



Lesson Plan: Martha Marchina

Teacher's Guide to Martha Marchina: Free Sample

Created by Rachel Beth Cuning
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 Cuning 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. Cuning, 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 femininity, 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 frātrēs quia in familiā nōn iam māter erat.
 5. Marchīna magistra optima vidēbātur frātribus et patrī.
 6. Marchīna plūrēs librōs Latīnōs legere volēbat.
 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

Martha Marchīna erat Catholica **vātes**[1] quae annō MDC in Ītaliā nāta est. Marchīna multōs versūs scrīpsit. Hominēs eam et versūs eius valdē admīrābantur quia versūs pulchrī, **salsī**,[2] religiōsī, et lepidī erant! Marchīna epigrammata brevia, versūs longiōrēs, et epistolās scrīpsit. Marchīna loquī, scrībere, et legere linguās Graecās, Latīnās, Hebraeās, et Italicās sciēbat. Annō MDCXLVI mortua est.

Vīta et versūs eius maximī mōmentī erant quia Marchīna fēmina pauperior erat, et nōs multōs versūs scrīptōs ā fēminā pauperiōre ex illō tempore legere hodiē nōn possumus. Marchīna numquam uxor, māter, aut **monacha**[3] erat, itaque rāra fēmina illō tempore quoque erat.

Familia et Vīta ab Īnfantiā

Marchīna Napōlī in Ītaliā nāta est, sed Rōmam cum familiā vēnit cum infāns esset. Marchīna ūnam sorōrem et duōs frātrēs, alterum maiōrem et alterum minōrem, in familiā habēbat. Nōn multum dē vītā sorōris scīmus quia nūllī scrīptōrēs quī dē vītā Marchīnae scrīpsērunt dē sorōre nārrāvērunt. Marchīna ipsa, autem, versum dē morte sorōris Magdalēnae scrīpsit, itaque scīmus sorōrem mortuam esse antequam septem annōs nāta esset.

Pater Marchīnae tabernam Rōmae īnstituit ut pecūniam habēret et familiam cūrāret. In tabernā orbiculōs ex sāpōne odōrātō et scōpās vendēbat.

Orbiculos ex Sapone



Scopae

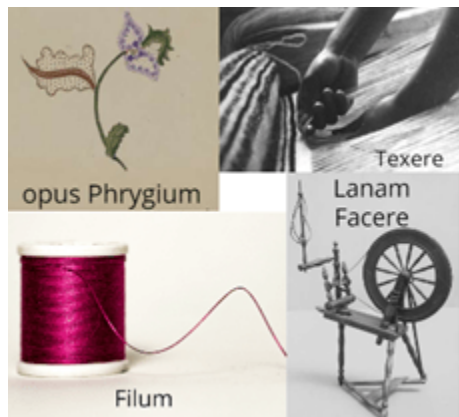


Facere s̄ap̄onem erat difficile, itaque multī hominēs facere s̄ap̄onem suum n̄oluērunt. Cum Marchīna adulta esset, Marchīna orbiculōs ex s̄ap̄one odōrātō adhūc fēcit et hōs ante domum suam vendidit.

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. Marchīna hoc **cotīdiē**[4] agēbat antequam ad scholam īrent. Frātrēs omnia iterum iterumque explicābant et recitābant quae magistrī in scholā docēbant. Nocte, Marchīna iterum rogāvit ut frātrēs omnia quae in scholā magistrī docuerant repeterent. Itaque, frātrēs omnia multō melius discēbant et memoriā tenēbant. Marchīna ipsa quoque optimē discēbat et docēbat, et magistra ipsa optima vidēbātur frātribus et patrī.

Pater Ludovicus Santolīnus et Librī Latīnī

Pater Marchīnae sciēbat filiam esse intelligentem. Quia Marchīna plūrēs librōs legere volēbat, pater ad patrem in templō Santolīnum quī cōfessiōnēs familiae excipiēbat īvit. Illō tempore, patrēs in templīs multōs librōs habēbant et hominēs quī multum pecūniae habēbant librōs emere poterant. Virī quī orbiculōs ex s̄ap̄one odōrātō et scōpās fēcērunt et vendidērunt nōn multum pecūniae habēbant. Itaque hī virī, sicut pater Marchīnae, librōs ēmēre nōn poterant.



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

Santolīnus putābat multō melius Marchīnae agere mūnera fēminārum. Pater Santolīnus dīxit, “relinque rēs aptās vīrīs, sed disce lānam facere, texere, et opus Phrygium efficere.” Itaque, Marchīna librōs legere nōn poterat. Per sex tōtōs annōs Marchīna lānam fēcit, textit, et opus Phrygium effēcit... et frātrēs suōs docēbat et cūrābat.

Ōlim, Santolīnus rogāvit patrem Marchīnae dē ēducātiōne filiōrum. Santolīnus putāvit filiōs habēre dēbēre magistrum et domī et in scholā quia intellēgentēs erant. Pater rīsit et dīxit, “Cūr dēbeam pecūniam magistrō dare? Fīlia mea Martha est optima magistra.” Santolīnus attonitus fuit et rogāvit patrem ut ūnum epigramma scriptum ā Marthā ferret. Nōn difficile erat quia Marchīna multa epigrammata scrībere solēbat.

Itaque, pater ferēs ūnum epigramma ā Marchīnā scrīptum revēnit, et hunc versum Santolīnus lēgit. Santolīnus attonitissimus erat quia versus lepidus et optimus erat. Santolīnus rogāvit, “**Num**[5] fīlia tua—Martha—hunc versum scrīpsit?” Santolīnus nōn poterat crēdere virginem tredecim annōs nātam hoc epigramma scrīpsisse. Pater dīxit, “Fīlia mea hoc certē scrīpsit. Multa epigrammata scrībit!” Itaque, Marchīna librōs Latīnōs Santolinī legere tandem incēpit.

Antōnius Quaerengus

Antōnius Quaerengus vir gravis et sevērus erat quī epigrammata scrīpta ā Marchīnā quoque lēgit. Quaerengus quoque putāvit Marchīnam haec epigrammata nōn scrīpsisse. Epigrammata lepida et optima erant, et putāvit nūllam virginem versōs bonōs scrībere posse.

Itaque, Quaerengus rogāvit ut Marchīna alium epigramma dē pugnā inter Iacobum et Angelum scrīberet. Quaerengus quoque rogāvit ut Marchīna nōn sōla esset cum hōc epigramma scrīpserit quia Quaerengus crēdidit Marchīnam ex aliō librō epigrammata scrīpsisse. Quā dē causā, Marchīna epigramma scrībēns ā virō spectābātur.

Marchīna multō celerius et multō melius quam Quaerengus putāverat epigramma dē pugnā inter Iacobum et Angelum scrīpsit. Quaerengus attonitus erat, et Marchīnam et intellegentiam eius admīrābātur. Quaerengus, similis patrī, Marchīnam regēbat quia illō tempore virgō sōla esse nōn poterat. Quaerengus voluit Marchīnam ire ad oppidum in **Alpibus**[6] ut in scholā doceret. Marchīna ire ad Alpēs nōluit, sed necesse erat eī ire.

In itinere, frāter minor cum Marchīnā ivit quia iter facere fēmīnīs sōlīs nōn licuit. In itinere, frāter eius aeger factus est, et fuit necesse Marchīnae frātrem cūrāre. Marchīna ad oppidum in Alpibus numquam ivit, sed cum frāter nōn iam aeger erat, Rōmam revēnērunt. Marchīna Quaerengum fortasse nōn amāvit quia ūnus scrīptōrum scrīpsit, eō regente, Marchīnam multōs annōs sē miseram habēre. Plūs dē hōc virō, autem, nescīmus.

Cardinālis Spada, ille Patrōnus

Fāma Marchīnae in Ītaliā et in aliīs patriīs crēscēbat. Ōlim, Cardinālis Bernadīnus Spada cum aliīs loquēbātur et hīs virīs epigramma quod ipse scrīpserat lēgit. Hoc epigramma pestilentiam horribilem in Ītaliā dēscrīpsit. Cardinālis putāvit sē epigramma bonum scrīpsisse, sed pater Santolīnus, quī cōfessiōnēs Marchīnae excipiēbat, aderat. Epigramma Cardinālis lēgit, et Santolīnus dīxit Marchīnam esse vātem optimam et Cardinālem versūs eius legere dēbēre.

Postrīdiē,[7] Santolīnus epistolam scrīptam ā Marchīnā et epigramma ad Cardinālem tulit. Marchīna epigramma melius quam Cardinālis, et Cardinālis illud epigramma valdē admīrābātur. Itaque, Cardinālis patrōnus Marchīnae factus est, et Marchīna beneficium eius decem annōs accēpit.

Postquam Marchīna mortua est, Cardinālis Spada versūs scrīptōs ā Marchīnā in librō nōmine *Mūsa Posthuma* ēdidit. Cardinālis Spada fāmam suam hōc librō crēscere fortasse voluit quia multī versūs in hōc librō dē Cardinālī Spadā aut familiā eius sunt. Paene omnēs versūs quōs hodiē legere possumus in hōc librō inveniuntur.

Vīta Religiōsa et Cotīdiānā

Religiō maximī mōmentī Marchīnae erat, et ad templum saepissimē īvit. Vītam in meditātiōne rērum caelestium agēbat. Quadrigentā (XL) hōrās in templō in hebdomade **precēbātur**,[8] et **ter**[9] in hebdomade Chrīstī corporis Sacramēta suscēpit.



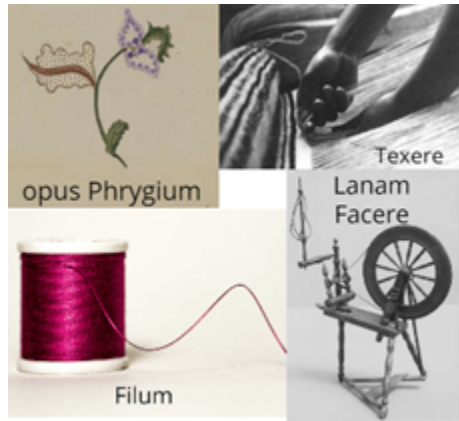
Calcei Quibus Altior Videtur

Fortasse ut similis exemplis Paulī Apostolī aut Iēsū 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.

Prīnceps Rōmae voluit Marchīnam in ūniversitāte docēre, sed Marchīna nōluit. Marchīna **pudōre**[10] docēre fortasse nōluit, ut scrīptōrēs illō tempore scrīpsērunt. Illō

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



Ūnus scrīptōrum illōrum illius temporis dīxit mūnera fēminārum Marchīnam nōn dēlectāvisse, sed omnia mūnera optimē agere posse. Aliī scrīptōrēs dīxērunt mūnera fēminārum Marchīnam dēlectāvisse et optimē agere potuisse. Marchīna texere, lānam facere, et opus Phrygium efficere poterat. Marchīna quoque sciēbat opus Phrygium filō aureō efficere, et

Marchīna fortasse hoc opus hominibus in templīs efficiēbat. Marchīna ipsa stolās filīs aureīs numquam gessit.

Loquī cum multīs hominibus nōlēbat. Silentium eam dēlectāvit, et hominēs quī nimium loquēbantur eī molestī vidēbantur. Cum Marchīna aliquid dīceret, aliquid maiōris mōmentī certē fuit quia versūs Marchīnae **salsī**[11] et amīcī sunt. Cum hōs versūs legis, vidēris legere versūs scrīptōs ab amīcā.

Thematae Versuum

Marchīna versūs dē religiōne saepe scrīpsit, praesertim dē Virgine Mariā et dē fēminīs quae martŷrēs fuerant. In versibus dē martyribus et dē Virgine Mariā, fēminae saepe

fortēs sunt, et hae fēminae saepe fortiōrēs quam virī sunt. Marchīna quoque scrīpsit dē nātū Iēsū et dē amōre Deī. Marchīna dē nātūrā in versibus suis quoque scrīpsit. In hīs versibus, imāginēs nātūrālēs, sicut lūx, flamma, et nix, dēscrībuntur ut amor Deī maius dēmōstrāretur.

Marchīna quoque saepe scrīpsit dē deīs Rōmānīs et Graecīs, et hī antīquī deī saepe vincēbantur ā Virgine Mariā aut Iēsū. In ūnō hōrum versuum, Marchīna dē martyre scrīpsit, et haec martyr fortior quam Mūcius Scaevola. Duae manūs martyrīs **sectae erant**,^[12] sed Scaevola ūnam manum amiserat.

Marchīna quoque dē arte scrībendī scrīpsit, et hī versūs praesertim lepidī et **salsī**^[13] sunt quia Marchīna nōn numquam scrīpsit alium scrīptōrem 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. Dēscrībe 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 ire? 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 vītā eius significat?
 17. Cūr tū putās Marchīnam in ūniversitāte nōn docuisse?
 18. Marchīna cum verbōsīs hominibus loquī nōluit. Esne similis an dissimilis Marchīnae? Cūr?
 19. Quae sunt themata versum scriptōrum ā Marchīnā? Quae thema tē maximē dēlectat?
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[1] Vātes versūs et carmina scripsit. Vergilius et Sapphō vātēs erant.

[2] Comici et intellēgentēs

[3] Fēmina quae uxōr Iēsū est.

[4] Omnēs diēs

[5] Vocābulum quae significat Santolīnum putāre patrem “minimē” respōnsūrum esse.

[6] Montēs, nomine Alpēs

[7] Diēs sequēns

[8] Ubi cogitās dē deō et rogās deum ut auxilium det

[9] Trēs

[10] Pudicitia; timore praesertim femina; mores

[11] Comici et intelligentes

[12] Remotae sunt gladio

[13] Comici et intelligentes

Story Listening: Learning about Magdalena

- 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 horrible! Est **Parca impia**! **Parca impia** Magdalenam 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. **Erupuitne** vitam quia Magdalena erat **imago***

virtutus? Erupuitne vitam Magdaleneae 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 Magdaleneae Marchinae Sororis.” This may also be found on the Project Nota website.
1. Project the PowerPoint “Tumulus Magdaleneae 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 primos annos* (green in his first years) and *iturus* (about to go). *Iturus* 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

Ego tōtus tristis sum. Ōlim, tū bene nōtus mihi erās. Tū semper scrīpsistī studia mea fidā manū. Et ego eram fēlix dominus quia tū, Dēmētrī, erās servus meus. Tū quoque nōtus erās Caesaribus! Dēmētrī, tū habuistī ūndēvigintī annōs. Tu aeger erās, et ego timuī quia putāvī tē moritūrum esse. Mortuī dēscendunt ad Stygiās umbrās, et nōluī tē dēscendere servum. Quā dē causā, ego remīsi omne iūs dominī. Tū, tamen, aeger erās. Scīvistī tē mox moritūrum esse. Scīvistī tē esse liberum. Dīxistī mē esse patrōnum, et īvistī ad īfernās aquās.

Tier 2: Martial's Epigram 1.101

Ōlim, tua fīda et fēlix manus studiōrum meōrum nōta est dominō tuō et Caesaribus. Dēmētrius mortuus est iuvēnis: quārta messis (harvest) addita erat quīndecim annīs tuīs (undēvigintī). Ego cāvī et remīsi omne iūs dominī aegrō Dēmētriō quia terribile lues (plague) capiēbat eum. Noluī Dēmētrium dēscendere servum ad Stygiās umbrās. Dēmētrius erat dignus convaluisse (nōn iam esse aeger) mūnere meō. Sēnsit sē esse liberum, praemia sua. Antequam mortuus erat et īverat ad īfernās aquās, Dēmētrius dīxit mē esse patrōnum.

Tier 3: Martial's Epigram 1.101

Illa fīda et fēlix manus studiōrum meōrum quondam (ōlim) nōta est domino tuō et Caesaribus, Dēmētrius viridis p̄rimos annōs dēstituit (mortuus est iuvēnis): quārta messis addita erat quīndecim annīs. Ego cāvī et remīsī omne iūs dominī aegrō Dēmētriō cum scelerāta (terribile) 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 iturus ad īfernās aquās (antequam mortuus erat et īverat ad īfernās aquās), dīxit mē esse patrōnum.

Tier 4: Martial's Epigram 1.101

Illa manus quondam fīda studiōrum meōrum, et fēlix domīno, et nōta Caesaribus, dēstituit viridis Dēmētrius p̄rimōs annōs: quārta messis tribus lustrīs (quindecim) addita erat. Nē tamen famulus (servus) ad Stygiās dēscenderet umbrās, cum ūreret Dēmētrium implicitum scelerāta lues, cāvimus et rēmīsīmus dominī iūs omne aegrō: Dignus erat convaluisse mūnere meō. Sēnsit dēficiēns sua praemia et dīxit mē patrōnum ad īfernās aquās liber iturus.

Original Poem:

Illa manus quondam studiōrum fīda meōrum

Et fēlix dominō nōtaque Caesaribus,

Dēstituit p̄rimōs 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 remīsimum aegrō:

Mūnere dignus erat convaluisse meō.

Sēnsit dēficiēns sua praemia mēque patrōnum

Dīxit ad īfernās liber 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:

Ego tōtus tristis sum. Ōlim, tū bene nōtus mihi erās. Tū semper scrīpsistī studia mea fidā manū. Et ego eram fēlix dominus quia tū, Dēmētrī, erās servus meus. Tū quoque nōtus erās Caesaribus! Dēmētrī, tū habuistī ūndēvigintī annōs. Tu aeger erās, et ego timuī quia putāvī tē moritūrum esse. Mortuī dēscendunt ad Stygiās umbrās, et nōluī tē dēscendere servum. Quā dē causā, ego remīsi omne iūs dominī. Tū, tamen, aeger erās. Scīvistī tē mox moritūrum esse. Scīvistī tē esse liberum. Dīxistī mē esse patrōnum, et īvistī ad īfernās aquās.

Tier 2:

Ōlim, tua fīda et fēlix manus studiōrum meōrum nōta est dominō tuō et Caesaribus. Dēmētrius mortuus est iuvēnis: quārta messis (harvest) addita erat quīndecim annīs tuīs (undēvigintī). Ego cāvī et remīsi omne iūs dominī aegrō Dēmētriō quia terribile lues (plague) capiēbat eum. Noluī Dēmētrium dēscendere servum ad Stygiās umbrās. Dēmētrius erat dignus convaluisse (nōn iam esse aeger) mūnere meō. Sēnsit sē esse liberum, praemia sua. Antequam mortuus erat et īverat ad īfernās aquās, Dēmētrius dīxit mē esse patrōnum.

Rogāta

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? Dēscribē Dēmētrium.
3. Quot annōs natus est Dēmētrius?
4. What is the effect of Martial describing Dēmētrius as “quārta messis addita erat quindecim annīs”?
5. Cūr Martiālis remīsit omne iūs domini?
6. Quid erat mūnus Martiālis?
7. “Dignus convaluisse mūnere meō.” Quid haec sententia Anglicē significat?
8. Quandō Dēmētrius dīxit Martiālem esse patrōnum?

Tier 4: Martial's Epigram 1.101

Directions: Read Tier 4 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. You can use the separate dictionary to look up words. Remember: a dictionary does not have conjugated forms of words. For example, you will need to look under *eō*, *īre* for *ītūrus*.

Illa manus quondam fīda studiōrum meōrum, et fēlix domīno, et nōta Caesaribus, dēstituit viridis Dēmētrius p̄mōs annōs: quārta messis tribus lustrīs (quindecim) addita erat. Nē tamen famulus (servus) ad Stygiās dēscenderet umbrās, cum ūreret Dēmētrium inplicitum scelerāta lues, cāvimus et rēmīsimus dominī iūs omne aegrō: Dignus erat convaluisse mūnere meō. Sēnsit dēficiēns sua praemia et dīxit mē patrōnum ad īfernās aquās līber itūrus.

1. Quā parte corpōris Martiālis p̄mum dēscrīpsit Dēmētrium?
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 lue et mortem Dēmētriī?
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?

Dictionary for Martial's Epigram 1.101

Latin	English
Ad	To
Addō, addere, adidī, additus	Add
Aeger, aegra, aegrum	Sick
Annus, annī, m.	Year
Aqua, aquae, f.	Water
Caesar, caesaris, m.	Caesar
Caveō, cavēre, cāvī, cautus	Beware, take precautions
Convalēscō, convalēscere, convaluī, convalitus	Grow strong, regain health
Cum	When
Dēficiō, dēficere, dēfēcī, dēfectus	Fail, falter
Dēmētrius, Dēmētriī, m.	Demetrius, a name
Dēscendō, dēscendere, dēscendī, dēscensus	Descend

Dēstituō, dēstituere, dēstitūī, dēstitūtus	Leave
Dignus, digna, dignum	Worthy
Dīcō, dīcere, dīxī, dīctus	Say, tell
Dominus, dominī, m.	Master, enslaver
Ego, meī, mihi, mē, mē	I, me
Eō, īre, īvī, ītus	Go
Et	And
Famulus, famulī, m.	Slave
Fēlix, fēlicis	Happy, lucky
Fīdus, fīda, fīdum	Faithful
Ille, illa, illud	That
Implicitus, implicita, implicitum	Entangled
Iūs, iuris, n.	Law, right
Īnfernus, īnfērna, īnfernū	Infernal

Liber, libera, liberum	Free
Lues, luis, f.	Plague
Lustrum, lustrī, n.	A period of five years
Manus, manūs, f.	Hand
Meus, mea, mem	My, mine
Messis, messis, f.	Harvest
Mūnus, mūneris, n.	Gift
Nōtus, nōta, nōtum	Known
Omnis, omne	All, every
Patrōnus, patrōnī, m.	Patron
Praemium, praemiī, n.	Reward
Prīmus, prīma, prīmum	First
Quārtus, quārta, quārtum	Fourth
-que	And

Quondam	Once
Remittō, remittere, remīsī, remissus	Remit
Scelerātus, scelerāta, scelerātum	Wicked
Sentiō, sentīre, sēnsī, sensum	Feel, sense
Studium, studiī, n.	Study
Stygius, Stygia, Stygium	Stygian
Sum, esse, fuī, futūrus	Be
Suus, sua, suum	His, her, their own
Tamen	Yet, nevertheless
Trēs, tria	Three
Umbra, umbrae	Shade
Ūrō, ūrere, ussī, ustus	Burn
Viridis, viride	Green

Martial's Original Epigram 1.101

Illa manus quondam studiōrum fīda meōrum

Et fēlix dominō nōtaque Caesaribus,

Dēstituit primōs 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 remīsimum aegrō:

Mūnere dignus erat convaluisse meō.

Sēnsit dēficiēns sua praemia mēque patrōnum

Dīxit ad īfernās 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

Magdalenae Marchinae Sororis

Magdalis hōc 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 primōs viridis Dēmētrius annōs:

Quārta tribus lustris addita messis erat.

Nē tamen ad Stygiās famulus dēscenderet umbrās,

Ūreret inplicitum cum scelerāta lues,

Cāvimus et dominī iūs omne remīsimum aegrō:

Mūnere dignus erat convaluisse meō.

Sēnsit dēficiēns sua praemia mēque patrōnum

Dīxit ad īfernās liber 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**](http://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 Epigrammatis – 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 Magdalenae 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”