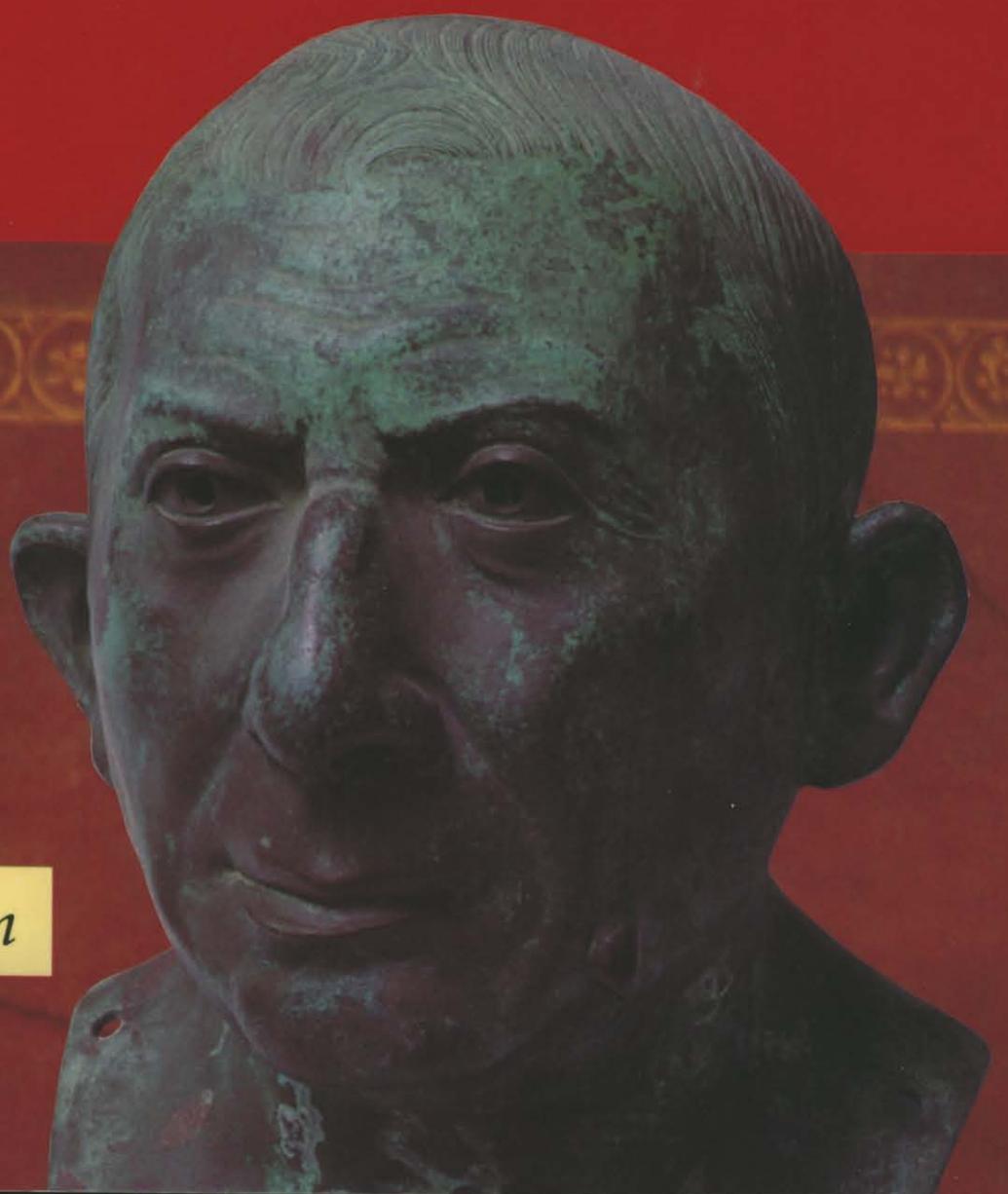


# CAMBRIDGE LATIN COURSE

## Book I



*Fourth Edition*

# **Cambridge Latin Course**

**Book I**

**FOURTH EDITION**



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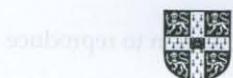
# Cambridge Latin Course

## Book I

### FOURTH EDITION

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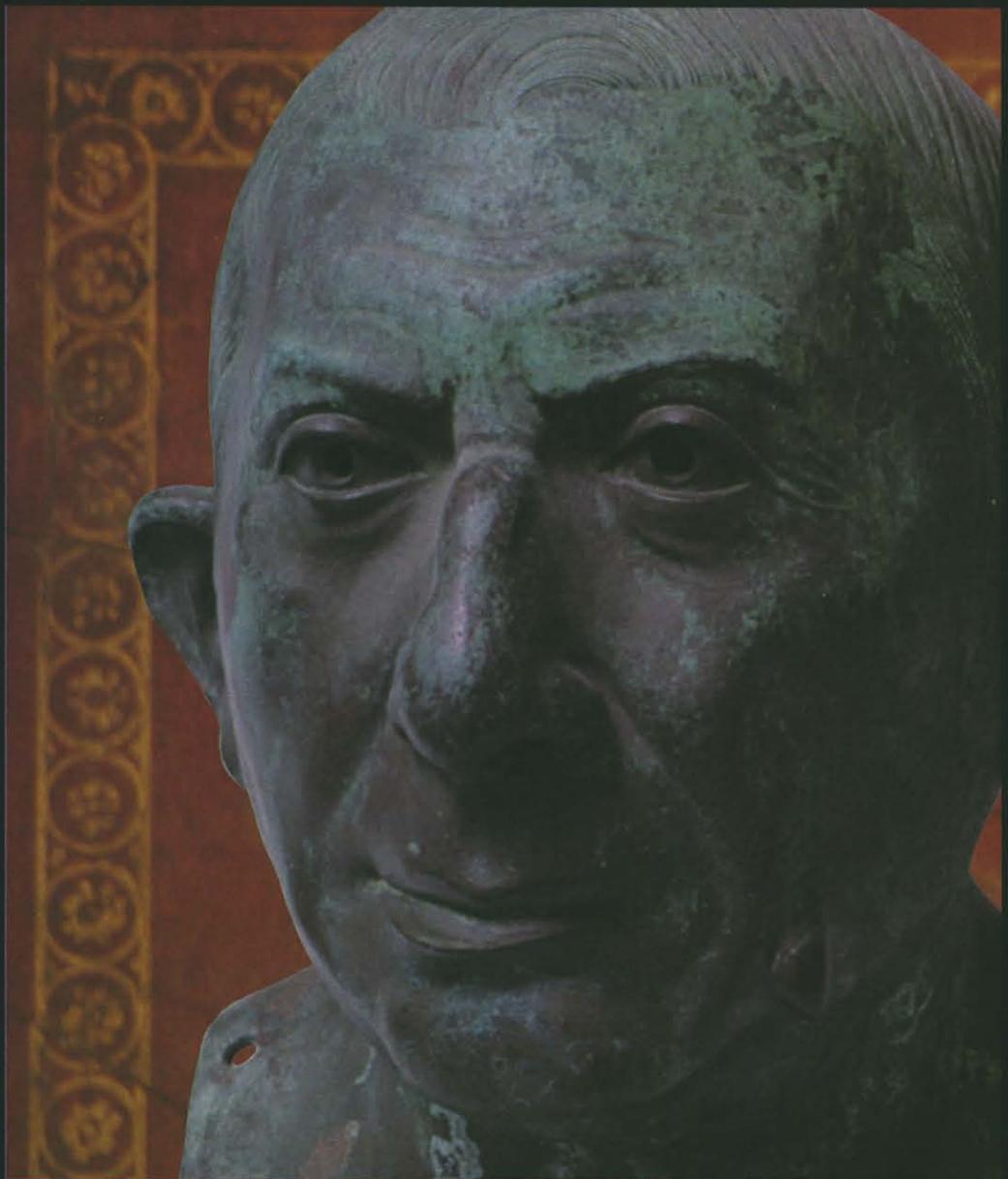
p. 14 *all images*, p. 79 *br*, p. 109 *bl*, p. 139, p. 161, © British Museum; p. 15, The Metropolitan Museum of Art, Rogers Fund, 1903 (03.14.13). Photograph by Schecter Lee. Photograph © 1986 The Metropolitan Museum of Art; p. 21, p. 25 *cl*, p. 37 *tl*, p. 51 *no. 10*, p. 94 *bl* and *br*, p. 105, p. 109 *tr [neck guard]* and *br [greave]*, p. 122, p. 123, p. 124, p. 125 *no. 3*, p. 128, p. 177, Cambridge School Classics Project; p. 44 *tc*, p. 167 *r*, Courtesy of the Trustees of the V & A; p. 44 *l* © The Fitzwilliam Museum, University of Cambridge; p. 51 *br* reproduced from *The Gardens of Pompeii* by W. F. Jashemskey (Caratzas Brothers, New Rochelle, NY); p. 67 *tl* and *bl* Visual Publications; p. 69, Musée royal de Mariemont (Morlanwelz, Belgique); p. 129, Giraudon; p. 141, by permission of The British Library, MS 34286 (1); p. 174 *b* and *br*, O. Louis Mazzatorta/National Geographic Image Collection.

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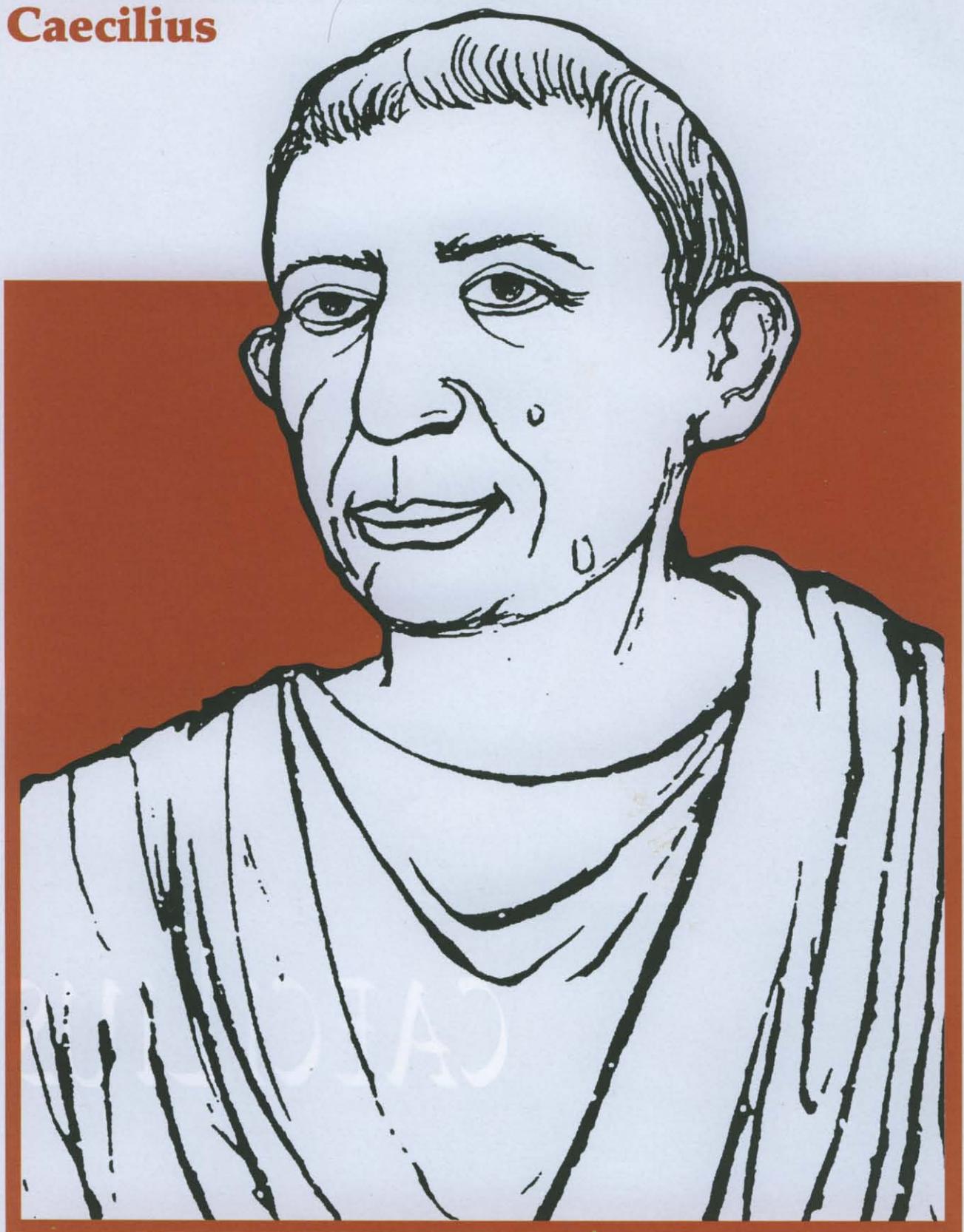
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CAECLLIUS  
STAGE 1

---

## Caecilius



# familia



2 Metella est māter.



1 Caecilius est pater.



3 Quīntus est filius.



5 Grumiō est coquus.



4 Clēmēns est servus.



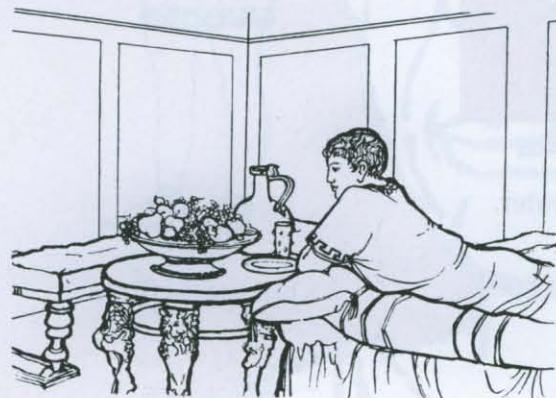
6 Cerberus est canis.



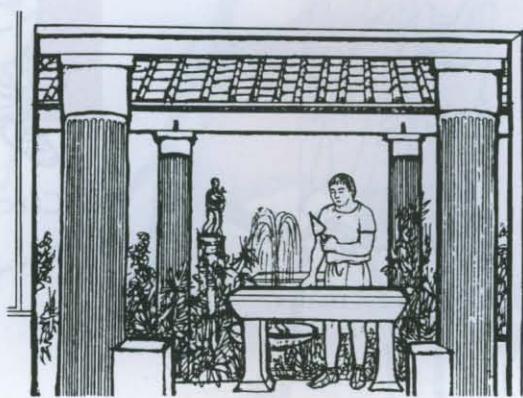
7 Caecilius est in tablīnō.



8 Metella est in ātriō.



9 Quīntus est in triclīnīō.



10 Clēmēns est in hortō.



11 Grumiō est in culinā.



12 Cerberus est in viā.



13 pater est in tablīnō.  
pater in tablīnō scrībit.



14 māter est in ātriō.  
māter in ātriō sedet.



15 filius est in triclinīō.  
filius in triclinīō bibt.



16 servus est in hortō.  
servus in hortō labōrat.



17 coquus est in culīnā.  
coquus in culīnā labōrat.



18 canis est in viā.  
canis in viā dormit.

## Vocabulary

<b>est</b>	<i>is</i>	<b>in tablīnō</b>	<i>in the study</i>	<b>scrībit</b>	<i>is writing</i>
<b>pater</b>	<i>father</i>	<b>in ātriō</b>	<i>in the atrium (main room)</i>	<b>sedet</b>	<i>is sitting</i>
<b>māter</b>	<i>mother</i>	<b>in tricliniō</b>	<i>in the dining - room</i>	<b>bibit</b>	<i>is drinking</i>
<b>filius</b>	<i>son</i>	<b>in hortō</b>	<i>in the garden</i>	<b>labōrat</b>	<i>is working</i>
<b>servus</b>	<i>slave</i>	<b>in culīnā</b>	<i>in the kitchen</i>	<b>dormit</b>	<i>is sleeping</i>
<b>coquus</b>	<i>cook</i>	<b>in viā</b>	<i>in the street</i>		
<b>canis</b>	<i>dog</i>				

## Cerberus

Caecilius est in hortō. Caecilius in hortō sedet. servus est in ātriō. servus in ātriō labōrat. Metella est in ātriō. Metella in ātriō sedet. Quīntus est in tablīnō. Quīntus in tablīnō scrībit. Cerberus est in viā.



coquus est in culīnā. coquus in culīnā dormit. Cerberus intrat. Cerberus circumspectat. cibus est in mēnsā. canis salit. canis in mēnsā stat. Grumiō stertit. canis lātrat. Grumiō surgit. coquus est īrātus. 'pestis! furcifer!' coquus clāmat. Cerberus exit.

*Caecilius had this mosaic of a dog in the doorway of his house.*

intrat *enters*  
circumspectat *looks round*  
cibus *food*  
in mēnsā *on the table*  
salit *jumps*  
stat *stands*  
stertit *snores*  
lātrat *barks*  
surgit *gets up*  
īrātus *angry*  
pestis! *pest!*  
furcifer! *scoundrel!*  
clāmat *shouts*  
exit *goes out*

## About the language

- 1 Latin sentences containing the word **est** often have the same order as English. For example:

Metella est māter.  
*Metella is the mother.*

canis est in viā.  
*The dog is in the street.*

- 2 In other Latin sentences, the order is usually different from that of English. For example:

canis in viā dormit.  
*The dog is sleeping in  
the street.*

servus in culīnā labōrat.  
*The slave is working in the  
kitchen.*

- 3 Note that **dormit** and **labōrat** in the sentences above can be translated in another way. For example: **servus in culīnā labōrat** can mean *The slave works in the kitchen* as well as *The slave is working in the kitchen*. The story will help you to decide which translation gives the better sense.

## Practising the language

Write out each Latin sentence, completing it with a suitable word or phrase from the box. Then translate the sentence. Use each word or phrase only once.

For example: ..... est in hortō.  
**servus** est in hortō.  
*The slave is in the garden.*

1 Quīntus    Grumiō    Caecilius  
canis              māter          servus

2 in viā              in hortō              in ātriō  
in tablīnō              in culīnā              in triclīniō

- a ..... est in hortō.  
b ..... est in viā.  
c ..... est in culīnā.  
d ..... est in tablīnō.  
e ..... est in ātriō.  
f ..... est in triclīniō.

- a Clēmēns ..... labōrat.  
b Caecilius ..... scrībit.  
c canis ..... lātrat.  
d Metella ..... stat.  
e coquus est .....  
f Quīntus est .....

# Caecilius

Caecilius lived in Italy during the first century A.D. in the town of Pompeii. The town was situated at the foot of Mount Vesuvius on the coast of the Bay of Naples, and may have had a population of about 10,000. Caecilius was a rich Pompeian banker. When archaeologists excavated his house they discovered his accounts in a strong-box. These documents tell us that he was also an auctioneer, tax-collector, farmer and money-lender.

He inherited some of his money, but he probably made most of it through shrewd and energetic business activities. He dealt in slaves, cloth, timber and property. He also ran a laundry and dyeing business, grazed sheep and cattle on pastureland outside the town, and he sometimes won the contract for collecting the local taxes. He may have owned a few shops as well, and probably lent money to local shipping companies wishing to trade with countries overseas. The profit on such trading was often very large.

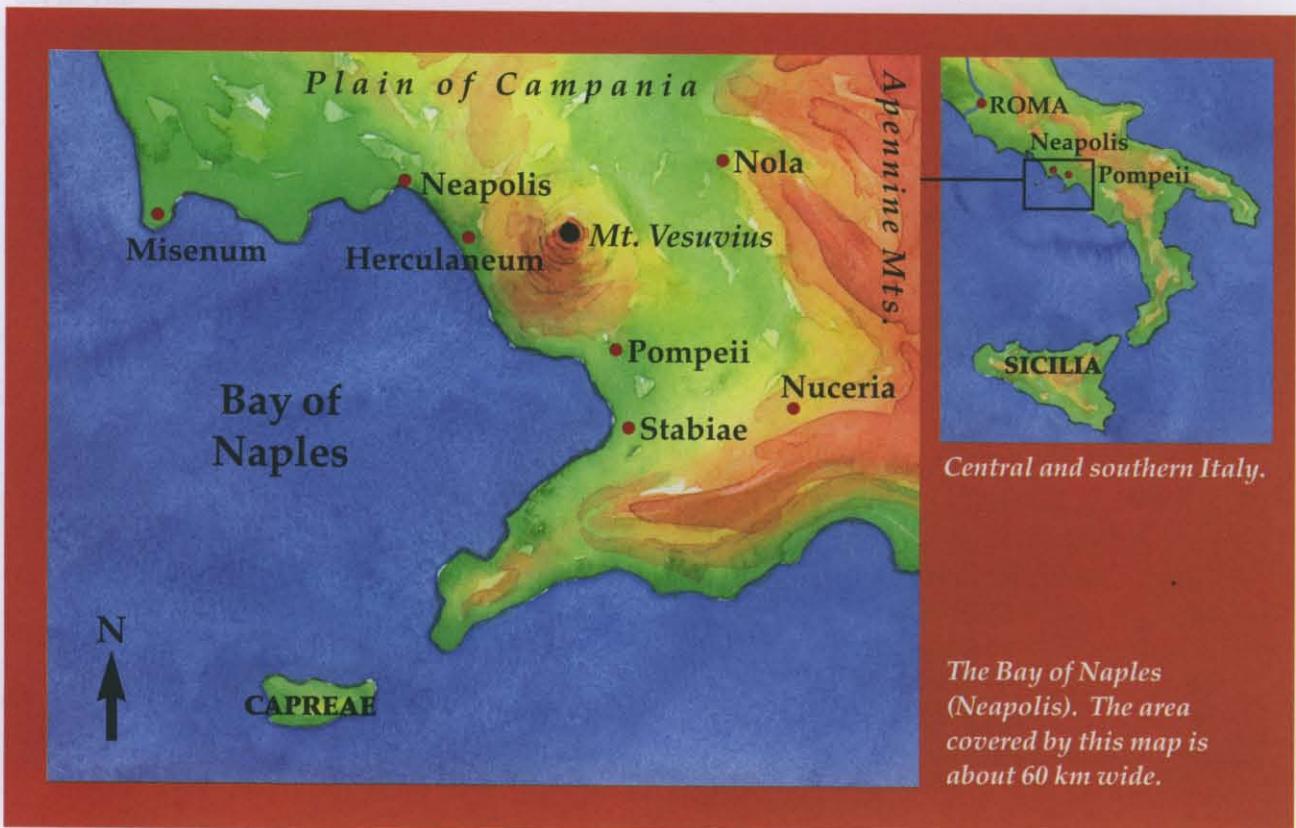
Caecilius' full name was Lucius Caecilius Iucundus. Lucius was his personal name, rather like a modern first name. His second name, Caecilius, shows that he was a member of the



The front of Caecilius' house. The spaces on either side of the door were shops he probably owned.



A laundry like this was among his business interests.

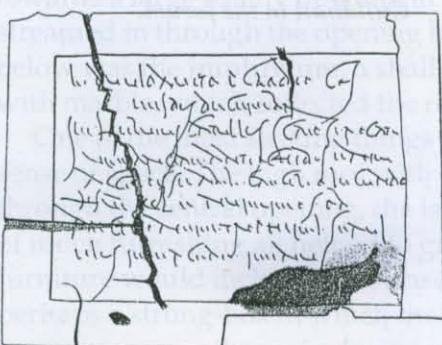


'clan' of the Caecilii. Clans or groups of families were very important and strong feelings of loyalty existed within them. Caecilius' third name, Iucundus, is the name of his own family and close relatives. The word **iūcundus** means 'pleasant' just as in English we find surnames like Merry or Jolly.

Only a Roman citizen would have three names. A slave would have just one, such as Clemens or Grumio. As a Roman citizen, Caecilius not only had the right to vote in elections, but also was fully protected by the law against unjust treatment. The slaves who lived and worked in his house and in his businesses had no rights of their own. They were his property and he could treat them well or badly as he wished. There was one important exception to this rule. The law did not allow a master to put a slave to death without showing good reason.



*This is one of the wooden tablets found in Caecilius' house. They recorded his business dealings. The writing was on wax in the central recess and when the tablets were discovered much of the writing could still be read. The tablets were tied together in twos or threes through the holes at the top.*



*One page of the writing: it records the sale at auction of a slave for 6,252 sesterces.*

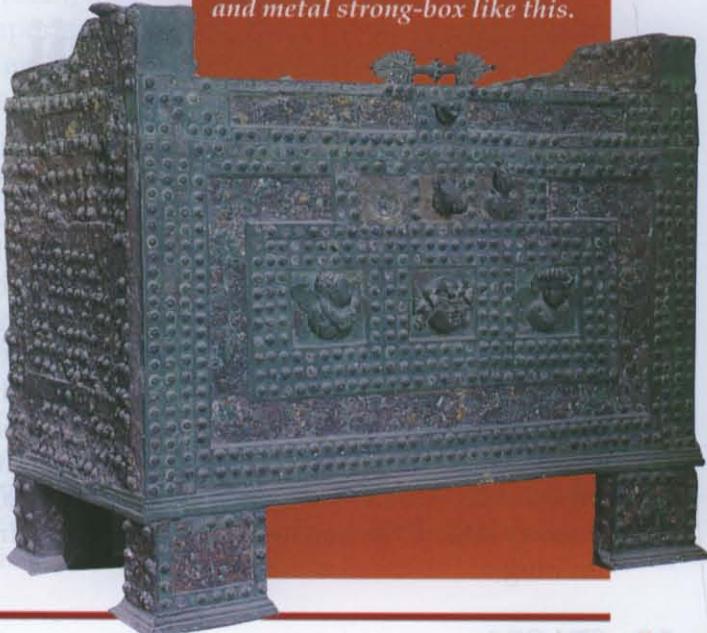


*This head found in Caecilius' house may be a portrait of him.*



*Roman coins: a bronze sestertius, a silver denarius and a gold aureus.*

*Below: Caecilius kept his tablets and money in a wood and metal strong-box like this.*



# Metella

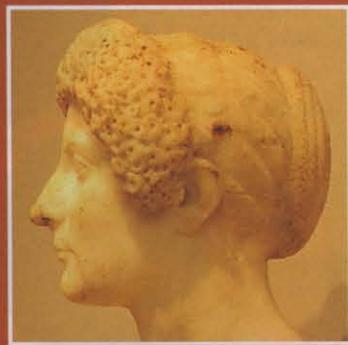
Caecilius' wife Metella, like many Roman wives and mothers, had an important position in her home. She was responsible for the management of the household, and had to supervise the work of the domestic slaves. In order to run the house successfully she would need to be well organised, and firm but sensitive in her control of the slaves. She would also supervise preparations for social occasions and help her husband to entertain guests.

Although their lives were mainly centred on their homes, married women would go out to visit friends, to shop, and to attend public events. Occasionally they managed their own businesses, although this was not common.

Women's hairstyles were often very elaborate. Many women were rich enough to own slave hairdressers.



Heads broken off  
two hairpins.



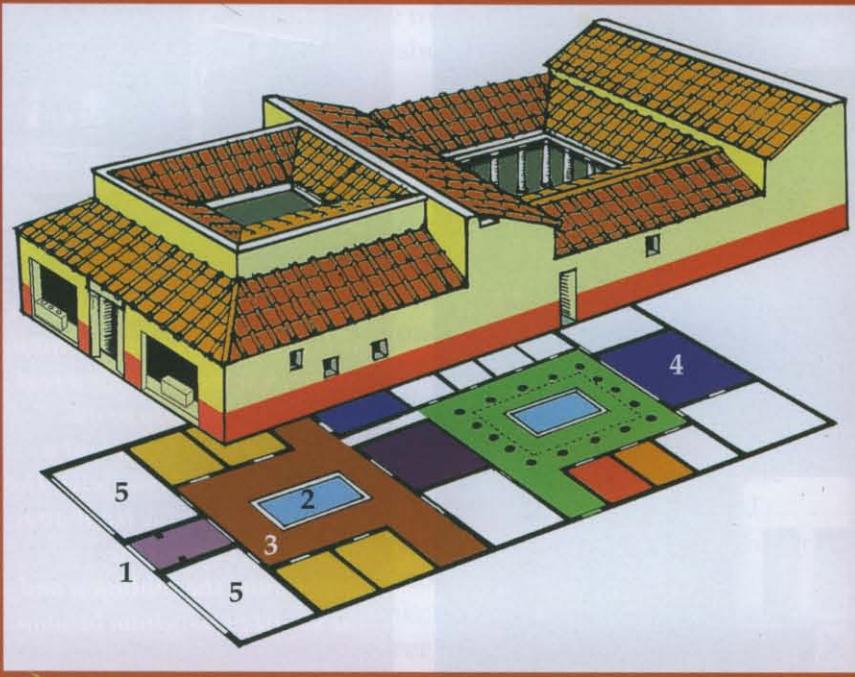
Eumachia, a Pompeian business woman who built the Clothworkers' Guildhall in the forum.

## Houses in Pompeii

The house in which a wealthy man like Caecilius lived differed in several ways from an equivalent house today. The house came right up to the pavement; there was no garden or grass in front of it. The windows were few, small and placed fairly high up. They were intended to let in enough light, but to keep out the heat of the sun. Large windows would have made the rooms uncomfortably hot in summer and cold in winter.

Most houses stood only one storey high, although some had a second floor above. Many had shops on either side of the main door, which were rented out by the owner of the house. From the outside, with its few windows and high walls stretching all the way round, the house did not look very attractive or inviting.

## Plan of a Pompeian house



faucēs	entrance hall
ātrium	main room
cubiculum	bedroom
tablīnum	study
peristȳlium	garden court
triclinium	dining-room
culīna	kitchen
latrīna	lavatory

- |   |                   |                              |
|---|-------------------|------------------------------|
| 1 | iānua             | front door                   |
| 2 | impluvium         | pool for rain water          |
| 3 | larārium          | shrine of the household gods |
| 4 | summer triclinium |                              |
| 5 | shops             |                              |

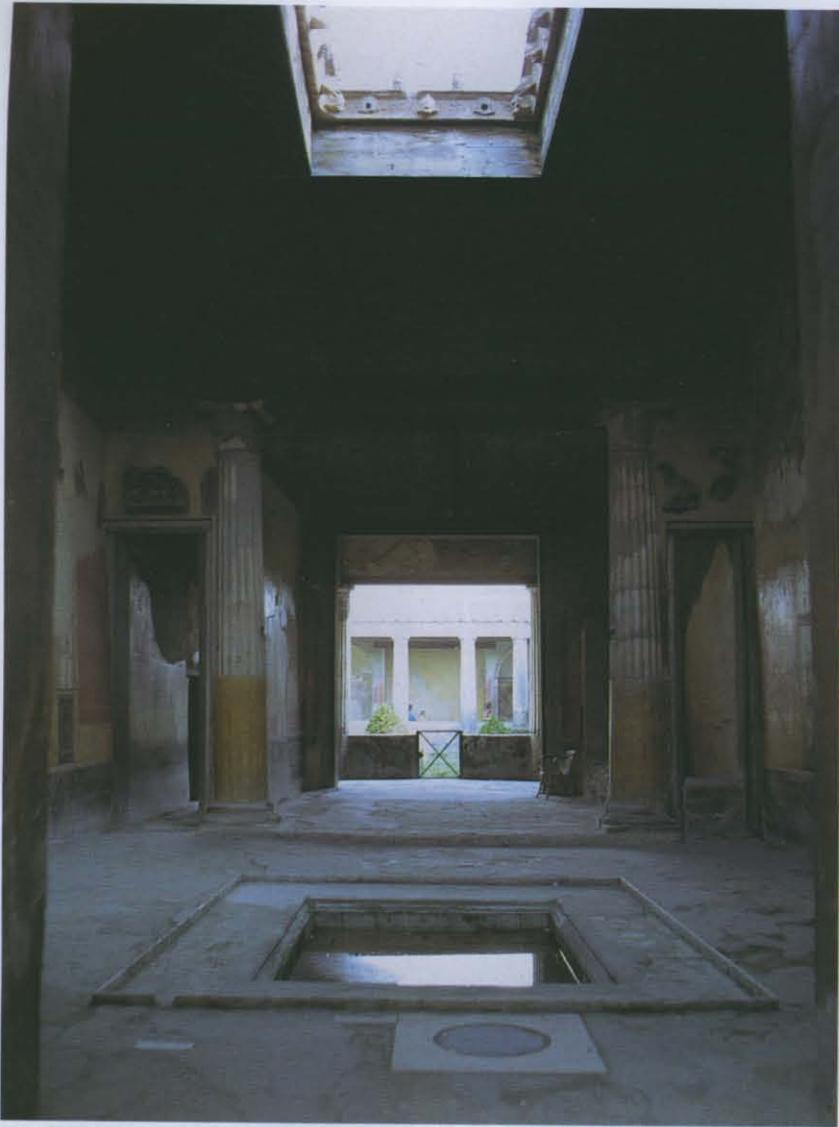
The ground plan of the house shows two parts or areas of about equal size. They look like courtyards surrounded by rooms opening off the central space. Let us examine these two parts more closely.

The main entrance to the house was on the side facing the street. It consisted of a tall double door. The Latin word for this door was *iānua*. On passing through the door, the visitor came into a short corridor which led straight into the main room, the *ātrium*. This impressive room, which was used for important family occasions and for receiving visitors, was large and high and contained little furniture. The roof sloped down slightly towards a large square opening in the middle. The light streamed in through the opening high overhead. Immediately below was the *impluvium*, a shallow rectangular pool, lined with marble, which collected the rain water.

One of the most striking things about the atrium was the sense of space. The high roof with the glimpse of the sky through the central opening, the large floor area and the absence of much furnishing all helped to give this impression. The furniture would include a bronze or marble table, a couch, and perhaps a strong-box in which the family valuables were stored. In a corner, near the main door, was the *larārium*, a small shrine at which the family gods were worshipped. The floor of the atrium was paved with marble slabs or sometimes with mosaics.



*In what ways is this house typical of houses in Caecilius' day?*



The walls were decorated with panels of brightly painted plaster. The Pompeians were especially fond of red, orange and blue. On many of these panels there were scenes from well-known stories, especially the Greek myths.

Round the atrium were arranged the bedrooms, study and dining-room. The entrances to these rooms were usually provided not with a wooden door but with a heavy curtain.

From this first area of the house, the visitor walked through the **tablinum** (study), or a passage, into the second part. This was the **peristylum**, which was made up of a colonnade of pillars surrounding the **hortus** (garden). Like the atrium, the colonnade was often elaborately decorated. Around the outside of the colonnade were the summer dining-room, kitchen, lavatory, slaves' quarters and storage rooms. Some houses also had their own set of baths.



*The atrium in Caecilius' house as it is today. We can see how spacious it was, but for a real sense of the dignity of an atrium we need to look at a better-preserved one (left). The visitor entering the front door would see, beyond the impluvium, the tablinum and the sunlit peristylum beyond.*

A lararium.



The garden was laid out with flowers and shrubs in a careful plan. In the small fish-pond in the middle, a fountain threw up a jet of water, and marble statues of gods and heroes stood here and there. In the peristylium, the members of the family enjoyed the sunshine or shade as they wished; here they relaxed on their own or entertained their guests.

The Pompeians not only lived in houses that looked very different from modern ones, but also thought very differently about them. They did not expect their houses to be private places restricted to the family and close friends. Instead, the master conducted much of his business and social life from home. He would receive and do business with most visitors in the atrium. The more important ones would be invited into the tablinum. Certain very close business friends and high-ranking individuals would receive invitations to dine or relax in the peristylium with the family.

Even if there were no outsiders present, the members of the family were never on their own. They were surrounded and often outnumbered by their slaves. They did not attach as much importance to privacy as many people do today.

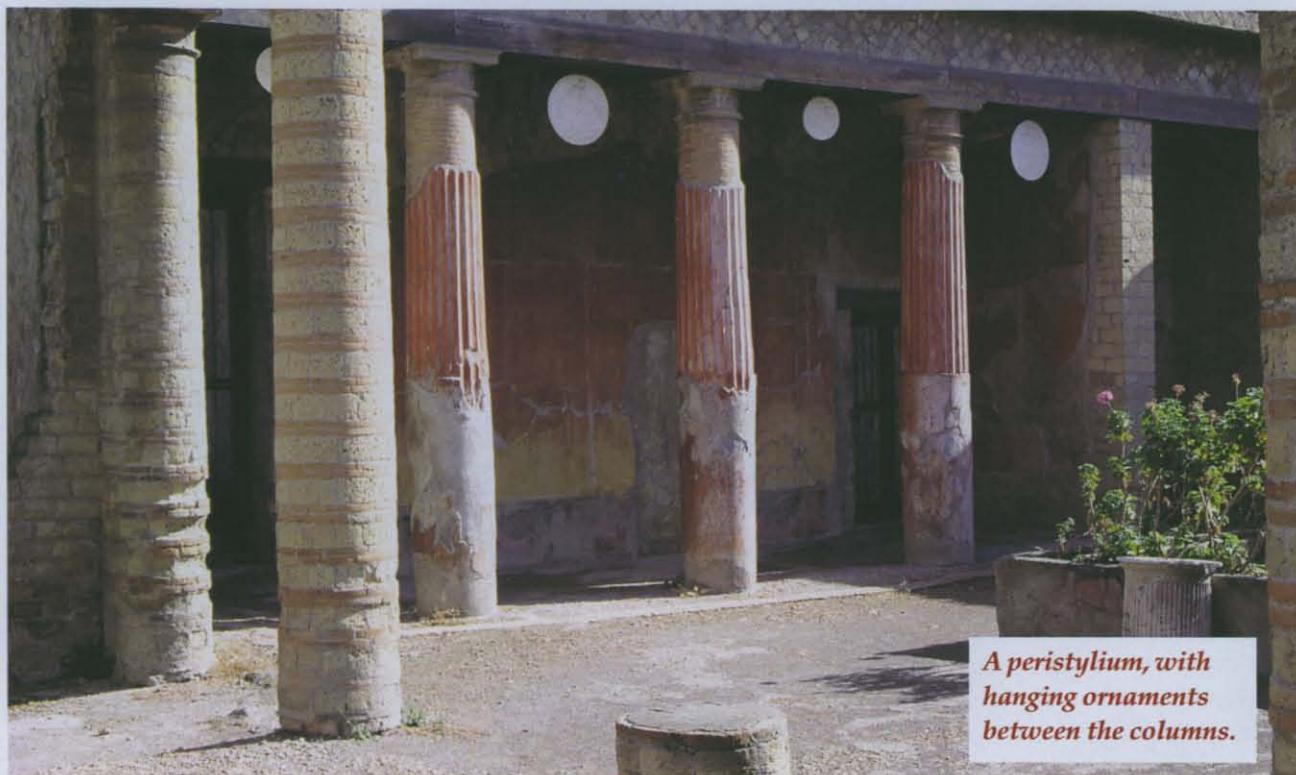
Only the wealthy lived like this; most people lived in much simpler homes. Some of the poorer shopkeepers, for instance, would have had only a room or two above their shops. In large cities such as Rome, many people lived in blocks of flats several storeys high, some of them in very poor conditions.



*Caecilius' tablinum was decorated with a particularly expensive shade of red paint – now mostly perished.*



*A painting of a marble fountain in a garden.*



*A peristylium, with hanging ornaments between the columns.*

## Vocabulary checklist 1

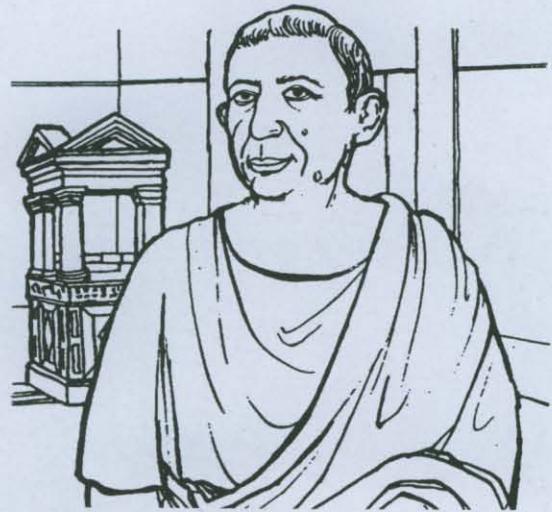
canis	dog
coquus	cook
est	is
filius	son
hortus	garden
in	in
labōrat	works, is working
māter	mother
pater	father
sedet	sits, is sitting
servus	slave
via	street

*Metella was very fond of jewellery. Here are some examples of the things she might have worn.*





IN VILLA  
**STAGE 2**



1 Caecilius est in ātriō.

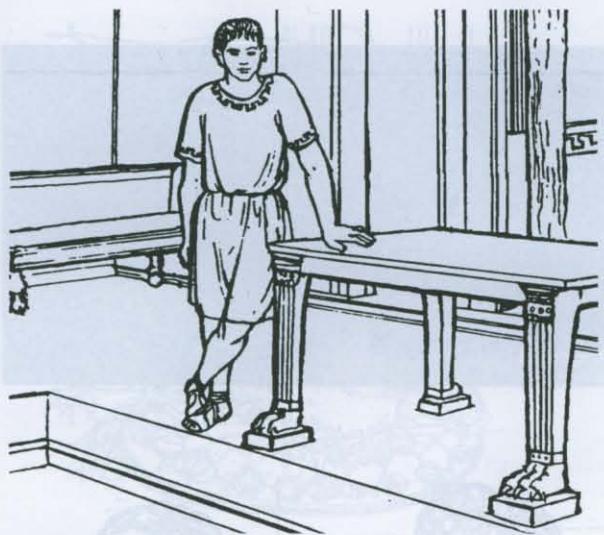
2 amīcus Caecilium salūtat.



3 Metella est in ātriō.



4 amīcus Metellam salūtat.



5 Quīntus est in ātriō.



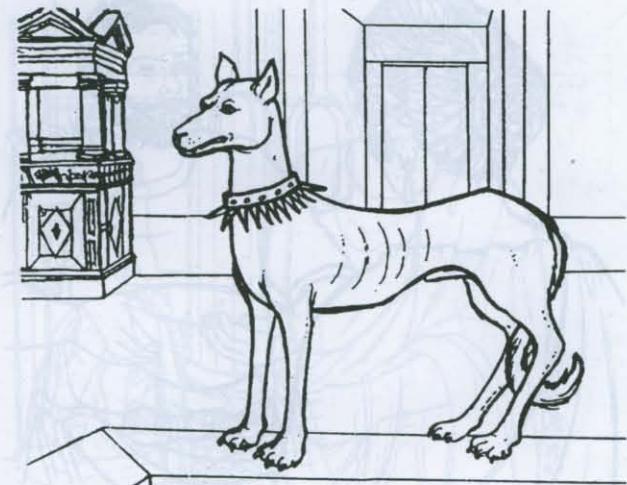
6 amīcus Quīntum salūtat.



7 servus est in ātriō.



8 amīcus servum salūtat.



9 canis est in ātriō.



10 amīcus canem salūtat.



Metella



11 coquus est in culinā.



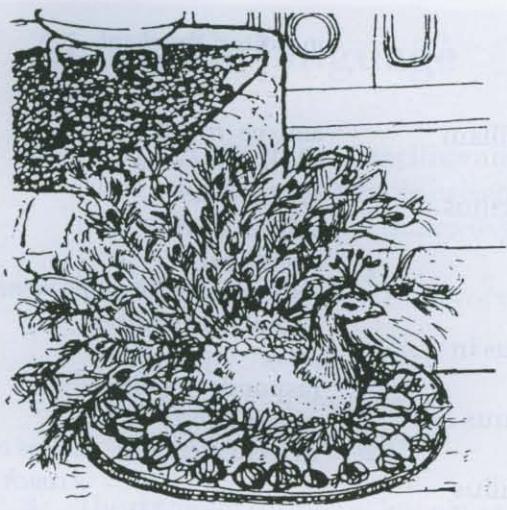
12 Metella culinam intrat.



13 Grumiō labōrat.



14 Metella Grumiōnem spectat.



15 cibus est paratus.



16 Metella cibum gustat.



17 Grumiō est anxius.



18 Metella Grumiōnem laudat.



19 amīcus est in hortō.



20 Metella amīcum vocat.

# mercātor

amīcus Caecilium vīsat. amīcus est mercātor. mercātor vīllam intrat. Clēmēns est in ātriō. Clēmēns mercātōrem salūtat. Caecilius est in tablīnō. Caecilius pecūniā numerat. Caecilius est argentārius. amīcus tablīnum intrat. Caecilius surgit.

'salvē!' Caecilius mercātōrem salūtat.

'salvē!' mercātor respondet.

Caecilius tricliniūm intrat. amīcus quoque intrat. amīcus in lectō recumbit. argentārius in lectō recumbit.

Grumiō in culīnā cantat. Grumiō pāvōnem coquit. coquus est laetus. Caecilius coquum audit. Caecilius nōn est laetus. Caecilius cēnam exspectat. amīcus cēnam exspectat. Caecilius Grumiōnem vituperat.

mercātor merchant

amīcus friend

vīsat is visiting

vīllam house

salūtat greets

pecūniā

5 numerat is counting money

argentārius banker

salvē! hello!

respondet replies

quoque also

10 in lectō recumbit reclines on a couch

cantat is singing

pāvōnem peacock

coquit is cooking

laetus happy

audit hears

nōn est is not

cēnam dinner

exspectat is waiting for

vituperat blames, curses

## in tricliniō

Grumiō tricliniūm intrat. Grumiō pāvōnem portat. Clēmēns tricliniūm intrat. Clēmēns vīnum portat. Caecilius pāvōnem gustat.

'pāvō est optimus!' Caecilius clāmat.

mercātor quoque pāvōnem gustat. mercātor cēnam laudat. dominus coquum laudat. Grumiō exit.

ancilla intrat. ancilla suāviter cantat. ancilla dominum dēlectat. ancilla mercātōrem dēlectat. mox dominus dormit. amīcus quoque dormit.

Grumiō tricliniūm intrat et circumspectat. coquus cibum in mēnsā videt. Grumiō cibum cōnsūmit et vīnum bibit! Caecilius Grumiōnem nōn videt. coquus in tricliniō magnificē cēnat.

coquus ancillam spectat. ancilla Grumiōnem dēlectat.

Grumiō ancillam dēlectat. Grumiō est laetissimus.

portat is carrying

vīnum wine

gustat tastes

optimus very good, excellent

laudat praises

dominus master

ancilla slave-girl, maid

suāviter sweetly

dēlectat pleases

mox soon

et and

videt sees

10 cibum cōnsūmit eats the food

magnificē magnificently,

in style

cēnat dines, has dinner

spectat looks at

laetissimus very happy

## About the language

- 1 Words like **Metella**, **Caecilius** and **mercātor** are known as **nouns**. They often indicate people or animals (e.g. **ancilla** and **canis**), places (e.g. **villa**, **hortus**), and things (e.g. **cēna**, **cibus**).
- 2 You have now met two forms of the same noun:

Metella – Metellam  
Caecilius – Caecilium  
mercātor – mercātōrem

- 3 The different forms are known as the **nominative case** and the **accusative case**.

<i>nominative</i>	Metella	Caecilius	mercātor
<i>accusative</i>	Metellam	Caecilium	mercātōrem

- 4 If Metella does something, such as praising Grumio, the nominative **Metella** is used:

**Metella** Grumiōnem laudat.  
*Metella praises Grumio.*

- 5 But if somebody else does something to Metella, the accusative **Metellam** is used:

amicus **Metellam** salūtat.  
*The friend greets Metella.*

- 6 Notice again the difference in word order between Latin and English:

coquus culīnam intrat.  
*The cook enters the kitchen.*

Clēmēns vīnum portat.  
*Clemens carries the wine.*

*Peacocks often figured on Pompeian wall-paintings as well as on their dinner tables.*



## Practising the language

- 1 Write out each Latin sentence, completing it with a suitable word or phrase from the box. Then translate the sentence. Use each word or phrase only once.

For example: canis ..... stat.  
canis **in viā** stat.  
*The dog is standing in the street.*

scrībit	in culīnā
servus	amīcus
sedet	in viā

- a Grumiō ..... coquit.  
b ..... in hortō labōrat.  
c mercātor in tablīnō .....
- d Cerberus ..... dormit.  
e Metella in ātriō .....  
f ..... in triclīniō cēnat.

- 2 Write out each Latin sentence, completing it with the right word from the brackets. Then translate the sentence.

For example: amīcus Caecilium ..... (sedet, vīsat)   
amīcus Caecilium **vīsat**.  
*A friend visits Caecilius.*

- a Caecilius pecūniām ..... (numerat, dormit)  
b Clēmēns vīnum ..... (labōrat, portat)  
c ancilla hortum ..... (intrat, gustat)  
d Metella mercātōrem ..... (salūtat, cantat)  
e Quīntus cibum ..... (vīsat, cōnsūmit)  
f servus vīllam ..... (dormit, intrat, portat)  
g amīcus Grumiōnem ..... (spectat, stat, recumbit)  
h māter filium ..... (bibit, dormit, vituperat)  
i mercātor canem ..... (sedet, cōnsūmit, audit)  
j dominus ancillām ..... (scrībit, laudat, numerat)

- 3 Translate this story:

### amīcus

amīcus Grumiōnem vīsat. amīcus est servus. servus vīllam intrat. Clēmēns est in ātriō. servus Clēmentem videt. Clēmēns servum salūtat. servus culīnam intrat. servus culīnam circumspectat.

Grumiō nōn est in culīnā. servus cibum videt. cibus est parātus! servus cibum gustat. cibus est optimus.

5

parātus *ready*

Grumiō culīnam intrat. Grumiō amīcum videt. amīcus cibum cōnsūmit! coquus est īrātus.

'pestis! furcifer!' coquus clāmat. coquus amīcum vituperat.

10

# Daily life

The day began early for Caecilius and the members of his household. He would usually get up at dawn. His slaves were up even earlier, sweeping, dusting and polishing.

It did not take Caecilius long to dress. The first garment that he put on was his tunic, similar to a short-sleeved shirt, then his **toga**, a very large piece of woollen cloth arranged in folds, and finally his shoes, which were rather like modern sandals. A quick wash of the hands and face with cold water was enough at that time of the morning. Later he would visit a barber and be shaved, and in the afternoon he would enjoy a leisurely visit to the public baths.

His wife, Metella, also got up early. She would put on a **stola**, a full-length tunic. If she was going out, she would also wear a large rectangular shawl. With the help of a skilled slave-woman, she did her hair in the latest style, put on her make-up, including powder, rouge and mascara, and arranged her jewellery, of which she would have had a large and varied collection.

Breakfast was only a light snack, often just a cup of water and a piece of bread. The first duty of the day for Caecilius was to receive the respectful greetings of a number of poorer people and freedmen who had previously been his slaves. He would receive these visitors in the atrium and hand out small sums of money to them. If they were in any kind of trouble, he gave them as much help and protection as he could. In return, they helped Caecilius in several ways. For example, they accompanied him as a group of supporters on public occasions, and they might also be employed by him in business affairs. They were known as his **clientēs**, and he was their **patrōnus**. After seeing these visitors, if he had no further business to conduct at home, Caecilius set out for the **forum** (market-place), where he spent the rest of the morning trading and banking.

Lunch was eaten at about midday, and it was also a light meal. It usually consisted of some meat or fish followed by fruit. Business ended soon after lunch. Caecilius would then have a short siesta before going to the baths. Towards the end of the afternoon, the main meal of the day began. This was called **cēna**.



An important Roman dressed in his toga. This hot and unwieldy garment was valued because only citizens could wear it.

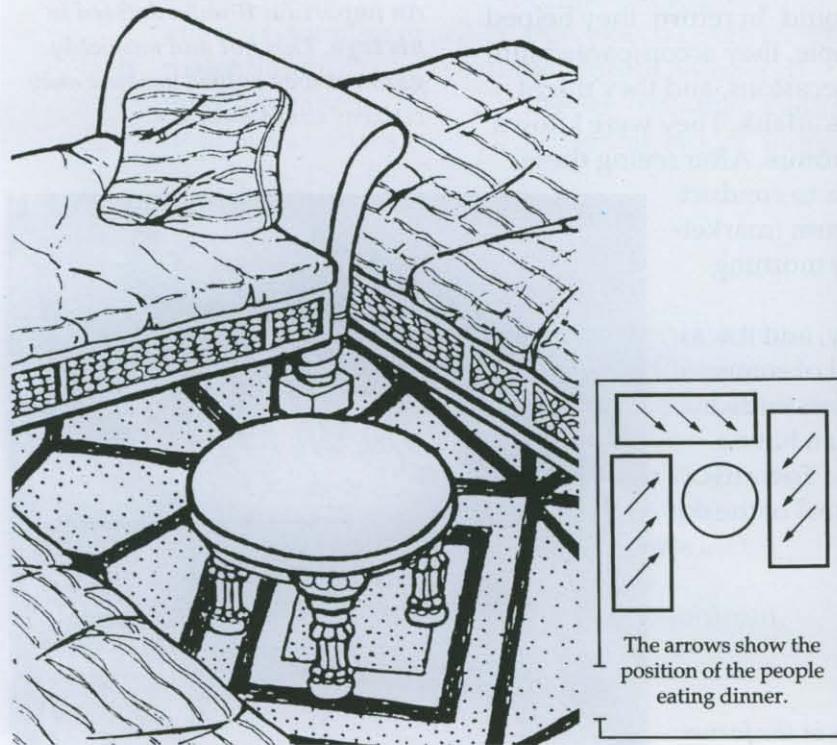


Bankers in the forum.

During the winter, the family used the inner dining-room near the atrium. In the summer, they would generally have preferred the dining-room at the back of the house, which looked straight out onto the garden. Three couches were arranged around a circular table which, though small, was very elegantly carved and decorated. Each couch had places for three people. The diners reclined on the couches, leaning on their left elbow and taking food from the table with their right hand. The food was cut up by a slave before being served, and diners ate it with their fingers or a spoon. Forks were not used by the Romans. Not all Romans reclined when eating dinner, but it was usual among rich or upper-class families. Poor people, slaves, children and sometimes women would eat sitting up.

The meal was not hurried, for this was an occasion to talk and relax over good food. If guests were invited, some form of entertainment was often provided.

*This drawing shows how the couches were arranged in a Roman dining-room. The Latin name triclinium means a room with three couches.*



## A Roman dinner

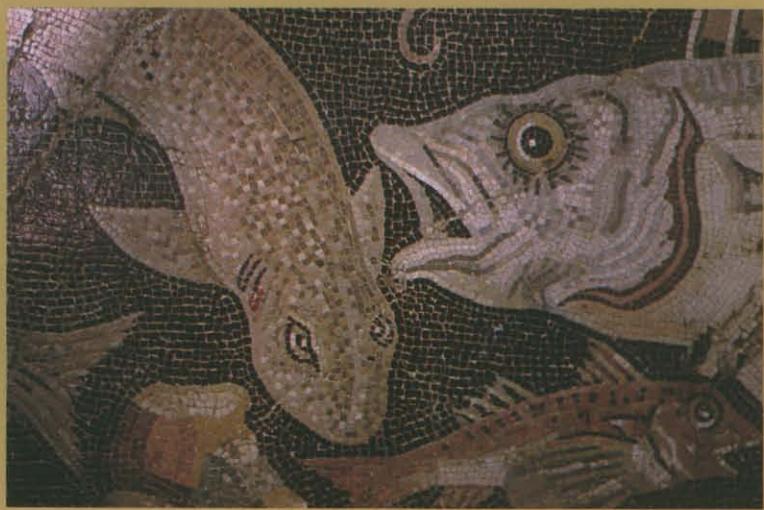
The meal began with a first course of light dishes to whet the appetite. Eggs, fish, and cooked and raw vegetables were often served. Then came the main course in which a variety of meat dishes with different sauces and vegetables would be offered. Beef, pork, mutton and poultry were all popular, and in preparing them the cook would do his best to show off his skill and imagination. Finally, the dessert was brought in, consisting of fruit, nuts, cheese and sweet dishes. Wine produced locally from the vineyards on Vesuvius was drunk during the meal.



*Many loaves of bread have been found in the ruins of Pompeii.*



Roman dinners were said to run 'from eggs to apples'; this bowl of eggs has survived from Pompeii.



Fish and other seafood were much enjoyed.



Main course ingredients – a rabbit and a chicken – hanging in a larder.



Above and below: To round off the meal: the fruit bowl and the basket of figs.



## Vocabulary checklist 2

<i>amicus</i>	<i>friend</i>
<i>ancilla</i>	<i>slave-girl, maid</i>
<i>cēna</i>	<i>dinner</i>
<i>cibus</i>	<i>food</i>
<i>dominus</i>	<i>master</i>
<i>dormit</i>	<i>sleeps</i>
<i>intrat</i>	<i>enters</i>
<i>laetus</i>	<i>happy</i>
<i>laudat</i>	<i>praises</i>
<i>mercātor</i>	<i>merchant</i>
<i>quoque</i>	<i>also</i>
<i>salūtat</i>	<i>greets</i>

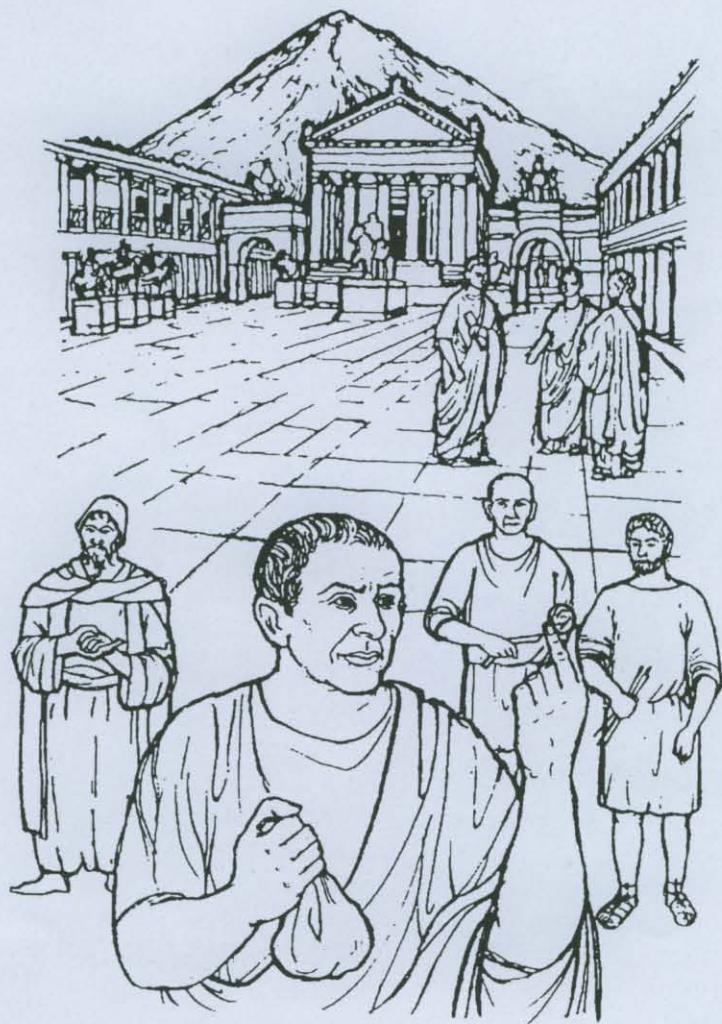


*Grumio did most of his cooking with pans and grills over charcoal, like a barbecue.*



# NEGOTIUM

## STAGE 3



## in forō

Caecilius nōn est in villā. Caecilius in forō negōtium agit.  
Caecilius est argentārius. argentārius pecūniām numerat.

Caecilius forum circumspectat. ecce! pictor in forō ambulat.  
pictor est Celer. Celer Caeciliūm salūtat.

ecce! tōnsor quoque est in forō. tōnsor est Pantagathus.  
Caecilius tōnsōrem videt.

'salvē!' Caecilius tōnsōrem salūtat.

'salvē!' Pantagathus respondet.

ecce! vēnālīcius forum intrat. vēnālīcius est Syphāx.  
vēnālīcius mercātōrem exspectat. mercātor nōn venit. Syphāx  
est īrātus. Syphāx mercātōrem vituperat.

in forō *in the forum*

negōtium agit *is working,  
is doing business*

ecce! *look!*

pictor *painter, artist*

ambulat *is walking*

tōnsor *barber*

vēnālīcius *slave-dealer*

10 nōn venit *does not come*



## pictor

Caeclius ad villam revenit et triclinium intrat. Caeclius pictor ad villam venit. pictor est Celer. Celer iānuam pulsat. Clēmēns pictōrem nōn audit. servus est in hortō. Celer clāmat. canis Celerem audit et lātrat. Quīntus canem audit. Quīntus ad iānuam venit. filius iānuam aperit. Celer Quīntum salūtat et villam intrat.

Metella est in culinā. Quīntus mātrem vocat. Metella ātrium intrat. pictor Metellam salūtat. Metella pictōrem ad triclinium dūcit.

Celer in tricliniō labōrat. Celer pictūram pingit. magnus leō est in pictūrā. Herculēs quoque est in pictūrā. leō Herculem ferōciter petit. Herculēs magnum fūstem tenet et leōnem verberat. Herculēs est fortis.

Caecilius ad villam revenit et triclinium intrat. Caecilius pictūram intentē spectat et pictūram laudat.

**ad villam** to the house

**iānuam pulsat** knocks at the door

**ad iānuam** to the door

**aperit** opens

**vocat** calls

**dūcit** leads, takes

**pictūram pingit** paints a picture

**magnus** big

**leō** lion

**ferōciter** fiercely

**petit** is going for, is attacking

**fūstem** club

**tenet** is holding

**verberat** is striking

**fortis** brave, strong

**revenit** returns

**intentē** closely, carefully

Roman painters were often very skilled: (left to right) shepherd boy with pipes; a cupid catching a rabbit; a portrait, possibly of a poet.



# tōnsor

When you have read this story, answer the questions at the end.  
Answer in English unless you are asked for Latin.

tōnsor in tabernā labōrat. tōnsor est Pantagathus. Caecilius intrat.

'salvē, tōnsor!' inquit Caecilius.

'salvē!' respondet Pantagathus.

tōnsor est occupātus. senex in sellā sedet. Pantagathus novāculam tenet et barbam tondet. senex novāculam intentē spectat.

poēta tabernam intrat. poēta in tabernā stat et versum recitat. versus est scurrīlis. Caecilius rīdet. sed tōnsor nōn rīdet. tōnsor est īrātus.

'furcifer! furcifer!' clāmat Pantagathus. senex est perterritus. tōnsor barbam nōn tondet. tōnsor senem secat. multus sanguis fluit.

Caecilius surgit et ē tabernā exit.

in tabernā in the shop

inquit says

occupātus busy

senex old man

in sellā in the chair

novāculam razor

barbam tondet is trimming his beard

5 poēta poet

versum recitat recites a line,  
recites a verse

scurrīlis rude

10 rīdet laughs, smiles

sed but

perterritus terrified

secat cuts

multus much

sanguis blood

fluit flows

ē tabernā out of the shop

## Questions

- 1 Who is working in the shop when Caecilius arrives? 1
- 2 tōnsor est occupātus (line 4). Look at the rest of the paragraph and say why the barber is described as busy. 1
- 3 In line 7, who else comes into the shop? 1
- 4 Caecilius rīdet (line 8). What makes Caecilius laugh? 1
- 5 In lines 8–9, what is the barber's reaction? 1
- 6 In line 11, what does the barber do to the old man? 1
- 7 What does Caecilius do at the end of the story? Why do you think he does this? 2 + 1
- 8 Look at the drawing on the right. Which Latin sentence best explains the old man's expression? 1

## Marks

TOTAL 10





## vēnālīcius

Caecilius ad portum ambulat. Caecilius portum circumspectat. argentārius nāvem Syriam videt, et ad nāvem ambulat. Syphāx prope nāvem stat.

'salvē, Syphāx!' clāmat argentārius. Syphāx est vēnālīcius. Syphāx Caecilium salūtat.

Caecilius servum quaerit. Syphāx rīdet. ecce! Syphāx magnum servum habet. Caecilius servum spectat. argentārius nōn est contentus. argentārius servum nōn emit.

'vīnum!' clāmat Syphāx. ancilla vīnum ad Caecilium portat. argentārius vīnum bibit.

Caecilius ancillam spectat. ancilla est pulchra. ancilla rīdet. ancilla Caecilium dēlectat. vēnālīcius quoque rīdet.

'Melissa cēnam optimam coquit', inquit vēnālīcius. 'Melissa linguam Latīnam discit. Melissa est docta et pulchra. Melissa ...'

'satis! satis!' clāmat Caecilius. Caecilius Melissam emit et ad villam revenit. Melissa Grumiōnem dēlectat. Melissa Quīntum dēlectat. ēheu! ancilla Metellam nōn dēlectat.

ad portum to the harbour  
nāvem Syriam Syrian ship  
prope nāvem near the ship

5

quaerit is looking for  
habet has  
contentus satisfied  
emit buys

10

pulchra beautiful

15

linguam Latīnam Latin  
language  
discit is learning  
docta skilful, educated  
satis enough  
ēheu! oh dear! oh no!



Tools of the trade.  
A pair of scissors;  
slave shackles with a  
padlock (not to same  
scale).

## About the language

- 1 Remember the difference between the nominative case and accusative case of the following nouns:

<i>nominative</i>	Metella	Caecilius	mercātor
<i>accusative</i>	Metellam	Caecilium	mercātōrem

- 2 A large number of words, such as **ancilla** and **taberna**, form their accusative case in the same way as **Metella**. They are known as the **first declension**, and look like this:

<i>nominative</i>	Metella	ancilla	taberna
<i>accusative</i>	Metellam	ancillam	tabernam

- 3 Another large group of nouns is known as the **second declension**. Most of these words form their accusative in the same way as **Caecilius**. For example:

<i>nominative</i>	Caecilius	servus	amicus
<i>accusative</i>	Caecilium	servum	amicum

- 4 You have also met several nouns belonging to the **third declension**. For example:

<i>nominative</i>	mercātor	leō	senex
<i>accusative</i>	mercātōrem	leōnem	senem

The nominative ending of the third declension may take various forms, but the accusative nearly always ends in **-em**.

*Pompeian householders loved to have their walls painted with pictures of gardens full of flowers and birds, like this golden oriole.*



## Practising the language

- 1 Write out each sentence, completing it with the right word from the brackets. Then translate the sentence.
  - a mercātor ē vīllā ..... (quaerit, ambulat)
  - b servus ad hortum ..... (recitat, venit)
  - c coquus ad culīnam ..... (revenit, habet)
  - d Syphāx servum ad vīllam ..... (dūcit, intrat)
  - e Clēmēns cibum ad Caecilium ..... (clāmat, respondet, portat)
- 2 Write out each sentence, completing it with the right case of the noun from the brackets. Then translate the sentence.

For example:

..... vīnum portat. (servus, servum)

**servus** vīnum portat.

The slave carries the wine.

- a amīcus ..... laudat. (servus, servum)
- b senex ..... intrat. (taberna, tabernam)
- c ..... cibum gustat. (dominus, dominum)
- d ..... Metellam salūtat. (mercātor, mercātōrem)
- e vēnālicius ..... videt. (tōnsor, tōnsōrem)
- f ..... versum recitat. (poēta, poētam)
- g ..... in forō ambulat. (senex, senem)
- h ancilla ..... ad ātrium dūcit. (pictor, pictōrem)

## The town of Pompeii

The town of Pompeii was built on a low hill of volcanic rock about eight kilometres (five miles) south of Mount Vesuvius and close to the mouth of a small river. It was one of a number of prosperous towns in the fertile region of Campania. Outside the towns, especially along the coast of the bay, there were many villas and farming estates, often owned by wealthy Romans who were attracted to the area by its pleasant climate and peaceful surroundings.



Villas along the bay.

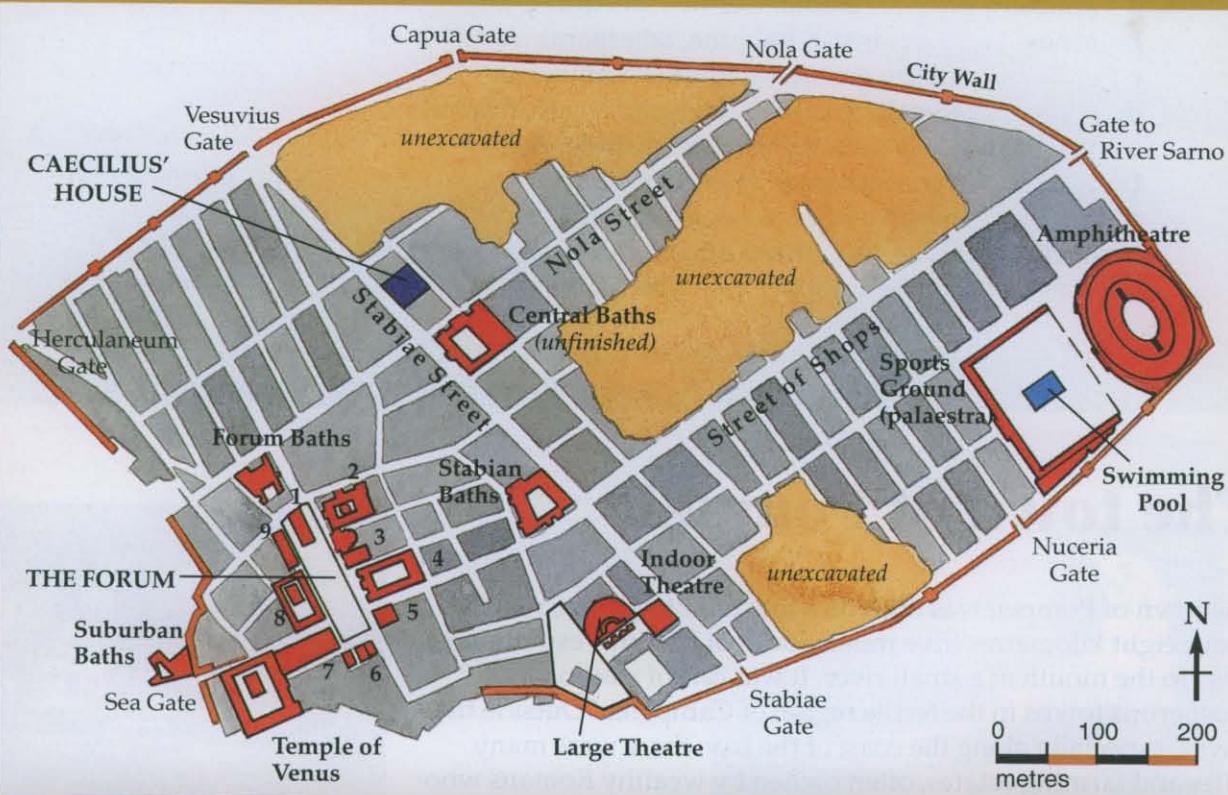
The town itself covered 66 hectares (163 acres), and was surrounded by a wall. The wall had eleven towers and eight gates. Roads led out from these gates to the neighbouring towns of Herculaneum, Nola, Nuceria, Stabiae, and to the harbour.

Two wide main streets, known nowadays as the Street of Shops and Stabiae Street, crossed near the centre of the town. A third main street ran parallel to the Street of Shops. The other streets, most of which also ran in straight lines, divided the town neatly into blocks. Most streets probably did not have names, and a stranger visiting the town would have had to ask the way from the local people. The present names were invented in modern times to make it easier to identify the streets. The streets, constructed of volcanic stone, had high pavements on one or both sides to enable pedestrians to avoid the traffic of wagons, horses and mules, and to keep clear of the rubbish and rain water that collected in the roadway. Stepping-stones provided convenient crossing places.



*A street in Pompeii in the rain.*

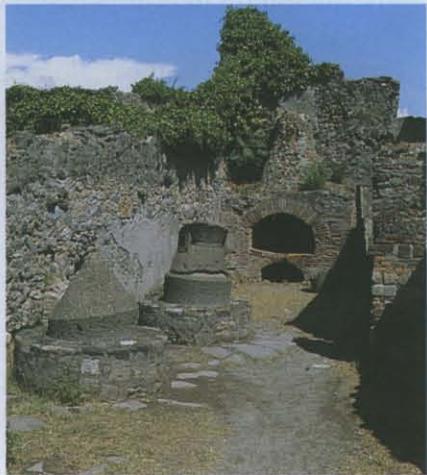
## Pompeii



Buildings around the Forum: 1 Temple of Jupiter; 2 Market; 3 Temples of the Emperors and the Lares of Pompeii; 4 Eumachia's Clothworkers' Guildhall; 5 Polling station; 6 Municipal offices; 7 Basilica; 8 Temple of Apollo; 9 Vegetable market and public lavatory.



The town's water supply was brought from the hills by an aqueduct; on reaching Pompeii it was stored in large tanks on high ground at the northern side. The pressure created by the water in these tanks provided a good flow through underground lead pipes to all parts of the town, including the three sets of public baths. Public fountains, like this one in the Street of Shops, stood at many street corners. Most people drew their water from these, but wealthier citizens paid special rates so that they could take a private supply straight into their homes.



A bakery. On the left are two corn mills, worked by slaves or donkeys, and at the back is the bread oven.

In all the main streets there were bakers' shops and bars where hot and cold drinks and snacks could be bought. The main shopping areas were in the forum and along the Street of Shops to the north-east of the Stabian Baths. Carved or painted signs indicated different kinds of shop: the figure of a goat announced a dairy; a hammer and chisel advertised a stonemason. General advertisements and public notices were painted on the whitewashed walls outside shops and houses. We can still see notices advertising shows in the amphitheatre, and political slogans supporting candidates in the local elections.

At the western end of the town was the forum. This large and impressive open space, with a covered colonnade on three sides, was the centre for business, local government and religion.



*Stabiae Street today.*

There were two theatres. Popular shows for large audiences were performed in the big open-air theatre, which could hold about 5,000 people, while the smaller one, which was roofed, was used for concerts and for other shows. At the eastern end of the town was a huge sports ground or **palaestra**, and next to it an amphitheatre in which gladiatorial combats and wild-animal hunts were staged. This amphitheatre was large enough to seat every inhabitant in Pompeii and visitors from neighbouring towns as well.

Like a modern seaport, Pompeii was a place where people of many nationalities were to be seen: Romans, Greeks, Syrians, Jews, Africans, Spaniards and probably several other nationalities as well, with their different languages and different religions. This regular coming and going of people, many of whom were merchants and businessmen, was made possible by the peaceful conditions that existed throughout the provinces of the Roman empire at this time.

From Britain in the north-west to Syria and Palestine in the east, Rome maintained peace and provided firm government. The frontiers of the empire were held secure by Roman troops stationed at important points. A system of well-built roads made travel by land relatively easy and provided an effective means of communication between Rome and distant parts of the empire. For many purposes, particularly for trade, travel by sea was more convenient. Ships carried cargoes of building materials, foodstuffs and luxury goods across the Mediterranean; taxes were collected in the provinces and the wealth of Rome increased. Pompeii was not a large town, but played its part in the flourishing life of the empire.

## Streets of Pompeii

*Set against a background of a piece of painted wall, here are some glimpses of the streets of Pompeii.*



*The sign from a dairy.*





A plaster cast of shop shutters.



A house with its first storey  
overhanging the road to gain a  
little extra floor space; often the  
first floor was a separate flat.  
(The street signs are modern.)



A section of wall covered with painted slogans.



Counters, wine storage jars (amphorae)  
and serving jugs are still in place in some of  
the bars and food shops (left and right).  
Some also have paintings on the walls  
inside which show the customers drinking  
and gambling (above).



## Vocabulary checklist 3

ad	to
bibit	drinks
circumspectat	looks round
clāmat	shouts
ecce!	look!
et	and
exit	goes out
exspectat	waits for
iānua	door
īrātus	angry
leō	lion
magnus	big
nāvis	ship
nōn	not
portat	carries
respondet	replies
rīdet	laughs, smiles
salvē!	hello!
surgit	gets up, stands up
taberna	shop, inn
videt	sees
vīnum	wine



This painting shows Mercury, the god of profit as well as the messenger of the gods. It is painted above a cloth workshop in the Street of Shops, to bring success to the business.



IN FORO  
STAGE 4



1 Grumiō: ego sum coquus.  
ego cēnam coquō.



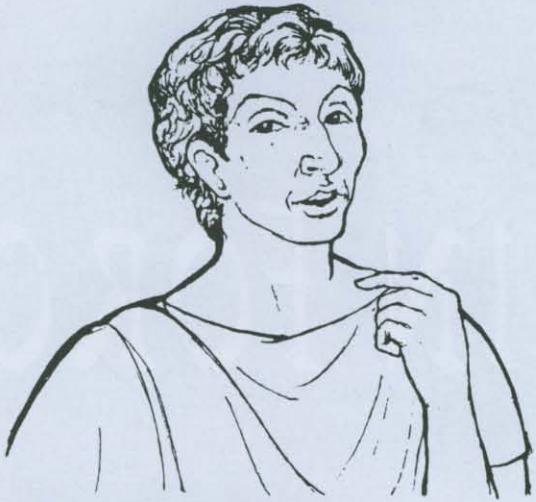
2 Caecilius: ego sum argentārius.  
ego pecūniām habeō.



3 Pantagathus: ego sum tōnsor.  
ego barbam tondeō.



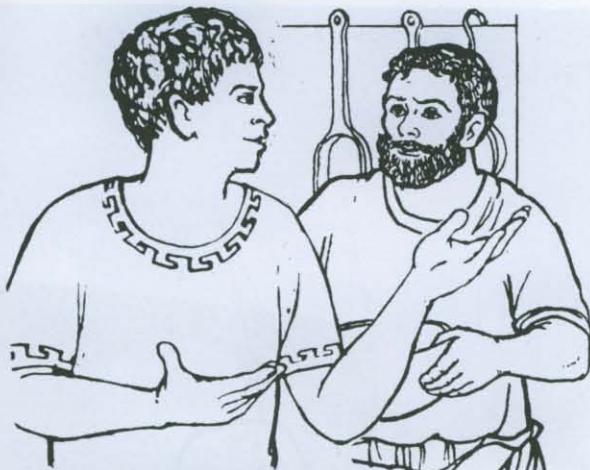
4 Syphāx: ego sum vēnālīcius.  
ego servum vēndō.



5 poēta: ego sum poēta.  
ego versum recitō.



6 Celer: ego sum pictor.  
ego leōnem pingō.



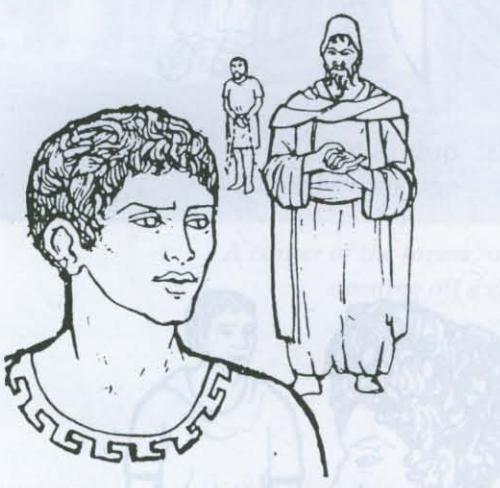
7 Quīntus: quid tū coquīs?  
Grumiō: ego cēnam coquō.



8 Quīntus: quid tū habēs?  
Caecilius: ego pecūniām habeō.



9 Quīntus: quid tū tondēs?  
tōnsor: ego barbam tondēo.



10 Quīntus: quid tū vēndis?  
vēnālicius: ego servum vēndo.



11 Quīntus: quid tū recitās?  
poēta: ego versum recitō.



12 Quīntus: quid tū pingis?  
pictor: ego leōnem pingō.



13 Metella: quis es tū?  
ancilla: ego sum Melissā.



14 Metella: quis es tū?  
vēnālīcius: ego sum Syphāx.



15 Metella: quis es tū?  
servus: ego sum Clēmēns.



*A corner of the forum, with shops opening off a colonnade.*

## Hermogenēs

Caecilius est in forō. Caecilius in forō argentāriam habet. Hermogenēs ad forum venit. Hermogenēs est mercātor Graecus. mercātor nāvem habet. mercātor Caecilium salūtat.

'ego sum mercātor Graecus', inquit Hermogenēs. 'ego sum mercātor probus. ego pecūniām quaerō.'

'cūr tū pecūniām quaeris?' inquit Caecilius. 'tū nāvem habēs?'  
'sed nāvis nōn adest', respondet Hermogenēs. 'nāvis est in Graeciā. ego pecūniām nōn habeō. ego tamen sum probus. ego semper pecūniām reddō.'

'ecce!' inquit Caecilius. 'ego cēram habeō. tū ānulum habēs?'

'ego ānulum habeō', respondet Hermogenēs. 'ānulus signum habet. ecce! ego signum in cērā imprimō.'

Caecilius pecūniām trādit. mercātor pecūniām capit et ē forō currit.

ēheu! Hermogenēs nōn revenit. mercātor pecūniām nōn reddit. Caecilius Hermogenem ad basilicam vocat.

argentāriam *banker's stall*

Graecus *Greek*

probus *honest*

cūr? *why?*

nōn adest *is not here*

in Graeciā *in Greece*

tamen *however*

semper *always*

ego reddō *I give back*

cēram *wax tablet*

ānulum *ring*

signum *seal, sign*

ego imprimō *I press*

trādit *hands over*

capit *takes*

currit *runs*

ad basilicam *to the law court*

5

10

15

# in basilicā

iūdex basilicam intrat.

- |             |   |    |
|-------------|---|----|
| iūdex:      | quis es tū?   |    |
| Caecilius:  | ego sum Lūcius Caecilius Iūcundus.  |    |
| iūdex:      | tū es Pompēiānus?   |    |
| Caecilius:  | ego sum Pompēiānus.   |    |
| iūdex:      | quid tū in urbe agis?   |    |
| Caecilius:  | ego cotīdiē ad forum veniō. ego sum<br>argentārius.                                   |    |
| iūdex:      | cūr tū hodiē ad basilicam venīs?  |    |
| Caecilius:  | Hermogenēs multam pecūniā dēbet.<br>Hermogenēs pecūniā nōn reddit.                    | 10 |
| Hermogenēs: | Caecilius est mendāx!   |    |
| iūdex:      | quis es tū?   |    |
| Hermogenēs: | ego sum Hermogenēs.   |    |
| iūdex:      | Hermogenēs, quid tū in urbe agis?   |    |
| Hermogenēs: | ego in forō negōtium agō. ego sum mercātor.   | 15 |
| iūdex:      | quid tū respondēs? tū pecūniā dēbēs?  |    |
| Hermogenēs: | ego pecūniā nōn dēbeō. amīcus meus<br>est testis.                                     |    |
| amīcus:     | ego sum testis. Hermogenēs pecūniā nōn<br>dēbet. Caecilius est mendāx.                | 20 |
| Caecilius:  | tū, Hermogenēs, es mendāx. amīcus tuus<br>quoque est mendāx. tū pecūniā nōn reddit... |    |
| iūdex:      | satis! tū Hermogenem accūsās, sed tū rem<br>nōn probās.                               |    |
| Caecilius:  | ego cēram habeō. tū signum in cērā vidēs.<br>ēheu!                                    |    |
| Hermogenēs: | Hermogenēs, tū ānulum habēs?  |    |
| iūdex:      | ecce! Hermogenēs ānulum cēlat.  | 25 |
| Caecilius:  | ubi est ānulus? ecce! ānulus rem probat. ego<br>Hermogenem convincō.                  |    |
| iūdex:      |   |    |

iūdex judge

quis? who?  
Pompēiānus a citizen of  
Pompeii

5 quid tū agis? what do you do?  
in urbe in the city  
cotīdiē every day  
hodiē today  
dēbet owes

10

mendāx liar

15

meus my, mine  
testis witness

20

tuus your

25 tū accūsās you accuse  
tū rem nōn probās you do not  
prove the case

cēlat is hiding  
ubi? where?  
ego convincō I convict, I find  
guilty



Some seal-stones from  
rings and a gold seal-ring  
without a stone. The stone  
on the left is enlarged.

## About the language

- 1 In the first three Stages, you met sentences like this:

ancilla ambulat.	mercātor sedet.	servus currit.
<i>The slave-girl walks.</i>	<i>The merchant sits.</i>	<i>The slave runs.</i>

All of these sentences have a noun (**ancilla**, **mercātor**, **servus**) and a word indicating the action of the sentence, known as the **verb**. In the sentences above the verbs are **ambulat**, **sedet**, **currit**.

In all the sentences you met in the first three Stages, the verb ended in **-t**.

- 2 In Stage 4, you have met sentences with **ego** and **tū**:

<b>ego</b> ambulō. <i>I walk.</i>	<b>ego</b> sedeō. <i>I sit.</i>	<b>ego</b> currō. <i>I run.</i>
<b>tū</b> ambulās. <i>You walk.</i>	<b>tū</b> sedēs. <i>You sit.</i>	<b>tū</b> curris. <i>You run.</i>

- 3 Notice the three different forms of each word:

<b>ego</b> ambulō.	<b>ego</b> sedeō.	<b>ego</b> currō.
<b>tū</b> ambulās.	<b>tū</b> sedēs.	<b>tū</b> curris.
ancilla ambulat.	mercātor sedet.	servus currit.

Notice also that the words **ego** and **tū** are not strictly necessary, since the endings **-ō** and **-s** make it clear that 'I' and 'you' are performing the action of the sentence. The Romans generally used **ego** and **tū** for emphasis.

- 4 The following example is rather different:

<b>ego sum</b> īrātus.	<b>tū es</b> īrātus.	<b>servus est</b> īrātus.
<i>I am angry.</i>	<i>You are angry.</i>	<i>The slave is angry.</i>

- 5 Further examples:

- |  |  |
|--|--|
| a Caecilius recitat. ego recitō.         | e ego pecūniām trādō. tū pecūniām trādis.  |
| b Quīntus dormit. tū dormīs.             | f Pantagathus est tōnsor. tū es mercātor.  |
| c tū labōrās. servus labōrat.            | ego sum poēta.                             |
| d Syphāx servum habet. ego servum habeō. | g ambulō; circumspectō; circumspectās; es. |
|  | h sum; audiō; audīs; habēs.                |

## Practising the language

- 1 Write out each pair of sentences, completing the second sentence with the right verb from the brackets. Translate both sentences.

- a ego sum coquus.  
ego cēnam ..... (dormiō, coquō)
- b ego sum mercātor.  
ego nāvem ..... (stō, habeō)
- c ego sum Herculēs.  
ego fūstem ..... (teneō, sedeō)
- d ego sum servus.  
ego in culīnā ..... (habeō, labōrō)
- e tū es amīcus.  
tū villam ..... (intrās, dūcis)
- f tū es ancilla.  
tū suāviter ..... (venīs, cantās)
- g tū es mendāx.  
tū pecūniām ..... (dēbēs, ambulās)
- h tū es iūdex.  
tū Hermogenem ..... (curris, convincis)
- i ego sum Syphāx.  
ego ancillam ..... (vēndō, ambulō)
- j tū es senex.  
tū in tabernā ..... (tenēs, sedēs)



The basilica (law court) was a large, long building with rows of pillars inside and a high platform at one end on which the town's senior officials sat when hearing lawsuits. The platform is on the left of the photograph.

2 Translate this story:

## Grumiō et leō

Celer in vīllā labōrat. Celer pictūram in triclīniō pingit.  
magnus leō est in pictūrā. Celer ē vīllā discēdit.

Grumiō ē tabernā revenit et vīllam intrat. Grumiō est  
ēbrius. Grumiō pictūram videt. Grumiō est perterritus.

'ēheu!' inquit Grumiō. 'leō est in triclīniō. leō mē  
spectat. leō mē ferōciter petit.'

Grumiō ē triclīniō currit et culīnam intrat. Clēmēns  
est in culīnā. Clēmēns Grumiōnem spectat.

'cūr tū es perterritus?' inquit Clēmēns.

'ēheu! leō est in triclīniō', inquit Grumiō.

'ita vērō', respondet Clēmēns, 'et servus ēbrius est in  
culīnā.'

discēdit departs, leaves

ē tabernā from the inn

ēbrius drunk

5

10 ita vērō yes



This comic painting comes from Pompeii and shows a Roman-style trial taking place before a judge and his two advisers, with soldiers to keep order.



One of Caecilius' tablets, with a special groove in the centre to hold wax seals.

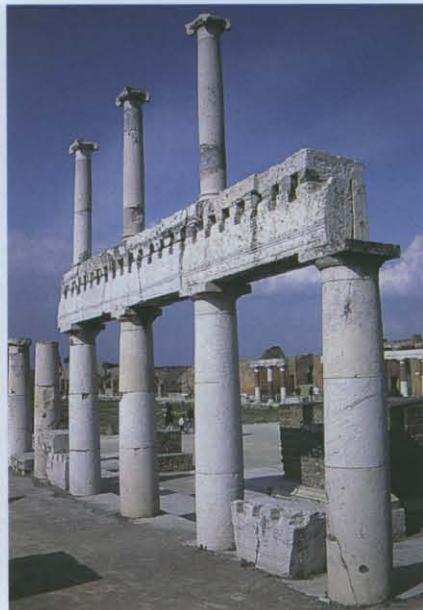
# The forum

The forum was the heart of the commercial, administrative and religious life of Pompeii. It was a large open space surrounded on three sides by a colonnade, with various important buildings grouped closely round it. The open area, 143 metres (156 yards) long and 38 metres (42 yards) wide, was paved with stone. In it stood a number of statues commemorating the emperor, members of the emperor's family, and local citizens who had given distinguished service to the town.

The drawing below shows a typical scene in the forum. The trader on the left has set up his wooden stall and is selling small articles of ironware, pincers, knives and hammers; the trader on the right is a shoemaker. He has seated his customers on stools while he shows them his goods. Behind the traders is the colonnade. This elegant structure, supported by columns of white marble, provided an open corridor in which people could walk and do business out of the heat of the sun in summer and out of the rain in winter.

In the same drawing are two statues of important citizens mounted on horseback. Behind them is one of the bronze gates through which people entered the forum. The whole forum area was for pedestrians only and a row of upright stones at each entrance provided an effective barrier to wheeled traffic. You can see two of these stones in the picture on page 39.

In the Pompeian wall-painting opposite, you see a public notice board fixed across the pedestals of three statues, and people studying the notices. There were no newspapers in Pompeii, but certain kinds of information, such as election results and dates of processions and shows, had to be publicised. This was done by putting up notice boards in the forum.



*Part of the colonnade, which had two storeys, seen from inside. You can see the holes for the floor beams of the top storey.*



*Drawing based on a Pompeian wall-painting. Another scene from the same painting can be seen opposite.*



*Reading the notice boards.*

In addition to official announcements, a large number of graffiti have been found in the forum and elsewhere, in which ordinary citizens recorded lost property, announced accommodation to let, left lovers' messages and publicised the problems they were having with their neighbours. One example reads:

A bronze jar has been lost from this shop.  
A reward is offered for its recovery.

Another complains of noise at night and asks the **aedile** (the official who was responsible for law and order) to do something about it:

Macerior requests the aedile to stop people from making a noise in the streets and disturbing decent folk who are asleep.



*This statue of a distinguished citizen on horseback was found in nearby Herculaneum, but is very similar to the left-hand statue in the Pompeian painting above.*

Some of the most important public buildings were situated round the forum. In a prominent position at the north end stood the temple of Jupiter, the greatest of the Roman gods (see 1 opposite). It was probably from the steps of this temple that political speeches were made at election times.

Next to the temple was a large covered market (2) which contained permanent shops rather than temporary stalls. The traders here sold mainly meat, fish and vegetables. A public weights and measures table (10) ensured that they gave fair measures.

Immediately to the south of the market was a temple dedicated to the **Larēs**, the guardian spirits of Pompeii (3), and next to that stood a temple in honour of the Roman Emperors (4). Across the forum was the temple of Apollo (9), and near the south-west corner of the forum was the temple of Venus, an important goddess for the Pompeians, who believed that she took a special interest in their town.

We have now mentioned five religious shrines around or near the forum. There were many others elsewhere in the town, including a temple of Isis, an Egyptian goddess, whose worship had been brought to Italy. In addition to these public shrines, each home had its own small shrine, the lararium, where the family's own lares, who looked after their household, were worshipped. The Pompeians believed in many gods, rather than one, and it seemed to them quite natural to believe that different gods should care for different parts of human life. Apollo, for example, was associated with law, medicine and music; Venus was the goddess of love and beauty.

On the east side of the forum (5) was the guildhall of the cloth trade (5), whose porch and colonnade were built with money given by Eumachia, a successful businesswoman and priestess. As this was one of the most prosperous industries in the town, it is not surprising that its headquarters were large and occupied such a prominent site.

Next to the guildhall was the polling station, an open hall used for voting in elections (6), and along the south side were three municipal offices (7), whose exact purpose is not known. They may have been the treasury, the record office and the meeting room of the town council.

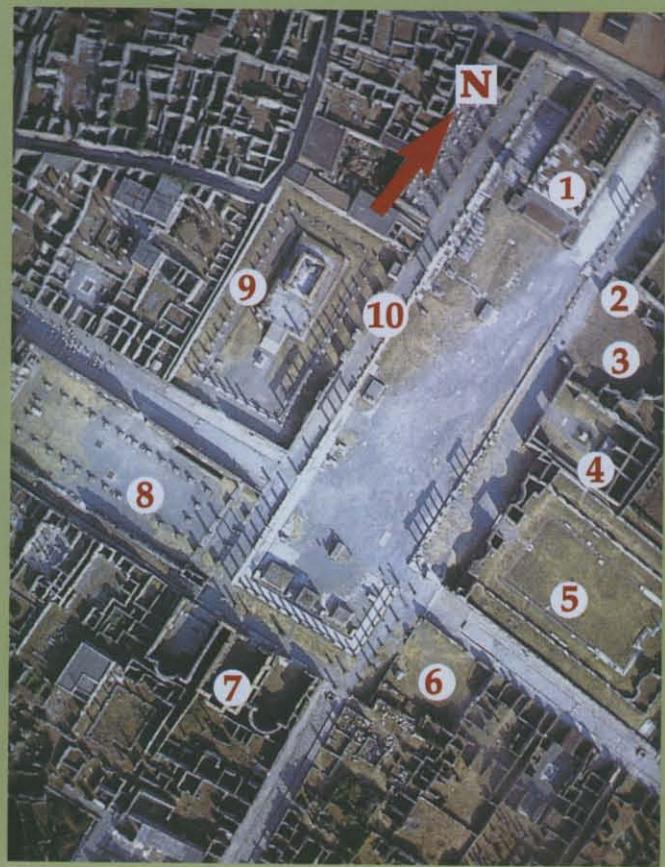
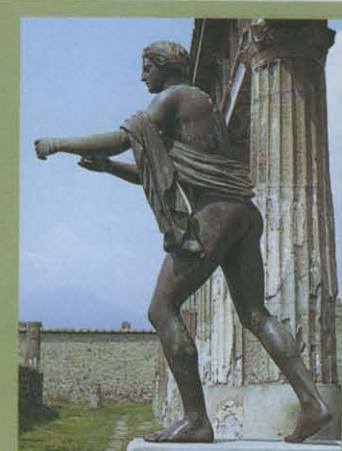
At the south-west corner stood the **basilica**, or law court (8). The basilica was also used as a meeting place for businessmen.

## Forum – focus of life

*Business, religion, local government: these were the official purposes of the forum and its surrounding buildings. This great crowded square was the centre of much of the open-air life in Pompeii. Here people gathered to do business, to shop or to meet friends. Strangers visiting the forum would have been struck by its size, the splendid buildings surrounding it and the general air of prosperity.*

**Carving from Eumachia's Guildhall.**





*The buildings of the forum: 1 Temple of Jupiter; 2 Market; 3 Temple of Lares; 4 Temple of the Emperors; 5 Eumachia's Clothworkers' Guildhall; 6 Polling station; 7 Municipal offices; 8 Basilica; 9 Temple of Apollo; 10 Weights and measures table.*

## Vocabulary checklist 4

agit	does
ānulus	ring
coquit	cooks
cūr?	why?
ē	from, out of
ego	I
ēheu!	oh dear! oh no!
habet	has
inquit	says
iūdex	judge
mendāx	liar
pecūnia	money
perterritus	terrified
poēta	poet
quaerit	looks for, searches for
quis?	who?
reddit	gives back
satis	enough
sed	but
signum	sign, seal
tū	you
vocat	calls



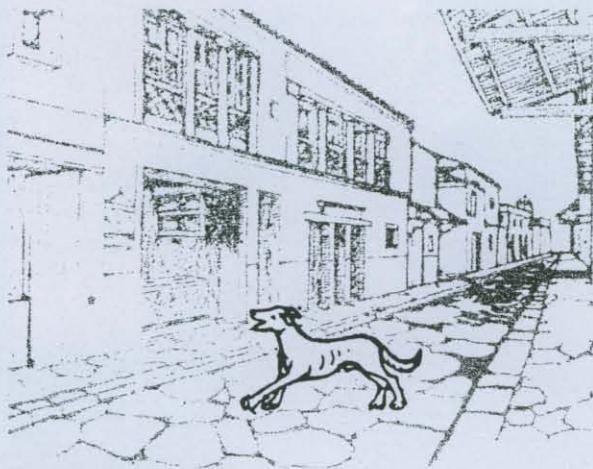
This marble carving was found in Caecilius' house. It shows the temple of Jupiter with statues of men on horseback on each side, as it looked during an earthquake that happened in AD 62.



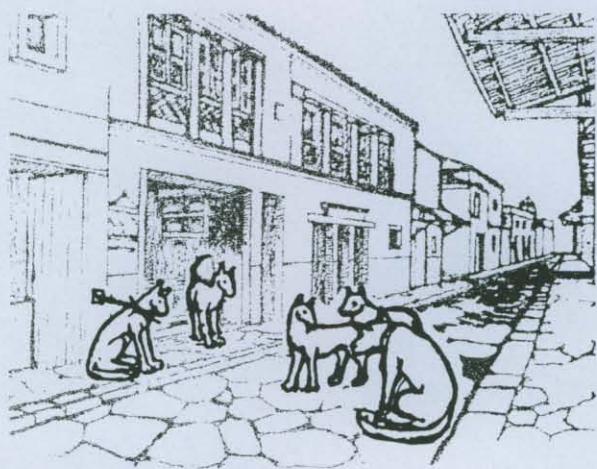
IN THEATRO  
STAGE 5



in viā



1 canis est in viā.



2 canēs sunt in viā.



3 servus est in viā.



4 servī sunt in viā.



5 puella est in viā.



6 puellae sunt in viā.



7 puer est in viā.



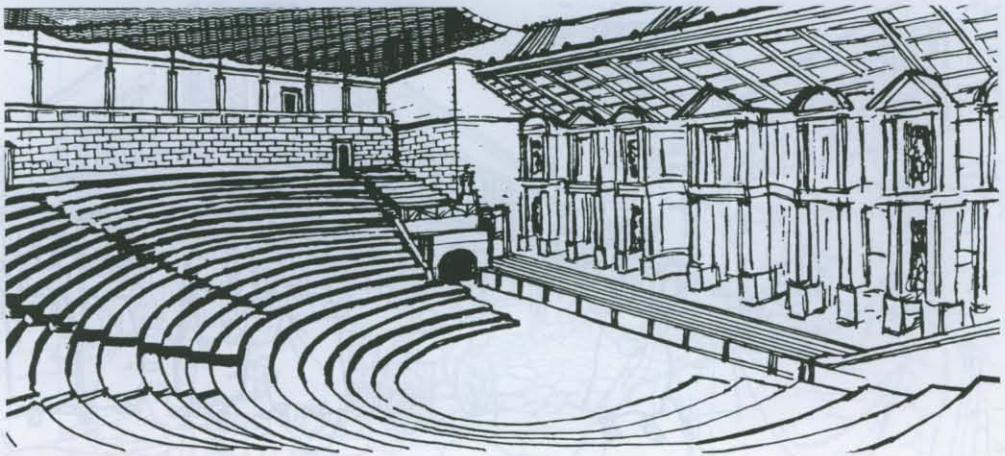
8 puerī sunt in viā.



9 mercātor est in viā.



10 mercātōrēs sunt in viā.



in theātrō



11 spectātor in theātrō sedet.



12 spectātōrēs in theātrō sedent.



13 āctor in scaenā stat.



14 āctōrēs in scaenā stant.



15 fēmina spectat.



16 fēminaē spectant.



17 senex dormit.



18 senēs dormiunt.



19 iuvenis plaudit.



20 iuvenēs plaudunt.

# āctōrēs

magna turba est in urbe. fēminaē et puellae sunt in turbā. senēs quoque et iuvenēs sunt in turbā. servī hodiē nōn labōrant. senēs hodiē nōn dormiunt. mercātōrēs hodiē nōn sunt occupātī. Pompēiānī sunt ūtiōsī. urbs tamen nōn est quiēta. Pompēiānī ad theātrum contendunt. magnus clāmor est in urbe.

5 agricolae urbem intrant. nautae urbem petunt. pāstōrēs dē monte veniunt et ad urbem contendunt. turba per portam ruit.

nūntius in forō clāmat: ‘āctōrēs sunt in urbe. āctōrēs sunt in theātrō. Priscus fābulam dat. Priscus fābulam optimam dat. āctōrēs sunt Actius et Sorex.’

Caecilius et Metella ē villā discēdunt. argentārius et uxor ad theātrum ambulant. Clēmēns et Melissa ad theātrum contendunt. sed Grumiō in villā manet.

āctōrēs actors

turba crowd

fēminaē women

puellae girls

iuvenēs young men

ōtiōsī on holiday, idle

quiēta quiet

ad theātrum to the theatre

contendunt hurry

clāmor shout, uproar

agricolae farmers

nautae sailors

petunt make for, seek

pāstōrēs shepherds

dē monte down from the

mountain

per portam ruit rushes through  
the gate

nūntius messenger

fābulam dat is putting on a play

uxor wife

manet remains, stays



Two actors in mask and costume. These statues were found in the garden of a house in Pompeii.

## About the language 1

- 1 In the first four Stages, you have met sentences like these:

puella sedet.  
*The girl is sitting.*

servus labōrat.  
*The slave is working.*

leō currit.  
*The lion is running.*

mercātor dormit.  
*The merchant is sleeping.*

Sentences like these refer to **one** person or thing, and in each sentence the form of both words (the noun and the verb) is said to be **singular**.

- 2 Sentences which refer to **more than one** person or thing use a different form of the words, known as the **plural**. Compare the singular and plural forms in the following sentences:

*singular*  
puella labōrat.  
*The girl is working.*

*plural*  
puellae labōrant.  
*The girls are working.*

servus rīdet.  
*The slave is laughing.*

servī rīdent.  
*The slaves are laughing.*

leō currit.  
*The lion is running.*

leōnēs currunt.  
*The lions are running.*

mercātor dormit.  
*The merchant is sleeping.*

mercātōrēs dormiunt.  
*The merchants are sleeping.*

Note that in each of these sentences **both** the noun and the verb show the difference between singular and plural.

- 3 Look again at the sentences in paragraph 2 and note the difference between the singular and plural forms of the verb.

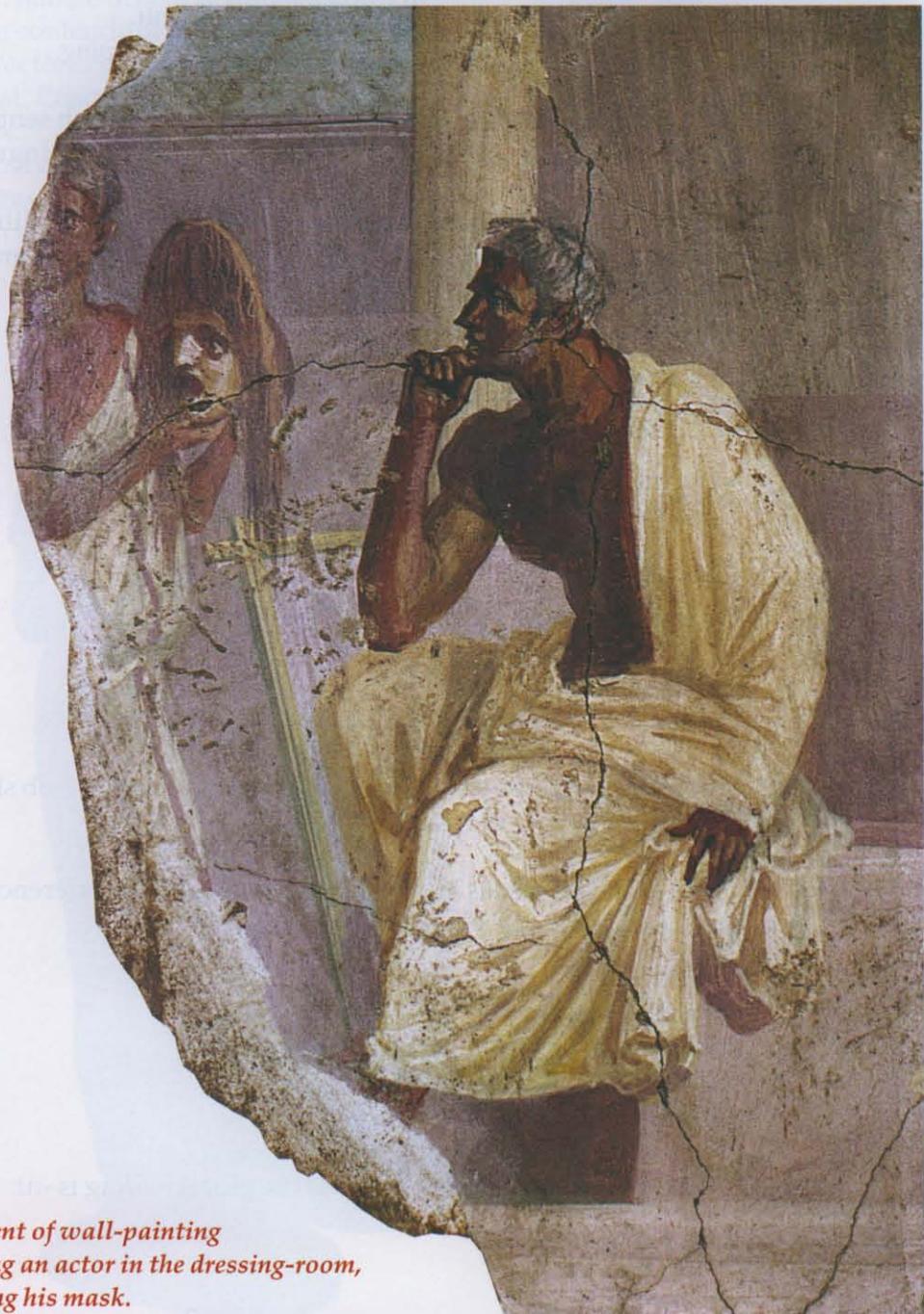
<i>singular</i>	<i>plural</i>
labōrat	labōrant
rīdet	rīdent
currit	currunt
dormit	dormiunt

In each case the singular ending is **-t** and the plural ending is **-nt**.

- 4 Notice how Latin shows the difference between 'is' and 'are':

mercātor **est** in viā.  
*The merchant is in the street.*

mercātōrēs **sunt** in viā.  
*The merchants are in the street.*



*Fragment of wall-painting  
showing an actor in the dressing-room,  
studying his mask.*

# Poppaea

*Poppaea est ancilla. ancilla prope iānuam stat. ancilla viam spectat.  
dominus in hortō dormit. dominus est Lucriō. Lucriō est senex.*

Poppaea:	ego amīcum meum exspectō. ubi est amīcus? ( <i>Lucriō stertit.</i> )	
	ēheu! Lucriō est in villā. ( <i>agricolae in viā clāmant.</i> )	5
agricolae:	euge! agricolae hodiē nōn labōrant!	
Poppaea:	Lucriō! Lucriō! agricolae urbem intrant. agricolae adsunt.	euge! hurray!
Lucriō:	( <i>sēmisomnus</i> ) a...a...agricolae?	
puerī:	euge! Sorex! Actius! āctōrēs adsunt.	10
Poppaea:	Lucriō! Lucriō! puerī per viam currunt.	
Lucriō:	quid tū clāmās, Poppaea? cūr tū clāmōrem facis?	
Poppaea:	Lucriō, Pompēiānī clāmōrem faciunt. agricolae et puerī sunt in viā.	15
Lucriō:	cūr tū mē vexās?	
Poppaea:	āctōrēs in theātrō fābulam agunt.	
Lucriō:	āctōrēs?	
Poppaea:	Sorex et Actius adsunt.	20
Lucriō:	quid tū dīcis?	
Poppaea:	( <i>īrāta</i> ) senēs ad theātrum ambulant, iuvenēs ad theātrum contendunt, omnēs Pompēiānī ad theātrum ruunt. āctōrēs in theātrō fābulam agunt.	
Lucriō:	euge! āctōrēs adsunt. ego quoque ad theātrum contendō.	25
	(exit Lucriō. amīcus villam intrat.)	
amīcus:	salvē! mea columba!	
Poppaea:	Grumiō, dēliciae meae! salvē!	
Grumiō:	ubi est dominus tuus?	
Poppaea:	Lucriō abest.	30
Grumiō:	euge!	

*euge! hurray!*

*adsunt are here  
sēmisomnus half-asleep*

*puerī boys  
tū clāmōrem facis you are  
making a noise*

*tū vexās you annoy  
fābulam agunt act a play*

*tū dīcis you say*

*omnēs all  
ruunt rush*

*mea columba my dove, my dear  
dēliciae meae my darling*

*abest is out*

## About the language 2

- 1 Study the following examples of singular and plural forms:

*singular*

**puella** r̄idet.  
*The girl is smiling.*

*plural*

**puellae** r̄ident.  
*The girls are smiling.*

**servus** ambulat.

*The slave is walking.*

**servī** ambulant.

*The slaves are walking.*

**mercātor** contendit.

*The merchant is hurrying.*

**mercātōrēs** contendunt.

*The merchants are hurrying.*

- 2 Each of the nouns in **bold type** is in the nominative case, because it refers to a person or persons who are performing some action, such as walking or smiling.
- 3 **puella**, **servus** and **mercātor** are therefore **nominative singular**, and **puellae**, **servī** and **mercātōrēs** are **nominative plural**.
- 4 Notice the forms of the nominative plural in the different declensions:

*first declension*

puellae  
ancillae  
fēminae

*second declension*

servī  
amicī  
puerī

*third declension*

mercātōrēs  
leōnēs  
senēs

- 5 Further examples:

- a amīcus ambulat. amīcī ambulant.
- b āctor clāmat. āctōrēs clāmant.
- c fēmina plaudunt. fēmina plaudit.
- d vēnālīciī intrant. vēnālīcius intrat.
- e ancilla respondet. ancillae respondent.
- f senēs dormiunt. senex dormit.

## Practising the language

- 1 Write out each sentence, completing it with the right form of the verb from the brackets. Then translate the sentence.

For example: senēs ..... (dormit, dormiunt)  
senēs **dormiunt**.  
*The old men are sleeping.*

- a āctōrēs ..... (adest, adsunt)
- b puellae in theātrō ..... (sedent, sedet)
- c agricolae ad urbem ..... (currunt, currit)
- d Pompēiānī clāmōrem ..... (facit, faciunt)
- e servī ad theātrum ..... (contendit, contendunt)

- 2 Write out each sentence, completing it with the right form of the verb from the brackets. Then translate the sentence.

- a pāstōrēs ad theātrum ..... (contendit, contendunt)
- b pāstor pecūniām nōn ..... (habet, habent)
- c puella āctōrem ..... (laudat, laudant)
- d fēminaē fābulam ..... (spectat, spectant)
- e vēnālīciī ad urbem ..... (venit, veniunt)
- f nūntius in forō ..... (clāmat, clāmant)
- g senēs in forō ..... (dormit, dormiunt)
- h pater ..... in tablīnō. (est, sunt)

- 3 Translate this story:

### in theātrō

hodiē Pompēiānī sunt ūtiōsī. dominī et servī nōn labōrant. multī Pompēiānī in theātrō sedent. spectātōrēs Actium exspectant. tandem Actius in scaenā stat. Pompēiānī plaudunt.

subitō Pompeiānī magnum clāmōrem audiunt. servus theātrum intrat. 'euge! fūnambulus adest', clāmat servus. Pompēiānī Actium nōn spectant. omnēs Pompēiānī ē theātrō currunt et fūnambulum spectant. nēmō in theātrō manet. Actius tamen nōn est īrātus. Actius quoque fūnambulum spectat.

multī	many
spectātōrēs	spectators
tandem	at last
in scaenā	on the stage
plaudunt	applaud, clap
subitō	suddenly
fūnambulus	tight-rope walker
nēmō	no one

- 5 in scaenā on the stage  
plaudunt applaud, clap  
subitō suddenly  
fūnambulus tight-rope walker  
10 nēmō no one

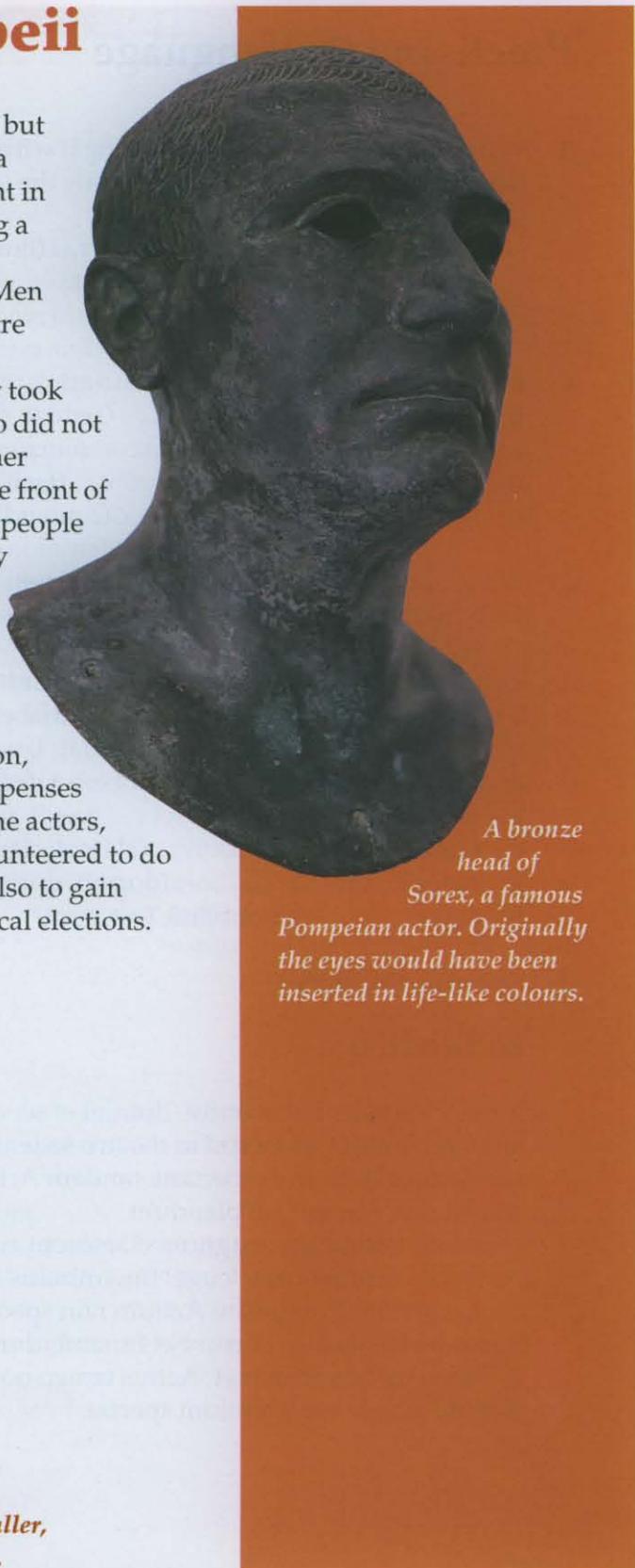
## The theatre at Pompeii

Plays were not performed in Pompeii every day but only at festivals, which were held several times a year. There was therefore all the more excitement in the town when the notices appeared announcing a performance. On the day itself the shops were closed and no business was done in the forum. Men and women with their slaves set off for the theatre early in the morning. Some carried cushions, because the seats were made of stone, and many took food and drink for the day. The only people who did not need to hurry were the town councillors and other important citizens, for whom the best seats at the front of the auditorium were reserved. These important people carried tokens which indicated the entrance they should use and where they were to sit. Late-comers among the ordinary citizens had to be content with a seat right at the top of the large semicircular auditorium. The large theatre at Pompeii could hold 5,000 people.

A dramatic performance was a public occasion, and admission to the theatre was free. All the expenses were paid by a wealthy citizen, who provided the actors, the producer, the scenery and costumes. He volunteered to do this, not only to benefit his fellow-citizens, but also to gain popularity which would be useful in local political elections.



Pompeii's smaller,  
roofed theatre.



A bronze  
head of  
*Sorex*, a famous  
Pompeian actor. Originally  
the eyes would have been  
inserted in life-like colours.



*Pompeii's main, open-air theatre.*

The performance consisted of a series of plays and lasted all day, even during the heat of the afternoon. To keep the spectators cool, a large awning was suspended by ropes and pulleys across most of the theatre. The awning was managed by sailors, who were used to handling ropes and canvas; even so, on a windy day the awning could not be unfurled, and the audience had to make use of hats or sunshades to protect themselves from the sun. Between plays, scented water was sprinkled by attendants.

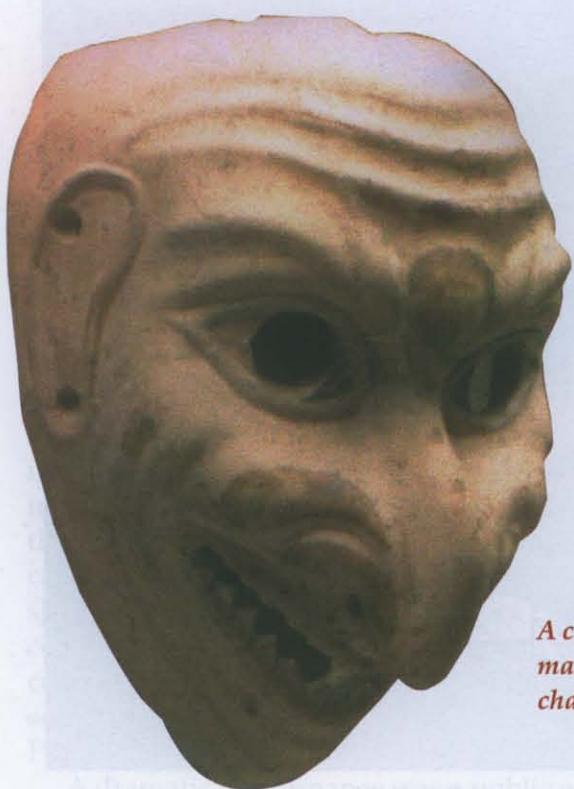
One of the most popular kinds of production was the **pantomime**, a mixture of opera and ballet. The plot, which was usually serious, was taken from the Greek myths. The parts of the different characters were mimed and danced by one masked performer, while a chorus sang the lyrics. An orchestra containing such instruments as the lyre, double pipes, trumpet and castanets accompanied the performance, providing a rhythmical beat. Pantomime actors were usually Greek slaves or freedmen. They were much admired for their skill and stamina, and attracted a large following of fans.

Equally popular were the comic actors. The bronze statue of one of these, Sorex, was discovered at Pompeii, together with graffiti on walls naming other popular actors. One of these reads:

Actius, our favourite, come back quickly



*A mosaic of a theatre musician.*



A clay model of a mask, perhaps for the character *Manducus*.

## The comedies of Plautus

There is usually a young man from a respectable family who is leading a wild life; he is often in debt and in love with a pretty but unsuitable slave-girl. His father, who is old-fashioned and disapproving, has to be kept in the dark by deception. The son is usually helped in this by a cunning slave, who gets himself and his young master in and out of trouble at great speed. Eventually it is discovered that the girl is free-born and from a good family. The young man is therefore able to marry his true love and all ends happily.

Comic actors appeared in vulgar farces and in short one-act plays which were often put on at the end of longer performances. These short plays were about Italian country life and were packed with rude jokes and slapstick. They used just a few familiar characters, such as Pappus, an old fool, and Manducus, a greedy clown. These characters were instantly recognisable from the strange masks worn by the actors. The Roman poet, Juvenal, describes a performance of a play of this kind in a country theatre, where the children sitting on their mothers' laps shrank back in horror when they saw the gaping, white masks. These masks, like those used in other plays, were probably made of linen which was covered with plaster and painted.

Sometimes, at a festival, the comedies of Plautus and Terence may have been put on. These plays also used a number of familiar characters, but the plots were complicated and the dialogue more witty than that of the farces.



1 Father has to be restrained from violence when he finds his son coming home drunk from a party. The cunning slave props the lad up. A musician is playing the double pipes.



2 The boy has been with his beloved slave-girl (here's her mask).



3 The slave sits on an altar for sanctuary, hoping to escape terrible punishment.



4 The slave uncovers a basket in the girl's possession and finds her baby clothes – they are recognised! She must be the long-lost daughter of father's best friend and wrongly enslaved by pirates! All live happily ever after.

## Vocabulary checklist 5

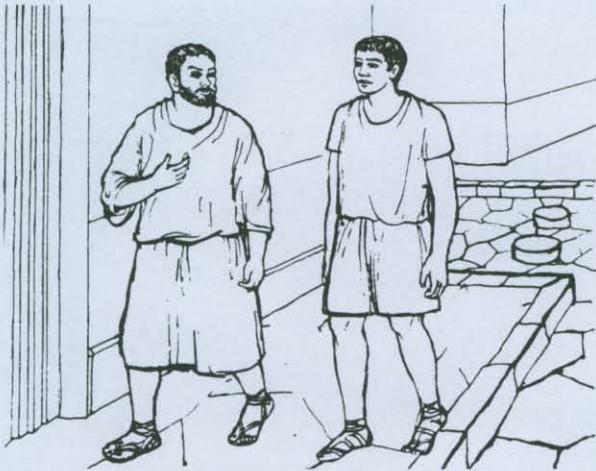
adest	<i>is here</i>
adsunt	<i>are here</i>
agricola	<i>farmer</i>
ambulat	<i>walks</i>
audit	<i>hears</i>
clāmor	<i>shout, uproar</i>
contendit	<i>hurries</i>
currit	<i>runs</i>
fābula	<i>play, story</i>
fēmina	<i>woman</i>
hodiē	<i>today</i>
iuvensis	<i>young man</i>
meus	<i>my, mine</i>
multus	<i>much</i>
multī	<i>many</i>
optimus	<i>very good, excellent</i>
petit	<i>makes for, attacks</i>
plaudit	<i>applauds</i>
puella	<i>girl</i>
senex	<i>old man</i>
spectat	<i>looks at, watches</i>
stat	<i>stands</i>
turba	<i>crowd</i>
ubi?	<i>where?</i>
urbs	<i>city</i>
venit	<i>comes</i>



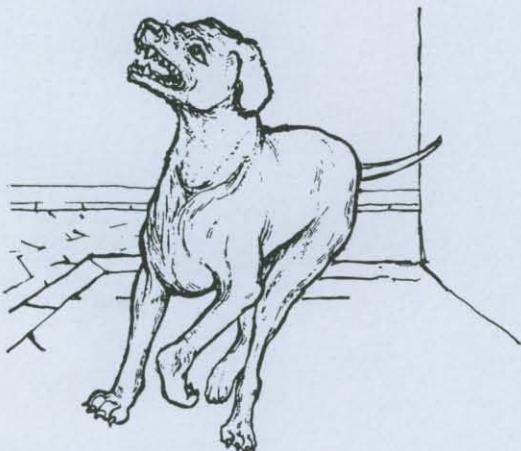
This tight-rope walker from a wall-painting is a satyr, one of the followers of Bacchus, god of wine. He has a tail and plays the double pipes.



FELIX  
STAGE 6



1 servī per viam ambulābant.



2 canis subitō lātrāvit.



3 Grumiō canem timēbat.



4 'pestis!' clāmāvit coquus.



5 Clēmēns erat fortis.



6 sed canis Clēmentem superāvit.



7 Quīntus per viam ambulābat.



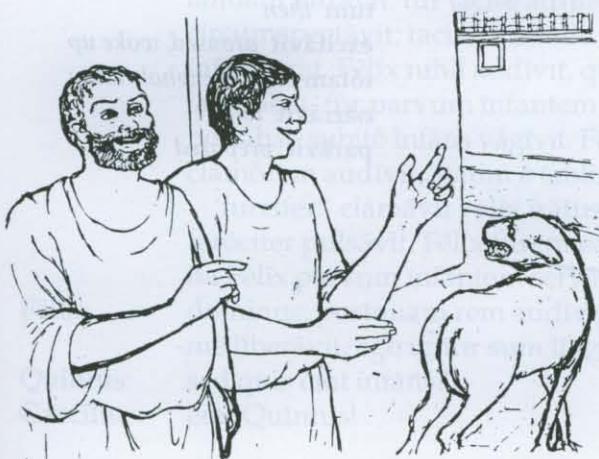
8 iuvenis clāmōrem audīvit.



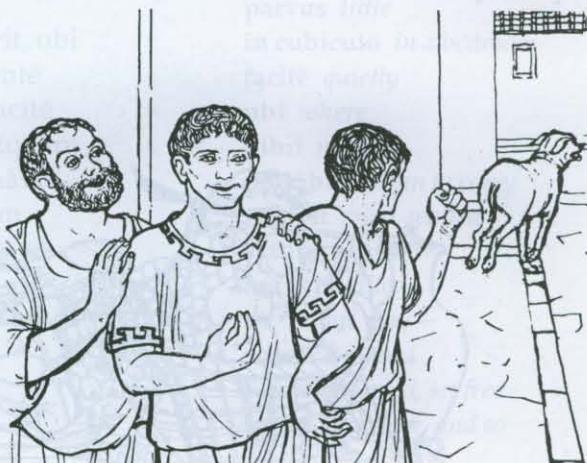
9 canis Clēmentem vexābat.



10 Quīntus canem pulsāvit.



11 servī erant laetī.



12 servī Quīntum laudāvērunt.

## pugna

Clēmēns in forō ambulābat. turba maxima erat in forō. servī et ancillae cibum emēbant. multī pistōrēs pānem vēndēbant. poēta recitābat. mercātor Graecus contentiōnem cum agricolā habēbat. mercātor īrātus pecūniām postulābat. subitō agricola Graecum pulsāvit, quod Graecus agricolam vituperābat. Pompēiānī rīdēbant, et agricolam incitābant. Clēmēns, postquam clāmōrem audīvit, ad pugnam festināvit. tandem agricola mercātōrem superāvit et ē forō agitāvit. Pompēiānī agricolam fortē laudāvērunt.

pugna fight

maxima very large  
erat was  
pistōrēs bakers  
pānem vēndēbant were selling bread  
contentiōnem habēbat was having an argument  
cum agricolā with a farmer  
postulābat was demanding  
pulsāvit hit, punched  
quod because  
incitābant were urging on  
postquam when, after  
festināvit hurried  
superāvit overpowered  
agitāvit chased

## Fēlīx

multī Pompēiānī in tabernā vīnum bibēbant. Clēmēns tabernam intrāvit. subitō Clēmēns 'Fēlīx!' clāmāvit. Clēmēns Fēlicem laetē salūtāvit. Fēlīx erat libertus.

Clēmēns Fēlicem ad villam invītāvit. Clēmēns et Fēlīx villam intrāvērunt. Clēmēns Caeciliūm et Metellam quaesivit. Caecilius in tablīnō scribēbat. Metella in hortō sedēbat. Caecilius et Metella ad ātrium festināvērunt et Fēlicem salūtāvērunt. postquam Quīntus ātrium intrāvit, Fēlīx iuvenem spectāvit.

libertus erat valdē commōtus. paene lacrimābat; sed rīdēbat. tum Clēmēns ad culīnam festināvit. Grumiō in culīnā dormiēbat. Clēmēns coquum excitāvit et tōtam rem nārrāvit. coquus, quod erat laetus, cēnam optimam parāvit.

laetē happily  
libertus freedman, ex-slave  
invītāvit invited

valdē commōtus very moved,  
very much affected  
paene lacrimābat was almost crying, was almost in tears  
tum then  
excitāvit aroused, woke up  
tōtam rem the whole story  
nārrāvit told  
parāvit prepared





*Felix*

*für thief*

## Fēlīx et fūr

*post cēnam Quīntus rogāvit, 'pater, cūr Fēlīx nunc est lībertus? oīlim erat servus tuus.'*

*tum pater tōtam rem nārrāvit.*

Caecilius: Fēlīx oīlim in tablīnō scribēbat. Fēlīx erat sōlus. Clēmēns et Grumiō cibum in forō quaerēbant.

Metella aberat, quod sorōrem vīsitābat.

Fēlīx: pater tuus aberat, quod argentāriam in forō administrābat.

Caecilius: nēmō erat in vīllā nisi Fēlīx et īnfāns. parvus īnfāns in cubiculō dormiēbat. subitō fūr per iānuam intrāvit. fūr tacitē ātrium circumspectāvit; tacitē cubiculum intrāvit, ubi īnfāns erat. Fēlīx nihil audīvit, quod intentē labōrābat. fūr parvum īfantem ē vīllā tacitē portābat. subitō īnfāns vāgīvit. Fēlīx, postquam clāmōrem audīvit, statim ē tablīnō festīnāvit.

'furcifer!' clāmāvit Fēlīx irātus, et fūrem ferōciter pulsāvit. Fēlīx fūrem paene necāvit.

ita Fēlīx parvum īfantem servāvit. dominus, postquam rem audīvit, erat laetus et mē līberāvit. ego igitur sum lībertus.

Quīntus: sed quis erat īnfāns?

Caecilius: erat Quīntus!

*post after  
rogāvit asked  
nunc now  
oīlim once, some time ago  
sōlus alone*

5 *aberat was out  
sorōrem sister  
administrābat was looking after  
nisi except  
īnfāns child, baby  
parvus little  
in cubiculō in a bedroom  
tacitē quietly  
ubi where*

10 *nihil nothing  
portābat began to carry  
vāgīvit cried, wailed  
statim at once  
necāvit killed  
ita in this way  
servāvit saved*

15 *līberāvit freed, set free  
igitur therefore, and so*

## About the language

- 1 All the stories in the first five Stages were set in the present, and in every sentence the verbs were in the **present tense**. Study the following examples:

### PRESENT TENSE

singular	servus labōrat.
plural	servī labōrant.

*The slave works or The slave is working.  
The slaves work or The slaves are working.*

- 2 In Stage 6, because the stories happened in the past, you have met the **imperfect tense** and the **perfect tense**. Study the different endings of the two past tenses and their English translation:

### IMPERFECT TENSE

singular	poēta recitābat.
	Metella in hortō sedēbat.

*A poet was reciting.  
Metella was sitting in the garden.*

plural	servī in forō ambulābant.
	Pompēiānī vīnum bibēbant.

*The slaves were walking in the forum.  
The Pompeians were drinking wine.*

### PERFECT TENSE

singular	coquus intrāvit.
	Clēmēns clāmōrem audīvit.

*The cook entered.  
Clemens heard the uproar.*

plural	amīci Caecilium salūtāvērunt.
	iuvēnēs ad tabernam festīnāvērunt.

*The friends greeted Caecilius.  
The young men hurried to an inn.*

- 3 Compare the endings of the imperfect and perfect tenses with the endings of the present tense.

	singular	plural
PRESENT	portat	portant
IMPERFECT	portābat	portābant
PERFECT	portāvit	portāvērunt

You can see that in the imperfect and perfect tenses, as with the present tense, the singular ends in **-t** and the plural in **-nt**.

- 4 Notice how Latin shows the difference between 'is', 'are' and 'was', 'were'.

	<i>singular</i>	<i>plural</i>
PRESENT	Caecilius <b>est</b> in tablinō. <i>Caecilius is in the study.</i>	servī <b>sunt</b> in culinā. <i>The slaves are in the kitchen.</i>
IMPERFECT	Caecilius <b>erat</b> in forō. <i>Caecilius was in the forum.</i>	servī <b>erant</b> in viā. <i>The slaves were in the street.</i>

- 5 In the following examples you will see that the imperfect tense is often used of an action or situation which was going on for some time.

īnfāns in cubiculō dormiēbat.  
*The baby was sleeping in the bedroom.*

pater et māter aberant.  
*The father and mother were away.*

- 6 The perfect tense, on the other hand, is often used of a completed action or an action that happened once.

agricola mercātōrem pulsāvit.  
*The farmer punched the merchant.*

Pompēiānī agricolam laudāvērunt.  
*The Pompeians praised the farmer.*



*This well-preserved bar at Herculaneum gives us a good impression of the taberna where Clemens met Felix.*

## Practising the language

1 When you have read the following story, answer the questions at the end.

### avārus

duo fūrēs ōlim ad vīllam contendēbant. in vīllā mercātor habitābat. mercātor erat senex et avārus. avārus multam pecūniām habēbat. fūrēs, postquam vīllam intrāvērunt, ātrium circumspectāvērunt.

'avārus', inquit fūr., 'est sōlus. avārus servum nōn habet.'  
tum fūrēs tablīnum intrāvērunt. avārus clāmāvit et  
ferōciter pugnāvit, sed fūrēs senem facile superāvērunt.  
'ubi est pecūnia, senex?' rogāvit fūr.  
'servus fidēlis pecūniām in cubiculō custōdit', inquit senex.  
'tū servum fidēlem nōn habēs, quod avārus es', clāmāvit  
fūr. tum fūrēs cubiculum petīvērunt.  
'pecūniām videō', inquit fūr. fūrēs cubiculum intrāvērunt,  
ubi pecūnia erat, et pecūniā intentē spectāvērunt. sed ēheu!  
ingēns serpēns in pecūniā iacēbat. fūrēs serpentem timēbant  
et ē vīllā celeriter festīnāvērunt.  
in vīllā avārus rīdēbat et serpentem laudābat.  
'tū es optimus servus. numquam dormīs. pecūniām  
meam semper servās.'

avārus miser

duo two  
habitābat was living

5 inquit said  
pugnāvit fought  
facile easily  
fidēlis faithful  
custōdit is guarding

10 ingēns huge  
serpēns snake  
iacēbat was lying  
timēbant were afraid of,  
feared  
celeriter quickly  
numquam never  
servās look after



ingēns serpēns.

## Questions

	Marks
1 Who was hurrying to the merchant's house?	1
2 In lines 2 and 3, there is a description of the merchant. Write down three details about him.	3
3 What did the thieves do immediately after entering the house?	1
4 In line 5, why did one of the thieves think the merchant would be alone?	1
5 In line 7, which two Latin words tell you that the merchant resisted the thieves? Why did he lose the fight?	2 + 1
6 In line 9, who did the merchant say was guarding his money? Why did the thief think he was lying?	1 + 2
7 Which room did the thieves then enter? What did they see there?	1 + 2
8 Why did the thieves run away, lines 14–15?	1
9 In lines 17–18, how did the merchant describe the <b>serpēns</b> ? What reasons did he give?	1 + 2
10 In line 6, the thieves found the merchant in his study. What do you think he was doing there?	1

TOTAL **20**

- 2 Write out each sentence completing it with the right form of the noun from the brackets. Then translate the Latin sentence. Take care with the meaning of the tenses of the verb.

For example: ..... in forō ambulābat. (*servus, servi*)

**servus** in forō ambulābat.

*The slave was walking in the forum.*

..... forum intrāvērunt. (*amīcus, amīcī*)

**amīcī** forum intrāvērunt.

*The friends entered the forum.*

a ..... per viam festīnābat. (*lībertus, lībertī*)

b ..... pecūniā portābant. (*servus, servi*)

c ..... ātrium circumspectāvit. (*fūr, fūrēs*)

d ..... clāmōrem audīvērunt. (*mercātor, mercātōrēs*)

e ..... fūrem superāvērunt. (*puer, puerī*)

f ..... ad urbem festīnāvit. (*nauta, nautae*)

## Slaves and freedmen

Wherever you travelled in the Roman world, you would find people who were slaves, like Grumio, Clemens and Melissa. They belonged to a master or mistress, to whom they had to give complete obedience; they were not free to make decisions for themselves; they could not marry; nor could they own personal possessions or be protected by courts of law. The law, in fact, did not regard them as human beings, but as things that could be bought and sold, treated well or treated badly, according to the whim of their master. These people carried out much of the hard manual work but they also took part in many skilled trades and occupations. They did not live separately from free people; many slaves would live in the same house as their master, usually occupying rooms in the rear part of the house. Slaves and free people could often be found working together.

The Romans and others who lived around the Mediterranean in classical times regarded slavery as a normal and necessary part of life. Even those who realised that it was not a natural state of affairs made no serious attempt to abolish it.

People usually became slaves as a result either of being taken prisoner in war or of being captured by pirates; the children of slaves were automatically born into slavery. They came from many different tribes and countries, Gaul and Britain, Spain and North Africa, Egypt, different parts of Greece and Asia Minor, Syria and Palestine. By the time of the Emperor Augustus at the beginning of the first century AD, there were perhaps as many as three slaves for every five free citizens in Italy. Most families owned at least one or two; a merchant like Caecilius would have no fewer than a dozen in his house and many more working on his estates and in his businesses. Very wealthy men owned



*Many people became slaves when captured in Rome's numerous wars. The scene on the left shows captives after a battle, sitting among the captured weapons and waiting to be sold. Families would be split up and slaves would be given new names by their masters.*

hundreds and sometimes even thousands of slaves. A man called Pedanius Secundus, who lived in Rome, kept four hundred in his house there; when one of them murdered him, they were all put to death, in spite of protests by the people of Rome.

## The work and treatment of slaves

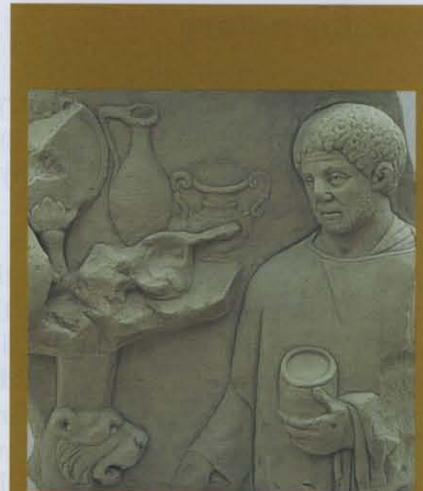
Slaves were employed in all kinds of work. In the country, their life was rougher and harsher than in the cities. They worked as labourers on farms, as shepherds and cowherds on the big estates in southern Italy, in the mines and on the building of roads and bridges. Some of the strongest slaves were bought for training as gladiators.

In the towns, slaves were used for both unskilled and skilled work. They were cooks and gardeners, general servants, labourers in factories, secretaries, musicians, actors and entertainers. In the course of doing such jobs, they were regularly in touch with their masters and other free men; they moved without restriction about the streets of the towns, went shopping, visited temples and were also quite often present in the theatre and at shows in the amphitheatre. Foreign visitors to Rome and Italy were sometimes surprised that there was so little visible difference between a slave and a poor free man.

Some masters were cruel and brutal to their slaves, but others were kind and humane. Common sense usually prevented a master from treating his slaves too harshly, since only fit, well-cared-for slaves were likely to work efficiently. A slave who was a skilled craftsman, particularly one who was able to read and write, keep accounts and manage the work of a small shop, would have cost a large sum of money; and a Roman master was generally too sensible to waste an expensive possession through carelessness.



Some were trained as gladiators.



*Slaves' jobs varied from serving drinks in the home and nursing children, to heavy labour, such as portering.*

## Freeing a slave

Not all slaves remained in slavery until they died. Freedom was sometimes given as a reward for particularly good service, sometimes as a sign of friendship and respect. Freedom was also very commonly given after the owner's death by a statement in the will. But the law laid down certain limits. For example, a slave could not be freed before he was thirty years old; and not more than a hundred slaves (fewer in a small household) could be freed in a will.

The act of freeing a slave was called *manūmissiō*. This word is connected with two other words, *manus* (hand) and *mittō* (send), and means 'a sending out from the hand' or 'setting free from control'. Manumission was performed in several ways. The oldest method took the form of a legal ceremony before a public official, such as a judge. This is the ceremony seen in the picture at the beginning of this Stage. A witness claimed that the slave did not really belong to the master at all; the master did not deny the claim; the slave's head was then touched with a rod and he was declared officially free. There were other, simpler methods. A master might manumit a slave by making a declaration in the presence of friends at home or merely by an invitation to recline on the couch at dinner.



*Masters were free to beat unsatisfactory slaves. House slaves were often punished by being sent to work on the owner's farm.*

## Freedmen

The ex-slave became a *libertus* (freedman). He now had the opportunity to make his own way in life, and possibly to become an important member of his community. He did not, however, receive all the privileges of a citizen who had been born free. He could not stand as a candidate in public elections, nor could he become a high-ranking officer in the army. He still had obligations to his former master and had to work for him a fixed number of days each year. He would become one of his clients and would visit him regularly to pay his respects, usually early in the morning. He would be expected to help and support his former master whenever he could. This connection between them is seen very clearly in the names taken by a freedman. Suppose that his slave-name had been Felix and his master had been Lucius Caecilius Iucundus. As soon as he was freed, Felix would take some of the names of his former master and call himself Lucius Caecilius Felix.

Some freedmen continued to do the same work that they had previously done as slaves; others were set up in business by their former masters. Others became priests in the temples or servants of the town council; the council secretaries, messengers, town clerk and town crier were all probably freedmen. Some became very rich and powerful. Two freedmen at Pompeii, who were called the Vettii and were possibly brothers, owned a house which is one of the most magnificent in the town. The colourful paintings on its walls and the elegant marble fountains in the garden show clearly how prosperous the Vettii were. Another Pompeian freedman was the architect who designed the large theatre; another was the father of Lucius Caecilius Iucundus.

A female ex-slave was called a **liberta** and had fewer opportunities than a freedman. Often a freedwoman would marry her former master.



*The peristylum of the House of the Vettii.*

## Vocabulary checklist 6

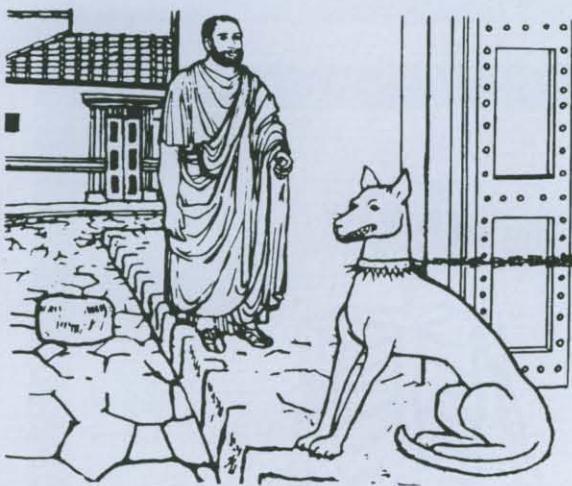
abest	<i>is out, is absent</i>
aberat	<i>was out, was absent</i>
cubiculum	<i>bedroom</i>
emit	<i>buys</i>
ferōciter	<i>fiercely</i>
festīnat	<i>hurries</i>
fortis	<i>brave</i>
fūr	<i>thief</i>
intendē	<i>intently, carefully</i>
lībertus	<i>freedman, ex-slave</i>
ōlim	<i>once, some time ago</i>
parvus	<i>small</i>
per	<i>through</i>
postquam	<i>after</i>
pulsat	<i>hits, thumps</i>
quod	<i>because</i>
rēs	<i>thing</i>
scribit	<i>writes</i>
subitō	<i>suddenly</i>
superat	<i>overcomes, overpowers</i>
tum	<i>then</i>
tuus	<i>your, yours</i>
vēndit	<i>sells</i>
vituperat	<i>blames, curses</i>



The two freedmen called the Vettii had their best dining-room decorated with tiny pictures of cupids, seen here racing in chariots drawn by deer.



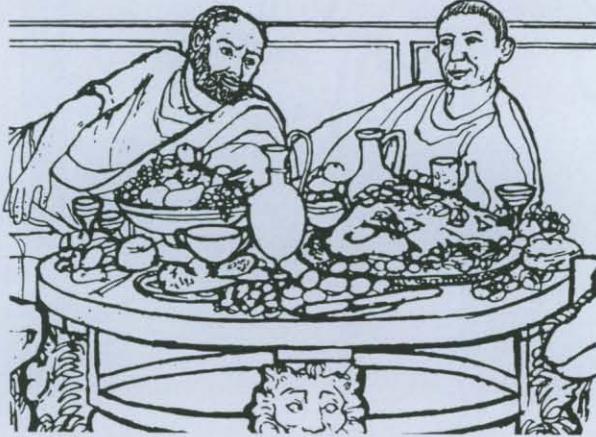
CENA  
STAGE 7



1 amīcus Caeciliūm vīsitābat. vīllam intrāvit.



2 Caecilius amīcum exspectābat. amīcum salūtāvit.



3 amīcus cum Caeciliō cēnābat. cēnam laudāvit.



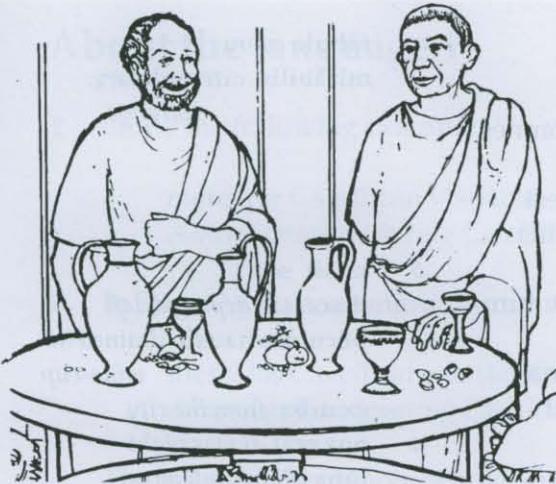
4 amīcus pōculum īspexit. vīnum gustāvit.



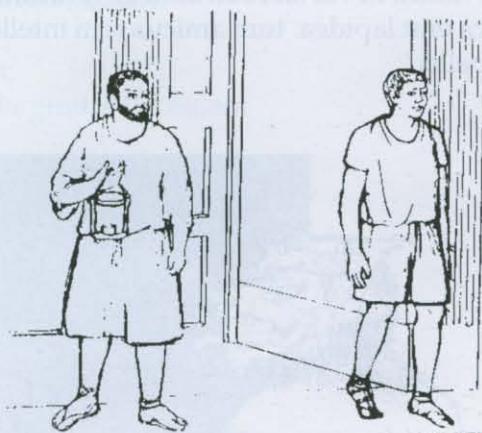
5 amīcus pōculum hausit. tum fābulam longam nārrāvit.



6 Caecilius plausit. 'euge!' dīxit.



7 amīcī optimum vīnum bibērunt. tandem surrexērunt.



8 servī in ātriō stābant. iānuam aperuērunt.



9 amīcus 'valē' dīxit. ē villā discessit.

*Part of a mosaic from Pompeii showing  
the slave left behind by the drivers  
of the chariot.*

# fābula mīrābilis

multī amīcī cum Caeciliō cēnābant. Fēlīx quoque aderat. omnēs amīcī coquum laudāvērunt, quod cēna erat optima.

postquam omnēs cēnāvērunt, Caecilius clāmāvit, ‘ubi est Decēns? Decēns nōn adest.’ tum Caecilius Clēmentem ē vīllā mīsit. servus Decentem per urbēm quaesīvit.

postquam servus ē vīllā discessit, Fēlīx pōculūm hausit. tum libertus fābulam mīrābilem nārrāvit:

‘ōlim amīcus meus ex urbe discēdēbat. nox erat, sed lūna plēna lūcēbat. amīcus per viam festīnābat, ubi silva erat, et subitō centuriōnēm cōspexit. amīcus meus centuriōnēm salūtāvit. centuriō tamen nihil dīxit. tum centuriō tunicam dēposuit. ecce! centuriō ēvānuit. ingēns lupus subitō appāruit. amīcus meus valdē timēbat. ingēns lupus ululāvit et ad silvam festīnāvit. tunica in viā iacēbat. amīcus tunicam cautē īspexit. ecce! tunica erat lapidea. tum amīcus rem intellēxit. centuriō erat versipellis.’



fābula story  
mīrābilis extraordinary,  
strange

- 5 mīsit sent  
discessit departed, left  
pōculūm hausit drained his  
wine-cup  
ex urbe from the city  
nox erat it was night  
lūna plēna full moon  
lūcēbat was shining  
silva wood  
centuriōnēm centurion  
cōspexit caught sight of  
dīxit said  
tunicam tunic  
dēposuit took off  
ēvānuit vanished  
lupus wolf  
appāruit appeared  
ululāvit howled  
cautē cautiously  
īspexit looked at, examined  
lapidea made of stone  
rem intellēxit understood the  
truth  
versipellis werewolf

## About the language 1

- 1 Study the following example:

mercātor Caecilium vīsitābat. mercātor villam intrāvit.

*A merchant was visiting Caecilius. The merchant entered the house.*

- 2 In Stage 7, you have met a shorter way of saying this:

mercātor Caecilium vīsitābat. vīllam intrāvit.

*A merchant was visiting Caecilius. **He** entered the house.*

The following sentences behave in the same way:

amīcī cum Caeciliō cēnābant. coquum laudāvērunt.

*Friends were dining with Caecilius. **They** praised the cook.*

ancilla in ātriō stābat. dominum salūtāvit.

*The slave-girl was standing in the atrium. **She** greeted the master.*

- 3 Notice that Latin does not have to include a separate word for 'he', 'she' or 'they'. **intrāvit** can mean 'he entered' or 'she entered', depending on the context.

- 4 Further examples:

- a Grumiō in culīnā labōrābat. cēnam parābat.
- b āctōrēs in theātrō clāmābant. fābulam agēbant.
- c Metella nōn erat in vīllā. in hortō ambulābat.
- d libertī in tabernā bibēbant. Grumiōnem salūtāvērunt.
- e iuvenis pōculum hausit. vīnum laudāvit.



*Part of a mosaic floor, showing the scraps left behind by the diners after a cena.*

# Decēns

postquam Fēlīx fābulam nārrāvit, Caecilius et hospitēs plausērunt.  
tum omnēs tacēbant et aliam fābulam exspectābant. subitō clāmōrem  
audivērunt. omnēs ad ātrium festināvērunt, ubi Clēmēns stābat.

Caecilius: hercle! quid est? cūr tū clāmōrem facis?  
Clēmēns: Decēns, Decēns...  
Caecilius: quid est?  
Clēmēns: Decēns est mortuus.  
omnēs: quid? mortuus? ēheu!  
(duo servī intrant.)  
Caecilius: quid dīcis?  
servus prīmus: dominus meus ad vīllam tuam veniēbat;  
dominus gladiātōrem prope amphitheātrum  
cōspexit.  
servus secundus: gladiātor dominum terruit, quod  
gladium ingentem vibrābat. tum gladiātor  
clāmāvit, 'tū mē nōn terrēs, leō, tū mē nōn  
terrēs! leōnēs amīcum meum in arēnā  
necāvērunt, sed tū mē nōn terrēs!'  
servus prīmus: Decēns valdē timēbat. 'tū es īnsānus', inquit  
dominus. 'ego nōn sum leō. sum homō.'  
servus secundus: gladiātor tamen dominum ferōciter petīvit et  
eum ad amphitheātrum trāxit. dominus  
perterritus clāmāvit.  
Clēmēns clāmōrem audīvit. Clēmēns,  
quod fortis erat, amphitheātrum intrāvit.  
Decentem in arēnā cōspexit. dominus meus  
erat mortuus.  
Caecilius: ego rem intellegō! gladiātor erat Pugnāx.  
Pugnāx erat gladiātor nōtissimus. Pugnāx  
ōlim in arēnā pugnābat, et leō Pugnācem  
necāvit. Pugnāx nōn vīvit; Pugnāx est umbra.  
umbra Decentem necāvit.

hospitēs guests  
plausērunt applauded  
tacēbant were silent  
aliā another  
hercle! by Hercules! good  
heavens!

mortuus dead

10 prīmus first  
gladiātōrem gladiator  
prope amphitheātrum near  
the amphitheatre  
secundus second  
terruit frightened  
gladium sword  
vibrābat was brandishing, was  
waving  
in arēnā in the arena  
īnsānus mad, crazy  
homō human being, man  
eum him  
trāxit dragged

25  
20  
25  
30  
nōtissimus very well-known  
vīvit is alive  
umbra ghost



*Decēns valdē timēbat.*

## post cēnam

postquam Caecilius rem explicāvit, omnēs amīcī tacēbant. mox 'valē' dixērunt et ē vīllā discessērunt. per viam timidē prōcēdēbant. nūllae stēllae lūcēbant. nūlla lūna erat in caelō. amīcī nihil audīvērunt, quod viae dēsertae erant. amīcī per urbem tacitē prōcēdēbant, quod umbram timēbant.

5

explicāvit explained  
valē goodbye  
timidē nervously  
prōcēdēbant were proceeding,  
were advancing  
nūllae stēllae no stars  
in caelō in the sky  
dēsertae deserted



subitō fēlēs ululāvit. amīcī valdē timēbant. omnēs per urbem perterritī ruērunt, quod dē vītā dēspērābant. clāmōrem mīrabilem fēcērunt. multī Pompēiānī erant sollicitī, quod clāmōrem audīvērunt. Caecilius tamen clāmōrem nōn audīvit, quod in cubiculō dormiēbat.

10  
fēlēs cat  
ruērunt rushed  
dē vītā dēspērābant were in  
despair of their lives  
fēcērunt made  
sollicitī worried, anxious

## About the language 2

- 1 In Stage 6, you met examples of the perfect tense. They looked like this:

senex ad tabernam **ambulāvit**.  
*The old man walked to the inn.*

amīcī in urbe **dormīvērunt**.  
*The friends slept in the city.*

This is a very common way of forming the perfect tense in Latin.

- 2 In Stage 7, you have met other forms of the perfect tense. Look at the following examples:

### PRESENT

apparet

dīcit

discēdit

facit

### singular

appāruit  
*s/he appeared*

dīxit  
*s/he said*

discessit  
*s/he left*

fēcit  
*s/he made*

### PERFECT

### plural

appāruērunt  
*they appeared*

dīxērunt  
*they said*

discessērunt  
*they left*

fēcērunt  
*they made*

- 3 If you are not sure whether a particular verb is in the present tense or the perfect tense, you can check by looking it up in the 'Vocabulary' part of the Language information section.

# Metella et Melissa

Metella Melissam in villā quaerēbat. Metella culīnam intrāvit,  
ubi Grumiō labōrābat. Grumiō erat īrātus.

'cūr tū es īrātus, Grumiō? cūr ferōciter circumspēctās?'  
rogāvit Metella.

'heri Melissa cēnam optimam parāvit', respondit coquus.  
'hodiē ego cēnam pessimam parō, quod nūllus cibus adest. heri  
multus cibus erat in culīnā. ancilla omnem cibum coxit.'

Metella ē culīnā discessit et ad tablīnum festīnāvit, ubi  
Clēmēns labōrābat. Clēmēns quoque erat īrātus.

'Melissa est pestis!' clāmāvit servus.

'quid fēcit Melissa?' rogāvit Metella.

'heri Melissa in tablīnō labōrābat', respondit Clēmēns. 'hodiē  
ego in tablīnō labōrō. ecce! cērae et stilī absunt. nihil est in locō  
propriō.'

Metella, postquam ē tablīnō discessit, hortum intrāvit.  
Metella Melissam in hortō vīdit. ēheu! ancilla lacrimābat.

'Melissa, cūr lacrimās?' rogāvit Metella.

'lacrimō quod Grumiō et Clēmēns mē vituperant', respondit  
ancilla.

'ego tamen tē nōn vituperō', inquit Metella. 'ego tē laudō.  
ecce! tū crīnēs meōs optimē compōnis. stolam meam optimē  
compōnis. fortasse Grumiō et Clēmēns tē nōn laudant; sed ego  
tē laudō, quod mē dīligenter cūrās.'

5      heri *yesterday*  
pessimam *very bad*  
coxit *cooked*

10     fēcit *has done*

stilī *pens (used for writing  
on wax tablets)*  
in locō propriō *in the right  
place*  
vīdit *saw*

20     crīnēs *hair*  
optimē *very well*  
compōnis *arrange*  
stolam *dress*  
fortasse *perhaps*  
dīligenter *carefully*  
cūrās *look after*



## Practising the language

- 1 Complete each sentence with the right phrase. Then translate the sentence.

For example: amīcī ..... (villam intrāvit, cēnam laudāvērunt)

amīcī **cēnam laudāvērunt**.

*The friends praised the dinner.*

- a mercātor ..... (ē villā discessit, clāmōrem audīvērunt)
- b ancillae ..... (ad villam ambulāvit, in villā dormīvērunt)
- c leōnēs ..... (gladiātōrem terruit, gladiātōrem cōspexērunt)
- d libertī ..... (lūnam spectāvit, ad portum festināvērunt)
- e centuriō ..... (fābulam audīvit, servum laudāvērunt)
- f fūr ..... (per urbem ruit, centuriōnem terruērunt)
- g Caecilius et amīcus ..... (leōnem cōspexit, portum petīvērunt)
- h amīcī ..... (pōculum īspexit, rem intellēxērunt)

- 2 Complete each sentence with the right form of the noun. Then translate the sentence.

For example: coquus ..... parāvit. (cēna, cēnam)

coquus **cēnam** parāvit.

*The cook prepared the dinner.*

..... ad silvam ambulāvērunt. (servus, servī)

**servī** ad silvam ambulāvērunt.

*The slaves walked to the wood.*

- a Clēmēns ..... excitāvit. (dominus, dominum)
- b ..... fābulam nārrāvit. (libertus, libertum)
- c ..... gladiātōrem cōspexērunt. (amīcus, amīcī)
- d ..... ad forum festināvērunt. (agricola, agricolae)
- e ancilla ..... aperuit. (iānua, iānuam)
- f ..... clāmōrem fēcit. (puella, puellae)
- g fūrēs ..... necāvērunt. (centuriō, centuriōnem)
- h ..... cēnam laudāvit. (gladiātor, gladiātōrem)
- i ..... cibum ad theātrum portāvērunt. (spectātor, spectātōrēs)
- j ..... ē villā discessit. (senex, senēs)



*Tombs outside the Herculaneum Gate.*

## Roman beliefs about life after death

The Romans usually placed the tombs of the dead by the side of roads just outside towns. The tombs at Pompeii can still be seen along the roads that go north from the Herculaneum Gate and south from the Nuceria Gate.

Some tombs were grand and impressive and looked like small houses; others were plain and simple. Inside a tomb there was a chest or vase containing the ashes of the dead person; sometimes there were recesses in the walls of a tomb to hold the remains of several members of a family. The ashes of poor people, who could not afford the expense of a tomb, were buried more simply. At this time cremation was the normal way of disposing of the dead.

In building their cemeteries along busy roads, and not in peaceful and secluded places, the Romans were not showing any lack of respect. On the contrary, they believed that unless the dead were properly treated, their ghosts would haunt the living and possibly do them harm. It was most important to provide the dead with a tomb or grave, where their ghosts could have a home. But it was also thought that they would want to be close to the life of the living. One tomb has this inscription: 'I see and gaze upon all who come to and from the city' and another, 'Lollius has been placed by the side of the road in order that everyone who passes may say to him "Hello, Lollius"'.



*Inside a Pompeian tomb, with recesses for the ashes.*

It was believed that the dead in some way continued the activities of life, and therefore had to be supplied with the things they would need. A craftsman would want his tools, a woman her jewellery, children their toys. When the bodies of the dead were cremated, their possessions were burnt or buried with them.

A Greek writer called Lucian tells the story of a husband who had burnt all his dead wife's jewellery and clothes on the funeral pyre, so that she might have them in the next world. A week later he was trying to comfort himself by reading a book about life after death, when the ghost of his wife appeared. She began to reproach him because he had not burnt one of her gilt sandals, which, she said, was lying under a chest. The family dog then barked and the ghost disappeared. The husband looked under the chest, found the sandal and burnt it. The ghost was now content and did not appear again.

The ghosts of the dead were also thought to be hungry and thirsty, and therefore had to be given food and drink. Offerings of eggs, beans, lentils, flour and wine were placed regularly at the tomb. Sometimes holes were made in the tomb so that food and wine could be poured inside. Wine was a convenient substitute for blood, the favourite drink of the dead. At the funeral and on special occasions animals were sacrificed, and their blood was offered.



*Section through a Roman burial in Caerleon, Wales. A pipe ran down into the container for the ashes, so that gifts of food and drink could be poured in.*

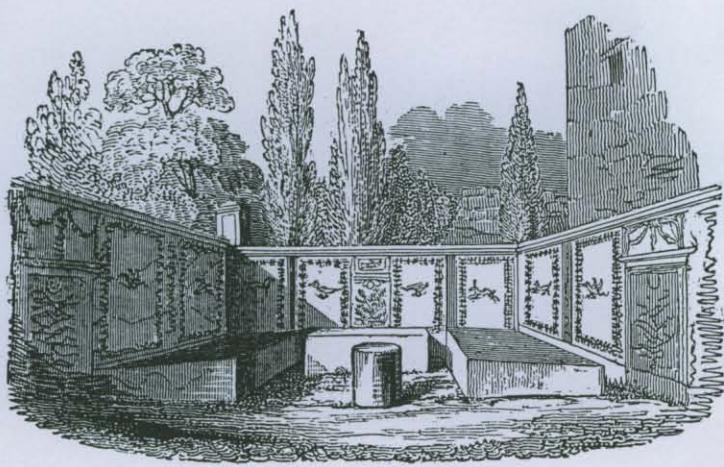
### Cremation urns

*Ashes were buried in containers of many materials, including stone, metal and glass. One wealthy Pompeian had his ashes buried in this fabulously expensive, hand-carved blue and white glass vase, which was found in one of the tombs outside the Herculaneum Gate. Poor people might put the ashes of the dead in second-hand storage jars which were then buried in the earth.*



It was thought, however, that in spite of these attempts to look after them, the dead did not lead a very happy existence. In order to help them forget their unhappiness, their tombs were often decorated with flowers and surrounded by little gardens, a custom which has lasted to this day, although its original meaning has changed. With the same purpose in mind, the family and friends of a dead person held a banquet after the funeral and on the anniversary of the death. Sometimes these banquets took place in a dining-room attached to the tomb itself, sometimes in the family home. The ghosts of the dead were thought to attend and enjoy these cheerful occasions.

In addition to these ceremonies two festivals for the dead were held every year. At one of these, families remembered



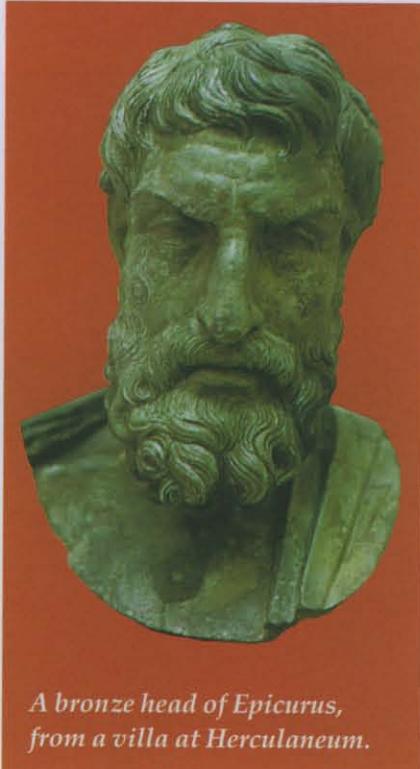
*Left: An open-air dining-room attached to a tomb outside the Herculaneum Gate, where the relatives could feast with the dead.*

parents and relations who had died; at the other, they performed rites to exorcise any ghosts in their houses who might be lonely or hungry and therefore dangerous.

Some people also believed in the Greek myths about the underworld where the wicked were punished for their crimes and where the good lived happily for ever.

There were a few people who did not believe in any form of life after death. These were the followers of a Greek philosopher called Epicurus, who taught that when a man died the breath that gave him life dissolved in the air and was lost for ever.

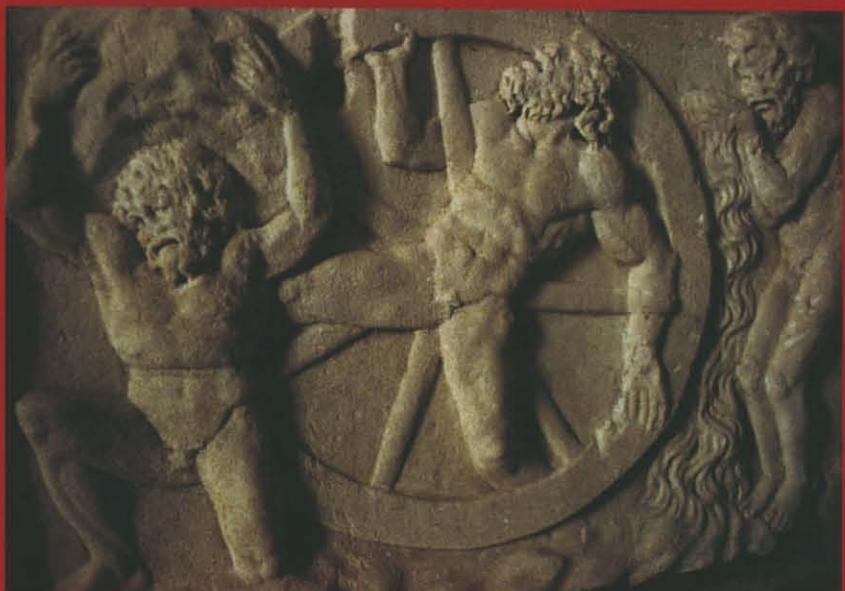
Most Romans, however, felt no need to question their traditional beliefs and customs, which kept the dead alive in their memories and ensured that their spirits were happy and at peace.



*A bronze head of Epicurus, from a villa at Herculaneum.*

## Vocabulary checklist 7

cēnat	dines
cōspicit	catches sight of
cum	with
facit	makes, does
heri	yesterday
ingēns	huge
intellegit	understands
lacrimat	weeps, cries
mortuus	dead
nārrat	tells, relates
necat	kills
nihil	nothing
omnis	all
parat	prepares
prope	near
rogat	asks
tacitē	quietly
tamen	however
terret	frightens
valdē	very much

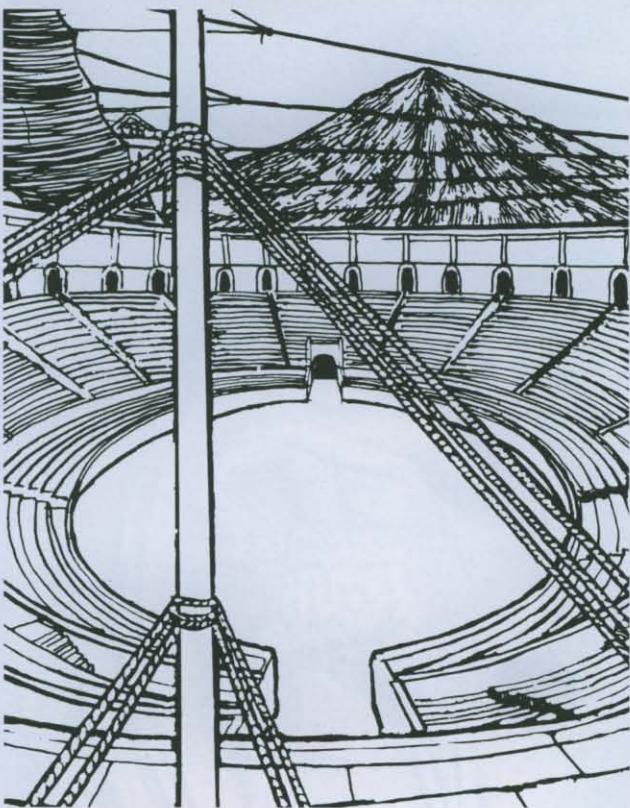


Dead sinners being punished in the underworld: Sisyphus had to roll a stone for ever, Ixion was tied to a revolving wheel, and Tantalus was never able to quench his raging thirst.



# GLADIATORES

STAGE 8



amphitheātrum



1 nūntiū spectāculum nūntiābant.  
Pompēiānī nūntiōs audiēbant.



2 gladiātōrēs per viam prōcēdēbant.  
Pompēiānī gladiātōrēs laudābant.



3 puellae iuvenēs salūtāvērunt. iuvenēs  
quoque ad amphitheātrum contendēbant.



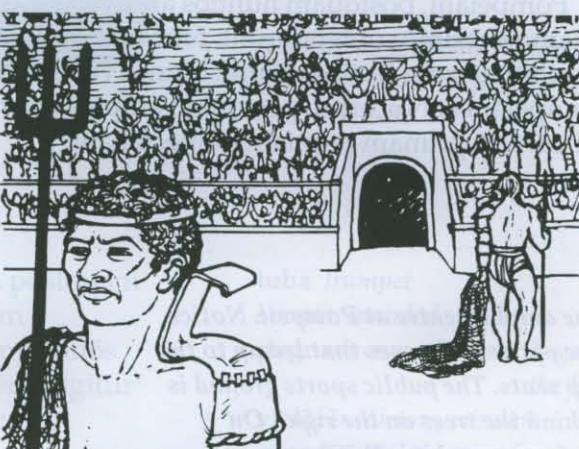
4 servī fēminās spectābant, quod fēminaē ad spectāculum contendēbant.



5 puerī per viam festinābant. puellae puerōs salūtāvērunt.



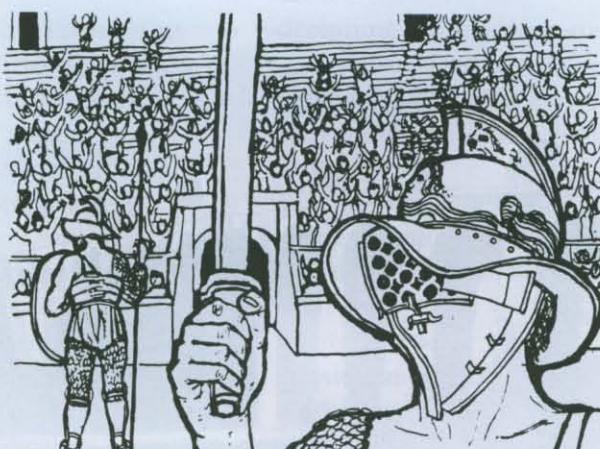
6 Pompēiānī tabernās nōn intrāvērunt,  
quod tabernaē erant clausae.



7 postquam gladiātōrēs Pompēiānōs  
salūtāvērunt, Pompēiānī plausērunt.



8 Pompēiānī gladiātōrēs intentē spectābant,  
quod gladiātōrēs in arēnā pugnābant.



9 spectātōrēs murmillōnēs incitābant, quod  
murmillōnēs saepe victōrēs erant.

# gladiātōrēs

Rēgulus erat senātor Rōmānus. in vīllā magnificā habitābat. vīlla erat prope Nūceriam. Nūcerīnī et Pompēiānī erant inimīcī.

Nūcerīnī, quod amphitheātrum nōn habēbant, saepe ad amphitheātrum Pompēiānum veniēbant; saepe erant turbulentī.

Rēgulus ōlim spectāculum splendidum in amphitheātrō ēdedit, quod diem nātālem celebrābat. multī Nūcerīnī igitur ad urbem vēnērunt. cīvēs Pompēiānī erant īrātī, quod Nūcerīnī viās complēbant. omnēs tamen ad forum contendērunt, ubi nūntiī stābant. nūntiī spectāculum optimum nūntiābant:

'gladiātōrēs adsunt! vīgintī gladiātōrēs hodiē pugnant!  
rētiāriī adsunt! murmillōnēs adsunt! bēstiāriī bēstiās ferōcēs agitant!'

Pompēiānī, postquam nūntiōs audīvērunt, ad amphitheātrum quam celerrimē contendērunt. Nūcerīnī quoque ad amphitheātrum festināvērunt. omnēs vehementer clāmābant. Pompēiānī et Nūcerīnī, postquam amphitheātrum intrāvērunt, tacuērunt. prīmam pugnam exspectābant.

*The amphitheatre at Pompeii. Notice one of the staircases that led up to the top seats. The public sports ground is behind the trees on the right. On performance days, the open space would have been full of stalls selling refreshments and souvenirs.*

senātor Rōmānus *a Roman senator*

magnificā *magnificent*  
Nūcerīnī *the people of Nuceria*

5 inimīcī *enemies*  
saepe *often*

turbulentī *rowdy, disorderly*  
spectāculum *show, spectacle*

splendidum *splendid*  
ēdedit *presented*

diem nātālem *birthday*  
celebrābat *was celebrating*

vēnērunt *came*

cīvēs *citizens*  
complēbant *were filling*

nūntiābant *were announcing*  
vīgintī *twenty*

rētiāriī *net-fighters*  
murmillōnēs *heavily armed*

gladiators

bēstiāriī *beast-fighters*

bēstiās *beasts*

ferōcēs *fierce, ferocious*

quam celerrimē *as quickly as*

*possible*

vehementer *loudly, violently*

tacuērunt *fell silent*





*A retiarius with his trident, net and protection for his right arm and neck.*

## in arēnā

duo rētiāriī et duo murmillōnēs arēnam intrāvērunt. postquam gladiātōrēs spectātōrēs salūtāvērunt, tuba sonuit. tum gladiātōrēs pugnam commīsērunt. murmillōnēs Pompēiānōs valdē dēlectābant, quod saepe victōrēs erant. Pompēiānī igitur murmillōnēs incitābant. sed rētiāriī, quod erant expedītī, murmillōnēs facile ēvītāvērunt.

'rētiāriī nōn pugnant! rētiāriī sunt ignāvī!' clāmāvērunt Pompēiānī. Nūcerīnī tamen respondērunt, 'rētiāriī sunt callidī! rētiāriī murmillōnēs dēcipiunt!'

murmillōnēs rētiāriōs frūstrā ad pugnam prōvocāvērunt. tum murmillō clāmāvit, 'ūnus murmillō facile duōs rētiāriōs superat.'

Pompēiānī plausērunt. tum murmillō rētiāriōs statim petivit. murmillō et rētiāriī ferōciter pugnāvērunt. rētiāriī tandem murmillōnēm graviter vulnerāvērunt. tum rētiāriī alterum murmillōnēm petīvērunt. hic murmillō fortiter pugnāvit, sed rētiāriī eum quoque superāvērunt.

Pompēiānī, quod īrātī erant, murmillōnēs vituperābant; missiōnem tamen postulābant, quod murmillōnēs fortēs erant. Nūcerīnī mortem postulābant. omnēs spectātōrēs tacēbant, et Rēgulum intentē spectābant. Rēgulus, quod Nūcerīnī mortem postulābant, pollicem vertit. Pompēiānī erant īrātī, et vehementer clāmābant. rētiāriī tamen, postquam Rēgulus signum dedit, murmillōnēs interfēcērunt.

5	tuba	trumpet
	sonuit	sounded
	pugnam	commīsērunt began the fight
10	victōrēs	victors, winners
	expedītī	lightly armed
	ēvītāvērunt	avoided
	ignāvī	cowardly
	callidī	clever, cunning
15	dēcipiunt	are deceiving, are fooling
	frūstrā	in vain
	prōvocāvērunt	challenged
	ūnus	one
20	graviter	seriously
	vulnerāvērunt	wounded
	alterum	the second, the other
	hic	this
	fortiter	bravely
	missiōnem	release
	mortem	death
	pollicem	turned his thumb up
	dedit	gave
	interfēcērunt	killed

## About the language 1

- 1 From Stage 2 onwards, you have met sentences like these:

amīcus puerā salūtat.  
dominus servū vituperābat.  
nautae mercātōrem laudāvērunt.

*The friend greets the girl.  
The master was cursing the slave.  
The sailors praised the merchant.*

In each of these examples, the person who has something done to him or her is indicated in Latin by the **accusative singular**.

- 2 In Stage 8, you have met sentences like these:

amīcus puellā salūtat.  
dominus servōs vituperābat.  
nautae mercātōrēs laudāvērunt.

*The friend greets the girls.  
The master was cursing the slaves.  
The sailors praised the merchants.*

In these examples, the persons who have something done to them are indicated in Latin by the **accusative plural**.

- 3 You have now met the following cases:

SINGULAR

<i>nominative</i>	puella	servus	mercātor
<i>accusative</i>	puellam	servum	mercātōrem

PLURAL

<i>nominative</i>	puellae	servī	mercātōrēs
<i>accusative</i>	puellās	servōs	mercātōrēs

- 4 Further examples:

- a agricola gladiātōrem laudāvit. agricola gladiātōrēs laudāvit.
- b servus agricolam interfēcit. servus agricolās interfēcit.
- c centuriō servōs laudāvit.
- d puer āctōrēs ad theātrum dūxit.
- e senex āctōrem ad forum dūxit.
- f amīcus fābulās nārrāvit.
- g amīcī ancillām salūtāvērunt.
- h agricolae nūntiōs audīvērunt.

# vēnātiō

When you have read this story, answer the questions at the end.

postquam rētiāriī ex arēnā discessērunt, tuba iterum sonuit.  
subitō multī cervī arēnam intrāvērunt. cervī per tōtam arēnam  
currēbant, quod perterriti erant. tum canēs ferōcēs per portam  
intrāvērunt. canēs statim cervōs perterritōs agitāvērunt et  
interfēcērunt. postquam canēs cervōs superāvērunt, lupī arēnam  
intrāvērunt. lupī, quod valdē ēsuriēbant, canēs ferōciter  
petīvērunt. canēs erant fortissimī, sed lupī facile canēs  
superāvērunt.

Nūcerīnī erant laetissimī et Rēgulum laudābant. Pompēiānī  
tamen nōn erant contenti, sed clāmābant, ‘ubi sunt leōnēs? cūr  
Rēgulus leōnēs retinet?’

Rēgulus, postquam hunc clāmōrem audīvit, signum dedit.  
statim trēs leōnēs per portam ruērunt. tuba iterum sonuit. bēstiāriī  
arēnam audācissimē intrāvērunt. leōnēs tamen bēstiāriōs nōn  
petīvērunt. leōnēs in arēnā recubuērunt. leōnēs obdormīvērunt!

tum Pompēiānī erant irātissimī, quod Rēgulus spectāculum  
rīdiculum ēdēbat. Pompēiānī Rēgulum et Nūcerīnōs ex  
amphitheātrō agitāvērunt. Nūcerīnī per viās fugiēbant, quod  
valdē timēbant. Pompēiānī tamen gladiōs suōs dēstrīnxērunt et  
multōs Nūcerīnōs interfēcērunt. ecce! sanguis nōn in arēnā sed  
per viās fluēbat.

vēnātiō

hunt

iterum again  
cervī deer

ēsuriēbant were hungry  
fortissimī very brave

retinet is holding back  
hunc this  
trēs three  
audācissimē very boldly  
recubuērunt lay down  
obdormīvērunt went to sleep  
irātissimī very angry  
rīdiculum ridiculous, silly  
ēdēbat was presenting  
fugiēbant began to run away,  
began to flee

suōs their  
dēstrīnxērunt drew

## Questions

Marks

- 1 postquam ... intrāvērunt (lines 1–2). What happened after the retiarii left the arena? 2
- 2 In lines 4–5, how did the deer feel and what happened to them? 1 + 2
- 3 In lines 6–8, why did the wolves chase the dogs? How did the chase end? 2
- 4 In lines 9–10, what were the different feelings of the Nucerians and Pompeians? 2
- 5 Why were the Pompeians feeling like this? 1
- 6 Rēgulus ... signum dedit (line 12). What happened next? 2
- 7 When the beast-fighters entered the arena in lines 13–14, what would you have expected to happen? What went wrong? 2 + 1
- 8 Why were the Pompeians angry and what did they do? 2
- 9 Pompēiānī ... interfēcērunt (lines 19–20). What made the riot so serious? 1
- 10 Read the last sentence. Why do you think **ecce!** is put in front of it? 2

TOTAL 20



## pāstor et leō

ōlim pāstor in silvā ambulābat. subitō pāstor leōnem cōnspexit.  
leō tamen pāstōrem nōn agitāvit. leō lacrimābat! pāstor,  
postquam leōnem cōnspexit, erat attonitus et rogāvit,

‘cūr lacrimās, leō? cūr mē nōn agitās? cūr mē nōn cōnsūmis?’

leō trīstis pedem ostendit. pāstor spīnam in pede cōnspexit,  
tum clāmāvit,

‘ego spīnam videō! spīnam ingentem videō! nunc intellegō!  
tū lacrimās, quod pēs dolet.’

pāstor, quod benignus et fortis erat, ad leōnem cautē vēnit et  
spīnam īspexit. leō fremuit, quod ignāvus erat.

‘leō!’ exclāmāvit pāstor, ‘ego perterritus sum, quod tū fremis.  
sed tē adiuvō. ecce! spīna!’

postquam hoc dīxit, pāstor spīnam quam celerrimē extrāxit.  
leō ignāvus iterum fremuit et ē silvā festināvit.

posteā, Rōmānī hunc pāstōrem comprehendērunt, quod  
Chrīstiānus erat, et eum ad arēnam dūxērunt. postquam arēnam  
intrāvit, pāstor spectatōrēs vīdit et valdē timēbat. tum pāstor  
bēstiās vīdit et clāmāvit, ‘nunc mortuus sum! videō leōnēs et  
lupōs. ēheu!’

tum ingēns leō ad eum ruit. leō, postquam pāstōrem olfēcit,  
nōn eum cōnsūmpsit sed lambēbat! pāstor attonitus leōnem  
agnōvit et dīxit,

‘tē agnōscō! tū es leō trīstis! spīna erat in pede tuō.’

leō iterum fremuit, et pāstōrem ex arēna ad salūtem dūxit.

attonitus astonished

- 5      trīstis sad  
pedem foot, paw  
ostendit showed  
spīnam thorn  
dolet hurts
- 10     benignus kind  
fremuit roared  
exclāmāvit shouted  
adiuvō help  
hoc this
- 15     extrāxit pulled out  
posteā afterwards  
comprehendērunt arrested  
Chrīstiānus Christian
- 20     olfēcit smelled, sniffed  
lambēbat began to lick  
agnōvit recognised

ad salūtem to safety

## About the language 2

1 Study the following pairs of sentences:

Pompēiānī erant īrātī.  
The Pompeians were angry.

Pompēiānī erant īrātissimī.  
The Pompeians were very angry.

gladiātor est nōtus.  
The gladiator is famous.

gladiātor est nōtissimus.  
The gladiator is very famous.

māter erat laeta.  
The mother was happy.

māter erat laetissima.  
The mother was very happy.

The words in **bold type** are known as **superlatives**. Notice how they are translated in the examples above.

2 Further examples:

- a mercātor est trīstis. senex est trīstissimus.
- b canis erat ferōx. leō erat ferōcissimus.
- c amīcus fābulam longissimam nārrāvit.
- d murmillōnēs erant fortēs, sed rētiārii erant fortissimī.

Large oval painting, without a base, in which rising tiers of seats surrounded an arena. Some spectators, supported by ropes and poles, were spread over part of the seating area to



A duel reaches its climax in this painting from a tomb at Pompeii.

## Practising the language

- 1 Complete each sentence with the right word from the box.  
Then translate the sentence.

- a ..... multās vīllās habeō.  
b ego servōs .....  
c tū gladiātōrēs .....  
d ego ..... salūtō.  
e ..... ancillās laudās.  
f tū ..... agitās.

ego	leōnēs
tū	vēndō
amīcōs	spectās

- 2 Complete each sentence with the right form of the verb from the brackets.  
Then translate the sentence.

- a tū es vēnlīcius; tū servōs in forō ..... (vēndō, vēndis, vēndit)  
b ego sum gladiātor; ego in arēnā ..... (pugnō, pugnās, pugnat)  
c Fēlix est libertus; Fēlix cum Caeciliō ..... (cēnō, cēnās, cēnat)  
d ego multōs spectātōrēs in amphitheātrō ..... (videō, vidēs, videt)  
e tū in vīllā magnificā ..... (habitō, habitās, habitat)  
f Rēgulus hodiē diem nātālem ..... (celebrō, celebrās, celebrat)  
g tū saepe ad amphitheātrum ..... (veniō, venīs, venit)  
h ego rem ..... (intellegō, intellegis, intellegit)



*Gladiator fights were show business, and were performed to the sound of trumpet and organ.*



## Gladiatorial shows

Among the most popular entertainments in all parts of the Roman world were shows in which gladiators fought each other. These contests were usually held in an amphitheatre. This was a large oval building, without a roof, in which rising tiers of seats surrounded an arena. Canvas awnings, supported by ropes and pulleys, were spread over part of the seating area to give shelter from the sun. The amphitheatre at Pompeii was large enough to contain the whole population as well as many visitors from nearby towns. Spectators paid no admission fee, as the shows were given by wealthy individuals at their own expense.

Among the many advertisements for gladiatorial shows that are to be seen painted on the walls of buildings is this one:

Twenty pairs of gladiators, given by Lucretius Satrius Valens, priest of Nero, and ten pairs of gladiators provided by his son will fight at Pompeii from 8 to 12 April. There will also be an animal hunt. Awnings will be provided.

Soon after dawn on the day of a show, the spectators would begin to take their places. A trumpet blared and priests came out to perform the religious ceremony with which the games began. Then the gladiators entered in procession, paraded round the arena and saluted the sponsor of the show. The gladiators were then paired off to fight each other and the contests began.

*The inside of the Pompeii amphitheatre as it is today, looking north-west towards Vesuvius. Compare the drawing on page 111. The building held about 20,000 people and the number of seats was being increased when the city was destroyed.*



*Bird's-eye view of the amphitheatre showing the awning.*

The gladiators were slaves, condemned criminals, prisoners of war or free volunteers; they lived and trained in a 'school' or barracks under the supervision of a professional trainer.

Part of the programme of one particular show, together with details of the results, reads as follows:

A Thracian versus a Murmillo

Won: Pugnax from Nero's school: 3 times a winner

Died: Murranus from Nero's school: 3 times a winner

A Heavily-armed Gladiator versus a Thracian

Won: Cycnus from the school of Julius: 8 times a winner

Allowed to live: Atticus from the school of Julius:

14 times a winner

Chariot Fighters

Won: Scylax from the school of Julius: 26 times a winner

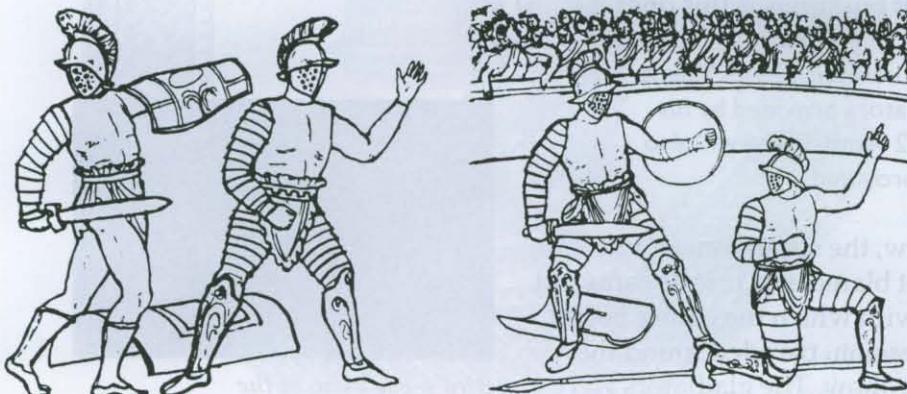
Allowed to live: Publius Ostorius: 51 times a winner

The fight ended with the death or surrender of one of the gladiators. The illustrations below, based on a relief from the tomb of a wealthy Pompeian, show the defeated gladiator appealing to the spectators; the victor stands by ready to kill him if they decide that he deserves to die. Notice the arm raised in appeal. The spectators indicated their wishes by turning their thumbs up or down: probably turning the thumb up towards the chest meant 'kill him', while turning it down meant 'let him live'. The final decision for death or mercy was made by the sponsor of the show. It was not unusual for the life of the loser to be spared, especially if he were a well-known gladiator with a good number of victories to his credit. The most successful gladiators were great favourites with the crowd and received gifts of money from their admirers. One popular Pompeian

## Gladiators' armour

Gladiators were not all armed in the same way. Some, who were known as Samnites, carried an oblong shield and a short sword; others, known as Thracians, had a round shield and a curved sword or dagger. Another type of gladiator armed with sword and shield wore a helmet with a crest shaped like a fish; the Greek name for the fish was 'mormillos' and the gladiator was known as a murmillō. The murmillones were often matched against the rētiārii who were armed with rētia (nets) and three-pronged tridents.

Other types of gladiator fought with spears, on horseback, or from chariots. Occasionally women gladiators were used, bringing additional variety to the show.





A Thracian with a round shield.

A great deal of gladiators' armour was discovered at Pompeii, with traces of fabrics embroidered with gold thread. The performers must have looked spectacular, like modern circus artists – except for the bloodshed. Here are two sorts of helmet, a retiarius' neck guard, a shield and greave (leg-protector).



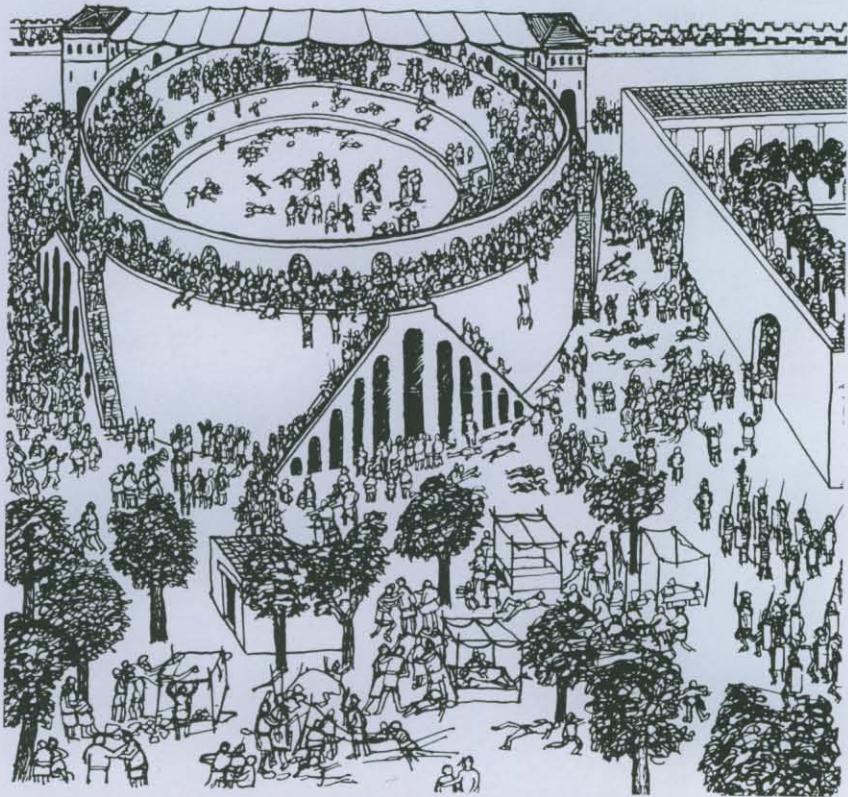
gladiator was described as **suspīrium puellārum**: 'the girls' heart-throb'. Eventually, if a gladiator survived long enough or showed great skill and courage, he would be awarded the wooden sword. This was a high honour and meant he would not have to fight again.

## Animal hunts

Many shows also offered a **vēnātiō**, a hunt of wild animals. The **bēstiae** (wild beasts) were released from cages into the arena, where they were hunted by specially trained beast-fighters called **bēstiārii**. In the drawing on the right, taken from the same tomb, you can see a wolf, a wild boar, a bull, hares and a lion.

The hunters, who wore light clothing, relied only upon a thrusting spear and their agility to avoid injury. By the end of the hunt all the animals and occasionally a few hunters had been killed, and their bodies were dragged out from the sandy floor of the arena to be disposed of.





## The riot at Pompeii

The story told in this Stage is based on an actual event which occurred in AD 59. In addition to the evidence given in the wall-painting above, the event is also described by the Roman historian Tacitus in these words:

About this time, a slight incident led to a serious outburst of rioting between the people of Pompeii and Nuceria. It occurred at a show of gladiators, sponsored by Livineius Regulus. While hurling insults at each other, in the usual manner of country people, they suddenly began to throw stones as well. Finally, they drew swords and attacked each other. The men of Pompeii won the fight. As a result, most of the families of Nuceria lost a father or a son. Many of the wounded were taken to Rome, where the Emperor Nero requested the Senate to hold an inquiry. After the inquiry, the Senate forbade the Pompeians to hold such shows for ten years. Livineius and others who had encouraged the riot were sent into exile.



*This drawing of a gladiator with the palm of victory was scratched on a wall, with a message that may refer to the riot and its aftermath: 'Campanians, in your moment of victory you perished along with the Nucerians'.*

## Vocabulary checklist 8

agitat	<i>chases, hunts</i>
cōnsūmit	<i>eats</i>
dūcit	<i>leads, takes</i>
eum	<i>him</i>
facile	<i>easily</i>
ferōx	<i>fierce</i>
gladius	<i>sword</i>
hic	<i>this</i>
ignāvus	<i>cowardly</i>
nūntius	<i>messenger</i>
pēs	<i>foot</i>
porta	<i>gate</i>
postulat	<i>demands</i>
puer	<i>boy</i>
pugnat	<i>fights</i>
saepe	<i>often</i>
sanguis	<i>blood</i>
silva	<i>wood</i>
spectāculum	<i>show, spectacle</i>
statim	<i>at once</i>
tōtus	<i>whole</i>



A retiarius who lost his fight.  
The symbol beside his trident is  
 $\theta$  (theta), the first letter of the  
Greek word for death (thanatos).



THERMAE  
STAGE 9



1 Quīntus ad thermās vēnit.



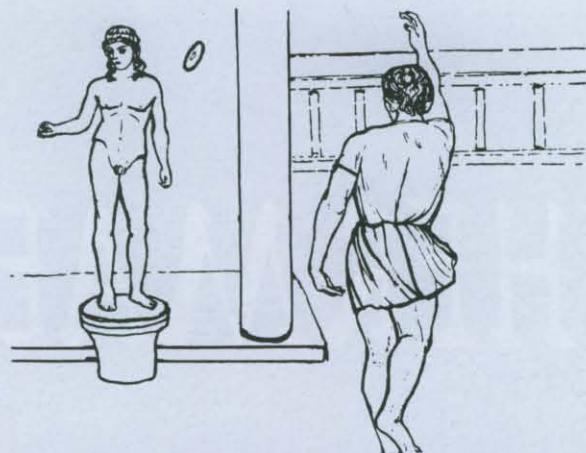
2 Quīntus servō pecūniām dedit.



3 amīcī Quīntum laetē salūtāvērunt, quod diem nātālem celebrābat.



4 Quīntus discum novum ferēbat. Quīntus amīcīs discum ostendit.



5 postquam Quīntus discum ēmīsit, discus statuam percussit.



6 ēheu! statua nāsum frāctum habēbat.



7 Metella et Melissa in forō ambulābant.  
Metella filiō dōnum quaerēbat.



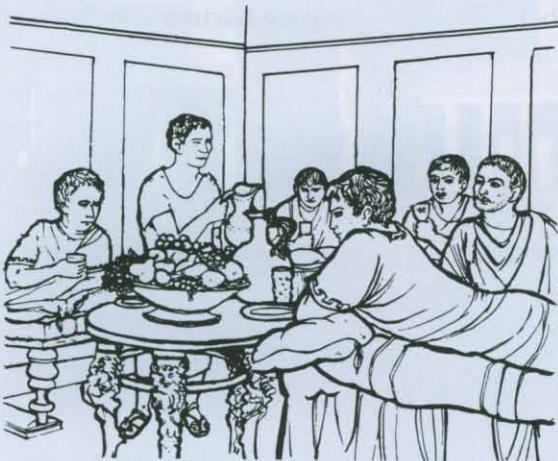
8 fēminaē mercātōrem cōspexērunt.  
mercātor fēminīs togās ostendit.



9 Metella Quīntō togam ēlēgit. Melissa  
mercātōrī pecūniām dedit.



10 Grumiō cēnam optimam in culīnā  
parābat. coquus Quīntō cēnam parābat,  
quod diem nātālem celebrābat.



11 multī hospitēs cum Quīntō cēnābant.  
Clēmēns hospitibus vīnum offerēbat.



12 ancilla triclinium intrāvit. Quintus ancillae  
signum dedit. ancilla suāviter cantāvit.

# in palaestrā

When you have read this story, answer the questions opposite.

Caecilius Quīntō discum dedit, quod diem nātālem celebrābat. tum Caecilius filium ad thermās dūxit, ubi palaestra erat. servus Quīntō discum ferēbat.

Caecilius et filius, postquam thermās intrāvērunt, ad palaestram contendērunt. turba ingēns in palaestrā erat. Quīntus multōs iuvenēs et āthlētās cōspexit. Quīntus multās statuās in palaestrā vīdit.

'Pompēiānī āthlētīs nōtissimīs statuās posuērunt', inquit Caecilius.

in palaestrā erat porticus ingēns. spectātōrēs in porticū stābant. servī spectātōribus vīnum offerēbant.

Quīntus turbam prope porticum vīdit. āthlēta ingēns in mediā turbā stābat.

'quis est āthlēta ille?' rogāvit Quīntus.

'ille est Milō, āthlēta nōtissimus', respondit Caecilius.

Caecilius et Quīntus ad Milōnem contendērunt.

Quīntus āthlētae discum novum ostendit. Milō, postquam discum īspexit, ad median palaestram prōcessit. āthlēta palaestram circumspectāvit et discum ēmīsit. discus longē per aurās ēvolāvit. spectātōrēs āthlētam laudāvērunt. servus Milōnī discum quaesīvit. servus, postquam discum invēnit, ad Milōnem rediit. servus āthlētae discum offerēbat. āthlēta tamen discum nōn accēpit.

'discus nōn est meus', inquit Milō.

servus Quīntō discum trādidit. tum iuvenis quoque discum ēmīsit. discus iterum per aurās ēvolāvit. discus tamen statuam percussit.

'ēheu!' clāmāvit Caecilius. 'statua nāsum frāctum habet.'

Quīntus rīdēbat. Pompēiānī rīdēbant. Milō tamen nōn rīdēbat.

'cūr tū nōn rīdēs?' rogāvit iuvenis.

Milō erat īrātissimus.

'pestis!' respondit āthlēta. 'mea est statua!'

in palaestrā *in the palaestra, in the exercise area*

discum *discus*

thermās *baths*

ferēbat *was carrying*

5

āthlētās *athletes*

statuās *statues*

posuērunt *have placed, have put up*

10

porticus *colonnade*

offerēbant *were offering*

in mediā turbā *in the middle of the crowd*

āthlēta ille *that athlete*

15

novum *new*

prōcessit *proceeded, advanced*

ēmīsit *threw*

20

longē *a long way, far*

per aurās ēvolāvit *flew through the air*

invēnit *found*

rediit *came back*

25

nōn accēpit *did not accept*

trādidit *handed over*

percussit *struck*

nāsum frāctum *a broken nose*

30

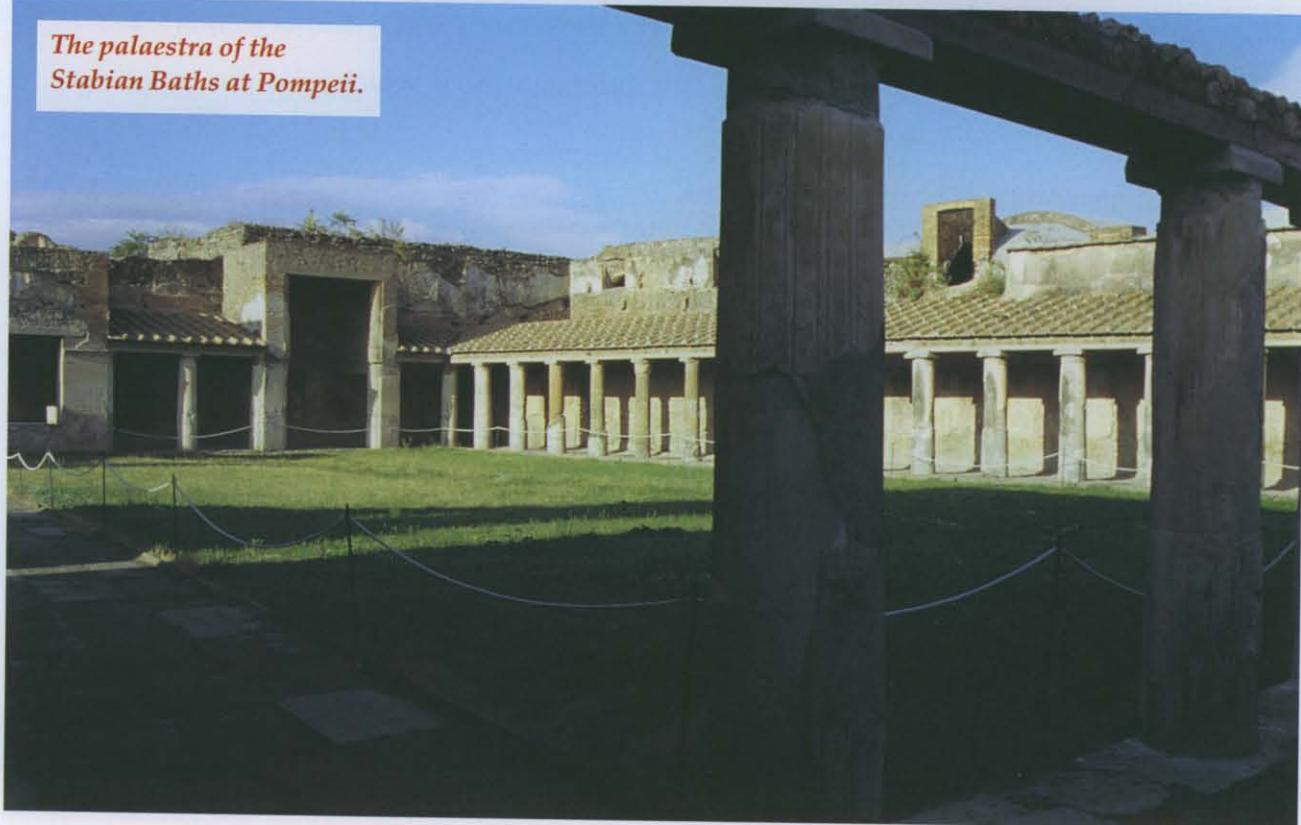
## Questions

### Marks

- |   |       |
|---|-------|
| 1 Why did Caecilius give Quintus a discus?  | 1     |
| 2 Why do you think Caecilius took Quintus to the baths (lines 1–2)?   | 2     |
| 3 <b>turba ingēns in palaestrā erat</b> (line 5). Who were in the crowd?  | 1     |
| 4 Why were there statues in the palaestra?  | 2     |
| 5 Pick out two Latin words used in lines 12–15 to describe the athlete Milo. What do they tell us about him?                  | 2     |
| 6 <b>āthlēta palaestram circumspectāvit</b> (lines 18–19). Why do you think Milo did this before throwing the discus?         | 2     |
| 7 How did the spectators react in line 20? Why did they react in this way?  | 2     |
| 8 <b>discus nōn est meus</b> (line 24). What had just happened to make Milo say this?   | 2     |
| 9 In lines 26–8, what happened when Quintus threw the discus?   | 2     |
| 10 How was Milo's reaction different from that of the Pompeians (lines 29–33)? Do you think he was right to behave as he did? | 2 + 2 |

TOTAL 20

The palaestra of the  
Stabian Baths at Pompeii.



## About the language

- 1 Study the following examples:

Clēmēns **puellae** vīnum offerēbat.

*Clemens was offering wine to the girl.*

iuvenis **servō** pecūniām trādidit.

*The young man handed over money to the slave.*

dominus **mercātōrī** statuam ēmit.

*The master bought a statue for the merchant.*

Grumiō **ancillīs** cēnam parāvit.

*Grumio prepared a dinner for the slave-girls.*

Quīntus **amīcīs** discum ostendit.

*Quintus showed the discus to his friends.*

servī **leōnibus** cibum dedērunt.

*The slaves gave food to the lions.*

The words in **bold type** are nouns in the **dative case**.

- 2 You have now met three cases. Notice the different ways in which they are used:

*nominative*      servus dormiēbat.

*The slave was sleeping.*

*accusative*      dominus servum excitāvit.

*The master woke the slave.*

*dative*      dominus servō signum dedit.

*The master gave a sign to the slave.*

- 3 Here is a full list of the noun endings that you have met.  
The new dative cases are in **bold type**.

		<i>first declension</i>	<i>second declension</i>	<i>third declension</i>
SINGULAR	<i>nominative</i>	puella	servus	mercātor
	<i>accusative</i>	puellam	servum	mercātōrem
	<i>dative</i>	<b>puellae</b>	<b>servō</b>	<b>mercātōrī</b>
PLURAL	<i>nominative</i>	puellae	servī	mercātōrēs
	<i>accusative</i>	puellās	servōs	mercātōrēs
	<i>dative</i>	<b>puellīs</b>	<b>servīs</b>	<b>mercātōribus</b>

- 4 Further examples:

- a ancilla dominō cibum ostendit.
- b agricola uxōrī ānulum ēmit.
- c servus Metellae togam trādidit.
- d mercātor gladiātōribus pecūniām offerēbat.
- e fēmina ancillīs tunicās quaerēbat.

- 5 Notice the different cases of the words for 'I' and 'you':

<i>nominative</i>	ego	tū
<i>accusative</i>	mē	tē
<i>dative</i>	mihi	tibi

**ego** senem salūtō.

senex **mē** salūtat.

senex **mihi** statuam ostendit.

**I** greet the old man.

The old man greets **me**.

The old man shows a statue **to me**.

**tū** pictūram pingis.

āthlēta **tē** laudat.

āthlēta **tibi** pecūniām dat.

**You** are painting a picture.

The athlete praises **you**.

The athlete gives money **to you**.

# in tabernā

Metella et Melissa ē villā māne discessērunt. Metella filiō togam quaerēbat. Metella et ancilla, postquam forum intrāvērunt, tabernam cōspexērunt, ubi togae optimae erant. multae fēminae erant in tabernā. servī fēminīs stolās ostendēbant. duo gladiātōrēs quoque in tabernā erant. servī gladiātōribus tunicās ostendēbant.

mercātor in mediā tabernā stābat. mercātor erat Marcellus. Marcellus, postquam Metellam vīdit, rogāvit,

'quid quaeris, domina?'

'togam quaerō', inquit Metella. 'ego filiō dōnum quaerō, quod diem nātālem celebrat.'

'ego multās togās habeō', respondit mercātor.

mercātor servīs signum dedit. servī mercātōrī togās celeriter trādidērunt. Marcellus fēminīs togās ostendit. Metella et ancilla togās īspexērunt.

'hercle!' clāmāvit Melissa. 'hae togae sunt sordidae.'

Marcellus servōs vituperāvit.

'sunt intus togae splendidae', inquit Marcellus.

Marcellus fēminās intus dūxit. mercātor fēminīs aliās togās ostendit. Metella Quīntō mox togam splendidam ēlēgit.

'haec toga, quantī est?' rogāvit Metella.

'quīnquāgintā dēnāriōs cupiō', respondit Marcellus.

'quīnquāgintā dēnāriōs cupis! furcifer!' clāmāvit Melissa.

'ego tibi decem dēnāriōs offerō.'

'quadrāgintā dēnāriōs cupiō', respondit mercātor.

'tibi quīndecim dēnāriōs offerō', inquit ancilla.

'quid? haec est toga pulcherrima! quadrāgintā dēnāriōs cupiō', respondit Marcellus.

'tū nimium postulās', inquit Metella. 'ego tibi trīgintā dēnāriōs dō.'

'cōsentīō', respondit Marcellus.

Melissa Marcellō pecūniām dedit. Marcellus Metellae togam trādidit.

'ego tibi grātiās maximās agō, domina', inquit Marcellus.

māne *in the morning*  
togam *toga*

5

domina *madam*

10 dōnum *present, gift*

hae togae *these togas*

sordidae *dirty*

15 intus *inside*

aliās *other*

ēlēgit *choose*

haec *this*

quantī est? *how much is it?*

20 quīnquāgintā dēnāriōs *fivey denarii*

cupiō *I want*

decem *ten*

quadrāgintā *forty*

25 quīndecim *fifteen*

pulcherrima *very beautiful*

nimium *too much*

trīgintā *thirty*

cōsentīō *I agree*

30 ego tibi grātiās maximās agō

*I thank you very much*



A fabric shop.

## Practising the language

- 1 Complete each sentence with the verb that makes good sense.

Then translate the sentence, taking care with the different forms of the noun.

For example: mercātōrēs fēminīs tunicās ..... (audīvērunt, ostendērunt,  
timuērunt)

mercātōrēs fēminīs tunicās **ostendērunt**.

*The merchants showed the tunics to the women.*

- a ancilla dominō vīnum ..... (timuit, dedit, salūtāvit)
- b iuvenis puellae stolam ..... (ēmit, vēnit, prōcessit)
- c fēminaē servīs tunicās ..... (intrāvērunt, quaesīvērunt, contendērunt)
- d cīvēs āctōrī pecūniām ..... (laudāvērunt, vocāvērunt, trādidērunt)
- e centuriō mercātōribus decem dēnāriōs ..... (trādidit, ēmit, vīdit)

- 2 Complete each sentence with the right form of the verb. Then translate the sentence.

For example: gladiātor amīcīs togam ..... (ostendit, ostendērunt)

gladiātor amīcīs togam **ostendit**.

*The gladiator showed the toga to his friends.*

- a puella gladiātōribus tunicās ..... (dedit, dedērunt)
- b cīvēs Milōnī statuam ..... (posuit, posuērunt)
- c mercātor amīcō vīnum ..... (trādidit, trādidērunt)
- d coquus ancillae ānulum ..... (ēmit, ēmērunt)
- e Clēmēns et Grumiō Metellae cēnam optimam ..... (parāvit, parāvērunt)

- 3 This exercise is based on the story **in tabernā**, on page 120. Read the story again. Write out each sentence, completing it with the right noun or phrase. Then translate the sentence.

- a Metella ..... ad forum ambulāvit. (cum Quīntō, cum Grumiōne, cum Melissā)
- b postquam forum intrāvērunt, ..... cōspexērunt. (portum, tabernam, villam)
- c Metella gladiātōrēs et ..... in tabernā vīdit. (āctōrēs, fēminās, centuriōnēs)
- d servī fēminīs ..... ostendēbant. (tunicās, stolās, togās)
- e servī gladiātōribus ..... ostendēbant. (togās, stolās, tunicās)
- f mercātor servīs ..... dedit. (signum, togam, gladium)
- g servī mercātōrī ..... trādidērunt. (togam, togās, stolās)
- h mercātor ..... vituperāvit, quod togae erant sordidae. (gladiātōrēs, fēminās, servōs)

# in apodytēriō

in apodytēriō *in the changing room*

*duo servī in apodytēriō stant. servī sunt Sceledrus et Anthrāx.*

Sceledrus:	cūr nōn labōrās, Anthrāx? num dormīs?	num dormīs? surely you are not asleep?
Anthrāx:	quid dīcis? dīligenter labōrō. ego cīvibus togās custōdiō.	
Sceledrus:	togās custōdīs? mendāx es!	5
Anthrāx:	cūr mē vituperās? mendāx nōn sum. togās custōdiō.	
Sceledrus:	tē vituperō, quod fūr est in apodytēriō, sed tū nihil facis.	
Anthrāx:	ubi est fūr? fūrem nōn videō.	10
Sceledrus:	ecce! homō ille est fūr. fūrem facile agnōscō. <i>(Sceledrus Anthrācī fūrem ostendit. fūr togam suam dēpōnit et togam splendidam induit. servī ad fūrem statim currunt.)</i>	
Anthrāx:	quid facis? furcifer! haec toga nōn est tua!	15
fūr:	mendāx es! mea est toga! abī!	
Sceledrus:	tē agnōscō! pauper es, sed togam splendidam geris. <i>(mercātor intrat. togam frūstrā quaerit.)</i>	
mercātor:	ēheu! ubi est toga mea? toga ēvānuit! <i>(mercātor circumspectat.)</i>	20
	ecce! hic fūr togam meam gerit!	
fūr:	parce! parce! pauperrimus sum... uxor mea est aegra... decem līberōs habeō ...	
<i>mercātor et servī fūrem nōn audiunt, sed eum ad iūdicem trahunt.</i>		



*This mosaic of a squid is in an apodyterium in Herculaneum.*



*An apodyterium (changing-room)  
in the women's section of the  
Stabian Baths at Pompeii.*



*The caldarium (hot room) in the Forum  
Baths, Pompeii. At the nearer end note  
the large rectangular marble bath, which  
was filled with hot water. At the far end  
there is a stone basin for cold water.  
Rooms in baths often had grooved,  
curved ceilings to channel condensation  
down the walls.*

# The baths

About the middle of the afternoon, Caecilius would make his way, with a group of friends, to the public baths. The great majority of Pompeians did not have bathrooms in their houses, so they went regularly to the public baths to keep themselves clean. As in a leisure centre today, they could also take exercise, meet friends, and have a snack. Let us imagine that Caecilius decides to visit the baths situated just to the north of the forum, and let us follow him through the various rooms and activities.

At one of the entrances, he pays a small admission fee to the doorkeeper and then goes to the **palaestra** (exercise area). This is an open space surrounded by a colonnade, rather like a large peristylum. Here he spends a little time greeting other friends and taking part in some of the popular exercises, which included throwing a large ball from one to another, wrestling, and fencing with wooden swords. These games were not taken too seriously but were a pleasant preparation for the bath which followed.

From the palaestra, Caecilius and his friends walk along a passage into a large hall known as the **apodytērium** (changing-room). Here they undress and hand their clothes to one of the slave attendants who places them in recesses arranged in rows along the wall.

Leaving the apodyterium, they pass through an arched doorway into the **tepidārium** (warm room) and spend a little time sitting on benches round the wall in a warm, steamy atmosphere, perspiring gently and preparing for the higher temperatures in the next room.

This is the **caldārium** (hot room). At one end of the caldarium there was a large marble bath, rectangular in shape, and stretching across the full width of the room. This bath was filled with hot water in which the bathers sat or wallowed. The Romans did not have soap, but used olive oil instead. After soaking in the bath, Caecilius summons a slave to rub him down with the oil that he has brought with him in a little pot. For this rubbing down, Caecilius lies on a marble slab while the slave works the oil into his skin, and then gently removes it and the dirt with a blunt metal scraper known as a **strigil**. Next comes the masseur to massage skin and muscles. Refreshed by this treatment, Caecilius then goes to the large stone basin at the other end of the caldarium for a rinse down with cold water.

## A visit to the baths

These pictures show us a bather's route through the different rooms of the baths after he leaves the palaestra.

They are taken from several different sets of baths, as no one set has all its rooms well preserved today.



Strigils and oil bottles.



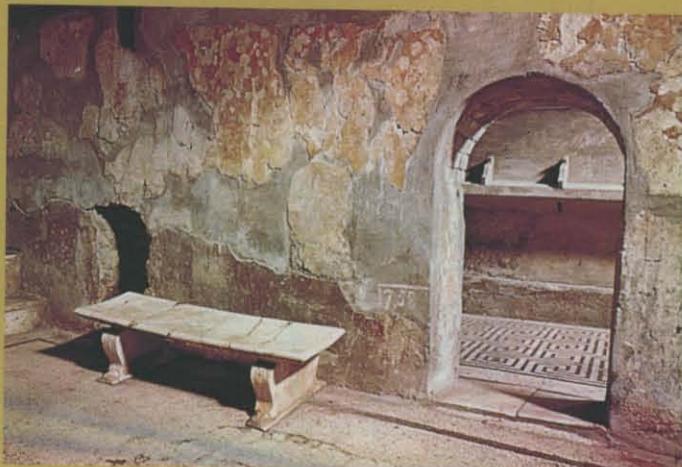
1 The entrance hall with the apodyterium beyond.  
Stabian Baths, Pompeii.



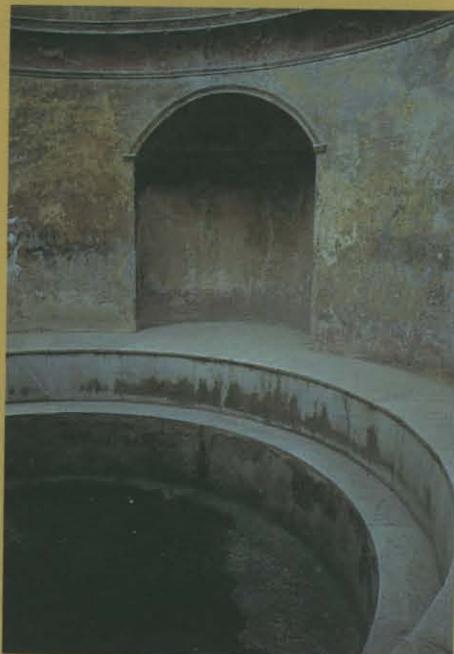
2 The tepidarium. This sometimes had recesses for clothes like the apodyterium.  
Forum Baths, Pompeii.



3 The hot tub in the caldarium.  
Herculaneum.



4 The caldarium, showing a marble bench for sitting or massage.  
Herculaneum.



5 The frigidarium: cold plunge bath.  
Forum Baths, Pompeii.

Before dressing again he might well visit the **frigidarium** (cold room) and there take a plunge in a deep circular pool of unheated water, followed by a brisk rub down with his towel.

Caecilius' visit to the baths was a leisurely social occasion. He enjoyed a noisy, relaxed time in the company of his friends. The Roman writer Seneca lived uncomfortably close to a set of baths in Rome and his description gives us a vivid impression of the atmosphere there:

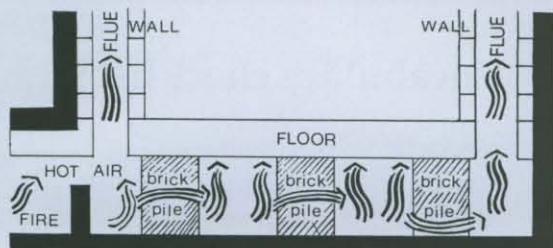
I am surrounded by uproar. I live over a set of baths. Just imagine the babel of sounds that strikes my ears. When the athletic gentlemen below are exercising themselves, lifting lead weights, I can hear their grunts. I can hear the whistling of their breath as it escapes from their lungs. I can hear somebody enjoying a cheap rub down and the smack of the masseur's hands on his shoulders. If his hand comes down flat, it makes one sound; if it comes down hollowed, it makes another. Add to this the noise of a brawler or thief being arrested down below, the racket made by the man who likes to sing in his bath or the sound of enthusiasts who hurl themselves into the water with a tremendous splash. Next I can hear the screech of the hair-plucker, who advertises himself by shouting. He is never quiet except when he is plucking hair and making his victim shout instead. Finally, just imagine the cries of the cake-seller, the sausage-man, and the other food-sellers as they advertise their goods round the bath, all adding to the din.



*A bronze statue of a boxer from a set of baths in Rome. His training would no doubt have contributed to the din about which Seneca complains.*

## Heating the baths

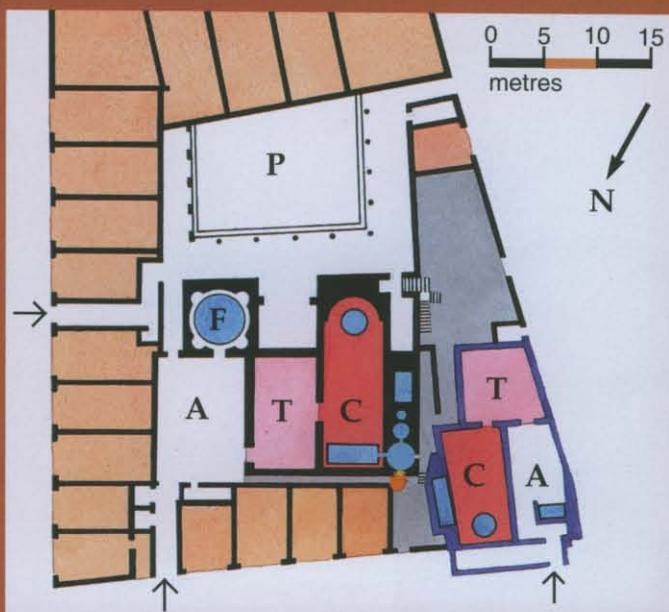
The Romans were not the first people to build public baths. This was one of the many things they learned from the Greeks. But with their engineering skill the Romans greatly improved the methods of heating them. The previous method had been to heat the water in tanks over a furnace and to stand braziers (portable metal containers in which wood was burnt) in the tepidarium and the caldarium to keep up the air temperature. The braziers were not very efficient and they failed to heat the floor.



**Hypocaust in the Stabian Baths.**  
Notice the floor suspended on brick piles, so that hot air can circulate beneath and warm both the room and the tank of water for bathing.

In the first century BC, a Roman invented the first central heating system. The furnace was placed below the floor level; the floor was supported on small brick piles leaving space through which hot air from the furnace could circulate. In this way, the floor was warmed from below. The hot bath was placed near the furnace and a steady temperature was maintained by the hot air passing immediately below. Later, flues (channels) were built into the walls and warm air from beneath the floor was drawn up through them. This ingenious heating system was known as a **hypocaust**. It was used not only in baths but also in private houses, particularly in the colder parts of the Roman empire. Many examples have been found in Britain. Wood was the fuel most commonly burnt in the furnaces.

## Plan of the Forum Baths, Pompeii



The men's section is outlined in black and the women's in blue. See how the hottest rooms (red) in both suites are arranged on either side of the one furnace (marked by an orange dot). The blue circles near this are boilers. After losing some heat to the hot rooms the hot air goes on to warm the warm rooms (pink).

### Key:

- P: palaestra
- A: apodyterium
- T: tepidarium
- C: caldarium
- F: frigidarium

The small arrows mark public entrances.  
The orange spaces are shops.

## Vocabulary checklist 9

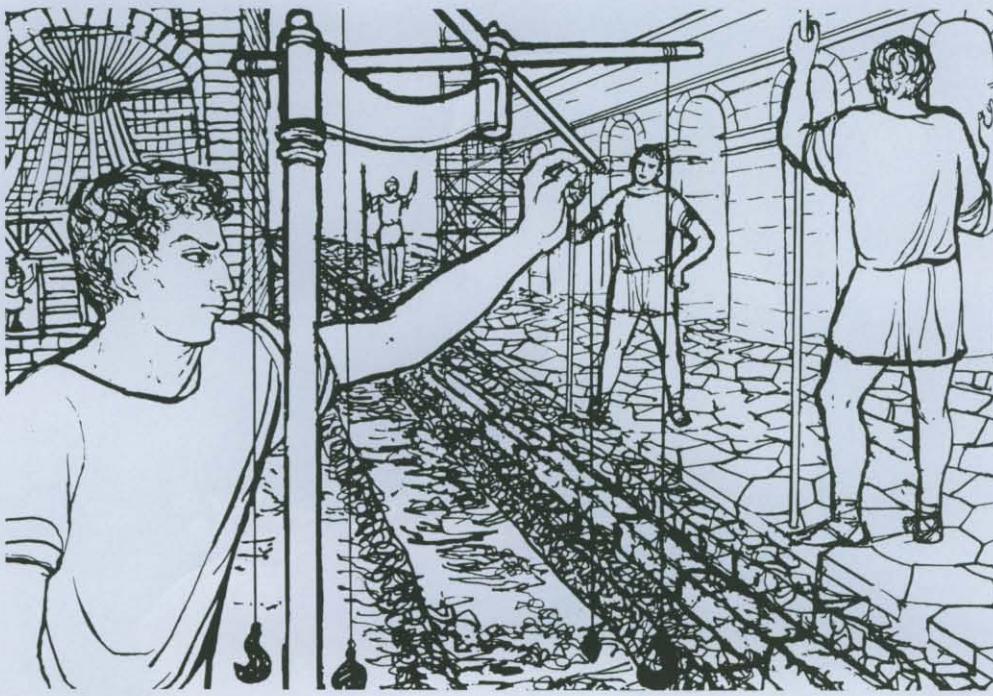
agnōscit	recognises
celeriter	quickly
cupit	wants
dat	gives
diēs	day
ēmittit	throws, sends out
fert	brings, carries
homō	human being, man
hospeſ	guest
ille	that
īspicit	looks at, examines
iterum	again
manet	remains, stays
medius	middle
mox	soon
offert	offers
ostendit	shows
post	after
prōcēdit	proceeds, advances
pulcher	beautiful
revenit	comes back, returns
trādit	hands over



The floors of baths often had marine themes. This mosaic of an octopus is in the women's baths at Herculaneum.



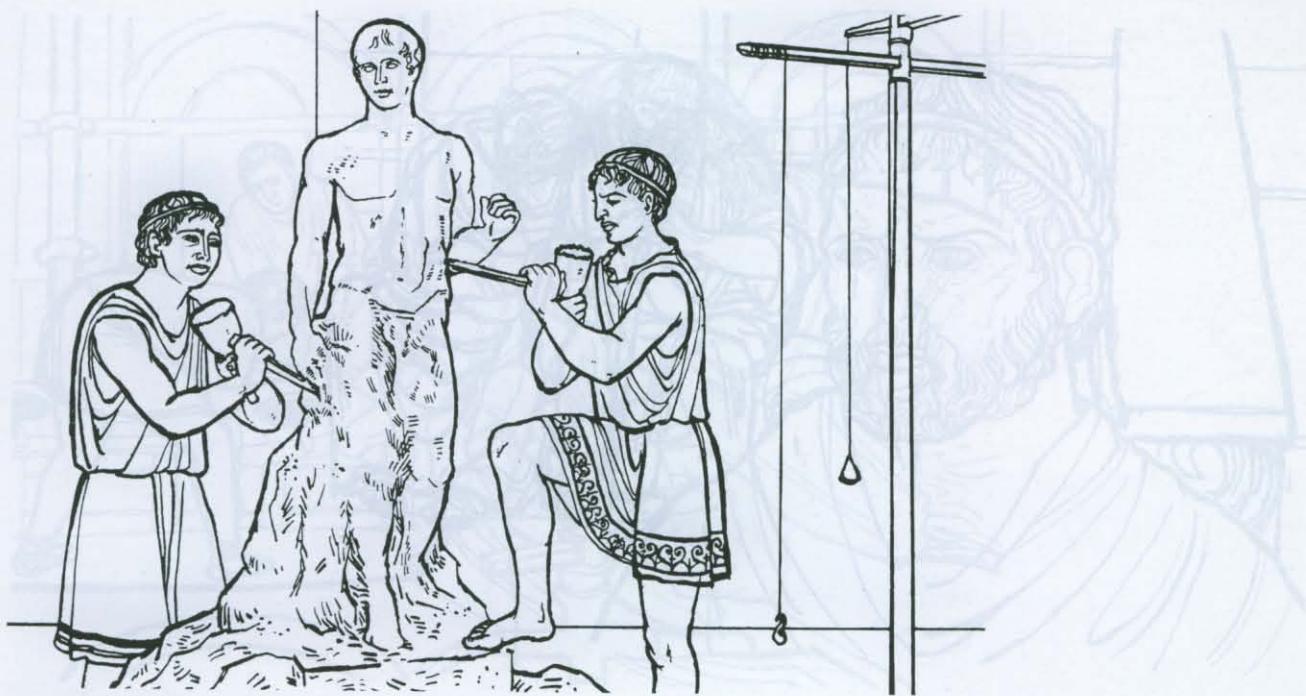
RHETOR  
STAGE 10



1 Rōmānus dīcit,  
'nōs Rōmānī sumus architectī. nōs viās et pontēs aedificāmus.'



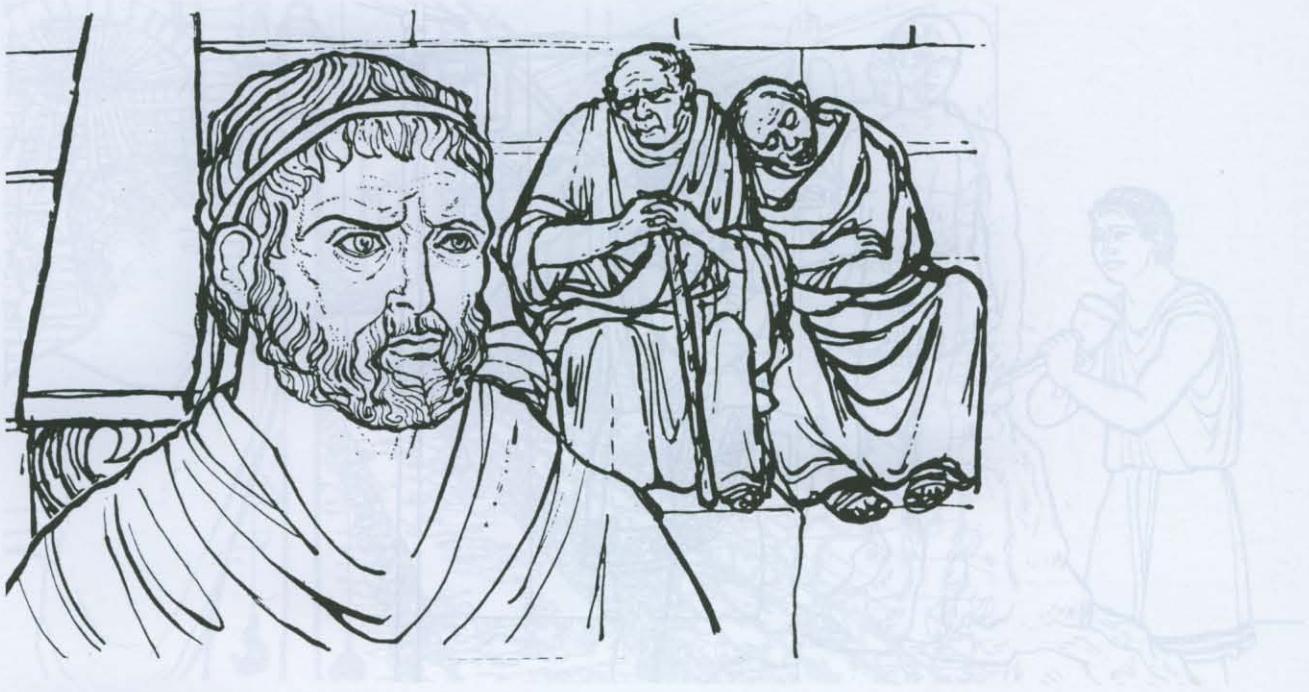
2 'nōs Rōmānī sumus agricultorē. nōs fundōs optimōs habēmus.'



3 Graecus dicit,  
'nōs Graeci sumus sculptōrēs. nōs statuās pulchrās facimus.'



4 'nōs Graeci sumus pictōrēs. nōs pictūrās pingimus.'



5 Rōmānus dīcit,  
‘vōs Graeci estis ignāvī. vōs āctōrēs semper spectātis.’



6 Graecus dīcit,  
‘vōs Rōmānī estis barbarī. vōs semper pugnātis.’



7 Rōmānus dīcit,  
'nōs sumus callidī. nōs rēs ūtilēs facimus.'



8 Graecus dīcit,  
'nōs sumus callidiōrēs quam vōs. nōs Graeci Rōmānōs docēmus.'



5 Rōmānus dicit.

## contrōversia

Quīntus amīcum Graecum habēbat. amīcus erat Alexander. Quīntus et Alexander ad palaestram ibant, ubi rhētor Graecus erat. hic rhētor erat Theodōrus et prope palaestram habitābat. in palaestrā erat porticus longa, ubi Theodōrus iuvenēs docēbat. postquam ad hanc porticum vēnērunt, Alexander et Quīntus rhētōrem audīvērunt. rhētor iuvenibus contrōversiam nūntiābat, 'Graeci sunt meliōrēs quam Rōmāni.'

Quīntus vehementer exclāmāvit,  
'minimē! nōs Rōmānī sumus meliōrēs quam Graeci.'

Theodōrus, postquam hanc sententiam audīvit, respondit,

'haec est tua sententia. nōs tamen nōn sententiam quaerimus, nōs argūmentum quaerimus.' tum Quīntus rhētōri et amīcis argūmentum explicāvit.

'nōs Rōmānī sumus fortissimī. nōs barbarōs ferōcissimōs superāmus. nōs imperium maximum habēmus. nōs pācem servāmus. vōs Graeci semper contentiōnēs habētis. vōs semper estis turbulentī.

nōs sumus architectī optimī. nōs viās et pontēs ubīque aedificāmus. urbs Rōma est maior quam omnēs urbēs.

postrēmō nōs Rōmānī diligenter labōrāmus. deī igitur nōbīs imperium maximum dant. vōs Graeci estis ignāvī. vōs numquam labōrātis. deī vōbīs nihil dant.'

contrōversia *debate*

ibant *were going*

rhētor *teacher*

longa *long*

docēbat *used to teach*

hanc *this*

meliōrēs quam *better than  
minimē! no!*

sententiam *opinion*

argūmentum *proof*

barbarōs *barbarians*

imperium *empire*

pācem *peace*

servāmus *keep, preserve*

architectī *builders, architects*

pontēs *bridges*

ubīque *everywhere*

aedificāmus *build*

maior quam *greater than,  
bigger than*

postrēmō *lastly*

deī *gods*

dant *give*

ignāvī *lazy*

postquam Quīntus hanc sententiam explicāvit, iuvenēs Pompēiānī vehementer plausērunt et eum laudāvērunt. deinde Alexander surrēxit. iuvenēs Pompēiānī tacuērunt et Alexandrum intentē spectāvērunt.

'vōs Rōmānī estis miserandī. vōs imperium maximum habētis, sed vōs estis imitātōrēs; nōs Graecī sumus auctōrēs. vōs Graecās statuās spectātis, vōs Graecōs librōs legitis, Graecōs rhētōrēs auditis. vōs Rōmānī estis rīdiculī, quod estis Graeciōrēs quam nōs Graecī!'

iuvenēs, postquam Alexander sententiam suam explicāvit, rīserunt. tum Theodōrus nūntiāvit,

'Alexander victor est. argūmentum optimum explicāvit.'

einde then  
urrēxit got up  
miserandī pathetic, pitiful  
mitātōrēs imitators  
uctōrēs creators  
brōs books  
egitis read

**rīsērunt** laughed



*Above: The Romans built this bridge at Alcantara in Spain.*

*Greek writers and thinkers have influenced people's minds to this day; far left: the tragic dramatist Euripides; left: the philosopher Anaximander who taught that the universe was governed by law. He is holding a sun-dial, which he is said to have invented.*

## About the language 1

- 1 In this Stage, you have met sentences with 'we' and 'you':

nōs labōrāmus.	We work.	vōs labōrātis.	You work.
nōs currimus.	We run.	vōs curritis.	You run.

Notice that vōs labōrātis and vōs curritis are **plural** forms.  
They are used when 'you' refers to more than one person.

- 2 You have now met the whole of the present tense:

(ego)	portō	I carry, I am carrying
(tū)	portās	you (singular) carry, you are carrying
	portat	s/he carries, s/he is carrying
(nōs)	portāmus	we carry, we are carrying
(vōs)	portātis	you (plural) carry, you are carrying
	portant	they carry, they are carrying

- 3 Notice that nōs and vōs are not strictly necessary, since the endings **-mus** and **-tis** make it clear that 'we' and 'you' are being spoken about.  
The Romans generally used nōs and vōs only for emphasis.

- 4 Further examples:

- a nōs pugnāmus. vōs dormītis.
- b vōs clāmātis. nōs audīmus.
- c ambulāmus. dīcimus. vidēmus.
- d vidētis. nūntiātis. intrāmus.

- 5 The Latin for 'we are' and 'you (plural) are' is as follows:

nōs sumus iuvenēs.	We are young men.	vōs estis pictōrēs.	You are painters.
nōs sumus fortēs.	We are brave.	vōs estis ignāvī.	You are lazy.

So the complete present tense of **sum** is:

(ego)	sum	I am
(tū)	es	you (singular) are
	est	s/he is
(nōs)	sumus	we are
(vōs)	estis	you (plural) are
	sunt	they are

# statuae

postquam Theodōrus Alexandrum laudāvit, iuvenēs Pompēiānī ē porticū discessērunt. Alexander et Quīntus ad vīllam ambulābant, ubi Alexander et duo frātrēs habitābant.

Alexander frātribus dōnum quaerēbat, quod diem nātālem celebrābant.

in viā īstitor parvās statuās vēndēbat et clāmābat:  
‘statuae! optimae statuae!’

Alexander frātribus statuās ēmit. statuae erant senex, iuvenis, puella pulchra. Alexander, postquam statuās ēmit, ad vīllam cum Quīntō contendit.

duo frātrēs in hortō sedēbant. Diodōrus pictūram pingēbat, Thrasymachus librum Graecum legēbat. postquam Alexander et Quīntus vīllam intrāvērunt, puerī ad eōs cucurrērunt. Diodōrus statuās cōspexit.

‘Alexander, quid portās?’ inquit.

‘vōs estis fēlīcēs’, inquit Alexander. ‘ego vōbīs dōnum habeō quod vōs diem nātālem celebrātis. ecce!’ Alexander frātribus statuās ostendit.

‘quam pulchra est puella!’ inquit Diodōrus. ‘dā mihi puellam!’

‘minimē! frāter, dā mihi puellam!’ clāmāvit Thrasymachus. puerī dissentiēbant et lacrimābant.

‘hercle! vōs estis stultissimī puerī!’ clāmāvit Alexander īrātus. ‘semper dissentiōtis, semper lacrimātis. abīte! abīte! ego statuās retineō!’

puerī, postquam Alexander hoc dīxit, abiērunt. Diodōrus pictūram in terram dēiēcit, quod īrātus erat. Thrasymachus librum in piscīnam dēiēcit, quod īrātissimus erat.

tum Quīntus dīxit,

‘Alexander, dā mihi statuās! Thrasymache! Diodōre! venīte hūc! Thrasymache, ecce! ego tibi senem dō, quod senex erat philosophus. Diodōre, tibi iuvenem dō, quod iuvenis erat pictor. ego mihi puellam dō, quod ego sum sōlus! vōsne estis contentī?’

‘sumus contentī’, respondērunt puerī.

‘ecce, Alexander’, inquit Quīntus, ‘vōs Graeculī estis optimī artificēs sed turbulentī. nōs Rōmānī vōbīs pācem damus.’

‘et vōs praemium accipitis’, susurrāvit Thrasymachus.

frātrēs brothers

5 īstitor pedlar, street vendor

10 ad ēos to them  
fēlīcēs lucky  
quam! how!  
dā! give!

dissentiēbant were arguing  
stultissimī very stupid  
abīte! go away!  
retineō am keeping  
abiērunt went away  
in terram onto the ground  
dēiēcit threw

in piscīnam into the fish-pond  
venīte hūc! come here!  
philosophus philosopher  
sōlus lonely

25 vōsne estis contentī? are you  
satisfied?  
Graeculī poor Greeks  
artificēs artists  
praemium profit, reward  
susurrāvit whispered, muttered



statuae.

## About the language 2

- 1 Study the following pairs of sentences:

nōs Rōmānī sumus callidī.

We Romans are clever.

nōs Rōmānī sumus **callidiōrēs** quam vōs Graecī.

We Romans are *cleverer than you Greeks*.

nōs Rōmānī sumus fortēs.

We Romans are brave.

nōs Rōmānī sumus **fortiōrēs** quam vōs Graecī.

We Romans are *braver than you Greeks*.

The words in **bold type** are known as **comparatives**. They are used to compare two things or groups with each other. In the examples above, the Romans are comparing themselves with the Greeks.

- 2 Further examples:

- a Pompēiānī sunt stultī. Nūcerīnī sunt stultiōrēs quam Pompēiānī.
- b Diodōrus erat īrātus, sed Thrasymachus erat īrātior quam Diodōrus.
- c mea vīlla est pulchra, sed tua vīlla est pulchrior quam mea.

- 3 The word **magnus** forms its comparative in an unusual way:

Nūceria est magna.      Rōma est maior quam Nūceria.  
Nuceria is large.      Rome is larger than Nuceria.

## ānulus Aegyptius

Aegyptius Egyptian

When you have read this story, answer the questions at the end.

Syphāx in tabernā sedēbat. caupō Syphācī vīnum dedit. Syphāx  
caupōnī ānulum trādidit.

'pecūniām nōn habeō', inquit, 'quod Neptūnus nāvem meam  
dēlēvit.'

caupō, postquam ānulum accēpit, eum īspexit.

'ānulus antīquus est', inquit.

'ita vērō, antīquus est', Syphāx caupōnī respondit. 'servus

caupō innkeeper

Neptūnus Neptune (god of  
the sea)

5 dēlēvit has destroyed

antīquus old, ancient

Aegyptius mihi ānulum dedit. servus in pȳramide ānulum invēnit.'

caupō, postquam tabernam clausit, ad vīllam suam festīnāvit.  
caupō uxōrī ānulum ostendit. caupō uxōrī ānulum dedit, quod ānulus eam dēlectāvit.

uxor postrīdiē ad urbem contendēbat. subitō servus ingēns in viā appāruit. pecūniām postulāvit. fēmina, quod erat perterrita, servō pecūniām dedit. servus ānulum cōspexit. ānulum postulāvit. fēmina servō eum trādidit.

fēmina ad tabernam rediit et marītum quaeſīvit. mox eum invēnit. caupō incendium spectābat. ēheu! taberna ardēbat!

fēmina marītō rem tōtam nārrāvit.

'ānulus īnfēlix est', inquit caupō. 'ānulus tabernam meam dēlēvit.'

servus ingēns, postquam pecūniām et ānulum cēpit, ad urbem contendit. subitō trēs servōs cōspexit. servī inimīcī erant. inimīcī, postquam pecūniām cōspexērunt, servum verberābant. servus fūgit, sed ānulum āmīsit.

Grumiō cum Poppaea ambulābat. ānulum in viā invēnit.  
'quid vidēs?' rogāvit Poppaea.

'ānulum videō', inquit. 'ānulus Aegyptius est.'

'euge!' inquit Poppaea. 'ānulus fēlix est.'

in pȳramide in a pyramid

10 clausit shut

eam her

postrīdiē on the next day

15

marītum husband

incendium blaze, fire

ardēbat was on fire

īnfēlix unlucky

20 cēpit took

25 āmīsit lost



## Questions

### Marks

- How did Syphax pay for his drink? 1
- Why did he pay in this way? 1
- What do you think he meant in lines 3 and 4 by saying **Neptūnus nāvem meam dēlēvit?** 2
- In lines 7–9, Syphax gives three pieces of information about the ring. What are they? 3
- What did the innkeeper do with the ring when he returned home? 2
- uxor postrīdiē ad urbem contendēbat** (line 13). Who met the wife? What two things did he make her do? 1 + 2
- What did she find when she returned to the inn (line 18)? 1
- What three things happened after the huge slave met the other slaves and they spotted the money (lines 24–5)? 3
- Who found the ring? 1
- Poppaea thought the ring was lucky. Who had the opposite opinion earlier in the story? Who do you think was right? Give a reason. 1 + 2

TOTAL 20

## Practising the language

- 1 Complete each sentence with the most suitable phrase from the box below.  
Then translate the sentence.

- a nōs sumus rhētōrēs Graecī; nōs in palaestrā .....
- b nōs sumus āctōrēs nōtissimī; nōs in theātrō .....
- c nōs sumus ancillae pulchrae; nōs fēminīs .....
- d nōs sumus coquī; nōs dominīs .....
- e nōs sumus pistōrēs; nōs cīvibus .....

fābulam agimus  
contrōversiam habēmus  
cibum offerimus  
stolās compōnimus  
pānem parāmus

- 2 Complete each sentence with the most suitable noun from the box below.  
Then translate the sentence.

- a vōs estis ..... callidī; vōs pictūrās magnificās pingitis.
- b vōs estis ..... fortēs; vōs in arēnā pugnātis.
- c nōs sumus ..... ; nōs in thermīs togās custōdīmus.
- d vōs servōs in forō vēnditīs, quod vōs estis .....
- e nōs ad palaestram contendīmus, quod nōs sumus .....

servī                         āthlētæ  
pictōrēs                     vēnālīciī  
gladiātōrēs

## Schools

### The first stage of education

Quintus would have first gone to school when he was about seven years old. Like other Roman schools, the one that Quintus attended would have been small and consisted of about thirty pupils and a teacher known as the **lūdī magister**. All the teaching would take place in a rented room or perhaps in a public colonnade or square, where there would be constant noise and distractions.

Parents were not obliged by law to send their children to school, and those who wanted education for their children had to pay for it. The charges were not high and the advantages of being able to read and write were so widely appreciated that many people were prepared to pay for their sons to go to school at least for a few years.

Sometimes girls were sent to school too, but generally they would stay at home and pick up a knowledge of reading and writing from their parents or brothers. Most of their time would

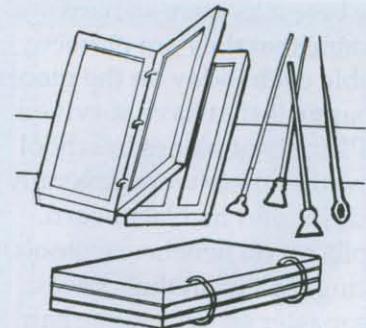
be spent learning the skills of a good housewife: cooking, cleaning, childcare and perhaps spinning and weaving. Girls from wealthy families would have to be trained to organise a household of slaves. By the time they were fourteen they were usually married.

On the journey between home and school, pupils were normally escorted by a slave known as a **paedagōgus** who was responsible for their behaviour and protection. Another slave carried their books and writing materials.

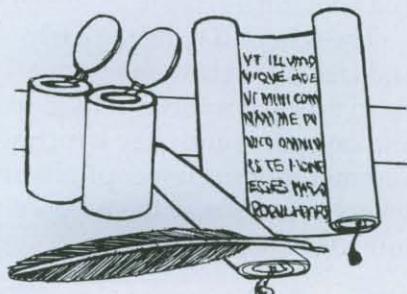
At the school of the ludi magister Quintus would have learnt only to read and write Latin and Greek and perhaps to do some simple arithmetic. Like most Roman boys he would already be able to speak some Greek, which he would have picked up from Greek slaves at home or friends like Alexander in the story.

## Writing materials

The materials that Quintus used for writing were rather different from ours. Frequently he wrote on **tabulae** (wooden tablets) coated with a thin film of wax; and he inscribed the letters on the wax surface with a thin stick of metal, bone or ivory. This stick was called a **stilus**. The end opposite the writing point was flat so that it could be used to rub out mistakes and make the wax smooth again. Several tablets were strung together to make a little writing-book. At other times he wrote with ink on papyrus, a material that looked rather like modern paper but was rougher in texture. It was manufactured from the fibres of the papyrus reed that grew along the banks of the River Nile in Egypt. For writing on papyrus he used either a reed or a goose-quill sharpened and split at one end like the modern pen-nib. Ink was made from soot and resin or other gummy substances, forming a paste that was thinned by adding water.



*tabulae and stili.*



*Papyrus rolls, a double inkwell (for red and black ink) and a quill pen. From a Pompeian painting.*



*A wax tablet with a schoolboy's exercise in Greek. The master has written the top two lines and the child has copied them below.*

The best inks were so hard and durable that they are perfectly legible even today on the pieces of papyrus that have survived.

Pictures of scenes in school show that there were generally no desks and no blackboard. Pupils sat on benches or stools, resting tablets on their knees. The master sat on a high chair overlooking his class. Discipline was usually strict and sometimes harsh.

The school-day began early and lasted for six hours with a short break at midday. Holidays were given on public festivals and on every ninth day which was a market-day; during the hot summer months fewer pupils attended lessons, and some schoolmasters may have closed their schools altogether from July to October.

## The second stage

Many children would have finished their schooling at the age of eleven, but a boy like Quintus, from a wealthy family, would have moved to a more advanced school run by a **grammaticus**. The **grammaticus** introduced his pupils to the work of famous Greek and Roman writers, beginning with the *Iliad* and *Odyssey* of Homer. Then the pupils moved on to the famous Greek tragedies which had been first performed in Athens in the fifth century BC. The Roman poets most frequently read at schools were Virgil and Horace. Besides reading works of literature aloud, the pupils had to analyse the grammar and learn long passages by heart; many educated people could remember these passages in later life and quote or recite them. The pupils were also taught a little history and geography, mainly in order to understand references to famous people and places mentioned in the literature.

When he left the **grammaticus** at the age of fifteen or sixteen, Quintus would have a very good knowledge of Greek as well as Latin. This knowledge of Greek not only introduced the pupils to a culture which the Romans greatly admired and which had inspired much of their own civilisation, but was also very useful in later life because Greek was widely spoken in the countries of the eastern Mediterranean where Roman merchants and government officials frequently travelled on business.



*Two boys and their teacher at school. The boys are using papyrus rolls.*



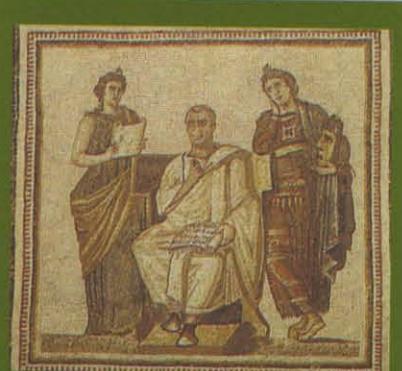
*This roughly sketched painting shows a school in session in the colonnade of the forum at Pompeii. On the right a boy is supported on another's back, for a beating.*

## The third stage

A few students then proceeded to the school of a *rhetor*, like Theodorus in our story. This teacher, who was often a highly educated Greek, gave more advanced lessons in literature and trained his students in the art of public speaking. This was a very important skill for young men who expected to take part in public life. For example, they needed it to present cases in the law courts, to express their opinions in council meetings, and to address the people at election time. The rhetor taught the rules for making different kinds of speeches and made his students practise arguing for and against a point of view. Students also learned how to vary their tone of voice and emphasise their words with gestures.

## Science and technical subjects

We have not so far mentioned the teaching of science and technical subjects in Roman schools. It is true that the Greeks had made important discoveries in mathematics and some aspects of physics; it is also true that the Romans were experienced in such things as the methods of surveying and the use of concrete in building. But these things played little part in school work. The purpose of ordinary Roman schools was to teach those things which were thought to be most necessary for civilised living: the ability to read and write, a knowledge of simple arithmetic, the appreciation of fine literature and the ability to speak and argue convincingly. Science and advanced mathematics were taught to only a few students whose parents were interested and wealthy enough to pay the fees of a specialist teacher, nearly always a Greek. Technical skills were learnt by becoming an apprentice in a trade or business.



*The poet Virgil.*



*Craft skills were learned by apprenticeship. Here: carving a table leg.*

## Vocabulary checklist 10

abit	goes away
accipit	accepts
callidus	clever, cunning
contentus	satisfied
exclāmat	exclaims
frāter	brother
habitat	lives
imperium	empire
invenit	finds
liber	book
nōs	we
nūntiat	announces
pāx	peace
portus	harbour
quam	than
semper	always
servat	saves, looks after
sōlus	alone
suus	his, her, their
tacet	is silent, is quiet
uxor	wife
vehementer	violently, loudly
vōs	you (plural)



A pen (made from a reed),  
inkwell, papyrus roll, stilus  
and wax tablets.



# CANDIDATI

## STAGE 11



1 cīvēs in forō candidātōs spectant.



2 agricolae clāmant,  
'nōs candidātum optimum habēmus.'  
'candidātus noster est Lūcius.'  
'nōs Lūciō favēmus.'

3 mercātōrēs agricolīs respondent,  
'nōs candidātum optimum habēmus.'  
'candidātus noster est mercātor.'  
'nōs mercātōrī favēmus.'



# QUARTVS ET



## Marcus et Quārtus

Marcus Tullius et Quārtus Tullius erant frātrēs. Marcus et Quārtus in villā contentiōnem habēbant. Marcus Quārtō dīxit,

‘Āfer candidātus optimus est. Āfer multās villās et multās tabernās habet. Pompēiānī Afrō favent, quod vir dīves est.’

‘minimē! Holcōnius candidātus optimus est’, Quārtus frātri respondit. ‘Holcōnius est vir nōbilis. Pompēiānī Holcōniō crēdunt, quod pater senātor erat.’

Quārtus, quod erat irātissimus, ē villā discessit. Quārtus sibi dīxit,

‘frāter meus est stultissimus. gēns nostra Holcōniō semper favet.’

Quārtus per viam ambulābat et rem cōgitābat. subitō parvam tabernam cōspexit, ubi scriptor habitābat. scriptor Sulla erat. Quārtus, postquam tabernam vīdit, cōnsilium cēpit. tabernam intrāvit et Sullam ad villam suam invītāvit.

postquam ad villam vēnērunt, Quārtus Sullae mūrum ostendit.

‘scribe hunc titulum!’ inquit. ‘scribe “Quārtus et frāter Holcōniō favent. Quārtus et frāter Holcōniō crēdunt”.’

Quārtus scriptōrī decem dēnāriōs dedit.

‘placetne tibi?’ rogāvit Quārtus.

‘mihi placet’, Sulla Quārtō respondit. Sulla, postquam dēnāriōs accēpit, titulum in mūrō scripsit.

5 candidātus candidate  
favent favour, give support to  
vir dīves a rich man  
vir nōbilis a man of noble birth  
crēdunt trust, have faith in

10 sibi dīxit said to himself  
gēns nostra our family  
rem cōgitābat was considering  
the problem  
scriptor sign-writer  
cōnsilium cēpit had an idea

15 mūrum wall

20 scribe! write!  
titulum notice, slogan  
placetne tibi? does it please  
you? does it suit you?  
scripsit wrote

# Sulla

Marcus ē vīllā vēnit. Sullam vīdit. titulum cōspexit. postquam titulum lēgit, īrātus erat. Marcus scriptōrem valdē vituperāvit.

'frāter tuus mē ad vīllam invitāvit', inquit Sulla. 'frāter tuus mihi decem dēnāriōs dedit.'

'frāter meus est stultior quam asinus', Marcus Sullae respondit. 'in vīllā nostrā ego sum dominus, quod sum senior. Sulla, ērāde illam īscriptiōnem! scribē titulum novum!'

Marcus Sullae quīndecim dēnāriōs dedit.

'placetne tibi?' rogāvit.

'mihi placet', Sulla Marcō respondit. Sulla, postquam īscriptiōnem ērāsit, hunc titulum scripsit, 'Marcus et frāter Āfrō favent. Marcus et frāter Āfrō crēdunt.'

Marcus erat laetissimus et frātrem ē vīllā vocāvit. Marcus frātri titulum novum ostendit. Quārtus, postquam titulum lēgit, īrātus erat. Quārtus Marcum pulsāvit. tum frātrēs in viā pugnābant!

'Marce! Quārte! dēsistite! intrō īte!' clāmāvit Sulla. 'cōsilium optimum habeō.'

postquam frātrēs vīllam intrāvērunt, Sulla celeriter rem cōfēcit.

duōs titulōs in mūrō scripsit. tum frātrēs ē vīllā vocāvit.

scriptor frātribus mūrum ostendit. ecce! Marcus hunc titulum vīdit: 'Marcus Āfrō favet. Āfer est candidātus optimus.'

'euge! hic titulus mē valdē dēlectat', inquit Marcus.

Quārtus alterum titulum in mūrō cōspexit:

'Quārtus Holcōniō favet. Holcōnius est candidātus optimus.'

Quārtus quoque laetissimus erat.

frātrēs Sullae trīgintā dēnāriōs dedērunt. Sulla rīdēbat. postquam Marcus et Quārtus discessērunt, tertium titulum addidit:

5 asinus ass, donkey

senior the elder

ērāde! rub out! erase!

īscriptiōnem writing

10 ērāsit rubbed out, erased

dēsistite! stop!

intrō īte! go inside!

rem cōfēcit finished the job

25 tertium third

addidit added

līberālissimi very generous

# MARCUS ET QUARTVS SUNI LIBERALISSIMI

## About the language 1

- 1 In Stage 9, you met the dative case:

mercātor **Metellae** togam trādidit.  
*The merchant handed over the toga to Metella.*

Grumiō hospitibus cēnam parābat.  
*Grumio was preparing a meal for the guests.*

- 2 In Stage 11, you have met some further examples:

Quārtus Holcōniō favet. nōs pistōrī crēdimus.  
*Quartus gives support to Holconius. We give our trust to the baker.*

- 3 The sentences above can be translated more simply:

Quārtus Holcōniō favet. nōs pistōrī crēdimus.  
*Quartus supports Holconius. We trust the baker.*

- 4 Further examples:

- a nōs Āfrō favēmus.
- b vōs amīcīs crēditis.
- c mercātōrēs candidātō nostrō nōn crēdunt.

- 5 Notice the following use of the dative with the verb **placet**:

placetne tibi? mihi placet.  
*Is it pleasing to you? It is pleasing to me.*

There are more natural ways of translating these examples, such as:

Does it please you? Yes, it pleases me.  
Do you like it? Yes, I do.

- 6 Notice the dative of **nōs** and **vōs**:

nōs sumus fortēs. deī nōbīs imperium dant.  
*We are brave. The gods give an empire to us.*

vōs estis ignāvī. deī vōbīs nihil dant.  
*You are lazy. The gods give nothing to you.*

# Lūcius Spurius Pompōniānus

in villā

Grumiō ē culinā contendit. Clēmēns Grumiōnem videt.

Clēmēns: babae! togam splendidam geris!

Grumiō: placetne tibi?

Clēmēns: mihi placet. quō festinās, Grumiō?

Grumiō: ad amphitheātrum contendō. Āfer fautōrēs exspectat.

Clēmēns: num tū Āfrō favēs? Caecilius Holcōniō favet.

Grumiō: Āfer fautōribus quīnque dēnāriōs prōmīsit.

Clēmēns: Holcōnius fautōribus duōs dēnāriōs tantum prōmīsit. ego Āfrō faveō, quod vir līberālis est.

Clēmēns: sed tū servus es. cīvis Pompēiānus nōn es.

Āfer cīvibus Pompēiānīs pecūniām prōmīsit.

Grumiō: Clēmēns, hodiē nōn sum Grumiō. hodiē sum Lūcius Spurius Pompōniānus!

Clēmēns: Lūcius Spurius Pompōniānus! mendācissimus coquus es!

Grumiō: minimē! hodiē sum pistor Pompēiānus. hodiē nōs pistōrēs ad amphitheātrum convenīmus. nōs Āfrum ad forum dūcimus, ubi cīvēs ōrātiōnēs exspectant.

ego ad amphitheātrum contendō. tū mēcum venīs?

Clēmēns: tēcum veniō. Āfrō nōn faveō. dēnāriōs nōn cupiō, sed dē tē sollicitus sum. rem perīculōsam suscipis.

(exeunt.)

babae! hey!

quō? where?

5 fautōrēs supporters

quīnque five

prōmīsit promised

10 tantum only

15 mendācissimus very deceitful

ad amphitheātrum at the

amphitheatre

convenīmus gather, meet

ōrātiōnēs speeches

mēcum with me

dē tē about you

perīculōsam dangerous

suscipis you are taking on

exeunt they go out

Right: Pompeians returning to  
candidate speaking from the  
steps of the temple of Jupiter.

## prope amphitheātrum

*multī pistōrēs ad amphitheātrum conveniunt. Grumiō et Clēmēns ad hanc turbam festīnant.*

dīvisor: festīnāte! festīnāte! nōs Āfrum exspectāmus.  
Grumiō: salvē, dīvisor! ego sum Lūcius Spurius Pompōniānus  
et hic (*Grumiō Clēmentem pulsat*) servus meus est.  
ego et Āfer amīcissimī sumus.

dīvisor: ecce quīnque dēnārii!  
(*dīvisor Grumiōnī dēnāriōs dat. dīvisor Grumiōnī fūstem quoque trādit.*)

Grumiō: Āfer mihi dēnāriōs, nōn fūstem prōmīsit.  
Clēmēns: Āfer vir liberālis est.  
Grumiō: tacē, pessime serve!  
dīvisor: fūstēs ūtilissimī sunt. Holcōnius et amīcī sunt in forō.  
pistor: ecce Āfer! Āfer adest!

(*Āfer et fautōrēs per viās ad forum contendunt.*)

dīvisor agent (hired to  
distribute bribes at elections)  
festīnāte! hurry!  
amīcissimī very friendly, very  
good friends

5

tacē! shut up! be quiet!  
ūtilissimī very useful

10

## in forō

*pistōrēs cum Clēmente et cum Grumiōne Āfrum ad forum dūcunt.*

pistor prīmus: Pompeiānī Āfrō favent.  
pistor secundus: Āfer est melior quam Holcōnius.  
pistor tertius: nōs Āfrō crēdimus.  
Clēmēns: Grumiō! in forō sunt Holcōnius et amīcī.  
Holcōniūm et amīcōs videō.  
Grumiō: euge! fēminās videō, ancillās videō,  
puellās... ēheu! Caecilium videō! Caecilius  
cum Holcōniō stat! ad vīllam reveniō!

Clēmēns: Grumiō, manē!  
(*Grumiō fugit.*)

mercātor prīmus: Holcōnius est vir nōbilis.  
mercātor secundus: Holcōnius melior est quam Āfer.  
mercātor tertius: nōs mercātōrēs Holcōniō favēmus.  
(*pistōrēs et mercātōrēs conveniunt. īrātī sunt.*)

pistor prīmus: Holcōnius est asinus. vōs quoque estis  
asinī, quod Holcōniō crēditis.

mercātor prīmus: Āfer est caudex. vōs quoque estis caudicēs,  
quod Āfrō crēditis.

pistor secundus: amīcī! mercātōrēs nōs ‘caudicēs’ vocant.  
nōs nōn sumus caudicēs. fortissimī sumus.  
fūstēs habēmus.

caudex blockhead, idiot

15

20

mercātor secundus: amīcī! pistōrēs nōs ‘asinōs’ vocant. nōs nōn  
sumus asinī. nōs fortiōrēs sumus quam  
pistōrēs. magnōs fūstēs habēmus.  
(*mercātōrēs et pistōrēs in forō pugnant.*)

25

## in culīnā

Clēmēns in culīnā sedet. Grumiō intrat.

Clēmēns: salvē, Pompōniāne! hercle! toga tua scissa est!  
Grumiō: ēheu! Holcōnius et amīcī in forō mē cēpērunt.  
postquam fūstem meum cōnspexērunt, clāmābant,  
‘ecce pistor fortis!’ tum mercātōrēs mē  
verberāvērunt. dēnāriōs meōs rapuērunt. nunc  
nūllōs dēnāriōs habeō.

scissa torn

Clēmēns: ego decem dēnāriōs habeō!

Grumiō: decem dēnāriōs?

Clēmēns: Caecilius mihi decem dēnāriōs dedit, quod servus  
fidēlis sum. postquam pistōrēs et mercātōrēs  
pugnam commisērunt, Caecilius mē cōnspexit. duo  
pistōrēs Caecilium verberābant. dominus noster  
auxilium postulābat. Caecilius mēcum ē forō effūgit.  
dominus noster mihi decem dēnāriōs dedit, quod  
līberālis est.

5

rapuērunt seized, grabbed

Grumiō: Caecilius est ...

Clēmēns: valē, Pompōniāne!

Grumiō: quō festīnās, Clēmēns?

Clēmēns: ad portum festīnō. ibi Poppaea mē exspectat.  
placetne tibi?

10

Grumiō: mihi nōn placet!

15

auxilium help  
effūgit escaped

20 ibi there



Right: Pompeians listening to a candidate speaking from the steps of the temple of Jupiter.



Above: Candidates also made speeches from a special platform in the forum.

## About the language 2

1 So far you have met the following ways of asking questions in Latin:

- By tone of voice, indicated in writing by a question mark:

tū pecūniā dēbēs?	<i>Do you owe money?</i>
tū ānulum habēs?	<i>Do you have the ring?</i>

- By means of a question word such as **quis**, **quid**, **ubi**, **cūr**:

quis est Quīntus?	<i>Who is Quintus?</i>
quid tū facis?	<i>What are you doing?</i>
ubi est ānulus?	<i>Where is the ring?</i>
cūr tū lacrimās?	<i>Why are you crying?</i>

- By adding **-ne** to the first word of the sentence:

vōsne estis contenti?	<i>Are you satisfied?</i>
placetne tibi?	<i>Does it please you?</i>

2 Further examples:

- a cūr tū in hortō labōrās?
- b quis est āthlēta ille?
- c tū discum habēs?
- d vōsne estis īrātī?
- e ubi sunt mercātōrēs?
- f quid quaeris, domina?
- g tūne Pompēiānus es?
- h quis vīnum portat?
- i cēnam parās?
- j ubi sumus?

## Practising the language

- 1 Complete each sentence with the right form of the verb from the box below. Then translate the sentence. Do not use any word more than once.

contendō	faveō
contendis	favēs
contendimus	favēmus
contenditis	favētis

- a ego ad forum ..... ego sum candidātus.
- b tū Āfrō ..... tū es stultus.
- c ego Holcōniō ....., quod Holcōnius est candidātus optimus.
- d nōs Holcōniō nōn ....., quod Holcōnius est asinus.
- e Clēmēns, cūr tū ad portum ..... ?
- f vōs Āfrō ....., quod vōs estis pistōrēs.
- g nōs ad vīllam ....., quod in forō sunt Holcōnius et amīcī.
- h ēheu! cūr ē forō ..... ? vōs dēnāriōs meōs habētis!

- 2 Complete each sentence with the right form of the noun. Then translate the sentence.

- a Quārtus Sullae decem dēnāriōs dedit. Sulla ..... in mūrō scripsit. (titulus, titulum)
- b fūr thermās intrābat. ..... eum agnōvit. (mercātor, mercātōrem)
- c multī candidātī sunt in forō. ego ..... videō. (Holcōnius, Holcōniūm)
- d ego ad portum currō. ..... mē exspectat. (ancilla, ancillae)
- e hodiē ad urbem contendō. in amphitheātrō sunt ..... (leō, leōnēs)
- f rhētor est īrātus. rhētor ..... exspectat. (puerī, puerōs)
- g fēminaē sunt in tabernā. mercātōrēs fēminīs ..... ostendunt. (stolae, stolās)
- h postquam Holcōnius et amīcī Grumiōnem cépērunt, quīnque ..... rapuērunt. (dēnāriī, dēnāriōs)

# Local government and elections

The Pompeians took local politics seriously, and the annual elections, which were held at the end of March, were very lively. As soon as the names of candidates were published, election fever gripped the town. Slogans appeared on the walls, groups of supporters held processions through the streets and the candidates spoke at public meetings in the forum.

Every year, two pairs of officials were elected by the people. The senior pair, called **duoviri**, were responsible for hearing evidence and giving judgement in the law court. The other pair, called **aediles**, had the task of supervising the public markets, the police force, the baths, places of public entertainment, the water supply and sewers. It was their duty to see that the public services were efficiently run and the local taxes spent wisely.

In addition to these four officials, there was a town council of one hundred leading citizens, most of whom had already served as duoviri or aediles. New members were chosen not by the people but by the council itself.

The candidates wore a toga, specially whitened with chalk, in order to be easily recognised. The word **candidatus** is connected with **candidus** which means 'dazzling white'. As they walked around attended by their clients and greeting voters, their agents praised their qualities, made promises on their behalf, and distributed bribes in the form of money. This financial bribery was illegal but was widely practised. Legal forms of persuasion included promises of games and entertainments if the candidate won. In fact, it was expected that those who were elected would show their gratitude to the voters by putting on splendid shows in the theatre and amphitheatre at their own expense.

A successful candidate would also be expected to contribute from his own wealth to the construction or repair of public buildings. The family of the Holconii, whose names often appear in the lists of Pompeian duoviri and aediles, were connected with the building of the large theatre, and another wealthy family, the Flacci, helped to pay for other civic buildings. The Flacci also had a reputation for putting on first-class entertainments.



*The meeting place of the town council.*



*The public officials might provide free bread for the poor. One election slogan recommends a candidate who 'brings good bread'.*

This tradition of public service was encouraged by the emperors and was an important part of Roman public life. It made it possible for a small town like Pompeii to enjoy benefits which could not have been paid for by local taxes alone. It also meant that men who wanted to take part in the government of their town had to be wealthy. They came from two groups: a small core of wealthy families, like the Holconii, whose members were regularly elected to the most important offices, and a larger, less powerful group which changed frequently.

Although public service was unpaid and was not a means of making money, it gave a man a position of importance in his town. The wide seats in the front row of the theatre, which gave a close-up view of the chorus and actors, were reserved for him; he also had a special place close to the arena in the amphitheatre. In due course the town council might erect a statue to him and he would have his name inscribed on any building to whose construction or repair he had contributed. The Romans were not modest people. They were eager for honour and fame amongst their fellow citizens. There was therefore no shortage of candidates to compete for these rewards at election time.

Caecilius does not seem to have stood as a candidate, although in many ways he was an outstanding citizen and had made a considerable fortune. Perhaps he preferred to concentrate on his business activities and was content to support candidates from the great political families like the Holconii.

Pompeii was free to run its own affairs. But if the local officials were unable to preserve law and order, the central government at Rome might take over and run the town. This actually happened after the famous riot in AD 59 described in Stage 8, when the people of nearby Nuceria quarrelled with the Pompeians at a gladiatorial show given by Livineius Regulus, and many were killed or wounded. The Nucerians complained to the Emperor Nero; Regulus himself was sent into exile and games in Pompeii were banned for ten years.

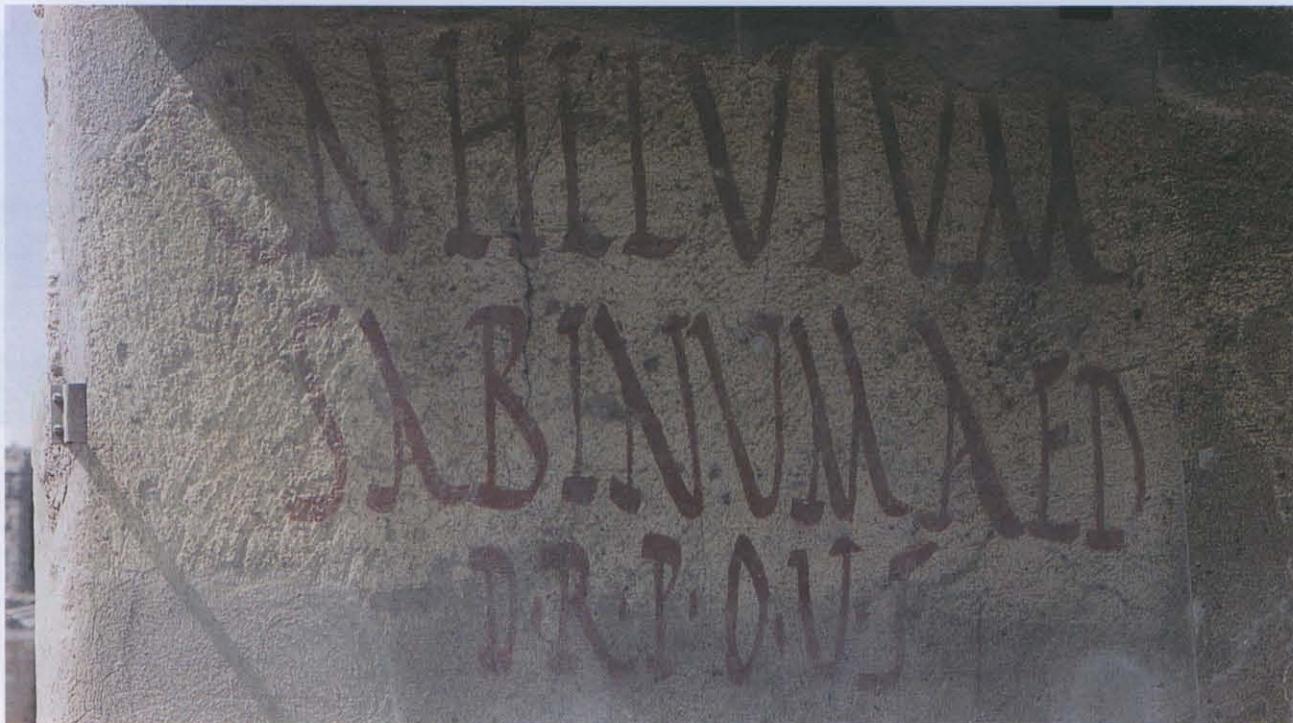


*We know that the temple of Fortuna Augusta, situated just to the north of the forum, was built largely by the generosity of Marcus Tullius who owned the whole of the site on which it was built.*



*The town council might erect a statue to a leading politician. This is M. Holconius Rufus (also seen on page 145).*





This notice reads: 'Vote  
for Cnaeus Helvius Sabinus as  
aedile. He deserves public office.'

## Election notices

Many of the thousands of graffiti found in Pompeii refer to the elections held there in March, AD 79. Here are two of them:

Casellius for aedile.

We want Tiberius Claudius Verus for duovir.

Political supporters represented all kinds of people and interests. Sometimes they were groups of neighbours who lived in the same area as the candidate. They would certainly include the candidate's personal friends and his clients. Sometimes, however, appeals were made to particular trade groups. One notice reads:

Innkeepers, vote for Sallustius Capito!

Others are addressed to barbers, mule-drivers, pack-carriers, bakers and fishermen. It is thought that most of the slogans were organised by the agents of the candidates and groups of their supporters rather than by private individuals.

The public officials might provide free bread for the poor. One election slogan recommends a candidate who 'Brings good bread'.

This method of electioneering by wall slogans naturally invited replies by rival supporters. One candidate, Vatia, was made to look ridiculous by this comment:

All the people who are fast asleep vote for Vatia.

Pompeian women did not have the right to vote. Only adult male citizens were allowed to cast votes in the voting hall on election day. Nevertheless, women certainly took a lively interest in local politics and supported the various candidates vigorously. There are, for example, several slogans written by the girls who worked in a bar belonging to a woman called Asellina.



### Painting election notices

*It appears that these notices were often painted on the walls at night by lantern light. The streets were then more or less deserted, and so there was less risk of trouble from rival supporters. It was also easier at night to put up a ladder for an hour or two without causing congestion on the pavements.*

*At top right there is part of a notice advertising a fight of ten pairs of gladiators. It may have been paid for by a candidate in the elections.*

## Vocabulary checklist 11

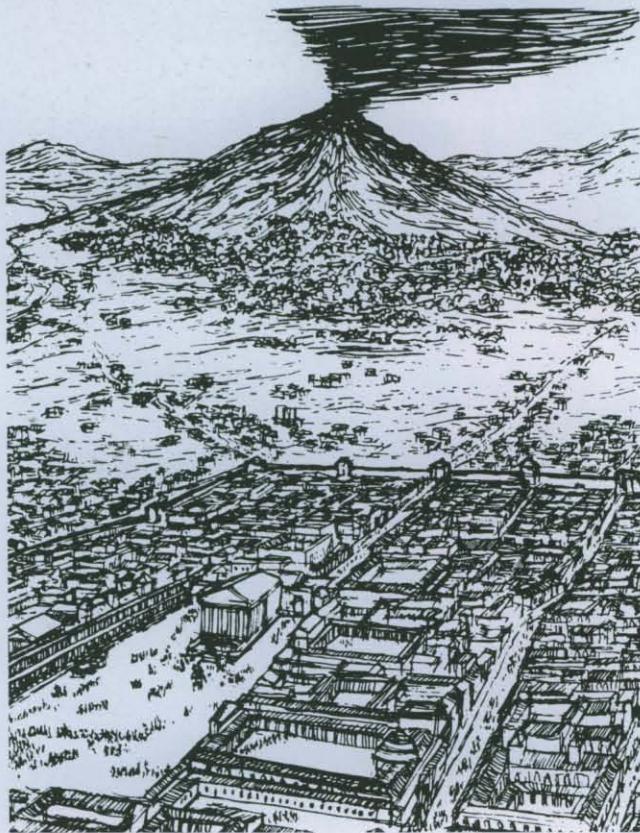
capit	takes
cīvis	citizen
convenit	gathers, meets
crēdit	trusts, believes
dē	about
favet	supports
invītat	invites
it	goes
legit	reads
līberālis	generous
minimē!	no!
mūrus	wall
noster	our
nunc	now
placet	it pleases
prīmus	first
prōmittit	promises
pugna	fight
senātor	senator
sollicitus	worried, anxious
stultus	stupid
valē!	goodbye!
verberat	strikes, beats
vir	man

L. Ceius Secundus is proposed  
for aedile.

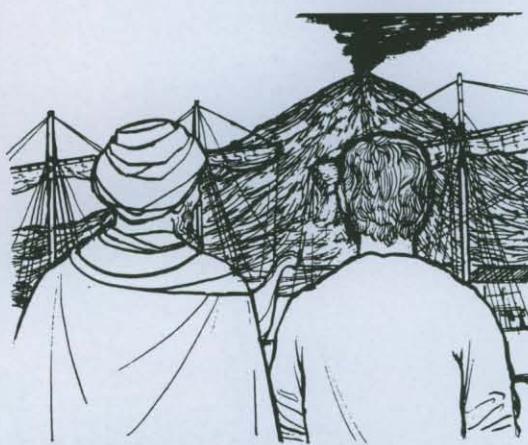


# VESUVIUS

## STAGE 12



mōns īrātus



1 Syphāx et Celer in portū stābant. amīcī montem spectābant.



2 Syphāx amīcō dixit,  
‘ego prope portum servōs vēndēbam.  
ego subitō sonōs audīvī.’



3 Celer Syphācī respondit,  
‘tū sonōs audīvistī. ego tremōrēs sēnsī.  
ego prope montem ambulābam.’



4 Poppaea et Lucriō in ātriō stābant.  
sollicitī erant.



5 Poppaea Lucriōnī dīxit,  
'ego in forō eram. ego tibi togam quaerēbam.  
ego nūbem mīrābilem cōspexi.'



6 Lucriō Poppaeae respondit,  
'tū nūbem cōspexistī. sed ego cinerem  
sēnsi. ego flammās vīdī.'



7 Marcus et Quārtus in forō erant. Sulla ad  
frātrēs contendit.



8 Sulla frātribus dīxit,  
'ego ad theātrum contendēbam. ego  
sonōs audīvī et tremōrēs sēnsi. vōs sonōs  
audivistis? vōs tremōrēs sēnsistis?'



9 frātrēs Sullae respondērunt,  
'nōs tremōrēs sēnsimus et sonōs  
audīvimus. nōs nūbem mīrābilem  
vīdimus. nōs sollicitī sumus.'

# tremōrēs

tremōrēs tremors

When you have read this story, answer the questions opposite.

Caecilius cum Iūliō cēnābat. Iūlius in vīllā splendidā prope Nūceriam habitābat.

Iūlius Caeciliō dīxit, 'ego sollicitus sum. ego in hortō heri ambulābam et librum legēbam. subitō terra valdē tremuit. ego tremōrēs sēnsī. quid tū agēbās?'

'ego servō epistulās dictābam', inquit Caecilius. 'ego quoque tremōrēs sēnsī. postquam terra tremuit, Grumiō tablīnum intrāvit et mē ad hortum dūxit. nōs nūbem mīrābilem vīdimus.'

'vōs timēbātis?' rogāvit Iūlius.

'nōs nōn timēbāmus', Caecilius Iūliō respondit. 'ego, postquam nūbem cōspexī, familiam meam ad larārium vocāvī. tum nōs laribus sacrificium fēcimus.'

'hercle! vōs fortissimī erātis', clāmāvit Iūlius. 'vōs tremōrēs sēnsistis, vōs nūbem cōspexistis. vōs tamen nōn erātis perterriti.'

'nōs nōn timēbāmus, quod nōs laribus crēdēbāmus', inquit Caecilius. 'iamprīdem terra tremuit. iamprīdem tremōrēs vīllās et mūrōs dēlēvērunt. sed larēs vīllam meam et familiam meam servāvērunt. ego igitur sollicitus nōn sum.'

subitō servus triclinium intrāvit.

'domine, Clēmēns est in ātriō. Clēmēns ex urbe vēnit. Caecilium quaerit', servus Iūliō dīxit.

'nōn intellegō', Caecilius exclāmāvit. 'ego Clēmentem ad fundum meum māne mīsi.'

servus Clēmentem in triclinium dūxit.

'cūr tū ē fundō discessistī? cūr tū ad hanc vīllam vēnistī?'  
rogāvit Caecilius.

Clēmēns dominō et Iūliō rem tōtam nārrāvit.

5 tremuit shook

sēnsī felt

agēbās were doing

epistulās letters

dictābam was dictating

nūbem cloud

10 familiam household

larārium shrine of the

household gods

laribus household gods

sacrificium sacrifice

iamprīdem a long time ago

20

fundum farm

25





# ad urbem

'ego ad fundum tuum contendī', Clēmēns dominō dīxit. 'ego vīlicō epistulam tuam trādidī. postquam vīlicus epistulam lēgit, nōs fundum et servōs īspiciēbāmus. subitō nōs ingentēs sonōs audīvimus. nōs tremōrēs quoque sēnsimus. tum ego montem spectāvī et nūbem mīrabilem vīdī.'

'quid vōs fēcistis?' rogāvit Iūlius.

'nōs urbem petīvimus, quod valdē timēbāmus', respondit Clēmēns. 'ego, postquam urbem intrāvī, clāmōrem ingentem audīvī. multī Pompēiānī per viās currēbant. fēminaē cum īfantibus per urbem festinābant. filii et filiae parentēs quaerēbant. ego ad vīllam nostrām pervēnī, ubi Metella et Quīntus manēbant. Quīntus mē ad tē mīsit, quod nōs omnēs perterritī erāmus.'

Caecilius ad urbem contendit, quod sollicitus erat. Iūlius et Clēmēns quoque ad urbem festināvērunt. maxima turba viās complēbat, quod Pompēiānī ē villīs festinābant.

prope urbem Holcōniūm cōspexērunt. Holcōnius cum servīs ad portum fugiēbat.

'cūr vōs ad urbem contenditī? cūr nōn ad portum fugitis?' rogāvit Holcōnius.

'ad vīllam meām contendō', Caecilius Holcōniō respondit. 'Metellam et Quīntum quaerō. tū Metellam vīdistī? Quīntum cōspexistī?'

'ēheu!' clāmāvit Holcōnius. 'ego vīllam splendidam habēbam. in vīllā erant statuae pulchrae et pictūrae pretiōsae. iste mōns vīllam meām dēlēvit; omnēs statuae sunt frāctae.'

'sed, amīce, tū uxōrem meām vīdistī?' rogāvit Caecilius.

'ego nihil dē Metellā scio. nihil cūrō', respondit Holcōnius.

'furcifer!' clāmāvit Caecilius. 'tū vīllam tuām āmīsistī. ego uxōrem meām āmīsī!'

Caecilius, postquam Holcōniūm vituperāvit, ad urbem contendit.

vīlicō farm manager, bailiff  
sonōs noises

5

filiae daughters  
parentēs parents  
pervēnī reached, arrived at

15

20

25 pretiōsae precious  
iste mōns that (terrible)  
mountain  
scio know  
nihil cūrō I don't care

30

# ad villam

in urbe pavor maximus erat. cinis iam dēnsior incidēbat. flammae ubique erant. Caecilius et amīci, postquam urbem intrāvērunt, villam petēbant. sed iter erat difficile, quod multī Pompeiānī viās complēbant. Caecilius tamen per viās fortiter contendēbat.

nūbēs iam dēnsissima erat. subitō Iūlius exclāmāvit,  
'vōs ad villam contendite! ego nōn valeō.'

statim ad terram dēcidit exanimātus. Clēmēns Iūlium ad templum proximum portāvit.

'tū optimē fēcistī', Caecilius servō dīxit. 'tū Iūlium servāvistī.  
ego tibi libertātem prōmittō.'

tum Caecilius ē templō discessit et ad villam cucurrit.

Clēmēns cum Iūliō in templō manēbat. tandem Iūlius respīrāvit.

'ubi sumus?' rogāvit.

'sumus tūtī', servus Iūliō respondit. 'dea Iṣis nōs servāvit.  
postquam tū in terram dēcidistī, ego tē ad hoc templum portāvī.'

'tibi grātiās maximās agō, quod tū mē servāvistī', inquit  
Iūlius. 'sed ubi est Caecilius?'

'dominus meus ad villam contendit', respondit Clēmēns.

'ēheu! stultissimus est Caecilius!' clāmāvit Iūlius. 'sine dubiō  
Metella et Quīntus mortuī sunt. ego ex urbe quam celerrimē  
discēdō. tū mēcum venīs?'

'minimē, amīce!' Clēmēns Iūliō respondit. 'ego dominum  
meum quaerō!'

pavor panic

cinis ash

iam now

dēnsior thicker

5 incidēbat was falling

flammae flames

iter journey, progress

difficile difficult

valeō I feel well

dēcidit fell down

exanimātus unconscious

templum temple

proximum nearest

lībertātem freedom

10 respīrāvit recovered breath,  
recovered consciousness

tūtī safe

dea goddess

20 sine dubiō without doubt

25



The goddess Isis, on a ring.



The temple of Isis, Pompeii.

iam nūbēs ātra ad terram dēscendēbat; iam cinis dēnsissimus incidēbat. plūrimī Pompeiānī iam dē urbe suā dēspērābant. Clēmēns tamen nōn dēspērābat, sed obstinātē villam petīvit, quod Caeciliūm quaerēbat. tandem ad villam pervēnit. sollicitus ruīnās spectāvit. tōta villa ardēbat. Clēmēns fūmum ubīque vīdit. per ruīnās tamen fortiter contendit et dominū suūm vocāvit. Caecilius tamen nōn respondit. subitō canis lātrāvit. servus tablīnum intrāvit, ubi canis erat. Cerberus dominū custōdiēbat.

Caecilius in tablīno moribundus iacēbat. mūrus sēmirutus eum paene cēlābat. Clēmēns dominō vīnum dedit. Caecilius, postquam vīnum bībit, sēnsim respīrāvit.

'quid accidit, domine?' rogāvit Clēmēns.

'ego ad villam vēni', inquit Caecilius. 'Metellam nōn vīdī! Quintum nōn vīdī! villa erat dēserta. tum ego ad tablīnum contendēbam. subitō terra tremuit et pariēs in mē incidit. tū es servus fidēlis. abī! ego tē iubeō. dē vītā meā dēspērō. Metella et Quīntus periērunt. nunc ego quoque sum moritūrus.'

Clēmēns recūsāvit. in tablīno obstinātē manēbat. Caecilius iterum clāmāvit,

'Clēmēns, abī! tē iubeō. fortasse Quīntus superfuit. quaere Quīntum! hunc ānulum Quīntō dā!'

Caecilius, postquam Clēmentī ānulum suūm trādidit, statim exspīrāvit. Clēmēns dominō trīste 'valē' dīxit et ē villā discessit.

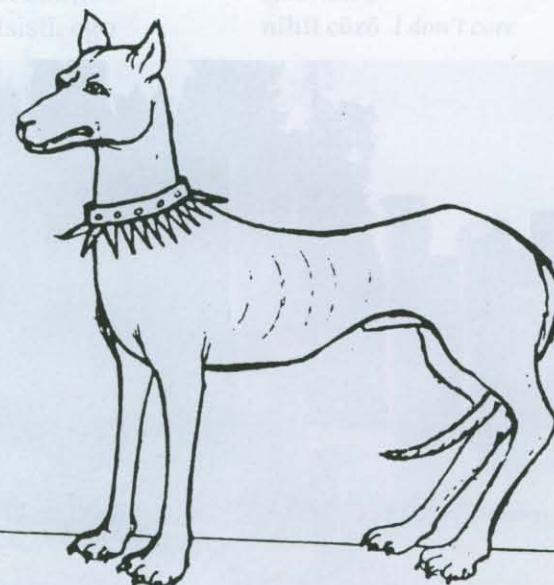
Cerberus tamen in villā mānsit. dominū frūstrā custōdiēbat.

ātra black  
dēscendēbat was coming down  
plūrimī most  
obstinātē stubbornly  
ruīnās ruins, wreckage  
fūmum smoke

10 moribundus almost dead  
sēmirutus half-collapsed  
sēnsim slowly, gradually  
accidit happened

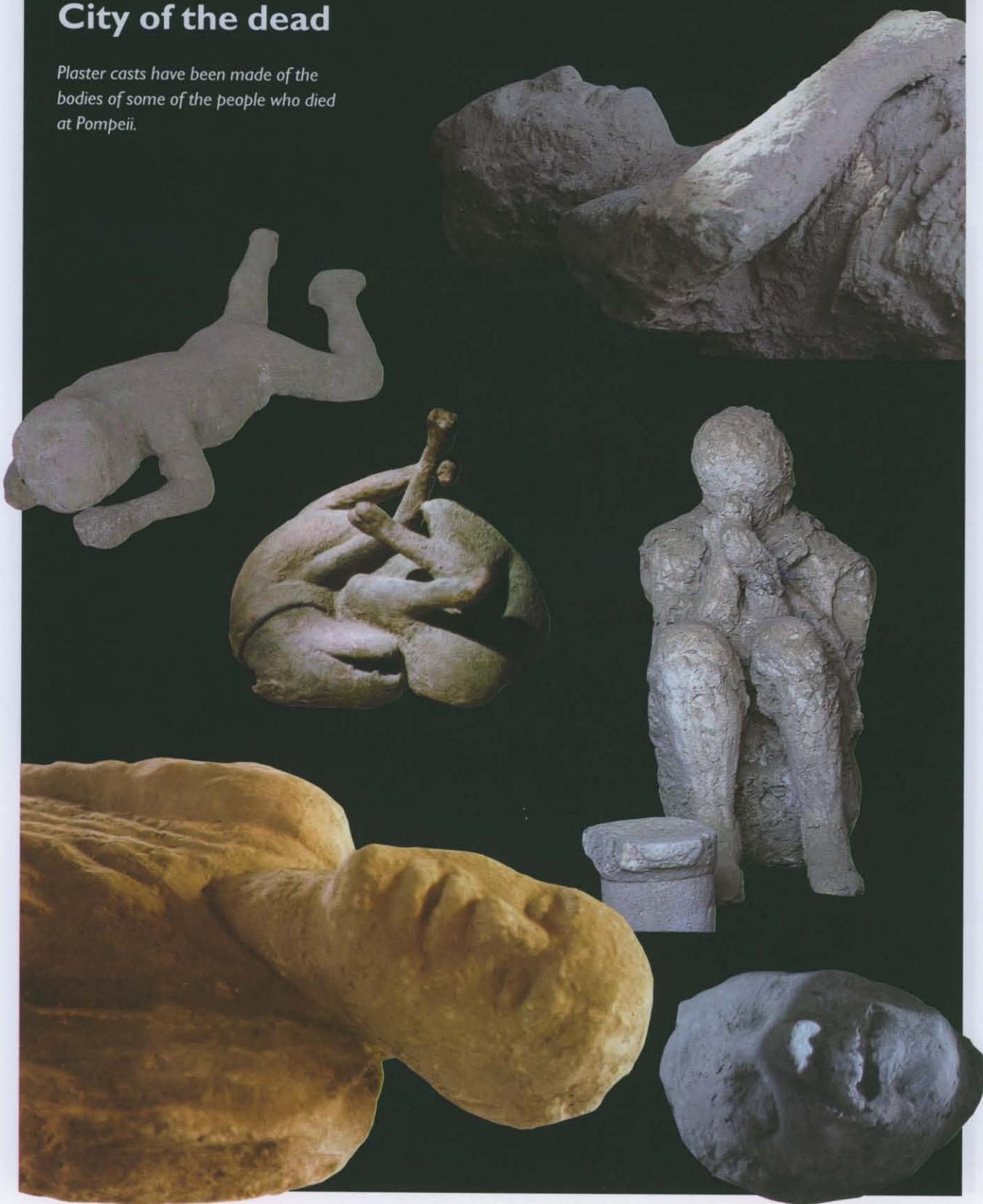
15 pariēs wall  
iubeō order  
periērunt have died, have  
perished  
20 moritūrus going to die  
recūsāvit refused  
superfuit has survived

25 exspīrāvit died  
trīste sadly



## City of the dead

*Plaster casts have been made of the bodies of some of the people who died at Pompeii.*



## About the language

- 1 In Stage 6 you met the imperfect and perfect tenses:

### IMPERFECT

portābat	s/he was carrying
portābant	they were carrying

### PERFECT

portāvit	s/he carried
portāvērunt	they carried

- 2 In Stage 12, you have met the imperfect and perfect tenses with *I, you* and *we*:

### IMPERFECT

(ego) portābam	<i>I was carrying</i>
(tū) portābās.	<i>you (singular) were carrying</i>
(nōs) portābāmus	<i>we were carrying</i>
(vōs) portābātis	<i>you (plural) were carrying</i>

### PERFECT

(ego) portāvī	<i>I carried</i>
(tū) portāvistī	<i>you (singular) carried</i>
(nōs) portāvimus	<i>we carried</i>
(vōs) portāvistis	<i>you (plural) carried</i>

**ego, tū, nōs** and **vōs** are used only for emphasis and are usually left out.

- 3 The full imperfect and perfect tenses are:

### IMPERFECT

(ego)	portābam
(tū)	portābās
	portābat
(nōs)	portābāmus
(vōs)	portābātis
	portābant

### PERFECT

(ego)	portāvī
(tū)	portāvistī
	portāvit
(nōs)	portāvimus
(vōs)	portāvistis
	portāvērunt

- 4 The words for *was* and *were* are as follows:

(ego)	eram	<i>I was</i>
(tū)	erās	<i>you (singular) were</i>
	erat	<i>s/he was</i>
(nōs)	erāmus	<i>we were</i>
(vōs)	erātis	<i>you (plural) were</i>
	erant	<i>they were</i>

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## 5 Further examples:

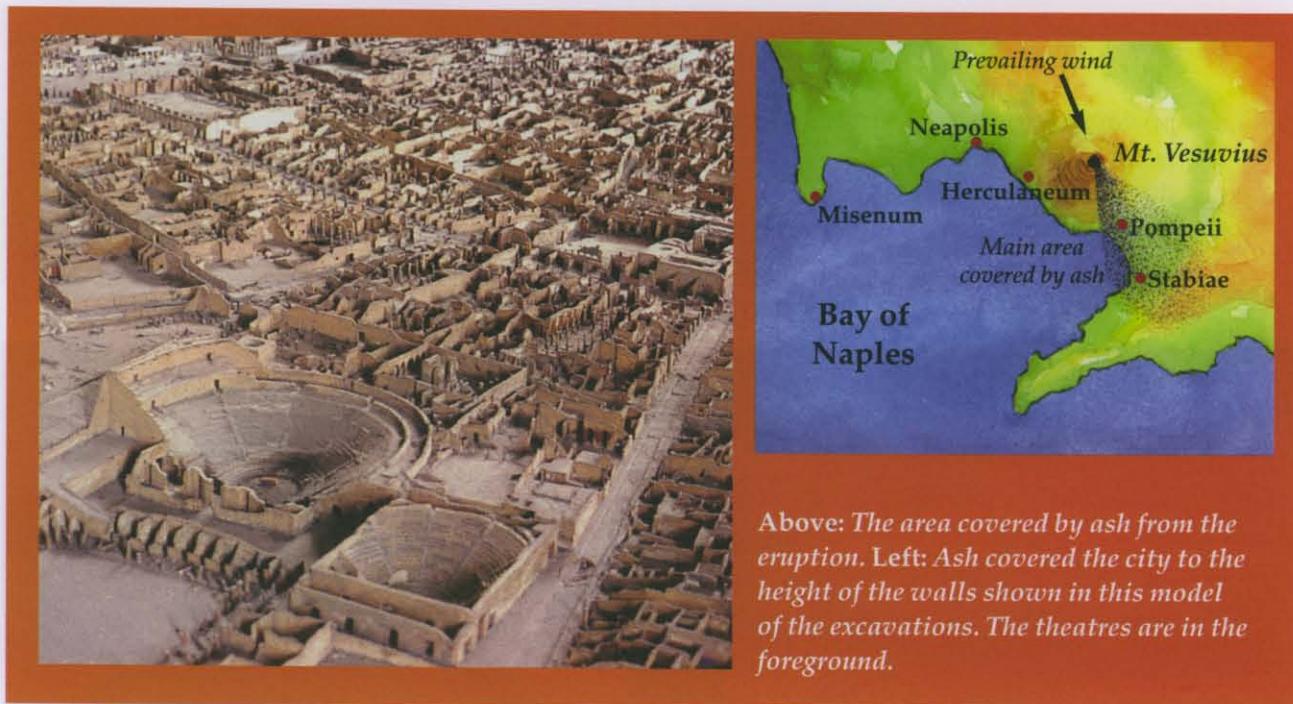
- a portāvistis; portābātis; portābāmus
- b trāxī; trāxērunt; trāxistī
- c docēbant; docuī; docuimus
- d erātis; audīvī; trahēbam

### The terrible mountain

Right: A Pompeian painting of Vesuvius as Caecilius knew it, with vineyards on its fertile slopes.

Below: The mountain erupting in the eighteenth century; steam rising in the crater today; and the view from the sea, with the central cone replaced by two lower summits.





Above: The area covered by ash from the eruption. Left: Ash covered the city to the height of the walls shown in this model of the excavations. The theatres are in the foreground.

## The destruction and excavation of Pompeii

On the night of 23–4 August, AD 79, it rained hard; a strong wind blew and earth tremors were felt. During the following morning, Vesuvius, which had been an inactive volcano for many centuries, erupted with enormous violence, devastating much of the surrounding area. A huge mass of mud poured down the mountainside and swallowed the town of Herculaneum; hot stones and ash descended in vast quantities on Pompeii, burying everything to a depth of four-and-a-half to six metres (15–20 feet). Most people, with vivid memories of the earthquake of seventeen years before, fled into the open countryside carrying a few possessions, but others remained behind, hoping that the storm would pass. They died, buried in the ruins of their homes or suffocated by sulphur fumes.

The next day, the whole of Pompeii was a desert of white ash. Here and there the tops of buildings could be seen, and little groups of survivors struggled back to salvage what they could. They dug tunnels to get down to their homes and rescue money, furniture and other valuables. But nothing could be done to excavate and rebuild the town itself. The site was abandoned; thousands of refugees made new homes in Naples and other

Campanian towns. Gradually the ruins collapsed, a new layer of soil covered the site and Pompeii disappeared from view.

During the Middle Ages, nobody knew exactly where the town lay. Only a vague memory survived in the name 'città' by which the local people still called the low hill. But what city it was or whether there really was a city buried there, they neither knew nor cared.

## The rediscovery of Pompeii and Herculaneum

The first remains of Pompeii were found in 1594, when an Italian architect called Fontana was constructing a water channel from the River Sarno to a nearby town. He discovered the remains of buildings and an inscription. But these were misunderstood as it was thought that a villa belonging to the famous Roman politician, Pompeius, had been discovered. Nothing much was done for another 150 years, until in 1748, Charles III, King of Naples, began to excavate the site in search of treasure. In 1763, the treasure seekers realised they were exploring the lost city of Pompeii. At Herculaneum the excavations were much more difficult because the volcanic mud had turned to hard rock and the town lay up to twelve metres (forty feet) below the new ground level. Tunnelling down was slow and dangerous work.

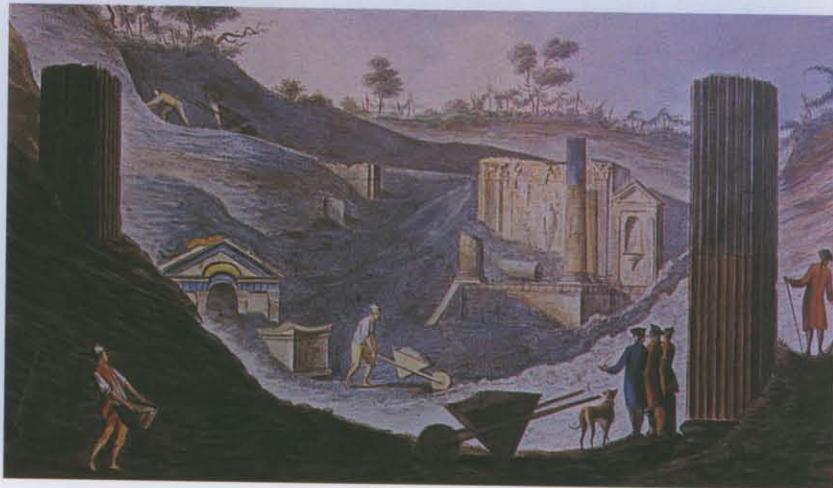
In the early days of excavation, no effort was made to uncover the sites in an orderly way; the methods of modern archaeology were unknown. The excavators were not interested in uncovering towns in order to learn about the people who had lived there, but were looking for jewellery, statues and other works of art, which were then taken away to decorate the palaces of kings and rich men.



*Herculaneum. In the foreground are some of the excavated Roman buildings. The modern buildings in the distance lie above the unexcavated part of the town. The first floor of houses survives here.*



*A table is still in place in an upper room.*



*Uncovering the temple of Isis in 1765.*

At the beginning of the nineteenth century, however, the looting was stopped and systematic excavation began. Section by section, the soil and rubble were cleared. The most fragile and precious objects were taken to the National Museum in Naples, but everything else was kept where it was found. As buildings were uncovered, they were partly reconstructed with original materials to preserve them and make them safe for visitors.

From time to time, archaeologists found a hollow space in the solidified ash where an object of wood or other organic material perished. To find out what it was they poured liquid plaster into the hole, and when it hardened they carefully removed the surrounding ash, and were left with a perfect image of the original object. This work still continues, but now resin is used instead of plaster. In this way, many wooden doors and shutters have been discovered, and also bodies of human beings and animals.

*A resin cast of a young woman's body. Unlike plaster, resin is transparent and bones and jewellery can be seen through it. Resin is also less fragile than plaster.*

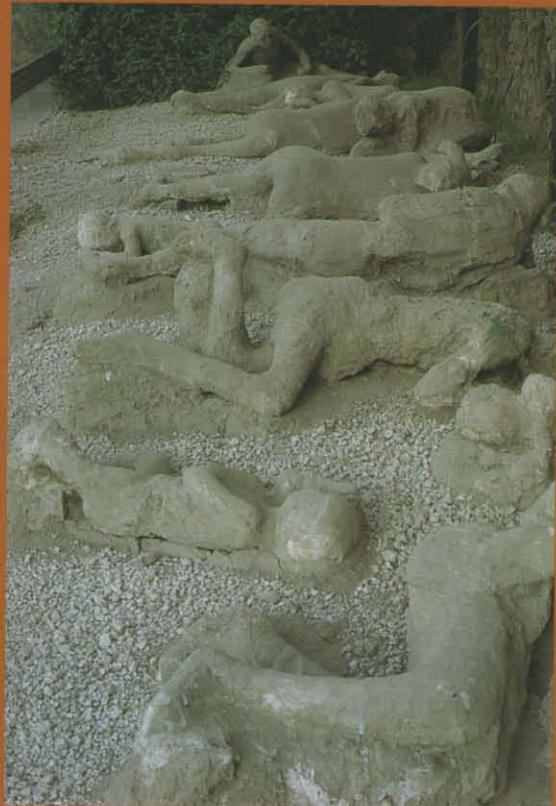


*Nowadays every bone and object discovered is carefully examined, recorded and conserved. This skeleton was discovered at Herculaneum in 1982. The bones showed that she was a woman of about 45, with a protruding jaw; she had gum disease but no cavities in her teeth. Her wealth was clear from her rings and the bracelets and earrings (below) that had been in her purse. By contrast, the bones of slaves may show signs of overwork and undernourishment.*



## The people died – the garden lives

*Below: Plaster casts are also made of tree-roots, which helps identify the trees planted in the gardens and orchards of Pompeii. The position of each vine in this vineyard was identified and it has now been replanted. Right: In the corner of the vineyard, just inside the walls, huddles a group of adults and children that failed to get away.*



At Herculaneum, where the town was hermetically sealed by the solidified mud, perishable objects have survived intact, for example, wooden doors and stairs, woven material, fishermen's nets and wax tablets.

The work is not yet finished. Only about three-fifths of Pompeii have so far been uncovered and less of Herculaneum. Whenever a new house is opened up, the archaeologists find it just as it was abandoned. They may discover the remains of a meal, pots on the stove, coins in the tablinum, lampstands in various rooms, wall-paintings (often only slightly damaged), the lead pipes which supplied water to the fountains in the garden, brooches, needles, jars of cosmetics, shoes and toys; in fact all the hundreds of small things that went to make up a Roman home. If they are lucky, they may also discover the name of the family that lived there.

Thus, through the efforts of archaeologists, a remarkably detailed picture of the life of this ordinary Roman town has emerged from the disaster which destroyed it 2,000 years ago.

## Vocabulary checklist 12

āmittit	<i>loses</i>
complet	<i>fills</i>
custōdit	<i>guards</i>
epistula	<i>letter</i>
flamma	<i>flame</i>
fortiter	<i>bravely</i>
frūstrā	<i>in vain</i>
fugit	<i>runs away, flees</i>
fundus	<i>farm</i>
iacet	<i>lies</i>
iam	<i>now</i>
igitur	<i>therefore</i>
mīrabilis	<i>strange, extraordinary</i>
mittit	<i>sends</i>
mōns	<i>mountain</i>
optimē	<i>very well</i>
paene	<i>nearly, almost</i>
sentit	<i>feels</i>
tandem	<i>at last</i>
templum	<i>temple</i>
terra	<i>ground, land</i>
timet	<i>is afraid, fears</i>

You have also met these numbers:

ūnus	<i>one</i>
duo	<i>two</i>
trēs	<i>three</i>



An abandoned lantern, with  
the bones of its owner.



# LANGUAGE INFORMATION

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# Part One: About the Language

## Nouns

- 1 In Book I, you have met the following cases:

	first declension	second declension	third declension	
SINGULAR				
<i>nominative</i>	puella	servus	mercātor	leō
<i>accusative</i>	puellam	servum	mercātōrem	leōnem
<i>dative</i>	puellae	servō	mercātōrī	leōnī
PLURAL				
<i>nominative</i>	puellae	servī	mercātōrēs	leōnēs
<i>accusative</i>	puellās	servōs	mercātōrēs	leōnēs
<i>dative</i>	puellīs	servīs	mercātōribus	leōnibus

- 2 Notice again the way the cases are used:

<i>nominative</i>	mercātor cantābat. <i>The merchant was singing.</i>
	servī labōrābant. <i>The slaves were working.</i>
<i>accusative</i>	Grumiō puellam salūtāvit. <i>Grumio greeted the girl.</i>
	Caecilius servōs vituperāvit. <i>Caecilius cursed the slaves.</i>
<i>dative</i>	senex mercātōrī pictūram ostendit. <i>The old man showed the painting to the merchant.</i>
	libertī puellīs vīnum trādidērunt. <i>The freedmen handed over the wine to the girls.</i>

- 3 Change the word in **bold** type from the singular to the plural, and translate the new sentence.

For example: puerī **servum** vīdērunt.

This becomes: puerī **servōs** vīdērunt.

Translation: *The boys saw the slaves.*

- a puerī **leōnem** vīdērunt.
- b dominus **puellam** audīvit.
- c centuriō **amīcum** salūtāvit.
- d cīvēs **servō** pecūniām trādidērunt.
- e coquus **mercātōrī** cēnam parāvit.

- 4 Change the word in **bold** type from the plural to the singular, and translate the new sentence.

For example: vēnālīciī **mercātōribus** pecūniām dedērunt.

This becomes: vēnālīciī **mercātōrī** pecūniām dedērunt.

Translation: *The slave-dealers gave money to the merchant.*

- a dominus **servōs** īspexit.
- b āthlētae **mercātōrēs** vituperāvērunt.
- c vēnālīcius **ancillās** vēndēbat.
- d gladiātōrēs **leōnibus** cibum dedērunt.
- e iuvenēs **puellīs** statuam ostendērunt.

# Verbs

- 1 In Book I, you have met the following forms of the verb:

PRESENT TENSE	portō portās portat portāmus portātis portant	I carry you (sing.) carry s/he carries we carry you (plural) carry they carry
IMPERFECT TENSE	portābam portābās portābat portābāmus portābātis portābant	I was carrying you (sing.) were carrying s/he was carrying we were carrying you (plural) were carrying they were carrying
PERFECT TENSE	portāvī portāvistī portāvit portāvimus portāvistis portāvērunt	I carried you (sing.) carried s/he carried we carried you (plural) carried they carried

- 2 English has more than one way of translating each of these tenses.
- The present tense **portō** can mean either *I carry* or *I am carrying*.
  - The imperfect tense **portābam** can mean either *I was carrying* or *I used to carry* or sometimes *I began to carry*.
  - The perfect tense **portāvī** can mean *I carried* or *I have carried*.
- 3 Latin verbs belong to groups known as **conjugations**.
- **portō** *I carry* is an example of a **first conjugation** verb.  
Further examples: **ambulō** and **labōrō**.
  - **doceō** *I teach* is an example of a **second conjugation** verb.  
Further examples: **sedeō** and **videō**.

- **trahō** *I drag* is an example of a **third conjugation** verb.  
Further examples: **currō** and **dīcō**.
- **audiō** *I hear* is an example of a **fourth conjugation** verb.  
Further examples: **dormiō** and **veniō**.

4 The full table of verb endings met in Book I is as follows:

	<i>first conjugation</i>	<i>second conjugation</i>	<i>third conjugation</i>	<i>fourth conjugation</i>
PRESENT TENSE	portō	doceō	trahō	audiō
	portās	docēs	trahis	audīs
	portat	docet	trahit	audit
	portāmus	docēmus	trahimus	audīmus
	portātis	docētis	trahitis	audītis
	portant	docent	trahunt	audiunt
IMPERFECT TENSE	portābam	docēbam	trahēbam	audiēbam
	portābās	docēbās	trahēbās	audiēbās
	portābat	docēbat	trahēbat	audiēbat
	portābāmus	docēbāmus	trahēbāmus	audiēbāmus
	portābātis	docēbātis	trahēbātis	audiēbātis
	portābānt	docēbānt	trahēbānt	audiēbānt
PERFECT TENSE	portāvī	docuī	trāxī	audīvī
	portāvistī	docuistī	trāxistī	audīvistī
	portāvit	docuit	trāxit	audīvit
	portāvimus	docuimus	trāximus	audīvimus
	portāvistis	docuistis	trāxistis	audīvistis
	portāvērunt	docuērunt	trāxērunt	audīvērunt

5 In paragraph 4 above, find the Latin words for:

- I teach; we drag; he hears.
- She was dragging; you (plural) were teaching; they were carrying.
- He heard; they dragged; we taught.
- We heard; you (sing.) teach; they were dragging; she carried.

6 Translate these examples:

- a ego sedeō; ancilla sedet; nōs sedēmus; amīcī sedent.
- b servī labōrābant; tū labōrābās; servus labōrābat; ego labōrābam.
- c canēs dormīvērunt; tū dormīvistī; dormīvit; nōs dormīvimus.
- d servus clāmat; servus clāmābat; servus clāmāvit.
- e clāmās; clāmābat; clāmāvistis.
- f dīxērunt; dīcis; dicēbamus.
- g parat; apparēbātis; intrābam.
- h vidēmus; currēbās; veniēbant; labōrāvī.

7 A few verbs which do not belong to any of the four conjugations are known as **irregular verbs**. This is the most important one:

PRESENT TENSE

sum	I am
es	you (sing.) are
est	s/he is
sumus	we are
estis	you (plural) are
sunt	they are

IMPERFECT TENSE

eram	I was
erās	you (sing.) were
erat	s/he was
erāmus	we were
erātis	you (plural) were
erant	they were

# Ways of forming the perfect tense

- 1 Most verbs in the first, second and fourth conjugations form their perfect tenses in the following ways:

First conjugation: like **portāvī**, e.g. **salūtāvī**

Second conjugation: like **docuī**, e.g. **terrūī, appāruī**

Fourth conjugation: like **audīvī**, e.g. **dormīvī, custōdīvī**.

- 2 Some verbs in the third conjugation form their perfect tense in the same way as **trāxī**, e.g. **dixī, intellēxī**. But there are many other ways in which verbs, especially in the third conjugation, may form their perfect tense. Note the following examples:

PRESENT		PERFECT	
discēdo	<i>I leave</i>	discessī	<i>I left</i>
mittō	<i>I send</i>	mīsī	<i>I sent</i>
currō	<i>I run</i>	cucurrī	<i>I ran</i>
faciō	<i>I make</i>	fēcī	<i>I made</i>
capiō	<i>I take</i>	cēpī	<i>I took</i>
videō	<i>I see</i>	vīdī	<i>I saw</i>
veniō	<i>I come</i>	vēnī	<i>I came</i>

# Word order

- 1 The following word order is very common in Latin:

Milō discum īspexit.  
mercātor togam vēndidit.

*Milo looked at the discus.*  
*The merchant sold the toga.*

- 2 From Stage 7 onwards, you have met a slightly different example:

discum īspexit.  
togam vēndidit.  
amīcum salūtāvit.  
theātrum intrāvērunt.

*He looked at the discus.*  
*He sold the toga.*  
*He greeted his friend.*  
*They entered the theatre.*

- 3 The following sentences are similar to those in paragraphs 1 and 2:

- a spectātōrēs Milōnem laudāvērunt.
- b Milōnem laudāvērunt.
- c senex agricolam cōnspexit.
- d agricolam cōnspexit.
- e canēs et servī leōnem necāvērunt.
- f mercātor poētam et vēnālīcium vīdit.
- g poētam vīdit.
- h āthlētam salūtāvit.
- i mē salūtāvit.
- j tē salūtāvērunt.
- k Metella clāmōrem audīvit.
- l clāmōrem audīvit.

- 4 Further examples:

- a Caecilius amīcum salūtat; amīcum salūtat.
- b ego amīcōs salūtāvī; amīcōs salūtāvī.
- c nōs gladiātōrēs spectābāmus; clāmōrem audīvīmus.
- d vōs cibum cōnsūmēbātis; vīnum bibēbātis; Grumiōnem laudāvistis.

- 5 From Stage 9 onwards, you have met longer sentences, involving the dative. The following word order is common in Latin:

vēnālīcius mercātōrī ancillam ostendit.

*The slave-dealer showed the slave-girl to the merchant.*

- 6 Further examples:

- a iuvenis Milōnī discum trādidit.
- b Metella filiō dōnum ēmit.
- c dominus ancillī signum dedit.
- d nūntiī cīvibus spectāculum nūntiāvērunt.
- e Quīntus mercātōrī et amīcīs togam ostendit.

# Longer sentences with postquam and quod

1 Compare these two sentences:

Pompēiānī gladiātōrēs vīdērunt.

*The Pompeians saw the gladiators.*

Pompēiānī, postquam amphitheātrum intrāvērunt, gladiātōrēs vīdērunt.

*The Pompeians, after they entered the amphitheatre, saw the gladiators.*

Or, in more natural English:

*After the Pompeians entered the amphitheatre, they saw the gladiators.*

2 The next example is similar:

servī umbrām timēbant.

*The slaves were afraid of the ghost.*

servī, quod erant ignāvī, umbrām timēbant.

*The slaves, because they were cowardly, were afraid of the ghost.*

Or:

*Because the slaves were cowardly, they were afraid of the ghost.*

3 Further examples:

a Metella ad tablīnum festīnāvit.

Metella, postquam ē culīnā discessit, ad tablīnum festīnāvit.

b amīcī Fēlīcem laudāvērunt.

amīcī, postquam fābulam audīvērunt, Fēlīcem laudāvērunt.

c tuba sonuit.

postquam Rēgulus signum dedit, tuba sonuit.

d Caecilius nōn erat sollicitus.

Caecilius nōn erat sollicitus, quod in cubiculō dormiēbat.

e Nūcerīnī fūgērunt.

Nūcerīnī, quod Pompēiānī erant īrātī, fūgērunt.

## Part Two: Vocabulary

- 1 Nouns are usually listed in the form of their nominative singular.  
For example:

**servus** slave

- 2 Third declension nouns are usually listed with both nominative and accusative singular. For example:

**leō: leōnem** lion

This means that **leō** is the nominative singular and **leōnem** the accusative singular of the word for 'lion'.

- 3 Practice examples

Find the nominative singular of the following words:

novāculam

lupum

sanguinem

stēllae

īfantēs

mūrō

cīvibus

- 4 Verbs are usually listed in the form of their present and perfect tenses.  
For example:

**parat** prepares: **parāvit**

This means that **parat** means 's/he prepares' and **parāvit** means 's/he prepared'.

- 5 If only one of these two tenses is used in Book I, then only that tense is listed.  
For example:

**exspīrāvit** died

---

## 6 Practice examples

Find the meaning of the following words, some of which are in the present tense and some in the perfect:

laudat

laudāvit

salūtāvit

intellēxit

tenet

accēpit

- 7 Some Latin words have more than one possible translation. Always choose the most suitable translation for the sentence you are working on.

cīvēs perterritī urbem petēbant.

*The terrified citizens were making for the city.*

iuvēnēs īrātī mercātōrem petīvērunt.

*The angry young men attacked the merchant.*

- 8 All words which are given in the checklists for Stages 1–12 are marked with an asterisk (\*) in the following pages.

---

**a**

---

- \* abest                    *is out, is absent*  
 \* abit                    *goes away: abiit*  
 accidit                  *happened*  
 \* accipit                *accepts: accēpit*  
 accusat                  *accuses*  
 āctor: āctōrem        *actor*  
 \* ad                      *to, at*  
 addidit                  *added*  
 \* adest                  *is here*  
adiuvat               *helps*  
administrat           *looks after*  
 aedificat                *builds*  
 aeger: aegrum           *sick, ill*  
 Aegyptius                *Egyptian*  
 \* agit                    *does, acts*  
     fābulam agit        *acts a play*  
     grātiās agit        *thanks, gives thanks*  
     negōtium agit        *does business, works*  
 \* agitat                  *chases, hunts: agitāvit*  
 \* agnōscit               *recognises: agnōvit*  
agricola               *farmer*  
 aliūs                    *other, another*  
 alter: alterum           *the other, the second*  
 \* ambulat               *walks: ambulāvit*  
 amīcissimus            *very friendly*  
 \* amīcus                *friend*  
 \* āmittit                *loses: āmīsit*  
 amphitheātrum           *amphitheatre*  
 \* ancilla                *slave-girl, maid*  
 antiquus                *old, ancient*  
anulus                *ring*  
 anxius                   *anxious*  
 aperit                   *opens: aperuit*  
 apodytērium            *changing-room*  
 appāret                  *appears: appāruit*  
 architectus            *builder, architect*  
 ardet                    *burns, is on fire*  
 arēna                   *arena*  
 argentāria              *banker's stall*  
argentārius           *banker*  
 argūmentum            *proof, evidence*  
 artifex: artificem     *artist, craftsman*  
 asinus                   *ass, donkey*  
 āter: ātrum            *black*  
 āthlēta                *athlete*

- ātrium  
 attonitus  
 auctor: auctōrem  
 audācissimē  
 \* audit  
 aurae  
 auxilium  
avārus
- 

- atrium, main room  
 astonished  
 creator  
 very boldly  
 hears, listens to: audīvit  
 air  
 help  
 miser
- 

**b**

---

- babae!  
 barba  
 barbarus  
 basilica  
 benignus  
 bēstia  
bēstiārius  
 \* bibit
- hey!  
 beard  
 barbarian  
 law court  
 kind  
 wild beast  
*a gladiator who fights animals, beast-fighter*  
 drinks: bibit

---

**c**

---

- caelum  
 \* callidus  
callidior  
candidātus  
 \* canis: canem  
 cantat  
 \* capit  
 caudex: caudicem  
 caupō: caupōnem  
 cautē  
 cēlat  
 celebrat  
 \* celeriter  
quam celerrimē  
 \* cēna  
 \* cēnat
- sky  
 clever, cunning  
 more cunning, cleverer  
 candidate  
 dog  
 sings: cantāvit  
 takes: cēpit  
 blockhead, idiot  
 innkeeper  
 cautiously  
 hides: cēlāvit  
 celebrates  
 quickly  
*as quickly as possible*  
 dinner  
 dines, has dinner:  
 cēnāvit
- centuriō:  
 centuriōnem  
 cēpit  
 cēra  
 cervus  
Chrīstiānus

* <b>cibus</b>	<i>food</i>
cinis: cinerem	<i>ash</i>
* <b>circumspectat</b>	<i>looks round:</i>
	circumspectāvit
* <b>cīvis: cīvem</b>	<i>citizen</i>
* <b>clāmat</b>	<i>shouts: clāmāvit</i>
* <b>clāmor: clāmōrem</b>	<i>shout, uproar</i>
clausit	<i>shut, closed</i>
clausus	<i>closed</i>
cōgitat	<i>considers</i>
<u>columba</u>	<i>dove</i>
commīsit	<i>began</i>
commōtus	<i>moved, affected</i>
* <b>complet</b>	<i>fills</i>
compōnit	<i>arranges</i>
comprehendit	<i>arrested</i>
cōfēcit	<i>finished</i>
cōsentit	<i>agrees</i>
cōnsilium	<i>plan, idea</i>
<u>cōnsilium capit</u>	<i>makes a plan, has an idea</i>
* <b>cōspicit</b>	<i>catches sight of: cōspexit</i>
* <b>cōnsūmit</b>	<i>eats: cōnsūmpsit</i>
* <b>contendit</b>	<i>hurries: contendit</i>
contentiō:	
contentiōnem	<i>argument</i>
* <b>contentus</b>	<i>satisfied</i>
contrōversia	<i>debate</i>
* <b>convenit</b>	<i>gathers, meets</i>
convincit	<i>convicts, finds guilty</i>
* <b>coquit</b>	<i>cooks: coxit</i>
<u>* <b>coquus</b></u>	<i>cook</i>
cotīdiē	<i>every day</i>
* <b>crēdit</b>	<i>trusts, believes,</i> <i>has faith in</i>
crīnēs: crīnēs	<i>hair</i>
* <b>cubiculum</b>	<i>bedroom</i>
cucurrit	<i>ran</i>
culīna	<i>kitchen</i>
* <b>cum</b>	<i>with</i>
* <b>cupit</b>	<i>wants</i>
* <b>cūr?</b>	<i>why?</i>
cūrat	<i>looks after</i>
<u>nihil cūrō</u>	<i>I don't care</i>
* <b>currit</b>	<i>runs: cucurrit</i>
* <b>custōdit</b>	<i>guards: custōdīvit</i>

<b>d</b>	
* <b>dat</b>	<i>gives: dedit</i>
fābulam dat	<i>puts on a play</i>
* <b>dē</b>	<i>down from; about</i>
dea	<i>goddess</i>
dēbet	<i>owes</i>
decem	<i>ten</i>
dēcidit	<i>fell down</i>
dēcipit	<i>deceives, fools</i>
dedit	<i>gave, has given</i>
dēīēcit	<i>threw down</i>
deinde	<i>then</i>
dēlectat	<i>delights, pleases: dēlectāvit</i>
dēlēvit	<i>destroyed</i>
dēliciae	<i>darling</i>
dēnārius	<i>a denarius (coin)</i>
dēnsus	<i>thick</i>
dēnsior	<i>thicker</i>
<u>dēnsissimus</u>	<i>very thick</i>
dēpōnit	<i>puts down, takes off</i>
dēscendit	<i>dēposit</i>
dēsertus	<i>comes down</i>
dēsistit	<i>deserted</i>
dēspērat	<i>stops</i>
dēstrīxit	<i>despairs</i>
deus	<i>drew out</i>
dīcit	<i>god</i>
dīctat	<i>says: dīxit</i>
* <b>dīes: diem</b>	<i>dictates</i>
<u>dīes nātālis:</u>	<i>day</i>
diem nātālem	<i>birthday</i>
dīfficilis	<i>difficult</i>
dīligerter	<i>carefully</i>
discēdit	<i>departs, leaves: discessit</i>
discit	<i>learns</i>
discus	<i>discus</i>
dīssentit	<i>disagrees, argues</i>
dīves: dīvitem	<i>rich</i>
dīvīsor: dīvīsōrem	<i>distributor, a man hired to bribe electors</i>
dīxit	<i>said</i>
<u>dōcēt</u>	<i>teaches</i>
doctus	<i>educated, skilful</i>
dolet	<i>hurts, is in pain</i>

domina  
\* dominus  
dōnum  
\* dormit  
dubium  
\* dūcit  
\* duo

mistress, madam  
master  
present, gift  
sleeps: dormīvit  
doubt  
leads, takes: dūxit  
two

## f

\* fābula play, story  
\* facile easily  
\* facit makes, does: fēcit  
familia household  
fautor: fautōrem supporter  
\* favet favours, supports  
fēcīt made, did  
fēlēs: fēlem cat  
fēlīx: fēlīcem lucky  
\* fēmina woman  
\* ferōciter fiercely  
\* ferōx: ferōcem fierce, ferocious  
ferōcissimus very fierce  
\* fert brings, carries  
\* festīnat hurries: festīnāvit  
fidēlis faithful, loyal  
filia daughter  
\* filius son  
fīnis: fīnem end  
\* flamma flame  
fluit flows  
fortasse perhaps  
\* fortis brave  
fortior braver  
fortissimus very brave  
\* fortiter bravely  
forum forum, market-place  
frāctus broken  
\* frater: frātrem brother  
fremit roars: fremuit  
\* frūstrā in vain  
\* fugit runs away, flees: fūgit  
fūmus smoke  
fūnambulus tight-rope walker  
\* fundus farm  
\* fūr: fūrem thief  
furcifer! scoundrel!  
fūstis: fūstem club

\* ē from, out of  
eam her  
ēbrius drunk  
\* ecce! look!  
ēdit presents: ēdidit  
effūgit escaped  
\* ego I  
\* ēheu! oh dear! oh no!  
ēlēgit chose  
\* emit buys: ēmit  
\* ēmittit throws, sends out: ēmīsit  
eōs them  
\* epistula letter  
ērādit rubs out, erases: ērāsit  
erat was  
\* est is  
ēsurit is hungry  
\* et and  
euge! hurray!  
\* eum him, it  
ēvānuit vanished  
ēvītāvit avoided  
ēvolāvit flew  
ex out of, from  
examīnātus unconscious  
excitāvit aroused, woke up  
\* exclāmat exclaims, shouts:  
    exclāmāvit  
\* exit goes out  
expedītus lightly armed  
explicāvit explained  
\* exspectat waits for  
expīrāvit died  
extrāxit pulled out

## g

gēns: gentem	family
gerit	wears
gladiātor:	
gladiātōrem	gladiator
* gladius	sword
Graecia	Greece
Graeculus	poor Greek
Graecus	Greek
grātiae	thanks
grātiās agit	thanks, gives thanks
graviter	seriously
gustat	tastes: gustāvit

* ignāvus	cowardly, lazy
illam	that
* ille	that
imitātor: imitātōrem	imitator
* imperium	empire
imprimit	presses
* in	in, on; into, onto
incendium	fire, blaze
incidit	falls: incidit
incitat	urges on, encourages
induit	puts on
īnfāns: īfantem	child, baby
īnfēlīx: īfēlīcem	unlucky
* ingēns: ingentem	huge
inimīcus	enemy
* inquit	says, said
īnsānus	mad, crazy
īnscriptiō:	
īnscriptiōnem	inscription, notice, writing

## h

* habet	has
* habitat	lives
hae	these
haec	this
hanc	this
hausit	drained, drank up by Hercules! good heavens!
hercle!	yesterday
* heri	this
* hic	this
hoc	this
* hodiē	today
* homō: hominem	human being, man
* hortus	garden
* hospes: hospitem	guest
hūc	here, to here
hunc	this

* īspicit	looks at, inspects, examines: īspexit
īnstitutor: īnstitōrem	pedlar, street vendor
* intellegit	understands: intellēxit
* intentē	closely, carefully
interfēcit	killed
* intrat	enters: intrāvit
intrō īte!	go inside!
intus	inside
* invenit	finds: invēnit
* īvitāt	invites: īvitāvit
* īrātus	angry
īrātior	angrier
īrātissimus	very angry
iste	that
* it	goes: iit
ita	in this way
ita vērō	yes
iter	journey, progress
* iterum	again
iubet	orders
* iūdex: iūdicem	judge
* iuvenis: iuvenem	young man

## i

* iacet	lies
* iam	now
iamprīdem	a long time ago
* iānua	door
ībat	was going
ibi	there
* igitur	therefore, and so

---

**1**

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* labōrat	works: labōrāvit
* lacrimat	weeps, cries
laetē	happily
* laetus	happy
laetissimus	very happy
lambit	licks
lapideus	made of stone
larārium	shrine of the household gods
larēs	household gods
Latīnus	Latin
lātrat	barks: lātrāvit
* laudat	praises: laudāvit
lectus	couch
* legit	reads: lēgit
* leō: leōnem	lion
* liber	book
* līberālis	generous
liberālissimus	very generous
līberāvit	freed, set free
līberī	children
lībertās: lībertātem	freedom
* libertus	freedman, ex-slave
lingua	tongue, language
locus	place
longē	a long way, far
longus	long
longissimus	very long
lūcet	shines
lūna	moon
lupus	wolf

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**m**

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magnificē	magnificently
magnificus	magnificent
* magnus	big, large, great
maior	bigger, larger, greater
māne	in the morning
* manet	remains, stays: mānsit
marītus	husband
* māter: mātrem	mother
maximus	very big, very large, very great

mē	me
mēcum	with me
* medius	middle
melior	better
mendācissimus	very deceitful
* mendāx: mendācem	liar
mēnsa	table
* mercātor:	
mercātōrem	merchant
* meus	my, mine
mihi	to me
* minimē!	no!
* mīrābilis	extraordinary, strange
miserandus	pitiful, pathetic
missiō: missiōnem	release
* mittit	sends: mīsit
* mōns: montem	mountain
moribundus	almost dead, dying
moritūrus	going to die
mors: mortem	death
* mortuuſ	dead
* mox	soon
* multus	much, many
murmillō:	
murmillōnem	heavily armed gladiator
* mūrus	wall

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**n**

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* nārrat	tells, relates: nārrāvit
nāsus	nose
nauta	sailor
* nāvis: nāvem	ship
* necat	kills: necāvit
negōtium	business
nēmō: nēminem	no one, nobody
* nihil	nothing
nihil cūrō	I don't care
nimium	too much
nisi	except
nōbilis	noble, of noble birth
nōbīs	to us
* nōn	not
* nōs	we, us
* nōster: nostrum	our
nōtus	well known, famous
nōtissimus	very well known
novācula	razor

novus	new	* pāx: pācem	peace
nox: noctem	night	* pecūnia	money
nūbēs: nūbem	cloud	* per	through
Nūcerīnī	people of Nuceria	percussit	struck
nūllus	no	perīculōsus	dangerous
num?	surely ... not?	perit	dies, perishes: periit
numerat	counts	* perterritus	terrified
numquam	never	pervēnit	reached, arrived at
* nunc	now	* pēs: pedem	foot, paw
* nūntiat	announces: nūntiāvit	pessimus	worst, very bad
* nūntius	messenger	pestis: pestem	pest, scoundrel
		* petit	makes for, attacks, seeks: petīvit

## O

obdormīvit	went to sleep
obstinātē	stubbornly
occupātus	busy
* offert	offers
olfēcit	smelled, sniffed
* ūlīm	once, some time ago
* omnis	all
* optimē	very well
* optimus	very good, excellent, best
ōrātiō: ūrātiōnem	speech
* ostendit	shows: ostendit
ōtiōsus	idle, on holiday, on vacation

philosophus	philosopher
pictor: pictōrem	painter, artist
pictūra	painting, picture
pingit	paints
piscīna	fish-pond
pistor: pistōrem	baker
* placet	it pleases, suits
* plaudit	applauds, claps: plausit
plēnus	full
plūrimus	most
pōculum	wine-cup

* poēta	poet
pollex: pollicem	thumb
Pompēiānus	Pompeian
pōns: pontem	bridge
* porta	gate
* portat	carries: portāvit
porticus	colonnade
* portus	harbour
* post	after

posteā	afterwards
* postquam	after, when
postrēmō	finally, lastly
postrīdiē	on the next day
* postulat	demands: postulāvit

posuit	placed, put up
praemium	profit, reward
pretiōsus	expensive, precious
* prīmus	first
probat	proves

probus	honest
* prōcēdit	advances, proceeds: prōcessit
* prōmittit	promises: prōmīsit
* prope	near

propius	right, proper
prōvocāvit	called out, challenged

## P

* paene	nearly, almost
palaestra	palaestra, exercise area
pānis: pānem	bread
* parat	prepares: parāvit
parātus	ready
parce!	spare me! have pity on me!
parēns: parentem	parent
pariēs: parietem	wall
* parvus	small, little
pāstor: pāstōrem	shepherd
* pater: patrem	father
pauper: pauperem	poor
pauperrimus	very poor
pāvō: pāvōnem	peacock
pavor: pavōrem	panic

proximus	nearest
* puella	girl
* puer	boy
* pugna	fight
* pugnat	fights: pugnāvit
* pulcher: pulchrum	beautiful
pulcherrimus	very beautiful
pulchrior	more beautiful
* pulsat	hits, knocks at, punches: pulsāvit
pýramis: pýramidem	pyramid

## q

quadrágintā	forty
* quaerit	searches for, looks for: quaesīvit
* quam	than, how as quickly as possible
quam celerrimē	what price? how much?
quantī?	what?
quid?	quiet
quiētus	fifteen
quīndecim	fifty
quīnquāgintā	five
quīnque	who?
* quis?	where, where to?
quō?	because
* quod	also, too

## r

rapit	seizes, grabs: rapuit
recitat	recites
recumbit	lies down, reclines: recubuit
recūsāvit	refused
* reddit	gives back
rediit	went back, came back, returned
* rēs: rem	thing
rem cōgitat	considers the problem
rem cōfēcit	finished the job
rem intellegit	understands the truth
rem nārrat	tells the story
rem probat	proves the case

respīrāvit	recovered breath, recovered consciousness
* respondet	replies: respondit
rētiārius	net-fighter
retinet	holds back, keeps
* revenit	comes back, returns
rhētor: rhētorem	teacher
* rīdet	laughs, smiles: rīsit
rīdiculus	ridiculous, silly
* rogat	asks: rogāvit
Rōma	Rome
Rōmānus	Roman
ruīna	ruin, wreckage
ruit	rushes: ruit

## s

sacrificium	offering, sacrifice
* saepe	often
salit	leaps, jumps
salūs: salūtem	safety
* salūtat	greets: salūtāvit
* salvē!	hello!
* sanguis: sanguinem	blood
* satis	enough
scaena	stage, scene
scissus	torn
scit	knows
* scribit	writes: scrīpsit
scriptor: scriptōrem	sign-writer
sculptor: sculptōrem	sculptor
scurrilis	rude
secat	cuts: secuit
secundus	second
* sed	but
* sedet	sits
sella	chair
sēmirutus	half-collapsed
sēmisomnus	half-asleep
* semper	always
* senātor: senātōrem	senator
* senex: senem	old man
senior	older, elder
sēnsim	slowly, gradually
sententia	opinion
* sentit	feels: sēnsit
serpēns: serpentem	snake

* <b>servat</b>	saves, looks after, preserves: servāvit
* <b>servus</b>	slave
sibi	to himself
* <b>signum</b>	sign, seal, signal
* <b>silva</b>	wood
sine	without
* <b>sollicitus</b>	worried, anxious
* <b>sōlus</b>	alone, lonely
sonuit	sounded
sonus	sound, noise
sordidus	dirty
soror: sorōrem	sister
* <b>spectāculum</b>	show, spectacle
* <b>spectat</b>	looks at, watches: spectāvit
spectātor:	
spectātōrem	spectator
spīna	thorn
splendidus	splendid
* <b>stat</b>	stands
* <b>statim</b>	at once
statua	statue
stēlla	star
stertit	snores
stilus	pen, stick
stola	dress
* <b>stultus</b>	stupid
stultior	more stupid
stultissimus	very stupid
suāviter	sweetly
* <b>subitō</b>	suddenly
* <b>superat</b>	overcomes, overpowers: superāvit
superfuit	survived
* <b>surgit</b>	gets up, rises: surrēxit
suscipit	undertakes, takes on
susurrāvit	whispered, muttered
* <b>suus</b>	his, her, their
Syrius	Syrian

* <b>taberna</b>	shop, inn
tablīnum	study
* <b>tacet</b>	is silent, is quiet: tacuit
* <b>tacitē</b>	quietly, silently
* <b>tamen</b>	however
* <b>tandem</b>	at last
tantum	only
tē	you (singular)
tēcum	with you (singular)
* <b>templum</b>	temple
tenet	holds
* <b>terra</b>	ground, land
* <b>terret</b>	frightens: terruit
tertius	third
testis: testem	witness
theātrum	theatre
thermae	baths
tibi	to you (singular)
* <b>timet</b>	is afraid, fears: timuit
timidē	nervously
titulus	notice, slogan
toga	toga
tondet	shaves, trims
tōnsor: tōnsōrem	barber
* <b>tōtus</b>	whole
* <b>trādit</b>	hands over: trādidit
trahit	drags: trāxit
tremor: tremōrem	trembling, tremor
tremuit	trembled, shook
* <b>trēs</b>	three
triclinium	dining-room
trīgintā	thirty
trīste	sadly
trīstis	sad
* <b>tū</b>	you (singular)
tuba	trumpet
* <b>tum</b>	then
tunica	tunic
* <b>turba</b>	crowd
turbulentus	rowdy, disorderly
tūtus	safe
* <b>tuus</b>	your, yours

# t

## u

* <i>ubi</i>	<i>where</i>
<i>ubique</i>	<i>everywhere</i>
<i>ululāvit</i>	<i>howled</i>
<i>umbra</i>	<i>shadow, ghost</i>
* <i>ūnus</i>	<i>one</i>
* <i>urbs: urbem</i>	<i>city</i>
<i>ūtilis</i>	<i>useful</i>
<i>ūtilissimus</i>	<i>very useful</i>
* <i>uxor: uxōrem</i>	<i>wife</i>

* <i>vituperat</i>
<i>vīvit</i>
<i>vōbīs</i>
* <i>vocat</i>
* <i>vōs</i>
<i>vulnerāvit</i>

*blames, curses: vituperāvit  
is alive  
to you (plural)  
calls: vocāvit  
you (plural)  
wounded, injured*

## V

<i>vāgīvit</i>	<i>cried, wailed</i>
* <i>valdē</i>	<i>very much, very</i>
* <i>valē</i>	<i>goodbye</i>
<i>valedīxit</i>	<i>said goodbye</i>
<i>valet</i>	<i>feels well</i>
* <i>vehementer</i>	<i>violently, loudly</i>
<i>vēnālīcius</i>	<i>slave-dealer</i>
<i>vēnātiō:</i>	
<i>vēnātiōnem</i>	<i>hunt</i>
* <i>vēndit</i>	<i>sells</i>
* <i>venit</i>	<i>comes: vēnit</i>
* <i>verberat</i>	<i>strikes, beats: verberāvit</i>
<i>versipellis:</i>	
<i>versipellem</i>	<i>werewolf</i>
<i>versus</i>	<i>verse, line of poetry</i>
<i>vertit</i>	<i>turned</i>
<i>vexat</i>	<i>annoys</i>
* <i>via</i>	<i>street</i>
<i>vibrat</i>	<i>waves, brandishes</i>
<i>victor: victōrem</i>	<i>victor, winner</i>
* <i>videt</i>	<i>sees: vīdit</i>
<i>vīgintī</i>	<i>twenty</i>
<i>vīlicus</i>	<i>farm manager, bailiff</i>
<i>vīlla</i>	<i>house, villa</i>
* <i>vīnum</i>	<i>wine</i>
* <i>vir</i>	<i>man</i>
<i>vīsitat</i>	<i>visits</i>
<i>vīta</i>	<i>life</i>



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