the fourth tier is closer to the syntax of the poem. If students are working independently, consider leaving the third tier projected as some minor scaffolding.
   2. You could do a choral reading of the fourth tier and then provide the original poem along with the reading questions, which are designed to be deeper and more complex than the original questions with the easier tiers. For that reason, many of them are in English. Please adjust to best fit your classroom and your students.
   3. A dictionary of words used in the poem is included with this tier and includes all the words used in the poem. It is not an index, but uses dictionary forms.
7. Read the original poem with your students.
8. Pass out the Supporting a Claim handout.

1. Although this activity is in English, it is beneficial literacy development—and important cultural awareness—to review and discuss these different interpretations of the poem.

2. It might be helpful to review the claims, project the poem, and look for some words or phrases from the poem that might support the first claim together. This would help model the activity for your students.

3. When students are done writing, ask for some volunteers to read their paragraph on a claim that they most agreed with. Have several students read and encourage a discussion on these different interpretations of the poem.

4. Personally, this poem strikes me as odd for its emphasis on Martial’s own studies in the first line and for introducing Demetrius with his hand in the first line. Further, it seems to focus more on Martial’s beneficence to a dying young man, hypocritical in its view of slavery (a man should die free would certainly indicate that freedom was the state a man should live in), and focused on Martial’s worth with an emphasis on his studia, him being a dominus juxtaposed in the same line as Caesaribus, his munus, and being greeted as dominus before Demetrius’ death. It reestablishes Martial’s superiority again and again while implying that he’s also emotionally and morally superior because—look! He freed a dying young man. At the same time, there is some rhetorical tenderness to Demetrius, but for me as a reader, it’s buried between Martial’s sense of self-importance.
The Tiers of Martial’s Epigram 1.101

Tier 1: Martial’s Epigram 1.101


Tier 2: Martial’s Epigram 1.101

Illa fīda et fēlix manus studiōrum meōrum quondam (ōlim) nōta est domino tuō et Caesaribus, Dēmētrius viridis prīmos annōs dēstituit (mortuus est iuvēnis): quārta messis addita erat quīndecim annīs. Ego cāvī et remīsī omne iūs domīnī aegrō Dēmētriō cum scelerāta (terrible) luēs ūreret eum implicitum (capiēbat eum) nē (so that he wouldn't) servus tamen dēscenderet ad Stygiās umbrās, Dēmētrius erat dignus convaluisse mūnere meō. Dēficiēns (nōn iam esse fortis), sēnsit praemia sua, et liber īturus ad infernās aquās (antequam mortuus erat et īverat ad infernās aquās), dīxit mē esse patrōnum.

Original Poem:

Illa manus quondam fīda studiōrum meōrum

Et fēlix domīno, et nōta Caesaribus,

dēstituit viridis Dēmētrius prīmōs annōs: quārta messis tribus lustrīs (quīndecim) addita erat. Nē tamen famulus (servus) ad Stygiās dēscenderet umbrās, cum ūreret Dēmētrium implicitum scelerāta lues, cāvimus et rēmīsimus domīnī iūs omne aegrō: Dignus erat convaluisse mūnere meō. Sēnsit dēficiēns sua praemia et dīxit mē patrōnum ad infernās aquās īber ītūrus.
Quārta tribus lustrīs addita messis erat.

Nē tamen ad Stygiās famulus dēscenderet umbrās, 5

Úreret implicitum cum scelerāta lues,

Cāvimus et dominī iūs omne remīsimus aegrō:

Mūnere dignus erat convaluisse meō.

Sēnsit déficiēns sua praemia mēque patrōnum

Dīxit ad īnfernās līber itūrus aquās. 10
Tier 1 and Tier 2 of Martial’s Epigram 1.101

Directions: Read Tier 2 and answer the questions. Some questions compare Tier 1 and Tier 2. You can respond in English to some questions, but the majority will require complete sentences in Latin.

Tier 1:


Tier 2:

1. Tier 1 and Tier 2 are written with different perspectives. Which tier feels as if Martial had a closer relationship with Demetrius, the young man who was his former slave? Why?
2. Quālis servus erat Dēmētrius? Dēscriēbe Dēmētrium.
3. Quot annōs natus est Dēmētrius?
4. What is the effect of Martial describing Dēmētriōs as “quārta messis addita erat quindecim annīs”?
5. Cūr Martiālis remīsit omne iūs dominī?
6. Quid erat mūnus Martiālis?
7. “Dignus convaluisse mūnere meō.” Quid haec sententia Anglicē significat?
8. Quandō Dēmētriōs dīxit Martiālem esse patrōnum?
1. Quā parte corpōris Martiālis prīmum dēscrīpsit Dēmētriō?
2. Quās persōnās Martiālis identificāvit antequam dīxit nomen Dēmētriō?
3. Why does Martial delay Demetrius’ name in the poem?
4. Quomodo Martiālis aetātem Dēmētriī dēscrīpsit?
5. Why do you think Martial described Demetrius’ age the way that he did? What is the effect of the description?
6. Martial begins a long sentence with nē. What expectation does Martial set up for his reader by inverting the syntax of the clause?
7. Quomodo Martiālis dēscrīpsit luem et mortem Dēmetriī?
8. What does it suggest about Martial that he knows a person should die free but that he had enslaved Demetrius?
9. Martial wrote, “Dignus erat convaluisse mūnere meō.” What does this suggest about Martial’s character?
10. Why does Martial include the phrase “dīxit mē patrōnum” in this poem?
11. Secundum Martiālem, cūr libertās erat praemium Dēmētriī?
<table>
<thead>
<tr>
<th>Latin</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ad</td>
<td>To</td>
</tr>
<tr>
<td>Addō, addere, adīdi, additus</td>
<td>Add</td>
</tr>
<tr>
<td>Aeger, aegra, aegrum</td>
<td>Sick</td>
</tr>
<tr>
<td>Annus, anni, m.</td>
<td>Year</td>
</tr>
<tr>
<td>Aqua, aquae, f.</td>
<td>Water</td>
</tr>
<tr>
<td>Caesar, caesaris, m.</td>
<td>Caesar</td>
</tr>
<tr>
<td>Caveō, cavēre, cāvī, cautus</td>
<td>Beware, take precautions</td>
</tr>
<tr>
<td>Convalēscō, convalēscere, convaluī, convalitus</td>
<td>Grow strong, regain health</td>
</tr>
<tr>
<td>Cum</td>
<td>When</td>
</tr>
<tr>
<td>Dēficiō, déficere, défecī, défectus</td>
<td>Fail, falter</td>
</tr>
<tr>
<td>Dēmētrius, Dēmētriī, m.</td>
<td>Demetrius, a name</td>
</tr>
<tr>
<td>Dēscendō, dēscendere, dēscendī, dēscensus</td>
<td>Descend</td>
</tr>
<tr>
<td>Latin Word</td>
<td>English Word</td>
</tr>
<tr>
<td>----------------------------------</td>
<td>-----------------------</td>
</tr>
<tr>
<td>Dēstituō, dēstituere, dēstitūi, dēstitūtus</td>
<td>Leave</td>
</tr>
<tr>
<td>Dignus, digna, dignum</td>
<td>Worthy</td>
</tr>
<tr>
<td>Dīcō, dīcere, dīxī, dictus</td>
<td>Say, tell</td>
</tr>
<tr>
<td>Dominus, domini, m.</td>
<td>Master, enslaver</td>
</tr>
<tr>
<td>Ego, meī, mihi, mē, mē</td>
<td>I, me</td>
</tr>
<tr>
<td>Eō, īre, īvī, ītus</td>
<td>Go</td>
</tr>
<tr>
<td>Et</td>
<td>And</td>
</tr>
<tr>
<td>Famulus, famulī, m.</td>
<td>Slave</td>
</tr>
<tr>
<td>Fēlix, fēlicis</td>
<td>Happy, lucky</td>
</tr>
<tr>
<td>Fīdus, fīda, fīdum</td>
<td>Faithful</td>
</tr>
<tr>
<td>Ille, illa, illud</td>
<td>That</td>
</tr>
<tr>
<td>Implicitus, implicita, implicitum</td>
<td>Entangled</td>
</tr>
<tr>
<td>Iūs, iuris, n.</td>
<td>Law, right</td>
</tr>
<tr>
<td>Įnfernus, įnferna, įnfernum</td>
<td>Infernal</td>
</tr>
<tr>
<td>Latin</td>
<td>English</td>
</tr>
<tr>
<td>---------------</td>
<td>------------------</td>
</tr>
<tr>
<td>Līber, libera, liberum</td>
<td>Free</td>
</tr>
<tr>
<td>Lues, luis, f.</td>
<td>Plague</td>
</tr>
<tr>
<td>Lustrum, lustrī, n.</td>
<td>A period of five years</td>
</tr>
<tr>
<td>Manus, manūs, f.</td>
<td>Hand</td>
</tr>
<tr>
<td>Meus, mea, mem</td>
<td>My, mine</td>
</tr>
<tr>
<td>Messis, messis, f.</td>
<td>Harvest</td>
</tr>
<tr>
<td>Mūnus, mūneris, n.</td>
<td>Gift</td>
</tr>
<tr>
<td>Nōtus, nōta, nōtum</td>
<td>Known</td>
</tr>
<tr>
<td>Omnis, omne</td>
<td>All, every</td>
</tr>
<tr>
<td>Patrōnus, patrōnī, m.</td>
<td>Patron</td>
</tr>
<tr>
<td>Praemium, praemii, n.</td>
<td>Reward</td>
</tr>
<tr>
<td>Prīmus, prīma, prīmum</td>
<td>First</td>
</tr>
<tr>
<td>Quārtus, quārta, quārtum</td>
<td>Fourth</td>
</tr>
<tr>
<td>-que</td>
<td>And</td>
</tr>
<tr>
<td>Latin Word(s)</td>
<td>English Word(s)</td>
</tr>
<tr>
<td>------------------------------------------------------------------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td><strong>Quondam</strong></td>
<td>Once</td>
</tr>
<tr>
<td>Remittō, remittere, remīsī, remissus</td>
<td>Remit</td>
</tr>
<tr>
<td>Scelerātus, scelerāta, scelerātum</td>
<td>Wicked</td>
</tr>
<tr>
<td>Sentiō, sentīre, sēnsī, sensum</td>
<td>Feel, sense</td>
</tr>
<tr>
<td>Studium, studii, n.</td>
<td>Study</td>
</tr>
<tr>
<td>Stygius, Stygia, Stygium</td>
<td>Stygian</td>
</tr>
<tr>
<td>Sum, esse, fuī, futūrus</td>
<td>Be</td>
</tr>
<tr>
<td>Suus, sua, suum</td>
<td>His, her, their own</td>
</tr>
<tr>
<td>Tamen</td>
<td>Yet, nevertheless</td>
</tr>
<tr>
<td>Trēs, tria</td>
<td>Three</td>
</tr>
<tr>
<td>Umbra, umbrae</td>
<td>Shade</td>
</tr>
<tr>
<td>Úrō, ūrere, ussī, ustus</td>
<td>Burn</td>
</tr>
<tr>
<td>Viridis, viride</td>
<td>Green</td>
</tr>
</tbody>
</table>
Martial’s Original Epigram 1.101

Illa manus quondam studiōrum fīda meōrum

Et fēlix dominō nōtaque Caesaribus,

Dēstituit prīmōs viridis Dēmētrius annōs:

Quārta tribus lustrīs addita messis erat.

Nē tamen ad Stygiās famulus dēscenderet umbrās, 5

Ūreret inplicitum cum scelerāta lues,

Cāvimus et dominī iūs omne remīsimus aegrō:

Mūnere dignus erat convaluisse meō.

Sēnsit dēficiēns sua praemia mēque patrōnum

Dīxit ad īnfernās liber itūrus aquās. 10
Supporting a Claim

This poem has a layered and nuanced purpose. You will write three different paragraphs that support different claims and interpretations of this poem. One may be easier to write than the other, but finding supporting evidence for an opinion contrary to your own is useful for developing your own strong argument in writing. A little of all of them may be true, though some arguments are stronger than others. Annotate the poem, and use evidence from it to support each claim.

Claim #1: Martial uses this epigram about his dead slave to bolster his own importance among his acquaintances.

Claim #2: Martial relied on Demetrius and had a close relationship with the enslaved youth.

Claim #3: Martial’s epigram perpetuates the myth that a “good” slave earns freedom and rewards.
Teaching Epigraphy and a Mom’s Bereavement

• Objective: For students to read a funerary inscription written by a woman and to recognize its emotional tenor.

Materials:

• “Gementem, Plangentem, Plorantem” PowerPoint. This is available alongside this resource on Project Nota’s site.

Funeral Inscription:

V. Salvidiena Q. L. Hilara
Salvidienae Faustillae
deliciae suae
eruditae omnibus artibus.
Reliquisti mammam tuam
gementem plangentem plorantem.
Vix(it) an. XV
mensib. III dieb. XI hor. VII.
Virginem eripuit Fatus malus.
Destituisti, Vitilla mea,
miseram mammam tuam.
1. Project the PowerPoint titled “Gementem, Plangentem, Plorantem.” The PowerPoint walks through the teaching of this inscription.
   1. There will be words and phrases that your students are unfamiliar with as you progress through the PowerPoint. Pause to discuss them and come up with synonyms as you go.
2. On the final slide, ask students to identify words that reveal the relationship between the mother and daughter.
   1. Emphasize, for example, that Hilara included the hours her daughter lived, that she used the word mamma instead of mater, and that she used gementem plangentem plorantem as well as miseram in this inscription to describe herself.
Marchina, Martial, and Mamma

• Objective: For students to compare the styles and tone of Marchina’s tumulus poem, Martial’s epigram, and Mamma’s funerary inscription

Materials:

• Handout on Comparing Marchina, Martial, and Mamma

1. Pass out the handout that will help students compare the emotional and biographical information in each poem. They will write a short summary in Latin of each poem or inscription.

2. When students have completed the activity, have a discussion about how the texts differ from each other in emotional tone or in which biographical information is included in them.

3. Make sure to review Marchina’s poem by asking whether we know what Marchina feels for her sister.

4. For example, I was struck by how abstract and emotionally distant Marchina’s poem was, particularly in comparison to the inscription. Martial’s emphasis on himself as a man of status may also be significantly more apparent to students in juxtaposition to these other texts.

5. This activity will also set students up for a final writing activity related to Marchina’s tumulus poem.
Comparing Marchina, Martial, and Mamma

Directions: Draw a box around any vocabulary that includes emotional overtones. Underline words that indicate biographical information. Write a summary, in Latin, of each poem in the space to the right that reflects both the biographical and emotional tone of the poem or inscription.

Tumulus

Magdalena Marchinae Sorōris

Magdālis hoc tumulō tegitur, Virtūtis imāgō,

Addita cui nōndum septima messis erat.

At vix aspectam ēripuit Parca impia lūcem,

Aetātem, & laudēs, dum putat esse parēs.

Martial, Epigram 1.101

Illa manus quondam studiōrum fīda meōrum

Et fēlix dominō nōtaque Caesaribus,

Dēstituit prīmōs viridis Dēmētrius annōs:

Quārta tribus lustrīs addita messis erat.

Nē tamen ad Stygiās famulus dēscenderet umbrās,
Üreret implicitum cum sceleràta lues,

Cāvimus et domini iūs omne remīsimus aegrō:

Mūnere dignus erat convaluisse meō.

Sēnsit dēficiēns sua praemia mēque patrōnum

Dīxit ad īnfernās līber itūrus aquās.

Mamma

V. Salvidiena Q. L. Hilara

Salvidienae Faustillae

deliciae suae

eruditae omnibus artibus.

Reliquisti mammam tuam

gementem plangentem plorantem.

Vix(it) an. XV

mensib. III dieb. XI hor. VII.

Virginem eripuit Fatus malus.

Destituisti, Vitilla mea,

miseram mammam tuam.
End of Free Sample--The Following Materials are Included in the full Teacher’s Guide to Martha Marchina found at bombaxpress.com

- **Materials for the Biographical Thematic Collection**
  - Marchina Dictato – PowerPoint
  - Vita Marthae Marchinae – Reading
  - Rogata – Reading Comprehension Questions
  - Vita Marthae Marchinae (Paulo Simplicius et Brevius) – Reading
  - Rogata – Reading Comprehension Questions for the Paulō Simplicius Reading
  - How to Suppress Women’s Writing – PowerPoint
  - Martha Marchina Biography Packet – Handout

- **Materials Included in the Correlative Verse Collection:**
  - The Latin poems with English translations
  - “Dē Beātissimā Virgine” – PowerPoint
  - “Dē Eādem” – PowerPoint
  - “Religiōsus” – PowerPoint
  - Versus in Poculō: A manipulable poetry activity
  - In Eadem – Christus – PowerPoint
  - Martha Marchina Mad Libs – Handout
  - Marchina Poem Prompt for writing a poem – Handout

- **Materials Included in the Replacing the Pagan Collection:**
  - The Latin poems with English translations
  - Story Listen with script for “Ad Beatissimam Virginem.”
  - Tiered readings of “Ad Beatissimam Virgindem.”
  - Movie Talk with script for preteaching “Luna ad Eandem Virginem” with accompanying vocabulary PowerPoint
  - Tiered readings of “Luna ad Eandem Virginem.”
  - A Picture of Prisca and the Lion with script for a picture talk
  - A short biography of Prisca written in Latin with reading comprehension questions
  - A picture of the Nemean Lion with script for a picture talk.
  - A short non-fiction text about the Nemean lion and the Leo Maior et Minor constellations with reading comprehension questions
- A short biography of the life of the martyr Martha and her family with reading comprehension questions
- A short text describing Mucius Scaevola and accompanying activity.
- Tiered reading for the poem “D. Marthae”

**Materials Included in the Witty Epigrams Collection:**
- The Latin poems with English translations
- Martha Marchina & Indoctus Poeta Acrostic – Handout
- Tiered Reading of “In Indoctum Poetam”
- Tiered Readings for “In Loquacem” and “In Vetulam Loquacem” – PowerPoint Format
- Circulatōrēs Cinnamī reading and accompanying reading comprehension questions
- “Peddler” – Image from the Dance with Death series.
- In Quendam – Comic Strip Handout
- “Festina Lente” – PowerPoint
- “A Serious Business” – Enrichment Reading
- De Epigrammatiß – PowerPoint with discussion questions
- Libri Expurgati – Reading on expurgated books
- In Librum – Spanish Translation, image of poem in a Spanish book

**Materials Included in the Biographical Poems Collection:**
- The Latin poems, with English translations
- A short non-fiction text explaining the concept of the “Swan Song”
- Tiered reading for “In Antonium Querengum”
- “Tumulus Magdalenæ Marchinae Sororis” – A PowerPoint
- Tiered Reading for Martial Epigram 1.101 with discussion questions
- “Gementem, Plangentem, Plorantem” – A PowerPoint
- Comparing Marchina, Martial, and Mamma Handout
- “Innumerās Mendās – Vocabulary” – A PowerPoint
- Prose tier for “In Frātrem Suum”