

CAMBRIDGE LATIN COURSE

BOOK II



WITH DIGITAL ACCESS

FIFTH EDITION

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CAMBRIDGE LATIN COURSE

BOOK II

CAMBRIDGE SCHOOL CLASSICS PROJECT

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Introduction

The Cambridge School Classics Project and the Cambridge Latin Course

The Cambridge School Classics Project (CSCP) is part of the Faculty of Education at the University of Cambridge and has been supporting Classics education for over fifty years. CSCP comprises a small team of Classics education and technology specialists supported by a wide community of educators and academics. All CSCP materials are based on the latest research, not only in Classics but also in language acquisition and educational theory.

While CSCP has numerous projects and initiatives supporting Classics education around the world, its first ever undertaking – the Cambridge Latin Course (CLC) – remains its most successful and influential, leading the way in evidence-based teaching of Classical languages. The underlying course structure and inductive methods of the CLC have proven effective and adaptive, responding well to the ever-changing educational environment. Most of the funding which enables CSCP's work comes from sales of the Cambridge Latin Course and associated products; therefore, every CLC purchase directly funds Classics educational research and development; grātiās!

Why study Latin with the CLC?

Languages are all about communication, and learning a language enables you to access the culture of the people who use it.

With this in mind, the Cambridge Latin Course has two main aims:

- 1** to teach you to understand Latin so that you can read Latin texts confidently
- 2** to develop your knowledge and understanding of Roman culture, especially in the first century AD.

The CLC uses a specific approach to language learning called the 'Reading Method'. As you study with the course you will read lots of Latin stories; this is so you get used to seeing Latin in action and focusing on its meaning rather than just learning rules in isolation. The stories are set in a Roman context, and as you study you will meet real historical characters – as well as fictional ones – and learn about the social, political and historical aspects of Roman culture. The many illustrations have also been created or chosen to give you extra information about the Roman world and are meant to be looked at alongside the text.

Time chart

Throughout this book BC and AD are used when referring to dates, as this is the system you are most likely to encounter in your wider studies of ancient history and Latin. This system was created in the sixth century AD and it uses the ‘birth of Jesus Christ’ as its point of reference. Many other dating systems exist and have existed over the course of human history.

An easy alternative, should you not wish to use BC and AD, is that which uses BCE (Before Common Era) and CE (Common Era). This system uses the same point of reference as BC and AD, so you can simply swap BC for BCE and AD for CE.

Date	Britain	Egypt and Alexandria	The Roman World	The Wider World
BC				
2500–1500	c.2500: Stonehenge built c.1800: First large-scale copper mines	c.2500: Completion of the Sphinx and the Great Pyramid at Giza c.2030–1650: Middle Kingdom		c.2000–1200: Epic of Gilgamesh created in Mesopotamia
1500–1000	c.1500–800: Burial in barrows replaced by cremation in cemeteries c.1500: First hill forts constructed c.1200–800: Smaller groups begin to combine into the tribal kingdoms of the Iron Age	c.1567–1085: New Kingdom; Egyptian Empire stretches from Nubia to the river Euphrates 1352–1323: Pharaoh Akhenaten enforces worship of a single sun-god; his successor Tutankhamun restores traditional religion		c.1500–500: Basic tenets of Hinduism established
1000–500	c.700–500: Ironworking becomes widespread c.500: The first ‘brochs’ (stone towers) built in Scotland	744–714: Nubian king Piye conquers and rules Egypt as first Kushite pharaoh 671: Egypt conquered by the Assyrians 525: Egypt conquered by Cambyses, king of Persia	753: Traditional date of the foundation of Rome 509: Traditional start of the Roman Republic 508: Roman-Etruscan Wars	589–586: Babylonian king Nebuchadnezzar II destroys Jerusalem and its temple 539–538: Cyrus the Great of Persia takes Jerusalem and begins rebuilding the Temple
500–300	c.450: Maiden Castle in Dorset is the largest hillfort in Britain (possibly Europe) c.350: Many hillforts abandoned 330–320: Earliest known written record of the British Isles written by Pytheas of Massilia	404: Egypt rebels against Persia and reinstates native rulers 343: Persian king Ataxerxes III re-conquers Egypt 332: Alexander the Great conquers Egypt; founds Alexandria 323: Death of Alexander; general Ptolemy becomes king: Ptolemy I	451–450: The Law of the 12 Tables 390: Gauls sack Rome 343–304: First and Second Samnite and Latin Wars	492–449: Wars between the Greeks and Persia 431–404: Peloponnesian War between Athens and Sparta 336: Alexander the Great becomes king of Macedon

Date	Britain	Egypt and Alexandria	The Roman World	The Wider World
BC				
300–200	c.250 Earliest settlement at the Glastonbury lake village, Somerset	c.283–247: Library and lighthouse of Alexandria built 274–217: First, Second, Third and Fourth Syrian Wars against the Seleucid Empire in Greece and Asia Minor	298–290: Third Samnite War: Romans control the Italian peninsula 264–241: First Punic War 218–201: Second Punic War	Radiocarbon dating suggests that the Great Serpent Mound is created by the Adena people in modern-day Ohio, USA c.200: Compass invented in China
200–100	c.150–50 'Waterloo helmet' probably created	202–168: Fifth and Sixth Syrian Wars 132–124: Civil war	192–88: War with the Seleucid Empire 146: Third Punic War; destruction of Carthage	141–87: Reign of Chinese Emperor Wu; 'Silk Road' established connecting China via Asia to Europe until the eighteenth century
100–60	c.100: Settlement with monumental timber structures at Stanwick, North Yorkshire c.80–60: First coins produced and used in Britain	88: Future Ptolemy XI captured by Mithridates, probably escapes to Rome during the First Mithridatic War 80: Sulla sends Ptolemy XI to Egypt as ruler; he reigns for eighteen or nineteen days before being killed by the Alexandrian people	91–89: Social War 88–79: Sulla's first civil war and dictatorship 89–85: First Mithridatic War 60: Political alliance of Pompey, Julius Caesar and Crassus	90–70: Probable date of the oldest extant Buddhist paintings found in the Ajanta Caves, India 76: Death of Salome Alexandra, the last sovereign to die ruling an independent Judaea
60–50	55–54: Caesar's first and second invasions of Britain	58: Ptolemy XII deposed by the Alexandrians; restored with help from the Romans	58–50: Caesar's Gallic Wars	57: Base year of the Vikrama era Indian calendar
50–40	c.50: Burial of the 'Snettisham hoard'	48: Ptolemy XIII deposes his co-ruler, wife and sister Cleopatra VII 47: Julius Caesar helps to restore Cleopatra; their son Caesarion is born that year 46–44: Cleopatra travels to Rome 41–40: Cleopatra meets Mark Antony and gives birth to their twins Alexander Helios and Cleopatra Selene II	49–45: Civil War between Caesar and Pompey 44: Julius Caesar assassinated 43: Triumvirate of Octavian, Mark Antony and Lepidus established 40: Mark Antony returns to Rome and marries Octavian's sister Octavia	43: According to legend the Emerald Buddha is created 40: Parthians invade Judaea
40–30		37: Cleopatra and Mark Antony reunited 30: Cleopatra takes her own life; Octavian has Caesarion killed; Egypt becomes a Roman province	31: Octavian defeats Mark Antony and Cleopatra at the Battle of Actium	37: With the support of Rome, Herod I becomes king of Judaea c.30: By this point the Mayan civilisation has developed a symbol for zero
30–1	c.25: Settlement at Colchester develops c.20: Trade between Britain and the Roman Empire increases		27: Octavian given the title 'Augustus' and becomes the first emperor	27: Kushite queen Amanirenas leads armies against the Romans

Date	Britain	Egypt and Alexandria	The Roman World	The Wider World
AD				
1–20	c.5 Cunobelinus (basis for William Shakespeare's 'Cymbeline') becomes king of the Catuvellauni; described by Suetonius as 'king of the Britons'		8: The poet Ovid is exiled 14: Death of Augustus; Tiberius becomes emperor	9: Emperor Wang Mang usurps the Han Dynasty in China 18: Rebel group – 'The Red Eyebrows' – forms against Wang Mang
20–40	39–40: Succession struggle after Cunobelinus' death; one son flees to Caligula; two elder sons, Caratacus and Togodumnus, become rulers		37: Death of Tiberius; Caligula becomes emperor	23: The Red Eyebrows help to overthrow Wang Mang; Han Dynasty restored
40–50	42: Verica, king of the Atrebrates, driven out by Caratacus and Togodumnus; appeals to Claudius 43: Romans land in Kent; death of Togodumnus, retreat of Caratacus 44: Second phase of conquest led by general Vespasian	41: Claudius' 'Letter to the Alexandrians' written in response to the ongoing feud between the Greeks and Jews 49: Traditional date of the foundation of the Church of Alexandria	41: Caligula assassinated; Claudius becomes emperor	45: Birth of China's first female historian Ban Zhao
50–60	51: Caratacus betrayed by Cartimandua of the Brigantes and captured	c.50: Death of Jewish philosopher Philo of Alexandria	54: Death of Claudius; Nero becomes emperor	53–54: First Letter of Paul to the Corinthians
60–70	60–70: Construction of Aquae Sulis (modern Bath) 60–61: Boudica's revolt 69: Cartimandua overthrown by her ex-consort Venutius	66: Violence between Jewish and Greek communities; governor Tiberius Julius Alexander orders the massacre of the Jewish community 69: Vespasian visits Egypt and is hailed as pharaoh	68: Death of Nero; First Jewish Revolt 69: Year of the Four Emperors; Galba, Otho, Vitellius, Vespasian 70: Siege of Jerusalem; Second Temple destroyed	68: China's first Buddhist temple, White Horse Temple, is built
70–80	71: Romans conquer northern England 78: Destruction of last major druidic centre by Gnaeus Julius Agricola		73: Siege of Masada 79: Death of Vespasian; Titus becomes emperor; eruption of Vesuvius	75: Date of latest known cuneiform text 78: The beginning of the Indian calendar Saka Era
80–100	c.83/84: Battle of Mons Graupius 100: Trajan orders withdrawal of Roman troops from modern Scotland		81: Death of Titus; Domitian becomes emperor 96: Death of Domitian; Nerva becomes emperor 98: Death of Nerva; Trajan becomes emperor	100: Death (in Rome) of Jewish military commander, priest, scholar, and historian Josephus
100–122	122: Emperor Hadrian orders the construction of a wall across northern Britain	115–116: The Jews of Cyrene revolt and march on Alexandria; Alexandrians massacre their Jewish population in retaliation	115–116: Trajan's Parthian campaign; Jewish uprisings in Mesopotamia and Cyprus 117: Death of Trajan; Hadrian becomes emperor	c.118: First known depiction of a wheelbarrow in a tomb wall painting near Chengdu, China c.119: Death of Greek author Plutarch

The Roman Empire



By the time of the eruption of Vesuvius, the city of Rome governed a huge empire organised into ‘provinces’. This map shows these provinces as they were in AD 81–82, including lands which we now think of as North Africa, western Europe, the Middle East, and beyond. Although Rome itself had a population of around one million, the number of people who lived in its empire was between 50 and 100 million. Approximately one-fifth of the total world population lived in lands controlled by the city.

At the very northern edge of the empire lay

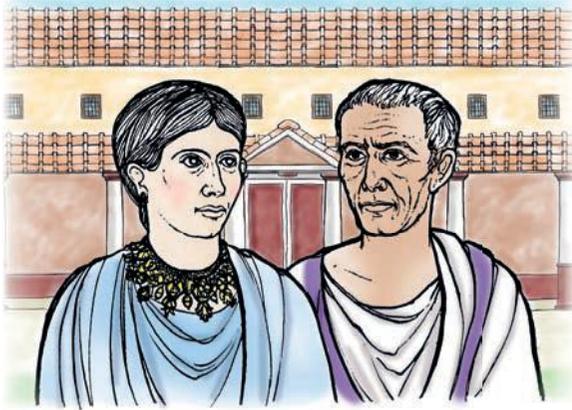
‘the spine-chilling sea and the Britons at the very end of the earth’

(Catullus, 11).

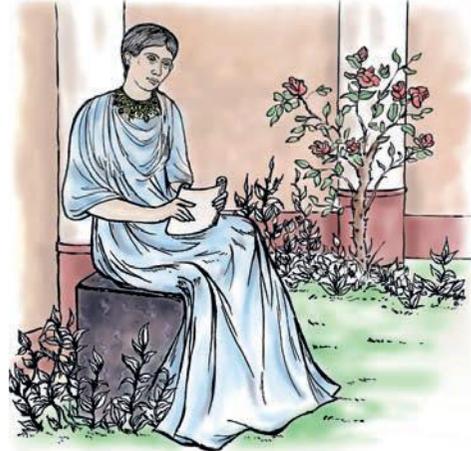
IN BRITANNIA

Stage 13

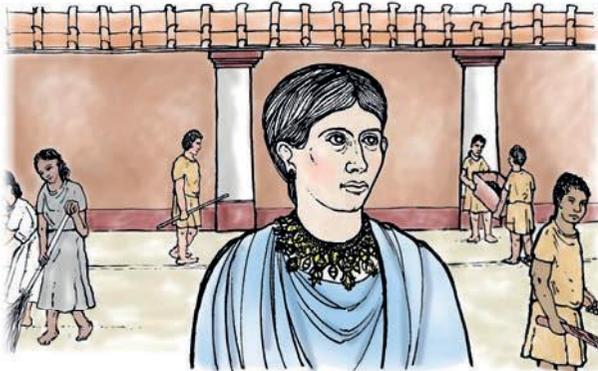




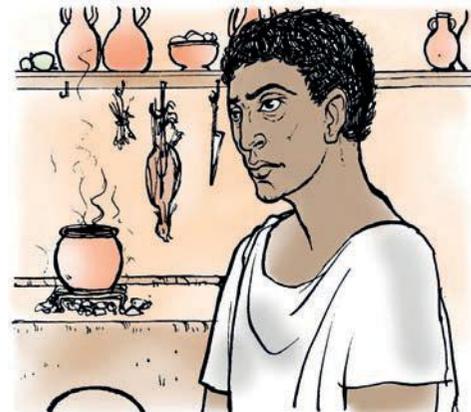
1 haec fēmina est Vitellia Rūfilla.
marītus est Gāius Salvius Līberālis.
Salvius et Rūfilla in vīllā magnificā habitant.
vīlla est in Britannīā.



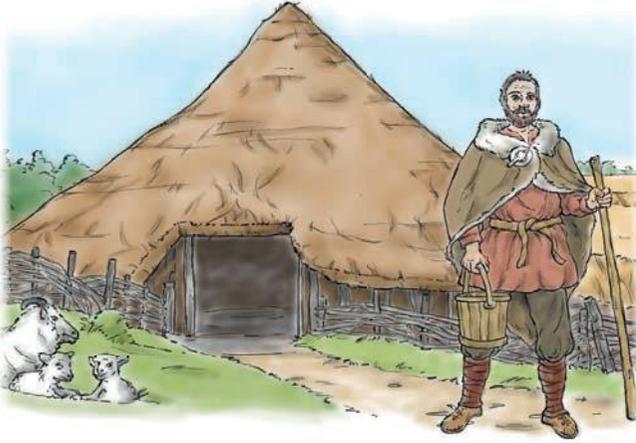
2 Rūfilla est in hortō.
hodiē Rūfilla nōn occupāta est.
Rūfilla quiēscere potest.



3 multī servī sunt in vīllā.
servī semper occupātī sunt.
servī quiēscere nōn possunt.



4 Volūbilis coquus optimus est.
Volūbilis cēnam optimam coquere potest.
sed Volūbilis fessus est.
Volūbilis dormīre vult.



- 5 hic vir est agricola.
agricola in fundō labōrat.
agricola et sua familia in casā habitant.



- 6 uxor est in casā.
uxor docta est.
uxor rēs pulchrās facere potest.



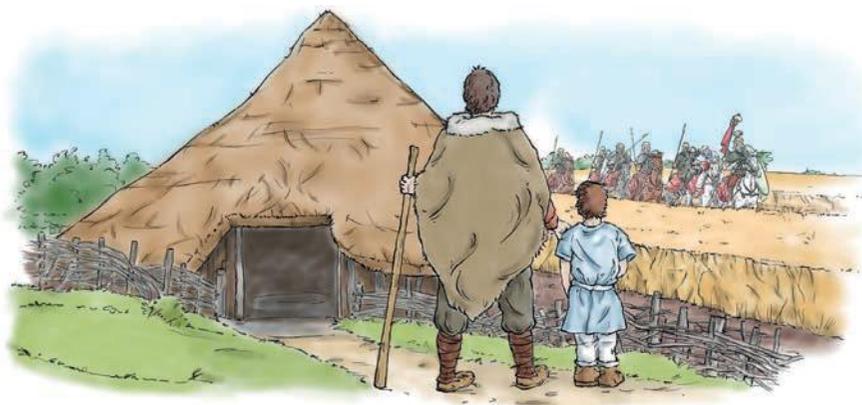
- 7 pater vōcem suāvem habet.
pater fābulās suāviter cantāre potest.



- 8 māter et līberī fābulās audiunt.
līberī fessī sunt.
sed līberī dormīre nōlunt.

Rōmānus vulnerātus

vulnerātus wounded



*pater et fīlius prope casam stant. haec casa est in Britannīā.
pater et fīlius nōn labōrant, quod agmen Rōmānum
spectant. agmen per viam lentē prōcēdit.*

fīlius: ecce, pater! ego Rōmānōs vidēre possum! ūnus est
vulnerātus.

5

pater: ego hunc Rōmānum īnspicere volō. ubi est?

fīlius: in mediō agmine! nōnne tū hominem vulnerātum
vidēs?

pater: hercle! ego eum agnōscere possum. est Salvius, vir
clārissimus!

10

(māter subitō ē casā exit. fīlium vocat.)

māter: quid agis? ubi est aqua? ego cibum parāre volō.

fīlius: ecce, māter! in illō agmine nōs Salvium vidēre
possumus. vulnerātus est.

māter: quid? ego fābulās audīre nōlō.

15

pater: puer vērūm dīcit.

māter: ēheu! omnēs Rōmānī sunt īnfestī, sed Rōmānus
vulnerātus est īnfestior quam cēterī!

fīlius: cūr?

(parentēs anxīī nihil dīcunt.)

20

casam small house, cottage

Britanniā Britain

agmen column (of soldiers)

lentē slowly

vidēre possum I can see

īnspicere volō

I want to look at

nōnne? surely?

clārissimus very famous

aqua water

audīre nōlō

I do not want to hear

vērūm the truth

īnfestī hostile, dangerous

Salvius, Rufilla and Vitellianus

Gaius Salvius Liberalis Nonius Bassus was born into a wealthy family in the town of Urbs Salvia in central Italy. Ambitious and clever, he moved to Rome and became a successful lawyer, with a reputation as an excellent public speaker. He was made a senator – probably by the Emperor Vespasian – and in AD 78 he became one of the youngest members of the Arval Brotherhood, a group of twelve men who performed religious ceremonies and prayed for the emperor and his family. He also impressed Vespasian enough that he was given command of a legion of about 5000 soldiers.

In about AD 80, Salvius was sent to Britannia to help the Roman governor Gnaeus Julius Agricola. He mainly oversaw the justice system, but as Agricola was campaigning in the north of Britannia, he may also have been given responsibility for running the south. He would have been expected to make as much money as possible to send to the emperor in Rome.

Everything we know about Salvius' wife and son comes from an inscription found on a gravestone in Urbs Salvia. The name Vitellia Rufilla suggests membership of the gens Vitellia, one of the most influential and important families in Rome. Rufilla was also a priestess of Salus Augusta, the goddess who protected the welfare of the emperors: an honour achieved by few Roman women. We have imagined Salvius living with Rufilla and Vitellianus, in a villa on the south coast, not far from Noviomagus (modern Chichester).

Thinking point: Why do you think Salvius and Rufilla agreed to move so far away from their home in Italy? How might it have benefited them? What might they have found difficult?

Inscription from a gravestone in Urbs Salvia:

'Gaius Salvius Vitellianus set this up in his lifetime to Vitellia Rufilla, daughter of Gaius, wife of Gaius Salvius Liberalis the consul, priestess of the welfare of the emperor, the best of mothers.'



This inscription was found near Urbs Salvia:

'To Gaius Salvius Liberalis Nonius Bassus, . . . consul, proconsul of the province of Macedonia, imperial legate, justice of Britain, legate of the 5th Legion Macedonica, member of the Arval Brotherhood, enrolled among the ex-tribunes by the divine Vespasian and the divine Titus, enrolled by the same among the expraetors, four-time quinquennial, and patron of the colony. He was chosen as proconsul of the province of Asia by lot, but excused himself.'

coniūratiō

p̄rīdiē Salvius apud Cantiacōs erat. fīlius quoque aderat; nōmen erat Vitelliānus. Salvius et fīlius ferrāriam novam vīsītābant.

quamquam vīta in ferrāriā erat periculōsa, multī servī ibi labōrābant. Salvius servōs ad sē vocāvit et īnspexit. ūnus servus aeger erat. Salvius servum aegrum ē turbā trāxit et clāmāvit,

‘servus aeger est inūtilis. ego servōs inūtilēs retinēre nōlō.’

postquam hoc dīxit, Salvius mīlitibus servum trādīdit. mīlitēs eum statim interfēcērunt.

hic servus tamen filium habēbat; nōmen erat Alātor. Alātor patrem suum vindicāre voluit. itaque, ubi cēterī dormiēbant, Alātor pugiōnem cēpit. postquam custōdēs ēvītāvit, cubiculum intrāvit. in hōc cubiculō Salvius dormiēbat. tum Alātor Salvium petīvit et vulnerāvit. Vitelliānus tamen sonōs audīvit. iuvenis audāx in cubiculum ruit et Alātōrem superāvit. tum Salvius īrātus clāmāvit,

‘iste servus mē vulnerāvit! coniūratiō est! omnēs servī sunt cōnsciī. ego omnibus supplicium iubeō!’

Vitelliānus, postquam hoc audīvit, erat attonitus.

‘pater, tū omnēs servōs convincere nōn potes. ūnus tē vulnerāvit. ūnus igitur est nocēns, cēterī innocentēs.’

‘custōdēs nōn sunt innocentēs,’ inquit Salvius. ‘cum Alātōre coniūratiōnem fēcērunt.’

tum Salvius mīlitibus Alātōrem et omnēs custōdēs trādīdit.

coniūratiō *plot*

p̄rīdiē *the day before*
apud Cantiacōs

among the Cantiaci

nōmen *name*

5 ferrāriam *iron mine*

quamquam *although*

ad sē *to him*

inūtilis *useless*

10 mīlitibus *soldiers*

vindicāre voluit

wanted to avenge

15 itaque *and so*

ubi *when*

pugiōnem *dagger*

custōdēs *guards*

20 cōnsciī *accomplices*

supplicium *death penalty*

nocēns *guilty*

innocentēs *innocent*

25



The stamp on a tile shows that the mine was run by the Roman fleet (CLBR stands for classis Britannica).

Mining

Metal mining was an important part of the Roman economy, and Britain was a major source of iron, lead and tin. Much of the enslaved workforce in the state-operated mines had been sent there as a punishment, and conditions were so brutal that this often amounted to a death sentence.

The footprint of Roman buildings plus a great deal of slag (mining waste) found near Hastings suggests that this was the location of one such iron mine. The native Britons may have been working iron here since the late Iron Age, but the Romans did so on a much larger scale.



In the nineteenth century 100 000 tonnes of slag like this were removed from the site near Hastings and used for road building.

Thinking point: Why do you think metal mining was such an important part of the Roman economy?



A lead miner.



Rusty water at this site shows that there is iron in the ground.

Bregāns

I

vīlicus per vīllam magnificam contendit. in hāc vīllā Salvius habitābat; vīlicus erat Vārica. Vārica hortum intrāvit, ubi domina quiescēbat. domina erat Rūfilla, mātrōna nōbilis. Vārica Rūfillam salūtāvit.

‘dominus advenit,’ inquit Vārica.

Rūfilla, simulatque hoc audīvit, surrēxit.

‘tū servōs et ancillās in āream vocā!’ clāmāvit. ‘ego eōs īnspicere volō.’

servī ancillaeque ad āream celeriter cucurrērunt. in quattuor ōrdinēs longōs sē īnstrūxērunt. vīlicus Rūfillam per ōrdinēs dūcēbat et omnēs servōs numerābat. subitō exclāmāvit,

‘ubi est coquus? ego coquum vidēre nōn possum.’

‘Volūbilis venīre nōn potest, quod cēnam parat,’

respondit Bregāns, servus Britannicus. Bregāns in mediīs servīs stābat. ingentem canem sēcum habēbat.

‘ecce, domina! rēx Togidubnus marītō tuō hunc canem mīsit,’ inquit Bregāns. ‘canis celerrimus est. bēstiās optimē agitāre potest. ego Salviō canem ostendere volō.’

quiescēbat *was resting*

mātrōna *lady*

5 **advenit** *is arriving*

simulatque *as soon as*

in āream *into the courtyard*

servī ancillaeque *the male*

and female slaves

10 **in quattuor ōrdinēs**

in four rows

sē īnstrūxērunt

drew themselves up

15 **Britannicus** *British*

sēcum *with him*

rēx *king*

celerrimus *very quick,
very fast*

II

When you have read this story, answer the questions on page 9.

subitō vīgintī equitēs per portam vērunt. in prīmā parte erat Vitelliānus. postquam ex equō dēscendit, mātrem salūtāvit. deinde Salvius ex equō dēscendit uxōremque salūtāvit. Rūfilla, simulac marītum vīdit,

‘vulnerātus es!’ dīxit.

‘nihil est,’ respondit Salvius. ‘familiam īnspicere volō.’ tum Salvius et Vārica per ōrdinēs ambulābant.

Bregāns, postquam Salvium vīdit, ‘domine! domine!’ clāmāvit.

Salvius servō nihil respondit. Bregāns iterum clāmāvit,

‘Salvī! Salvī! spectā canem!’

‘īnsolēns es,’ inquit Salvius, et Bregantem ferōciter

equitēs *horsemen*

in prīmā parte *at the front*

equō *horse*

simulac *as soon as*

5

10

īnsolēns *rude, insolent*

verberāvit. Bregāns ad terram cecidit. canis statim ex ordine prōsiluit, et Salvium petiuit. Vitelliānus ad patrem ruit canemque superāvit. Salvius, postquam sē recēpit, canem īnspexit.

‘bēstiās saevās retinēre nōlō,’ inquit Salvius. ‘istum canem dīmittere volō.’

‘illud difficile est,’ inquit Rūfilla. ‘rēx Togidubnus, amīcus tuus, tibi canem dedit.’

‘ita vērō, difficile est,’ respondit Salvius. ‘sed ego servum īnsolentem dīmittere possum. illud facile est.’

15 **prōsiluit** *leapt forward*
sē recēpit *recovered himself*

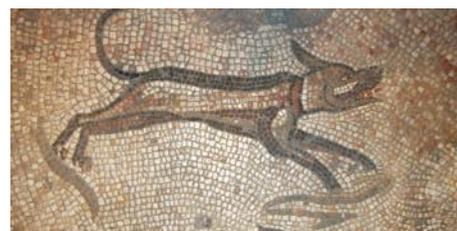
saevās *savage*
dīmittere *to send away*
illud *that*

20

facile *easy*

Questions

- 1** **subitō vīgintī equitēs per portam vērunt. in primā parte erat Vitelliānus** (lines 1–2): where was Vitellianus?
- 2** **postquam ex equō dēscendit, mātrem salūtāvit. deinde Salvius ex equō dēscendit uxōremque salūtāvit** (lines 2–4): what did Vitellianus and Salvius do after dismounting?
- 3** **‘nihil est,’ respondit Salvius. ‘familiam īnspicere volō.’ tum Salvius et Vārica per ordinēs ambulābant** (lines 6–7): why were Salvius and Varica walking along the rows of slaves?
- 4** Look at lines 8–11: **Bregāns, postquam Salvium vīdit . . . spectā canem!**
 - a** Why is Bregans trying to attract Salvius’ attention?
 - b** What is Salvius’ initial response to Bregans?
- 5** **‘īsolēns es,’ inquit Salvius, et Bregantem ferōciter verberāvit. Bregāns ad terram cecidit** (lines 12–13): why did Bregans fall to the ground?
- 6** **canis statim ex ordine prōsiluit, et Salvium petiuit. Vitelliānus ad patrem ruit canemque superāvit** (lines 13–15): what happened after the dog leapt forwards? Make three points.
- 7** Look at lines 17–20: **‘bēstiās saevās retinēre nōlō . . . tibi canem dedit.’**
 - a** What does Salvius say he wants to do?
 - b** Why does Rufilla suggest it would be difficult for Salvius to do this?
- 8** **‘sed ego servum īnsolentem dīmittere possum. illud facile est.’** (lines 21–22): what does Salvius suggest is easy for him to do?



Mosaic of a hunting dog found in modern Cirencester (Roman Corinium Dobunorum) in Gloucestershire.

About the language 1: infinitives

1 Study the following pairs of sentences:

agricola cantat.

The farmer is singing.

Britannī senātōrem vident.

The Britons see the senator.

canēs currunt.

The dogs are running.

Salvius clāmōrem audit.

Salvius hears the noise.

agricola **cantāre** vult.

*The farmer wants **to sing**.*

Britannī senātōrem **vidēre** nōlunt.

*The Britons do not want **to see** the senator.*

canēs celeriter **currere** possunt.

*The dogs are able **to run** quickly.*

Salvius clāmōrem **audire** potest.

*Salvius is able **to hear** the noise.*

The form of the verb in **bold** is known as the **infinitive**. It usually ends in **-re** and means **to do (something)**.

2 Translate the following examples and write down the Latin infinitive in each sentence:

a puella currit. puella currere potest.

b fīlius labōrat. fīlius labōrāre nōn vult.

c iuvenēs fābulam audire volunt.

d senēs festīnāre nōn possunt.

3 The verbs **volō**, **nōlō** and **possum** are often used with an infinitive.

They form their present tense as follows:

(ego) volō I want

(tū) vīs you (s) want

vult s/he* wants

(nōs) volumus we want

(vōs) vultis you (pl) want

volunt they want

(ego) nōlō I do not want

(tū) nōn vīs you (s) do not want

nōn vult s/he does not want

(nōs) nōlumus we do not want

(vōs) nōn vultis you (pl) do not want

nōlunt they do not want

(ego) possum I am able

(tū) potes you (s) are able

potest s/he is able

(nōs) possumus we are able

(vōs) potestis you (pl) are able

possunt they are able

* 'it' and 'they' (singular) are also possible for any 's/he' form of the verb.

4 **possum, potes**, etc. can also be translated as ‘I can’, ‘you can’, etc.:

nōs dormīre nōn possumus.

We are not able to sleep or We cannot sleep.

ego cibum cōsūmere possum.

I am able to eat the food or I can eat the food.

5 Further examples:

a ego labōrāre possum.

e celeriter currere potestis.

b nōs audīre nōn possumus.

f in villā manēre nōlō.

c tū pugnāre nōn vīs.

g ambulāre nōlunt.

d poēta fābulam optimam recitāre potest.

h aquam bibere volumus.

Farming

Agriculture was already part of life in Britain thousands of years before the Romans arrived. During the Iron Age (about 800 BC to the Roman invasion of AD 43) better iron tools and growing settlements led to more woodland being cleared to make way for farming. The landscape invaded by the Romans would have been one of fields and pastures with scattered settlements and family farmsteads consisting of a small group of roundhouses without boundary ditches, fences or banks.

In areas occupied by the Romans these unenclosed individual farms were replaced by enclosed, sometimes more complex set-ups. The main crops were cereal grains: barley, oats, rye, and especially wheat. Archaeologists have found seeds of these crops which were accidentally charred and thus preserved in the earth.

Some of the people working on Roman estates like that of Salvius would have been poor local people, but many others would have been enslaved. They lived a harsh life and were viewed by their enslavers as property rather than people. One Roman landowner described them as just ‘farming equipment with voices’. Estates and the people who worked on them would have been run by a farm manager who was often also enslaved, like Varica.

Thinking point: What have you learned about the Roman attitude towards those they enslaved on their farms and in their mines?



Reconstruction of a Roman plough.



Roman bronze model of a man ploughing with a yoke of oxen.

Thinking point: How do you think the Roman occupation changed the day-to-day lives of British farmers? In what ways might it have stayed the same?

fundus Britannicus

postrīdiē Salvius fundum īnspicere voluit. itaque Salvius et Vitelliānus fundum apud Rēgnēnsēs vīsītāvērunt. agricola Salvio agrōs ostendit, ubi servī dīligerter labōrābant.

‘seges est optima, domine,’ inquit agricola. ‘servī multum frūmentum in horreum iam tulērunt.’

Salvius, postquam agrōs et segetem vīdit, agricolae dīxit, ‘perītissimus es. rem rūsticam optimē cūrās.’

‘ita vērō, domine!’ respondit agricola. ‘ego familiam meam servāre volō.’

‘nōnne tū multam pecūniam habēs?’ rogāvit Salvius. agricola eī respondit, ‘quotannīs pecūniam rēgī Togidubnō trādere possum.’

‘bene!’ inquit Salvius.

simulatque hoc dīxit, puerum vīdit. puer ad agrōs festīnābat.

‘quid facit hic puer?’ rogāvit Salvius.

‘fīlius meus est,’ respondit agricola. ‘servīs cibum fert.’

‘servōs tuōs optimē cūrās,’ inquit Vitelliānus.

Salvius agricolae nihil dīxit.

tum agricola Salvium Vitelliānumque ad casam dūxit, ubi uxor sua cibum parābat. līberī prope casam rāmōs secābant.

‘cūr rāmōs secant hī līberī?’ inquit Salvius.

‘tectum reficiunt,’ respondit agricola. ‘tectum nōn est novum, domine.’

‘nōnne novam domum aedificāre potes?’ inquit Vitelliānus. ‘vīlla Rōmāna est melior quam casa Britannica. num tū in casā fūmidā manēre vīs?’

uxor Vitelliānō respondit, ‘fortasse haec casa est fūmida, sed domus nostra est.’

‘ego Britannīs nōn crēdō,’ Salvius sibi dīxit. ‘omnēs barbarī sunt stultī, sed Britannī sunt stultiōrēs quam cēterī!’

agrōs *fields*

seges *crop, harvest*

5 **frūmentum** *grain*

horreum *barn, granary*

iam *already*

perītissimus *very skilful*

rem rūsticam *the farming*

10 **cūrās** *look after, supervise*

eī *to him*

quotannīs *every year*

bene! *good!*

15

fert *is bringing, is carrying*

20

rāmōs *branches*

hī *these*

tectum *roof, ceiling*

25 **reficiunt** *are repairing*

domum *house, home*

num tū . . . vīs?

surely you do not want?

30 **fūmidā** *smoky*

Britannīs *Britons*

About the language 2: -que

1 In this Stage, you have met a new way of saying ‘and’ in Latin:

māter pater**que** *mother and father*
puerī puellae**que** *boys and girls*

Note that **-que** is added on to the end of the second word.

Rewrite the following examples using **-que** and translate them:

a filia et filius

b agricolae et mercātōrēs

2 **-que** can also be used to link sentences together:

Salvius ex equō dēscendit vīllam**que** intrāvit.

Salvius got off his horse and went into the house.

custōdēs in cubiculum ruērunt Alātōrem**que** vīdērunt.

The guards rushed into the bedroom and saw Alator.

3 Further examples:

a māter mīlitēs equōs**que** cōspexit.

b Bregāns Vārica**que** in āreā stābant.

c Rūfilla āream intrāvit filium**que** salūtāvit.

d amīcus in lectō recumbēbat aquam**que** bibēbat.

e filius senātōrem vīdit patrem**que** vocāvit.



This wall painting from Roman Gaul shows a dominus coming to inspect his villa.

Practising the language

Epona et Alātor

A sister urges her younger brother not to act recklessly.

prope ferrāriam apud Cantiacōs erat casa. in hāc casā
māter cum sex liberīs habitābat.

diēs vesperāscēbat. subitō iuvenis casam intrāvit.

‘pater, pater ...’

‘quid est, Alātor?’ rogāvit māter anxia.

‘pater est mortuus!’

māter statim plōrābat; lacrimābant liberī.

tum Epona, soror senior, ‘ēheu!’ inquit. ‘quid accidit,
frāter?’

‘hodiē ego ad ferrāriam ībam,’ respondit Alātor.

‘custōs mihi tōtam rem nārrāvit. Rōmānī patrem
interfēcērunt, quod servum aegrum retinēre nōlēbant.
nunc eum vindicāre volō.’

māter, simulatque hoc audīvit, ‘minimē!’ clāmāvit.

‘tē ōrō, Alātor! ego marītum iam āmīsī. filiū quoque
āmittere nōlō.’

iuvenis tamen mātrem nōn audiēbat; pugiōnem
quaerēbat.

‘num asinus es?’ rogāvit Epona. ‘periit pater, sed nōs
artificēs perītī sumus. cum Rōmānīs multum negōtium
agere possumus. sine pecūniā māter liberōs cūrāre
nōn potest.’

frāter nihil respondit; pugiōnem tenēbat. liberī perterritī
erant. Epona, postquam pugiōnem vīdit, exclāmāvit,

‘īnsānus es, Alātor! sine dubiō rem periculōsam suscipis.’

Alātor eī respondit, ‘satis, soror! cōnsilium cēpī.
mors mē nōn terret. valē!’

tum iuvenis ē casā contendit. māter iterum plōrābat.

sex six

vesperāscēbat

was growing dark

plōrābat *began to sob*

ōrō *beg*

cōnsilium cēpī

I have made a plan,

I have had an idea

1 Explore the story

- a** **prope ferrāriam apud Cantiacōs erat casa** (line 1): what two details are given about the house?
- b** **in hāc casā māter cum sex liberīs habitābat** (lines 1–2): how many people lived in the house?
- c** Look at lines 4–7 (**pater, pater . . . lacrimābant liberī**).
- Give the Latin word which indicates that the mother suspected Alator had brought bad news about her husband.
- d** **Rōmānī patrem interfēcērunt, quod servum aegrum retinēre nōlēbant** (lines 11–12): why did the Romans put Alator’s father to death?
- e** **‘ego maritum iam āmīsī. filium quoque āmittere nōlō’** (lines 15–16): what was Alator’s mother afraid would happen to her son?
- f** **iuvenis tamen mātrem nōn audiēbat; pugiōnem quaerēbat** (lines 17–18): why was Alator not listening to his mother?
- g** **‘periit pater, sed nōs artificēs peritī sumus. cum Rōmānīs multum negōtium agere possumus’** (lines 19–21): what two reasons did Epona give to suggest that the family could continue to provide for themselves?
- h** **‘sine pecūniā māter liberōs cūrāre nōn potest’** (lines 21–22): what did Epona say a mother needs in order to look after her children?
- i** Look at lines 24–28 (**Epona . . . plōrābat**).
- Why did Alator’s mother begin to sob a second time?

2 Explore the language

Explain why **āmīsī** (line 15) and **āmittere** (line 16) have different endings.

infinitives: page 10

3 Explore further

Think about the whole story. What different responsibilities did Alator have, or feel that he had?

Reviewing the language Stage 13: page 219

Enquiry: Evaluate the Roman view that the Britons were ‘fierce and inhospitable’ people (Horace, *Odes*, III.4.33) living ‘wholly separated from all the world’ (Virgil, *Eclogues*, I.66) and the Romans ‘would gain nothing by occupying the land’ (Strabo, II.5.8).

Britain before the Romans

The Romans may think of Britannia as a strange land at the edge of the world, but we Britons had our own highly developed cultures long before they arrived, thank you very much!

For the Romans, the most ‘civilised’ way to live is in a big town or city; they are always talking about how wonderful Rome and places like Alexandria are. They have little respect for our way of life. Personally, I’d much rather live in the countryside with my tribe than in a loud, busy city full of Romans.



The peoples who lived in much of Europe around the time of the Roman conquest are often referred to as ‘Celtic’, but, at least for Britain and Ireland, this idea of a single people called ‘the Celts’ is relatively modern, emerging in about 1700. The historical reality was probably far more complex. In Iron Age Britain alone there were numerous different tribes made up of smaller groups with local leaders held together by alliances and family loyalties.

The works of Claudius Ptolemy (c.AD 100–170) from Alexandria in Egypt are one of the main sources for the names and locations of the British tribes, and finds of Iron Age coins can also suggest where the different tribes may have been based. It is impossible to know these names and locations for sure, though.

Thinking point 1: The only written sources we have about the native Britons are written by the Romans and Greeks; what problems might this raise for historians trying to study them?



The names we, and sources like Ptolemy, use for the British tribes were not necessarily what these tribes would have called themselves. ‘Durotriges’ may mean ‘hillfort-dwellers’ and ‘Regnenses’ means ‘inhabitants of the kingdom’ in Latin. Neither of these seem likely to be names the tribes would have used or chosen.

Thinking point 2: Look at the map and maybe compare it to one of modern Britain. What tribes may have lived in and around areas familiar to you?



Maiden Castle in Dorset was home to several hundred people in the Iron Age. Its multiple ramparts enclose an area the size of fifty football pitches.

Hillforts were an important part of Iron Age life: there are over 2000 in Britain (the earliest built in c.1500 BC). By about 350 BC, however, many were abandoned and we do not know why. It has been suggested that there were initially many smaller tribal groups which over time became fewer, larger groups based in the most important hillforts.

Roman authors record that Celtic religion was overseen by druids, powerful priests who acted as judges in disputes. They kept the oral traditions and knowledge of the tribe and worshipped their gods in sacred woodlands with ceremonies that may have included human sacrifice. They encouraged fierce resistance to the Romans, causing them much trouble.

‘The population of the island is countless. Houses rather like those in Gaul are to be seen everywhere and there are enormous numbers of cattle. They use either bronze or gold coinage.’

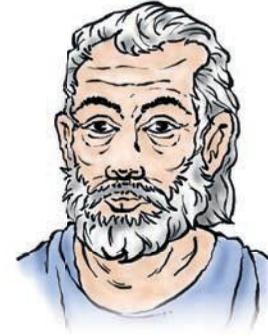
(Julius Caesar, *Gallic Wars* 5.12)



The discovery of coins like this all over Britain not only helps us to understand the location of the population but also indicates that this was not a barter economy.

We Britons are very good metalworkers, carpenters, weavers and farmers. We had been exporting copper, tin, grain, cattle, gold, silver, iron, hides and hunting dogs to the Mediterranean world long before the Romans invaded.

Our people make beautiful things; even everyday objects made of pottery and various metals are decorated with repeated patterns, spiralling curves and stylised imaginary animals.



A torc from the 'Snettisham hoard' found buried in a field in Norfolk in 1950. It is one of the most elaborate ancient golden objects ever found and was probably buried in about 50 BC.

We know of the great skill of British artisans due to buried objects found by archaeologists. Some items might have been buried for safekeeping, but most were probably offerings to the gods. Religious beliefs and rituals are likely to have been woven into everyday life; archaeologists have found very few specific places of worship. Offerings might take the form of single objects, sacrificed animals or 'hoards' (large collections of items) and seem to have been left in homes, fields, hilltops and rivers.

Thinking point 3: Why do we have more artefacts made of metal than ones made of cloth or wood? What aspects of life might therefore be difficult to study?



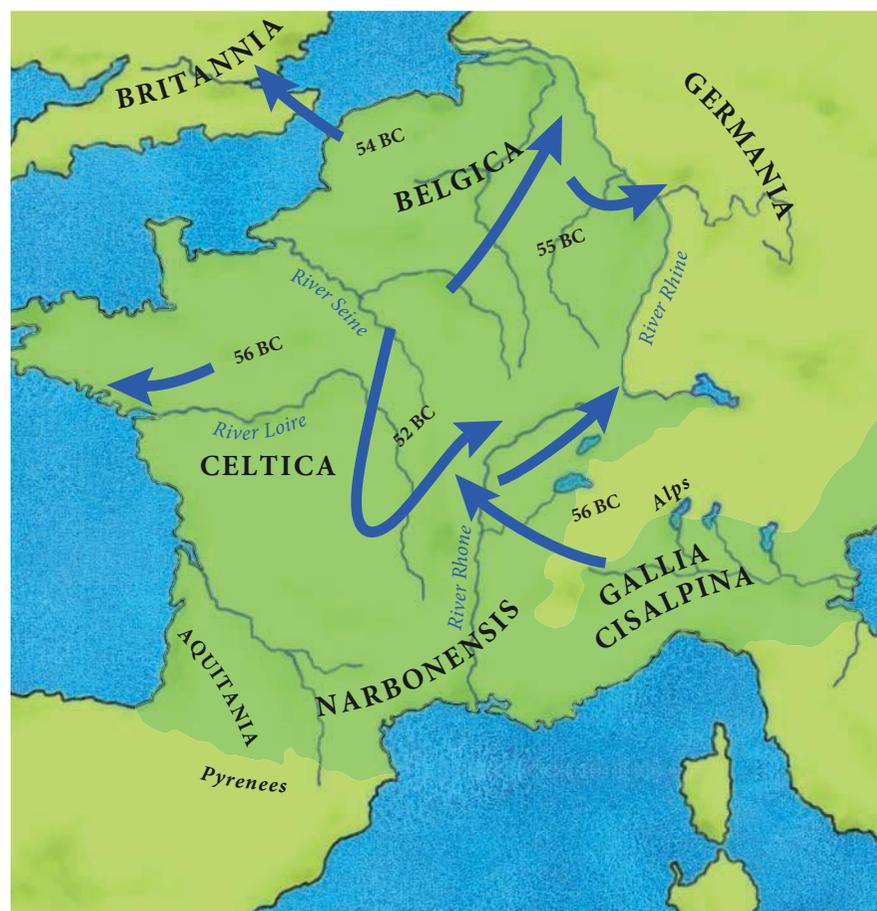
The 'Battersea Shield' was found in the Thames in the 1800s and is assumed to have been thrown in as an offering. It is not a complete shield, but a metal cover that would have been attached to the front of a wooden shield. The decoration is unlike any other known object and so it is difficult to date. The techniques used to make it, however, suggest that it was almost certainly made in Britain.

The Britons and the Romans

My dominus, Salvius, serves the Roman governor Agricola. Agricola is leading an army to conquer even more of the Britons and our land in the north. The Roman invasion and conquest began about forty years before either of them ever set foot on the island, however, and even before that the Britons had had a longstanding relationship with the Romans.



The first Roman general to lead his soldiers into Britain was Julius Caesar in 55 BC, as part of his wars against the Gauls. Caesar wrote an account of his visit to the island, in which he described the inhabitants as fierce warriors, living on good agricultural or pasture land, in a country rich in timber and minerals. Caesar returned to the island with many more troops in 54 BC, claiming that the British had been aiding the Gauls against him. He required many of the British tribes to pay tribute (money) to Rome and to provide hostages.



At the time of Caesar's Gallic Wars, the Romans thought of 'Gaul' as made up of five regions: Belgica, Celtica, Cisalpina, Narbonensis and Aquitania. This map shows the locations of these regions and the route of Caesar's campaigns.

Thinking point 4:

Look at this map; can you work out what modern countries were part of ancient Gaul?

According to Caesar he installed Mandubracius as king of the Trinobantes tribe in the southeast of Britain as Mandubracius had appealed to him for help against his rival, Cassivellaunus. Cassivellaunus was forbidden to make any further attack on either Mandubracius or the Trinobantes. When he sailed back to Gaul later that year, Caesar had not conquered Britain, nor did he leave any legions behind, but he had brought Britain into Rome's sphere of political and military influence.

Roman historian Cassius Dio reports that the Emperor Augustus considered invasions in 34, 27 and 25 BC, but the circumstances were never appropriate, and the relationship between Britain and Rome remained one of trade and diplomacy.

Finds in and around Chichester in Sussex near the Romano-British palace of Fishbourne might be very important for us in understanding this pre-invasion relationship. In the nineteenth century a Roman legionary's helmet was found and dated to before the Roman invasion of AD 43. For a long time this was dismissed as an old piece of kit discarded at some point after the invasion of 43. In 2002, however, part of a Roman army sword and Roman-style food (discarded in a non-Roman way) were found and dated to around AD 25. Further evidence has been found nearby which suggests that local metalworkers were making brass objects including cavalry harness fittings pre-AD 43. The use of brass was a closely guarded military secret at the time.

Thinking point 6: Explain in your own words what the evidence found near Chichester might suggest about the relationship between the Britons and Romans before the invasion of AD 43.

Further north at the hilltop shrine at Hallaton in Leicestershire archaeologists have found more evidence of long-distance trade and diplomacy between the Britons and Rome. Among the buried hoards of metalwork are 350 Roman coins (including some of the oldest ever found in Britain) and a Roman helmet, thought to have been a diplomatic gift.

All of this evidence suggests that even before the invasion of AD 43 there was close contact between the Britons and the Romans, possibly of a military nature. In the early first century AD, the author Strabo claimed that Rome could earn as much from the island by taxing it as by conquering it; perhaps the Roman soldiers were there to make sure this valuable trade and tax relationship ran smoothly.

Thinking point 5:

Caesar wrote that he invaded Britain because the Britons were aiding the Gauls against him, and interfered in the politics of the Trinobantes tribe at Mandubracius' request. Would you consider Caesar to be a reliable source regarding his motivations and actions in Britain?



Fitting from a Roman gladius dated to AD 25 and found near Chichester in Sussex.



The oldest of the Roman coins found at Hallaton is this one dating from 211 BC.

In AD 39, the Emperor Caligula assembled a large army on the river Rhine, ready to invade Britain, but it was aborted at the last minute. When the Emperor Claudius successfully invaded in AD 43, almost 100 years after Caesar's first landing, he claimed that he was coming to the aid of the exiled British ruler, Verica of the Atrebatas. It is more likely, however, that Claudius – who had become emperor unexpectedly just two years earlier – needed a military triumph to prove himself.



Part of the inscription from the triumphal arch built by Claudius in Rome to celebrate the capture of Britain. He also pictured the arch on his coins.

Thinking point 7: Why do you think Claudius may have invaded Britain? What are the reasons for your claims?

The invasion was led by the commander Aulus Plautius. Eleven of the British kings surrendered and several became 'client kings' of the Romans. Britannia was declared a Roman province and Aulus Plautius became the first governor. The Romans continued to conquer increasing amounts of Britain over the course of the next forty years, moving slowly across the island from their initial territories in the southeast. The Roman occupation reached its greatest extent after the campaigns of Agricola (AD 78–84), during which the Romans subjugated the people living in modern Wales and pushed north into what is now Scotland. It is estimated that somewhere between 100 000 and 250 000 Britons (out of a population of approximately 2 million) were killed between AD 43 and 83 as the Romans advanced through the province.

We are now subject to Roman officials enforcing Roman law with the constant threat of the Roman army. They grow rich from farming and mining the land they have seized and enslave our people to do the hard work.

Resistance is not tolerated. The Roman army are here to ‘keep the peace’. I’ve seen villages burned and crops destroyed. Many of our men have been killed in battle, but the Romans even massacre and abuse women, children and the elderly.

Such brutality doesn’t feel very peaceful to me.



Enquiry: Evaluate the view that the Britons were ‘fierce and inhospitable’ people (Horace, *Odes*, III.4.33) living ‘wholly separated from all the world’ (Virgil, *Eclogues*, I.66) and the Romans ‘would gain nothing by occupying the land’ (Strabo, II.5.8).

You may wish to consider the following:

- the mining and farming industries
- how and where the Britons lived
- the art and achievements of the Britons
- the nature of the available sources
- the relationship between the Britons and the Romans before AD 43
- the motivations and behaviour of the Romans during and after their invasion.

Aulus Plautius’ men dug these ditches to defend their camp at Rutupiae (Richborough). The fortress walls were added later, in the third century AD.

Vocabulary checklist 13

The way verbs are listed in checklists from Stage 13 onwards is explained on page 231.

aeger	<i>sick, ill</i>	nōlō	<i>I do not want</i>
audāx	<i>bold, courageous</i>	novus	<i>new</i>
cadō, cadere, cecidī	<i>fall</i>	possum	<i>I can, I am able</i>
cēteri	<i>the others, the rest</i>	postrīdiē	<i>(on) the next day</i>
custōs	<i>guard</i>	ruō, ruere, ruī	<i>rush</i>
dīcō, dīcere, dīxī	<i>say</i>	sē	<i>himself</i>
domina	<i>lady (of the household), mistress</i>	trahō, trahere, trāxī	<i>drag</i>
interficiō, interficere, interfēcī	<i>kill</i>	vīlla	<i>house, country house</i>
ita vērō	<i>yes</i>	vīta	<i>life</i>
longus	<i>long</i>	volō	<i>I want</i>
mīles	<i>soldier</i>	vulnerō, vulnerāre, vulnerāvī	<i>wound</i>



This helmet was dredged from the river Thames in the 1860s and is the only Iron Age helmet found in southern England, and the only horned Iron Age helmet ever found in Europe. It was probably ceremonial and unlikely to have been worn in battle.

APUD SALVIUM

Stage 14





1 amīca epistulam ad Rūfillam mīsit.

*mea amīca, venī ad diem nātālem meum!
multae amīcae apud mē manent.*

Rūfilla: 'difficile est mihi amīcam
vīsītāre, quod vīlla mea ab urbe
longē abest.'



2 amīcus epistulam ad Vitelliānum mīsit.

*mī amīce, venī ad vēnātiōnem!
multae bēstiae in silvā habitant.*

Vitelliānus: 'nōn difficile est mihi bēstiās
agītāre, quod canem celerem
habeō.'



3 Salvius epistulās ad amīcōs mīsit.

*meī amīcī, venīte ad vīllam meam!
coquus cēnam magnificam parat.*

amīcī: 'necesse est nōbīs Salvium vīsītāre,
quod senātor Rōmānus est.'
'et quod coquum Aegyptium habet!'

familia occupāta

domina cubiculum īnspicit

Rūfilla in cubiculō stat. cubiculum circumspectat.

Rūfilla: quam inēlegāns est hoc cubiculum!
(*intrat Vitelliānus.*)

inēlegāns *unattractive*

Vitelliānus: mē vocāvistī, mea māter? quam celerrimē vēnī.

Rūfilla: bene fēcistī, mī fili. aliquid tibi dīcere volō.

5 **bene** *well*

aliquid *something*

Vitelliānus: quid est, māter?

Rūfilla: familiāris epistulam ad mē mīsit. ad urbem Londinium nūper advēnit. quamquam Londinium est urbs pulcherrima, familiāris apud nōs manēre vult. hiems iam appropinquat, et vēnātiōnēs familiārem dēlectant. itaque eum ad hanc vīllam invītāvī.
(*Rūfilla filiō epistulam ostendit.*)

10

familiāris *relation, relative*

Londinium *London*

nūper *recently*

hiems *winter*

appropinquat: appropinquāre
approach

Vitelliānus: (*attonitus*) familiāris est Pompēiānus, māter! pater Pompēiānīs nōn crēdit. tūne eum monuistī?

monuistī: monēre *warn*

Rūfilla: pater tuus est occupātus. nōn decōrum est mihi eum vexāre.

15

decōrum: decōrus

right, proper

Vitelliānus: pater nihil dē hōc familiāre scit?

Rūfilla: nihil cūrō. sed nōn decōrum est familiārī meō in hōc cubiculō dormīre. nam cubiculum nōn est ēlegāns. age! Vitelliāne, necesse est nōbīs ad tablīnum īre.

20

nam *for*

ēlegāns *tasteful, elegant*

age! *come on!*

necesse *necessary*

īre *go*

coquus cōnsilium capit

Vārica anxius per vīllam contendit. coquum quaerit.

Vārica: Volūbilis! Volūbilis! ubi es?

Volūbilis: (*invītus*) in hortō sum. quid vīs?

Vārica: necesse est tibi cēnam coquere.

Volūbilis: sum fessus. per tōtum diem labōrāvī. nōn diūtius labōrāre possum.

Vārica: domina ipsa mē ad tē mīsīt. hospitem ab urbe Londīniō exspectat.

Volūbilis: hospes? ab urbe Londīniō? estne cīvis Gallicus? estne vir Syrius aut Graecus? omnēs hominēs ad urbem Londinium conveniunt.

Vārica: est Pompēiānus. necesse est tibi ostreās et garum Pompēiānum parāre. curre ad culīnam!

Volūbilis: garum Pompēiānum? ēheu! garum foedum est!

(*Volūbilis, quamquam garum parāre nōn vult, culīnam intrat. vix prōcēdere potest, quod amphoram gravem portat. in hāc amphorā sunt putrēs piscēs.*)

Volūbilis: (*miser*) garum Salvium nōn dēlectat. difficile est mihi garum Pompēiānum parāre.

(*subitō Volūbilis cōnsilium capit. ad ātrium festīnat, ubi Marcia labōrat. Marcia est ancilla Ītalica.*)

Volūbilis: mea Marcia, necesse est mihi garum parāre, quod domina hospitem Pompēiānum ad vīllam invītāvit. sed garum bonum parāre nōn possum.

Marcia: nōlī dēspērāre! māter mea garum optimum saepe parābat. garum mē valdē dēlectat. ego tibi id parāre possum.

Volūbilis: (*laetus*) meum mel! meae dēliciae!

(*Volūbilis Marciae maximās grātiās agit.*)

invītus *unwilling, reluctant*

5 **fessus** *tired*

diūtius *any longer*

ipsa *herself*

ab urbe *from the city*

Gallicus *Gallic*

10 **Syrius** *Syrian*

aut *or*

ostreās: ostrea *oyster*

garum *fish sauce*

foedum: foedus

15 *foul, disgusting*

vix *hardly, scarcely*

amphoram: amphora

storage jar

gravem: gravis *heavy*

20 **putrēs piscēs** *rotten fish*

miser *wretched, miserable*

Ītalica *Italian*

nōlī dēspērāre!

don't despair!

id *it*

mel *honey*

30

Aulus Umbricius Scaurus was a Pompeian merchant known for the production of garum; his manufacturer's mark has been found on urns used to store it and he decorated his house with mosaics like this one to celebrate the source of his wealth.



filius tablinum vīstat

Salvius et Philus in tablinō sunt. Philus, servus Graecus, scribere potest. Salvius sellam frūstrā quaerit.

Salvius: heus! ubi est sella mea?
(intrat Vitelliānus.)

heus! hey!

Vitelliānus: mī pater! aliquid tibi dīcere possum?

5

Salvius: occupātus sum, Vitelliāne! necesse est mihi septem aut octō epistulās dictāre. rem celeriter cōficere volō. ecce! Philus parātus adest. stilī et cērae adsunt – heus! ubi est armārium meum? quis cēpit?

septem seven

octō eight

rem . . . cōficere

finish the job

Vitelliānus: pater! audī! rēs mīrābilis accidit.

10

(Salvius invītus filiō cēdit. Vitelliānus patrī dē epistulā nārrat.)

cēdit: cēdere

give in, give way

Salvius: (attonitus) num Rūfilla Pompēianum ad villam nostram invītavit? ēheu! Pompēianīs nōn crēdō. paucī probī sunt, cēterī mendācēs. mī fili, necesse est nōbis hunc familiārem cavēre!

15

paucī a few

Vitelliānus: sed, pater, decōrum est mātī familiārem suam hūc invītāre. nam vēnātiōnēs eum valdē dēlectant. ancillae iam familiārī cubiculum parāvērunt. sellam armāriumque in eō posuērunt, quod cubiculum inēlegāns erat. placetne tibi?

20

in eō in it

Salvius: mihi nōn placet! uxor īnsāna est! Pompēianī mendāciōrēs sunt quam Britannī.

(rem intellegēns) num ancillae sellam et armārium ex hōc tablinō extrāxērunt?

25

rem intellegēns

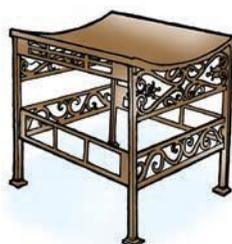
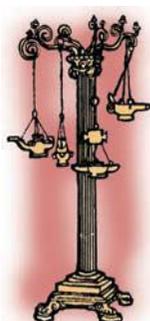
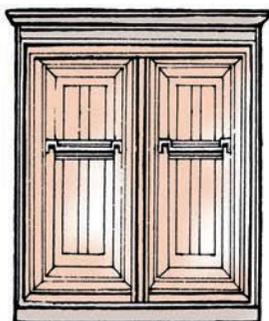
understanding the truth

Vitelliānus: et candēlābrum.

candēlābrum lampstand

(exit festināns.)

festināns hurrying, in a hurry



Notice how the vocabulary beside each story has changed: amphoram: **amphora** storage jar
The word in **bold** is the **nominative singular** of this noun.
cēdit: **cēdere** give in, give way
The word in **bold** is the **infinitive** of this verb.

About the language 1: adjectives

1 Study the following sentences:

amīcus callidus clāmābat.	<i>The clever friend was shouting.</i>
agricola amīcum bonum laudāvit.	<i>The farmer praised the good friend.</i>
Salvius amīcō laetō dōnum dedit.	<i>Salvius gave a gift to the happy friend.</i>

The words in **bold** are **adjectives**. They are used to describe nouns. In each of these examples, the adjective is describing the friend.

2 Adjectives change their endings to match the case of the noun they describe.

In the first sentence above, **callidus** is nominative because it describes a nominative noun (**amīcus**).

In the second sentence, **bonum** is accusative, because it describes an accusative noun (**amīcum**).

In the third sentence, **laetō** is dative, because it describes a dative noun (**amīcō**).

nouns: page 190

3 Translate the following examples:

- a puella callida in tablīnō legēbat.
- b pater puellam callidam salūtāvit.
- c cīvēs mercātōrem fortem laudāvērunt.
- d cīvēs mercātōrī fortī praemium dedērunt.
- e senex fīlium bonum habēbat.
- f senex fīliō bonō vīllam ēlēgit.

Identify the Latin noun and adjective pair in each sentence and state whether it is nominative, accusative or dative.

4 Adjectives also change their endings to match the number (i.e. singular or plural) of the nouns they describe. An adjective is singular if it describes a singular noun, and plural if it describes a plural noun. Compare the following examples with those in paragraph 1:

amīcī callidī clāmābant.	<i>The clever friends were shouting.</i>
agricola amīcōs bonōs laudāvit.	<i>The farmer praised the good friends.</i>
Salvius amīcīs laetīs dōnum dedit.	<i>Salvius gave a gift to the happy friends.</i>

5 Translate the following examples:

- a fēminae laetae in hortō ambulābant.
- b fēmina laeta in hortō ambulābat.
- c agricola mīlitēs ferōcēs timēbat.
- d mercātor amīcīs aegrīs vīnum dedit.
- e pictūra pulchra erat in ātriō.
- f custōs Alātōrem audācem nōn cōspexit.

Identify the Latin noun and adjective pair in each sentence and state whether the pair is singular or plural.

6 When an adjective changes its ending in this way it is said to *agree*, in case and number, with the noun it describes.

7 Adjectives like **magnus**, **parvus** and **multī**, which indicate size or quantity, usually come before the noun they describe; other adjectives usually come after the noun. For example:

Rūfilla **multās** amīcās habēbat. *Rufilla had many friends.*

8 Further examples:

- a Vitelliānus magnum canem dūcēbat.
- b Rūfilla amīcīs parvum dōnum quaesīvit.
- c multī Britannī erant fabrī.
- d agricola parvīs puerīs equum ostendit.



A wax tablet with a government stamp on the back. Salvius may have used official tablets like this one in his role as a Roman administrator.

familiāris advenit

familiāris ipse ad villam advēnit. Salvius ē villā contendit et eum salūtāvit.

‘mī Quīnte!’ inquit. ‘exspectātissimus es! cubiculum optimum tibi parāvimus.’

Salvius Quīntum in ātrium dūxit, ubi Rūfilla et Vitelliānus eōs exspectābant. Rūfilla, postquam familiārem suum salūtāvit, suāviter rīsit.

‘cēnam modicam tibi parāvī,’ inquit. ‘tibi ostreās parāvī et garum Pompēiānum. post cēnam tibi cubiculum ostendere volō.’

Salvius, postquam Quīntus cēnam cōsūmpsit, dē urbe Pompēiīs quaerēbat.

‘nōne illa clādēs terribilis erat?’

Rūfilla īrāta ‘marīte crūdēlis!’ inquit. ‘cūr Quīntum nostrum vexās? nōn decōrum est. difficile est Quīntō tantam clādem commemorāre.’

Rūfilla ad Quīntum sē convertit.

‘fortasse, mī Quīnte, fessus es. cubiculum tibi parāvī. cubiculum nōn est ōrnātum. in eō sunt armārium modicum et parvum candēlābrum.’

Salvius īrātus nihil dīxit. fīlius clam rīdēbat.

Quīntus, postquam cubiculum vīdit, exclāmāvit, ‘quam ēlegāns est hoc cubiculum! ego nihil ēlegantius vīdī.’

‘cōsentiō,’ inquit Salvius. ‘cubiculum tuum ēlegantius est quam tablīnum meum.’

exspectātissimus:

exspectātus *welcome*

5

modicam: modicus

ordinary, modest

10

clādēs *disaster*

terribilis *terrible*

15

crūdēlis *cruel*

tantam: tantus

so great, such a great

commemorāre *talk about*

sē convertit: sē convertere

20

turn

ōrnātum: ōrnātus

elaborate, showy

clam *in secret, privately*

25

ēlegantius *more tasteful*

Explore further

In this story, what the characters say does not always match what they think or feel, or what has actually happened.

Find at least two examples in the story where Rufilla is not telling the whole truth. Why are her words not entirely true?

Find at least one example where Salvius says something he does not mean. What is he hiding when he says this?

What is Vitellianus doing in line 21? Why do you think he is doing this?

Why do you think Quintus says so little in this story?



Oyster shells are common finds on Roman sites in Britain. These come from Verulamium (St Albans).

About the language 2: more about adjectives

1 In the first language note in this Stage you met sentences like this:

frāter puellam **laetam** salūtāvit. *The brother greeted the happy girl.*

The adjective **laetam** agrees with the noun **puellam** in case (accusative) and number (singular). The endings of both words look the same.

2 Now study this sentence:

frāter puellam **tristem** salūtāvit. *The brother greeted the sad girl.*

The adjective **tristem** agrees with the noun **puellam** in case (accusative) and number (singular) as in the previous example. The endings, however, do not look the same. This is because they belong to different declensions, and have different ways of forming their cases. **tristis** belongs to the third declension and **puella** belongs to the first declension.

3 Translate the following examples:

- a Quīntus fābulam mīrābilem nārrāvit.
- b in vīllā habitābat senex īrātus.
- c canis bēstiās ferōcēs agitābat.
- d mercātor amīcō fidēlī dēnāriōs trādīdit.
- e multī senātōrēs vīnum bibēbant.
- f agricola omnibus puerīs pecūniam dedit.

Identify the Latin noun and adjective pair in each sentence and state whether the pair is nominative, accusative or dative, singular or plural.

tripodes argenteī

*postrīdiē Salvius et Vitelliānus in tablīnō epistulam legunt.
tandem Vitelliānus ē tablīnō exit et Quīntum petit.*

Vitelliānus: salvē! necesse est nōbīs ad aulam īre. rēx
Togidubnus omnēs nōbilēs ad sacrificium invītāvit.
quotannīs rēx sacrificium facit, quod imperātōrem
Claudium honōrāre vult. nam imperātor Claudius
Togidubnum rēgem fēcit.

Quīntus: necesse est mihi dōnum rēgī ferre. in arcā meā
sunt duo tripodes argenteī. illī tripodes sunt
dōnum optimum.

*(Vitelliānus ad tablīnum celeriter redit et patrī dē
tripodibus argenteīs nārrat.)*

Like the statue in the story, this statuette of Hercules (right) has been covered with a thin layer of gold in a process known as gilding; you can see patches on the legs where the gold has come off, revealing the copper underneath. Although found in Britain, this statuette was made using techniques popular among the Romans. Although the Romans brought their crafting methods and styles with them to Britannia, the Britons had their own metalwork traditions and had in fact been gilding items since the Bronze Age.



The British aristocracy loved Roman silver. This elegant wine cup (above) was made about the time of our story. It is one of several found buried in Norfolk as part of the 'Hockwold Hoard'.

tripodes tripods
argenteī: argenteus
(made of) silver

aulam: aula palace

5 **imperātōrem: imperātor**
emperor

honōrāre honour

arcā: arca strongbox, chest

illī those

10



Salvius: dōnum splendidius Togidubnō ferre volō.
(*Vitelliānus patrī urnam ostendit.*)

Vitelliānus: ecce! urna aēnea. antīquissima est. placetne tibi? 15

Salvius: mihi nōn placet. quamquam urna est antīqua, ego
dōnum aēneum Togidubnō ferre nōlō.
(*subitō Salvius parvam statuam cōspicit.*)

euge! hanc statuam rēgī ferre possum. aurāta est
statua. Quīntus rēgī dōnum argenteum ferre vult; 20
ego tamen aurātum dōnum ferre possum!

Vitelliānus: pater! nōn dēbēs.

Salvius: cūr nōn dēbeō?

Vitelliānus: Togidubnus ipse tibi illam statuam dedit!

Salvius: hercle! necesse est mihi istam urnam ad aulam 25
ferre.

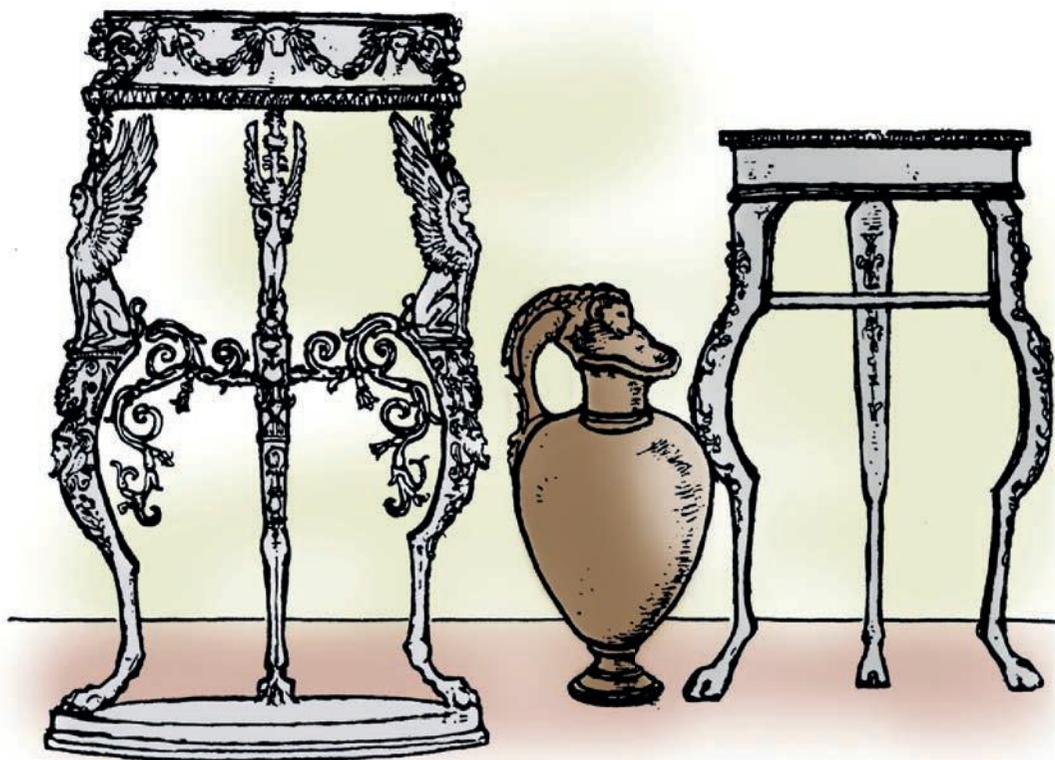
splendidus *more splendid*

urnam: urna *jug, urn*

aēnea (*made of*) *bronze*

aurāta *gilded, gold-plated*

nōn dēbēs *you should not,
you must not*



Practising the language

clādēs Britannica

An innkeeper describes the sack of London by British tribes.

in urbe Londīniō erat taberna plēna. in hāc tabernā
bibēbat Quīntus. caupō, postquam Quīntō vīnum dedit,
dē urbe Pompēiīs quaerēbat. Quīntus invītus,

‘difficile est mihi urbem meam commemorāre,’ inquit.

‘esne Pompēiānus?’ inquit caupō. ‘ēheu! clādem
5 terribilem quoque vīdī. ista rēgīna Boudica, ubi contrā
Rōmānōs bellum gerēbat, in hanc urbem cōpiās
dūxit. aderant Icēnī, Trinobantēs et aliae gentēs
10 īnfestae. ingēns pavor erat in urbe, quod nūllī mīlitēs
urbem custōdiēbant. inimīcī erant multī, nōs paucī.
mercātōrēs tabernās claudēbant; artificēs pecūniam
cēlābant. fēminae īfantēs portābant līberōsque per
viās dūcēbant. frūstrā fugiēbant. Boudica tōtam urbem
dēlēre volēbat.’

Quīntus attonitus rem audiēbat.

‘nāvēs tempestātem ēvītāre possunt?’ rogāvit caupō.
‘minimē! crūdēlissimī erant illī Britannī. nūllōs captīvōs
cēpērunt; domōs tabernāsque incendēbant. mox tōta
15 urbs ardēbat. quamquam ignis et fūmus ubīque erant,
ego per ruīnās flammāsque currēbam. scālās invēnī, et
eās in puteum dēmīsī. ita ad salūtem dēscendī.’

‘hercle!’ clāmāvit Quīntus. ‘quam audāx erās!’

‘ubi tempestās venit,’ inquit caupō, ‘nautae perterritī
in marī perīre nōlunt.’

5

rēgīna *queen*

contrā *against*

bellum gerēbat: bellum

gerere *wage war*

10

cōpiās: cōpiae

forces, troops

gentēs: gēns *tribe*

claudēbant: claudere

shut, close

15

tempestātem: tempestās

storm

captīvōs: captīvus

prisoner, captive

incendēbant: incendere

20

burn, set on fire

ignis *fire*

scālās: scālae *ladder*

puteum: puteus

well (for water)

dēmīsī: dēmittere

lower, let down

ad salūtem *to safety*

in marī *in the sea*

1 Explore the story

- a** **caupō, postquam Quīntō vīnum dedit, dē urbe Pompēiīs quaerēbat** (lines 2–3):
what did the innkeeper ask Quintus about?
- b** **‘ista rēgīna Boudica, ubi contrā Rōmānōs bellum gerēbat, in hanc urbem
cōpiās dūxit. aderant Icēnī, Trinobantēs et aliae gentēs īnfestae’** (lines 7–10):
who exactly came to the city, and why?

- c** Look at lines 10–14: ‘**ingēns pavor erat in urbe . . . frūstrā fugiēbant**’.
- i** Why was the city in such a panic?
 - ii** What were these people doing in the panic?
merchants and craftspeople
women
- d** ‘**nāvēs tempestātem ēvītāre possunt?**’ (line 17):
- i** Who you think the innkeeper means by the word **tempestātem**?
 - ii** Do you think that this is an effective way to describe what was happening?
- e** ‘**crūdēlissimī erant illī Britannī. nūllōs captīvōs cēpērunt; domōs tabernāsque incendēbant**’ (lines 18–19): what did the Britons do which supported the innkeeper’s opinion that they were **crūdēlissimī**?
- f** ‘**quamquam ignis et fūmus ubīque erant, ego per ruīnās flammāsque currēbam**’ (lines 20–21): what obstacles did the innkeeper encounter as he ran?
- g** ‘**scālās invēnī, et eās in puteum dēmīsī. ita ad salūtem dēscendī**’ (lines 21–22): how did the innkeeper manage to hide from Boudica’s troops?
- h** ‘**ubi tempestās venit,**’ inquit caupō, ‘**nautae perterritae in marī perīre nōlunt**’ (lines 24–25): who do you think the innkeeper means by the words **nautae perterritī**?

2 Explore the language

In Stage 14, you have looked in more depth at **adjectives**.

adjectives: pages 30 and 33

Adjectives can be used to make a scene more memorable and to add drama to a story.

Look again at the language used by the innkeeper when he is describing the sack of London. How does he use dramatic adjectives to bring his story to life?

3 Explore further

Although the innkeeper is British, he talks in a friendly manner to Quintus and the language he uses about Boudica shows us that he did not support her rebellion.

Think about everything you have read about how the Romans and Britons behave towards each other. What different attitudes can you find in the stories to illustrate the complicated relationship between the Roman occupiers and the Britons?

This Roman ladder was found in a Roman well in London. The surviving section is about 5.6 metres (just over 18 feet) and has seven rungs, but we do not know how long it was originally.



Reviewing the language Stage 14: page 220

Enquiry: How ‘Roman’ was ‘Roman Britain’?

The Romans in Britain



Map of Agricola's campaigns in Britain.

Our stories in Roman Britain are set during the governorship of Agricola, about thirty years after that of Aulus Plautius. Agricola stayed in the province for seven years (AD 78–85) and led his army as far north as the Scottish Highlands. The Roman historian Tacitus tells us that Agricola effectively put an end to Scottish resistance to Roman rule in c. AD 83/84 at the battle of Mons Graupius – the exact location of which is unknown – in Caledonia.

Agricola's mission in the province was not just to secure military victory. According to Tacitus, he also stopped civic corruption and abuses in tax collection, and took steps to challenge the culture of the Britons:

Thinking point 1:

Tacitus was Agricola's son-in-law. How might this fact affect our use of his work as a source?

‘So that the scattered and uncivilised – and therefore warlike – population would become accustomed through comfort to peace and rest, he gave personal encouragement and official aid to the building of temples, forums, and houses. He praised go-getters and rebuked those who were lazy, so that competition for honour replaced the need for force. He educated the sons of the chiefs . . . so that instead of hating the Latin language, they became eager to speak it well. Further, our style of clothing became popular and the toga became fashionable. Little by little they gave in to the indulgent vices of colonnades, baths and grand dinner parties. In their ignorance they called this civilisation, but in fact it was part of their enslavement.’

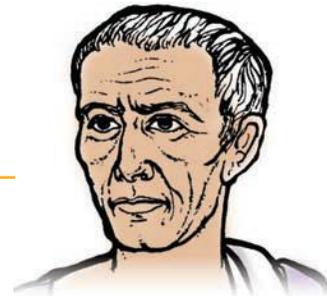
(Tacitus, *Agricola* 21)



Thinking point 2: How does Tacitus describe the Britons? What does he say Agricola encouraged the Britons to do?

Historians for many years echoed Tacitus in viewing the conquest of Britain (and the rest of the empire) as a process of ‘Romanisation’ in which Rome’s new subjects gratefully adopted the ‘superior’ Roman way of life. In reality, however, different peoples had their own unique responses to Roman culture. These may have included the enthusiastic embracing of ‘Romanness’ but also rejecting, ignoring or, often, reinventing it for themselves.

As governor of Britain, Agricola is assisted by officials like me and accompanied by one of the largest Roman armies in the empire. We often recruit newly conquered people into the army as auxiliary soldiers, but they are never stationed in their home province. The army in Britain, therefore, includes soldiers from all over the empire. Most will move on to another area of the empire after their official duties in Britannia are finished, but some might stay and make their homes here: they might want to set up a household with a British partner, for example, or maybe they just like constant rain!



Thinking point 3: Why do you think auxiliary soldiers were not stationed in their home province?

This elaborate tombstone was found at Arbeia at the eastern end of Hadrian's Wall and has two inscriptions. The larger one is in Latin and reads:

'To the Spirits of the Departed. Barathes of Palmyra buries here Regina, a freedwoman and his wife, a Catuvellaunian by origin, aged 30.'

Palmyra is in modern Syria, while the Catuvellauni were a tribe from southeastern Britain.

Beneath the Latin inscription is a shorter one written in Barathes' native language of Palmyrene. It reads:

'Regina, freedwoman of Barathes: alas!'

Thinking point 4: What can we learn about Barathes and Regina from this source? What else would you *like* to know about them?



We don't travel alone; we bring our friends, relatives and households. I have my wife Rufilla and my son Vitellianus with me. We put a lot of enslaved Britons to work on the farms and down the mines, but many of the people we enslave in our household are from elsewhere in the empire. Rufilla is particularly delighted by our Egyptian cook, Volubilis; she says his exotic cooking always impresses guests. Latin isn't his first language, however, and she can get very impatient when he struggles to understand her. Personally, I find the skills of our enslaved Greek Philus most useful; he can read, write and do arithmetic.



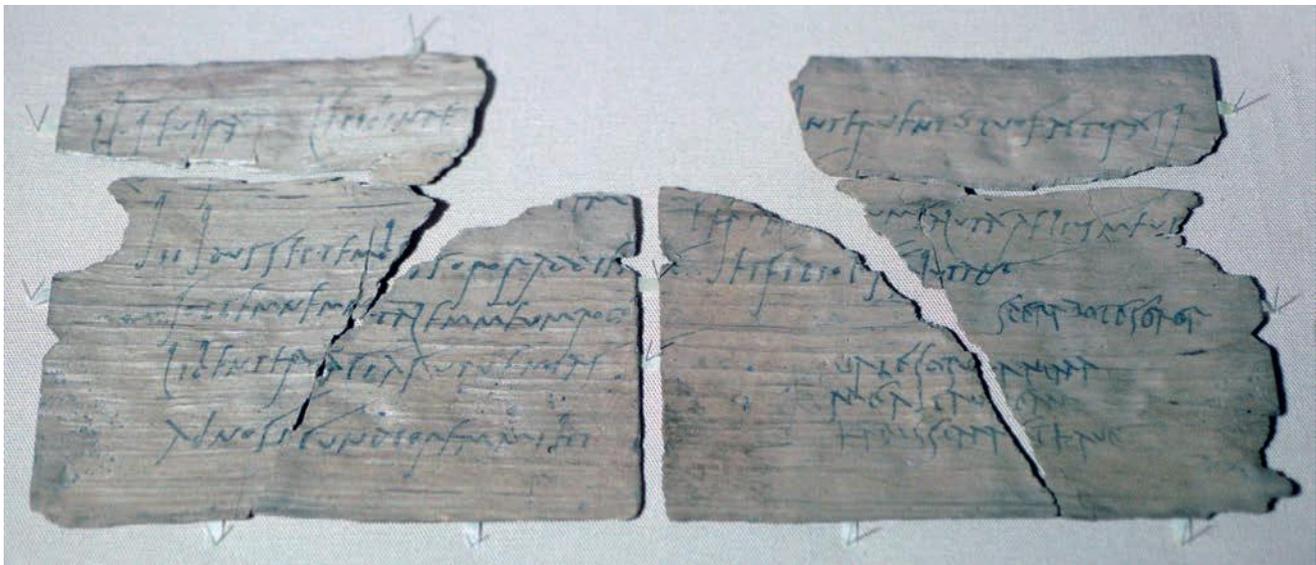
Thinking point 5: The Romans enslaved people from all over their empire and a household like Salvius' would have contained people from a variety of cultures and places, all forced to live and work together. What might daily life be like with so many cultures interacting in one household? What challenges might this create for someone like Volubilis?

Sometimes enslaved people were kept in chains such as this set which was found in Britain. The larger rings would have been fastened around the necks of the enslaved people to link them together.



Just because Salvius got stationed in this backwater miles from anywhere doesn't mean that we have to give up our way of life. Even out here in Britannia I expect to enjoy the comforts a woman of my status deserves.

Due to Salvius' position in Britain, my household is one of the grandest around, but there are very few people I can invite to come and enjoy it. I mainly socialise with the female relatives of Roman administrators and higher-ranking army officers: the wives, daughters, mothers and sisters who accompanied their menfolk during their service in Britain. Some of these women are nice enough, but I miss my close friends and the variety of life in a big city. I spend a lot of time writing, dictating letters and reading.



A writing tablet with a letter from a woman named Claudia Severa inviting her friend Sulpicia Lepidina to a birthday party. These women were the wives of two high-ranking Romans stationed in Britain and the tablet was found at the Roman fort of Vindolanda.

The majority of the writing is very neat and was probably written by a scribe, but in the bottom right-hand corner there is also a personal message written by Claudia Severa herself, one of the earliest known examples of writing in Latin by a woman.

The first city established in Britain by the Romans was modern-day Colchester in Essex, which acted as the province's capital until the Boudican revolt (more details of which will follow in Stage 16) when the title was passed to London. The Romans called Colchester 'Camulodunum' which is in fact the pre-Roman, British name for the settlement. It means 'fortress of the War God Camulos'. Similarly, another of the largest Roman cities, Verulamium (modern St Albans in Hertfordshire) was located on the site of Iron Age Verlamion, a major centre for the Catuvellauni people. Londinium (modern London), on the other hand, seems to have been founded as a major settlement by the Romans. The earliest mention of Londinium occurs in the work of Tacitus, who mentions that by AD 60 it was a celebrated centre of trade.

Cities and towns are crucial to the administration and government of the empire; without them it would be very difficult for the Roman state to assert its authority so far from Rome. They are a physical reminder of Roman ideals and power, as well as places where we can establish a truly Roman way of life.

Towns and cities are built (or rebuilt) on the Roman grid system and centred on a forum, with its town hall and law court; these are always amongst the first elements to be established in any Roman town. Other public buildings such as public baths, theatres, amphitheatres and temples are also built to ensure we can enjoy and promote a proper, Roman way of life.



Thinking point 6: What factors would have made governing a distant province like Britannia challenging for the Romans? How might organising the province around cities and towns have helped?



The theatre at Roman Verulamium (modern-day St Albans). Built in about AD 140, this is the only surviving example in Britain of a theatre with a stage rather than an amphitheatre. As well as plays and dancing, this space would have been used for religious processions, wrestling, armed combat and wild beast fights.

Trade and communication between these urban centres (and the rest of the empire) was made possible by the network of new roads that gradually spread across the province. The roads were originally built for the use of Roman soldiers, but before long they were being extensively used by merchants as well. Trade between the province and the rest of the empire increased rapidly.



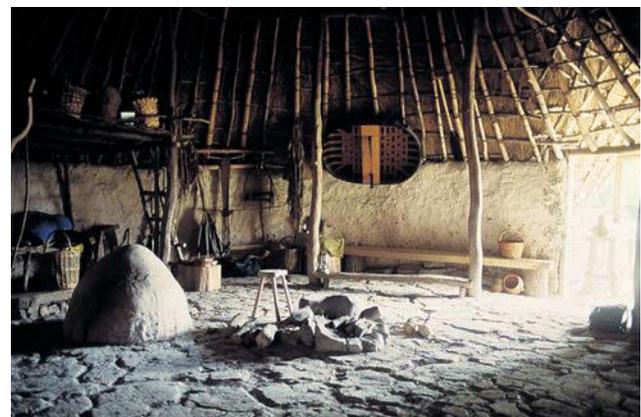
Watling Street is an example of a Roman road which is still in use in Britain. Find it on the map on page 47 to see what settlements it connects.

The areas closest to the new towns and roads experienced the greatest degree of change, but archaeologists working in the river valleys of Leicestershire, Nottinghamshire and Northamptonshire have found evidence which suggests that small, enclosed settlements continued to be common and that local traditions continued from the Iron Age into the Roman era.

Thinking point 7: What do you know about the history of where you live? Who lived there first? What did they call the area? Do any features survive from these earlier settlements?

Obviously, the Roman invasion had a major impact on many of us; people lost loved ones, sustained life-changing injuries, had property seized and often, like me, were enslaved. The general pattern of everyday life for a lot of people, however, did not change much after the invasion. Most people still live in the countryside and farm the land much as they always have. A typical small farm belonging to a native Briton provides for the basic needs of the household, with perhaps a little extra left over for trade.

Our houses are still often a single round room where everyone lives, works, sleeps and eats. There are no windows, and only one low, wide doorway. The open fire in the centre of the room provides light, heat and somewhere to cook; it can become horribly smoky if you aren't careful, though!

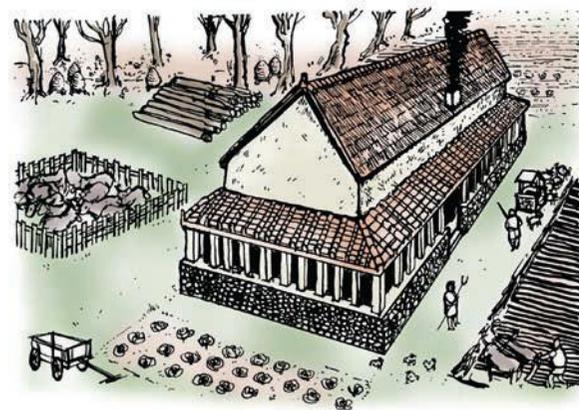


Roundhouses like these minimised heat loss through the walls, which were usually made of wattle and daub attached to a wooden frame (as shown on the bottom left). The steeply sloping thatched roof allowed rain and snow to run off quickly.

About twenty to thirty years after the invasion of AD 43, simple ‘villas’ began to appear in the countryside. Such country estates were not a holiday retreat but the centre of a working farm community. The majority of the estates discovered in Britain were probably the property not of Romans but of wealthier native Britons. The villas generally had only four or five rooms, sometimes linked by a corridor; they were built mainly of timber and wattle and daub, with roofs of stone slabs, tiles or thatch. These early villas are very similar to those found in Roman Gaul and the Britons may have learnt the new building techniques required from Gallic builders and craftsmen.

Some of these early villas were built on the sites of British roundhouses. The earliest known example of a Roman-style stone building dates from AD 75–100 and is in fact located within a late Iron Age enclosure. This site (The Ditches in Gloucestershire) also contains evidence of a roundhouse built around the same time. The villa may have been a way for the people who lived there to express their acceptance of the new Roman social order and way of living while maintaining a link to their local area and community. People did not simply abandon their culture and replace it with that of the Romans.

Later villas were often more complicated and were built mostly of stone; the grandest might contain long colonnades, underfloor heating, an ornamental garden, mosaics and a set of baths. Often these larger, later villas were extensions of earlier, smaller ones; a good example is the villa at Lullingstone in Kent. When it was initially built (some time before AD 100) it consisted of a block of four rooms with a corridor along the front, wings at either end and a deep cellar. In the second half of the second century a bath suite was added as well as additional extra rooms on the northern side of the main house. These extra rooms were demolished and replaced in the third century (including underfloor heating) and an audience chamber was created. The cellar had become a place of worship, and a granary and temple-mausoleum were also added. In the fourth century the villa reached its peak when spectacular mosaics were laid, a grand dining room was added and the area above the cellar became a ‘house-church’ in which were found the only known paintings from Roman Britain containing Christian symbolism. At some point in the fifth century the villa seems to have been abandoned after a fire.



A reconstruction of a typical early villa in Britain.



Reconstruction of Lullingstone villa as it may have looked c.AD 360 with the temple mausoleum in the background.

Thinking point 8:

Create a timeline of the development of Lullingstone villa. What claims can we make about the people who owned it and its importance over time?

Large villas like mine provide much of the industry of the local area: market-gardening, fruit-growing, the wool and dye industries, potteries, and even the raising of hunting dogs like the one Togidubnus sent as a gift. Home-grown products such as grain, wool, leather, meat, eggs, timber and honey can be traded for shellfish, salt, wine, pottery and ironware. My estate manager, Varica, handles such things.

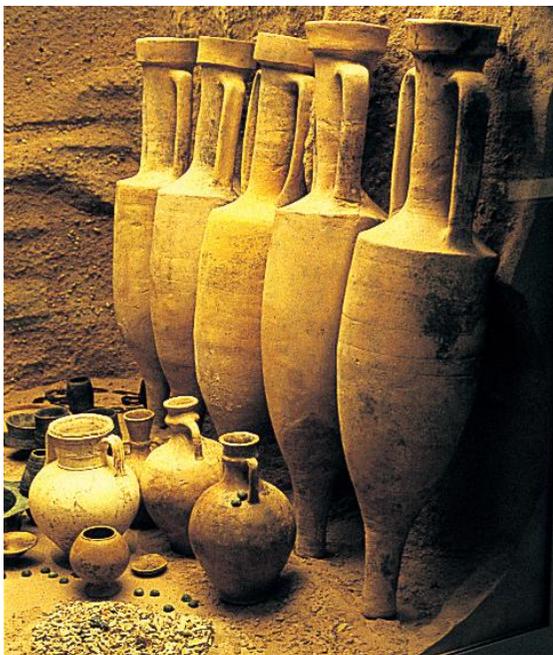
Villas are therefore surrounded by workshops, barns, living quarters for labourers and sheds for animals. They also need to be built somewhere practical, not just somewhere pretty. A nearby supply of running water, shelter from the cold north and east winds and easy access to roads are all important considerations.



Britannia produced a lot of wealth for Romans like Salvius but also for some native Britons who were able to make the most of new trading opportunities. Items like grain, hunting dogs and metals (iron, gold, tin and lead) could be exported and in return Britain imported goods such as wine and oil from Rome and the rest of the empire.

Many Britons suffered severely at the hands of the Romans; others became very wealthy and powerful; others again were hardly affected at all. Many no doubt had mixed feelings about becoming part of the Roman Empire. Regardless of their opinions and the degree to which they embraced 'Romanness', they and their descendants were to be part of the Roman Empire for nearly 400 years.

Thinking point 9: Think back to the quotation from Tacitus about Agricola's attempts to impose a Roman way of life on the Britons. What reasons might there be for some Britons to embrace Roman culture? Why might others have resisted?



The trading relationship between Britain and the Roman Empire pre-dates the establishment of Britannia as a province. For example, a wealthy Briton who died shortly before the Roman conquest was already importing wine. He had jars (amphorae) of it buried with him.

Enquiry: How 'Roman' was 'Roman Britain'?

You may wish to consider the following:

- Agricola's promotion of Roman culture
- who came to Britain: their origins, status and roles
- Roman infrastructure including cities, towns and roads
- roundhouses and villas
- wealth and trade
- aspects of continuity and change
- the individual experiences of different people.



Map showing the locations of major Roman settlements and the roads that connected them. Also labelled are the names of important British tribes and some of the key metals that could be mined.

Vocabulary checklist 14

adveniō, advenīre, advēnī	<i>arrive</i>	iste	<i>that</i>
apud	<i>among, at the house of</i>	liberī	<i>children</i>
attonitus	<i>astonished</i>	marītus	<i>husband</i>
celer	<i>quick, fast</i>	necesse	<i>necessary</i>
decōrus	<i>right, proper</i>	nūllus	<i>not any, no</i>
dēleō, dēlēre, dēlēvī	<i>destroy</i>	num?	<i>surely ... not?</i>
difficilis	<i>difficult</i>	quamquam	<i>although</i>
dōnum	<i>present, gift</i>	-que	<i>and</i>
fessus	<i>tired</i>	redeō, redīre, rediī	<i>go back, return</i>
inimīcus	<i>enemy</i>	simulac, simulatque	<i>as soon as</i>
ipse, ipsa	<i>himself, herself</i>	ubi	<i>when</i>

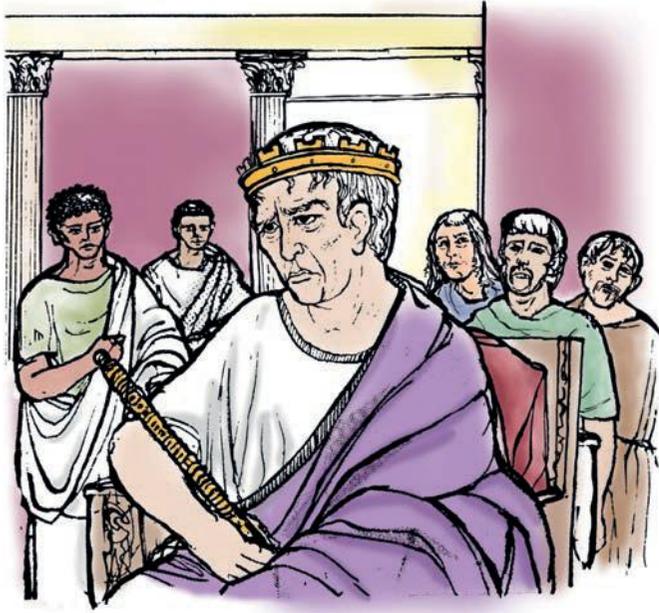


Detail from the gravestone of Longinus, a Roman cavalryman born in Thrace, who retired to Camulodunum (modern Colchester). A conquered Briton covers beneath the horse's hooves.

REX TOGIDUBNUS

Stage 15





1 multī Britannī et Rōmānī ad aulam vēnērunt. senex, quī scēptrum tenēbat, erat rēx Togidubnus.

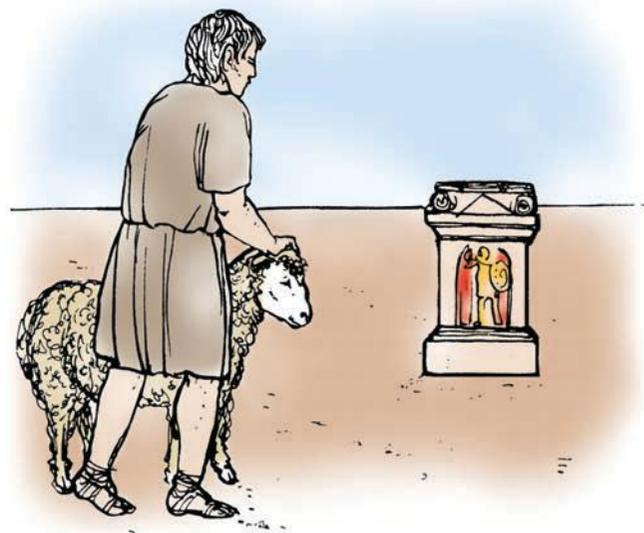
2 fēmina prope Togidubnum sedēbat. fēmina, quae diadēma gerēbat, erat rēgīna Catia.



3 multī hospitēs Togidubnō rēs pretiōsās dabant. dōnum, quod rēgem valdē dēlectāvit, erat equus.



4 ancilla vīnum ad rēgem portāvit.
vīnum, quod rēx fundēbat, erat in
paterā aureā.



5 sacerdōs agnum ad āram dūxit.
agnus, quem sacerdōs dūcēbat,
erat victima.



6 sacerdōs victimam tenēbat.
victima, quam rēx īnspexit, bālāvit.
rēx victimam sacrificāvit.

in āreā

Salvius et familiārēs, postquam ad aulam advēnērunt, magnam turbam in āreā vīdērunt. Rūfilla, quae stolam splendidissimam gerēbat, per turbam contendit. invītus prōcessit Salvius. Vitelliānus, quī cum Quīntō ambulābat, clam rīdēbat. post eōs ambulābant trēs ancillae, quae urnam et tripodas portābant. 5

Rūfilla: Salvī! festīnā! ego amīcās meās quaerere volō.
dē istā urnā nihil cūrō.

Salvius: manē, mea cārissima! difficile est nōbīs celeriter prōcēdere, quod maxima turba est. 10 **cārissima** *dearest*

turba, quae magnum clāmōrem faciēbat, tōtam āream complēbat. ibi stābant multī Britannī cum Rōmānīs. aderat quoque rēx Togidubnus, quī prope rēgīnam Catiam sedēbat. subitō rēx exclāmāvit.

Togidubnus: ecce, equus! quam magnificus est! 15

Vitelliānus Quīntusque, postquam circumspēctāvērunt, equum album vīdērunt. prope equum stābant duo iuvenēs Britannicī, quī habēnās tenēbant. equum dūcere temptābant. equus, quī turbam clāmōremque valdē timēbat, vehementer resistēbat.

Quīntus: illī iuvenēs per turbam prōcēdere nōn possunt. 20

Vitelliānus: et ille equus est perterritus!

subitō equus calcitrābat. Britannī Rōmānīque exclāmābant et effugere temptābant. rēgīna Catia, simulatque hoc vīdit, prōsiluit et iuvenēs vocāvit.

Catia: dēsistite! 25

iuvenis prīmus: equum movēre nōn possumus, sed necesse est nōbīs eum ad rēgem dūcere. **movēre** *move*

iuvenis secundus: prīnceps noster rēgī equum dat. quid facere dēbēmus? equum terrēre nōlumus. **prīnceps** *chief, chieftain*
facere dēbēmus *ought to do*

Catia: vōbīs auxilium dare possum. remittite habēnās! 30 **remittite!** *let go! drop!*

iuvenēs, simulac rēgīnam audīvērunt, habēnās remīsērunt. tum Catia impavida equō appropinquāvit et manūs suās sustulit. tandem equus tacuit, et rēgīna iuvenibus equum reddidit. Rūfilla, quae rem intentē spectābat, erat attonita.

Rūfilla: quam audāx est rēgīna Britannica! 35

Salvius: (*sēcum cōgitāns*) fortasse equus est pulchrior quam urna mea; sed urnae nōn calcitrant.

impavida *fearless*
sustulit: tollere *raise, lift up*

sēcum *to himself*
cōgitāns *thinking*

Queen Catia

While the character of King Togidubnus in our story is based on a real person who may have lived at Fishbourne Palace near Chichester, nothing is known about his family or household. Such gaps in our historical knowledge are very common; our sources tend to focus on the people (usually men) in positions of power and on events which seemed important at the time. In fact, we know virtually nothing about the vast majority of people in the past.

We have imagined that Togidubnus had a British wife and we have drawn upon what few sources we have to create an idea of what her life might have been like. Her name is taken from one of only three Roman tombstones found in Chichester. What is left of the inscription reads

‘Catia Censorina, aged 23 . . .’.

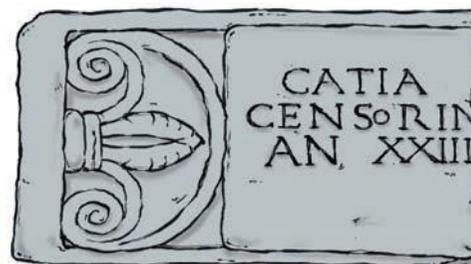
The tombstone was created some time between AD 75 and 110.

This is not the ‘real’ Queen Catia. Catia in our story is older than 23 and we know nothing about the life of the woman commemorated by this tombstone. Hers is one more voice lost in the mists of time.

Thinking point: Can you think of any other characters in our stories or figures mentioned in the sources about whose life we know very little? If you could know more about one of these people, who would you choose?



The tombstone of Catia Censorina currently in the museum collection at Fishbourne Palace.



caerimōnia

When you have read this story, answer the questions on page 55.

posteā Vitelliānus Quīntum ad ātrium dūxit. in mediō ātriō Quīntus lectum cōspexit. in lectō erat effigiēs cērāta. Quīntus effigiem agnōvit.

‘bona est effigiēs!’ inquit. ‘nōne imperātor Claudius est?’

‘ita vērō,’ respondit Vitelliānus. ‘rēx Togidubnus Claudium quotannīs honōrat. fabrī ex Italiā quotannīs veniunt. fabrī, quī perītissimī sunt, effigiem faciunt.’

‘decōrum est rēgī Claudium honōrāre,’ inquit Rūfilla.

subitō turba, quae prope iānuam stābat, ad terram prōcubuit. prīncipēs Britannicī, quī in mediō ātriō sedēbant, celeriter surrēxerunt. etiam Rōmānī tacēbant.

‘rēx adest,’ susurrāvit Salvius.

per iānuam intrāvit senex, quī claudicābat. Catia, quae erat fēmina valida, marītum dūcēbat. rēx et rēgīna lentē per turbam prōcēdēbant. postquam ad effigiem advēnerunt, ancilla Togidubnō pateram auream trādīdit. vīnum, quod erat in paterā, fūdit rēx. tum sacerdos, quī prope effigiem stābat, victimam ad rēgem dūxit. Togidubnus victimam dīligenter īnspexit. victima, quam rēx sacrificāvit, erat agnus albus.

aliī sacerdotēs quoque victimās sacrificāvērunt. tum decem prīncipēs Britannicī lectum in umerōs sustulērunt. effigiem ex ātriō portāvērunt. post prīncipēs vērērunt sacerdotēs, quī sollemniter cantābant.

in āreā erat rokus. prīncipēs, quī effigiem portābant, ad rogam cum magnā dignitāte prōcessērunt. effigiem in rogam posuērunt. servus rēgī facem trādīdit. tum rēx facem in rogam posuit. mox flammae rogam cōsūmēbant. flammae, quae effigiem iam tangēbant, cēram liquābant. omnēs effigiem intentē spectābant. subitō aquila ex effigiē ēvolāvit. omnēs spectātōrēs plausērunt.

‘ecce!’ clāmāvit rēgīna. ‘deī Claudium arcessunt. animus ad deōs ascendit.’

caerimōnia *ceremony*

effigiēs cērāta

image made of wax

5

fabrī: faber *craftsperson*

prōcubuit: prōcumbere

bow down

10

etiam *even*

claudicābat: claudicāre

walk with a limp

valida *strong*

pateram *bowl, dish*

15

auream: aurea

golden, made of gold

fūdit: fundere *pour*

sacerdos *priest*

victimam: victima *victim*

20

sacrificāvit: sacrificāre

sacrifice

agnus *lamb*

umerōs: umerus *shoulder*

sollemniter *solemnly*

25

rogus *pyre*

cum magnā dignitāte

with great dignity

facem: fax *torch*

tangēbant: tangere *touch*

30

cēram: cēra *wax*

liquābant: liquāre *melt*

aquila *eagle*

ēvolāvit: ēvolāre *fly out*

arcessunt: arcessere

summon, send for

animus *soul, spirit*

ascendit: ascendere

climb, rise

Questions

- 1 Look at lines 1–5: **in mediō ātriō Quīntus lectum cōspexit ... respondit Vitelliānus.** Where was the wax image? Whom did it represent?
- 2 In line 4, Quintus commented **bona est effigiēs.** What reasons did Vitellianus give in lines 5–7 for the quality of the wax image?
- 3 **subitō turba, quae prope iānuam stabat, ad terram prōcubuit** (lines 9–10): what additional information are we given about the crowd that bowed down to the ground?
- 4 **prīncipēs Britannicī, quī in mediō ātriō sedēbant, celeriter surrēxērunt. etiam Rōmanī tacēbant** (lines 10–11): what are we told about the British chieftains and about the Romans?
- 5 **per iānuam intrāvit senex, quī claudicābat. Catia, quae erat fēmina valida, marītum ducēbat** (lines 13–14): what do we learn about Togidubnus and Catia here?
- 6 Look at lines 14–20: **rēx et rēgīna lentē per turbam prōcēdēbant ... erat agnus albus.** What three things did Togidubnus do after he arrived at the wax image?
- 7 **alii sacerdōtēs quoque victimās sacrificāvērunt ... quī sollemniter cantābant** (lines 21–24): describe what happened after the other priests sacrificed their victims.
- 8 **effigiem in rogam posuērunt** (lines 26–27): where was the image placed?
- 9 Look at lines 27–29: **tum rēx facem in rogam posuit ... cēram liquābant.** What happened after the king put the torch into the pyre?
- 10 **omnēs effigiem intentē spectābant. subitō aquila ex effigiē ēvolāvit. omnēs spectātōrēs plausērunt** (lines 30–31): what did the spectators see that caused them to applaud?
- 11 **‘ecce!’ clāmāvit rēgīna. ‘deī Claudium arcessunt. animus ad deōs ascendit’** (lines 32–33): what two things did the queen say about Claudius?
- 12 What do you think that the **aquila** (line 30) was thought to represent?



mox flammae rogam
cōnsūmēbant.

About the language 1: relative clauses

- 1 Study the following sentences:

Rūfilla per turbam contendit.

Rufilla hurried through the crowd.

Rūfilla, **quae stolam splendidissimam gerēbat**, per turbam contendit.

*Rufilla, **who was wearing a very splendid dress**, hurried through the crowd.*

The group of words in **bold** is known as a **relative clause**.

- 2 A relative clause is used to describe a noun. For example:

fabrī, **quī perītissimī sunt**, effigiem faciunt.

*The craftspeople, **who are very skilful**, are making the image.*

dōnum, **quod rēgem valdē dēlectāvit**, erat equus.

*The gift, **which delighted the king very much**, was a horse.*

In the first example, the relative clause describes the craftspeople; in the second, the relative clause describes the gift.

- 3 Translate the following examples:

a rēx, quī scēptrum tenēbat, in ātriō sedēbat.

b vīnum, quod Rūfilla bibēbat, erat optimum.

c fēminae, quae rēs pretiōsās faciēbant, artificēs erant.

d canis, quem Vitelliānus dūcēbat, ferōcissimus erat.

e in āreā erant multī Britannī, quī rēgem spectābant.

f vīlla, quam Salvius habēbat, erat magnifica.

In each example, identify the Latin relative clause and the Latin noun it describes.

lūdī fūnebrēs

I

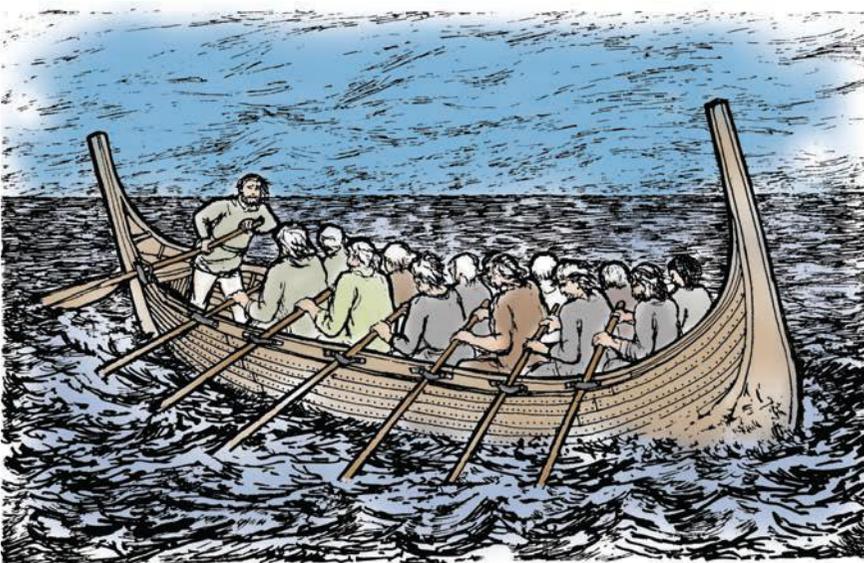
post caerimōniam Togidubnus et Catia pompam ad lītus dūxērunt. ibi Britannī lūdōs fūnebrēs celebrāvērunt. aderant Rēgnēnsēs, Cantiacī et aliae gentēs Britannicae.

gentēs diū inter sē certābant. Cantiacī laetissimī erant, quod semper vincēbant. āthlēta Cantiacus, quī perītissimus erat, discum longius quam cēterī ēmīsīt. pugil Cantiacus, quī validissimus erat, cēterōs pugilēs facile superāvit. alius āthlēta Cantiacus celerius quam cēterī cucurrit.

postrēmō Togidubnus certāmen nāvāle inter Cantiacōs et Rēgnēnsēs nūntiāvit. Belimicus nāvī Cantiacae praeerat; prīnceps Cantiacus erat, homō superbus et īsolēns. Dumnorix, quī alterī nāvī praeerat, prīnceps Rēgnēnsis erat, vir fortis et probus.

nautae, postquam nāvēs parāvērunt, signum intentē exspectābant. omnēs paulīspēr tacēbant. subitō tuba sonuit. nāvēs statim per mare ruērunt. spectātōrēs, quī in lītore stābant, magnōs clāmōrēs sustulērunt. aliī Belimicō favēbant, aliī Dumnorigī.

nāvēs ad ingēns saxum, quod erat procul in marī, ruēbant. hoc saxum erat mēta.



lūdī fūnebrēs *funeral games*

pompam: pompa *procession*
ad lītus

to the shore (of the sea)

inter sē *among themselves,*
with each other

certābant: certāre *compete*

vincēbant: vincere

be victorious, win

longius *further*

celerius *faster*

certāmen nāvāle *boat race*

inter Cantiacōs et Rēgnēnsēs

*between the Cantiaci and
the Regnenses*

praeerat: praeesse

be in charge of

superbus *arrogant, proud*

per mare *through the sea*

in lītore *on the shore*

aliī . . . aliī *some . . . others*

saxum *rock*

procul *some distance away,*
far off

mēta *turning point*

II

nāvis Rēgnēnsis, quam Dumnorix dīrigēbat, iam prior erat. Dumnorix, ubi saxō appropinquāvit, nāvem dīligerter dīrēxit.

‘ecce!’ inquit Dumnorix. ‘perīculōsum est nōbīs prope saxum nāvigāre. necesse est nōbīs saxum ēvītāre.’

Belimicus tamen, ubi ingentī saxō appropinquāvit, erat negligēns. nāvem suam inter nāvem Rēgnēnsem et saxum dīrēxit.

‘comitēs,’ clāmāvit, ‘nōs vincere possumus, quod hic Dumnorix timidus fuit. nam Rēgnēnsēs ā saxō abiērunt. facile est nōbīs vincere, quod nōs sumus fortiōrēs.’

nautae Cantiacī Belimicō crēdebant. mox alteram nāvem superāvērunt et priōrēs mētae appropinquāvērunt. Belimicus, quī perīculum nōn vīdit, Dumnorigem dērīdēbat.

subitō nāvis Cantiaca in saxum incurrit. nautae perterritī clāmāvērunt; aqua nāvem complēbat. Belimicus et Cantiacī nihil facere poterant; nāvis mox summersa erat.

intereā Dumnorix, quī cum summā cūrā nāvigābat, circum mētam nāvem dīrēxit. tandem nāvis ad lītus pervēnit. multī spectātōrēs Dumnorigem laudāvērunt. Rēgnēnsēs laetī, Cantiacī miserī erant. tum omnēs ad mare oculōs vertēbant. difficile erat eīs nautās Cantiacās vidēre, quod in aquā erant. omnēs tamen Belimicum īrātum vidēre poterant, quod in summō saxō sedēbat et auxilium postulābat.

dīrigēbat: dīrigere *steer*
prior *in front, in the lead*

5 **nāvigāre** *sail*

negligēns *careless*

10 **comitēs: comes** *comrade,*
companion

timidus *fearful, frightened*
fuit *has been*

15 **perīculum** *danger*
dērīdēbat: dērīdēre

laugh at, make fun of

incurrit: incurrere

run (into), strike (against)

summersa *sunk*

20 **intereā** *meanwhile*

cum summā cūrā

with the utmost care

circum *around*

oculōs: oculus *eye*

25 **eīs** *for them*

in summō saxō

on the top of the rock



About the language 2: imperfect tense of **possum**, etc.

- 1 In Stage 13, you met the present tense of **possum**, I am able:
canis currere potest. ego vidēre nōn possum.
The dog is able to run. *I am not able to see.*

volō, nōlō and
possum: page 10

- 2 You have also met **possum** in the imperfect tense:
canis currere poterat. ego vidēre nōn poteram.
The dog was able to run. *I was not able to see.*
or or
The dog could run. *I could not see.*

- 3 The complete imperfect tense of **possum** is:
(ego) poteram *I was able (or 'I could')*
(tū) poterās *you (singular) were able*
 poterat *s/he* was able*
(nōs) poterāmus *we were able*
(vōs) poterātis *you (plural) were able*
 poterant *they were able*

* 'it' and 'they' (singular) are also possible for any 's/he' form of the verb.

- 4 Further examples:
a mercātōrēs vīnum vēndere nōn poterant.
b puer amphoram portāre nōn poterat.
c nōs labōrāre poterāmus.
d in urbe manēre nōn poterās.
- 5 The imperfect tenses of **volō** and **nōlō** are formed in the same way as the imperfect of **trahō**: **volēbam**, *I was willing, I wanted*; **nōlēbam**, *I was unwilling, I did not want*.
- 6 Translate the following examples:
a Rūfilla vīllam prope urbem habēre volēbat.
b nōs redīre nōlēbāmus.
c clāmōrem facere nōlēbant.
d cūr festīnāre volēbās?

Practising the language

amīcus fidēlis

King Togidubnus describes his relationship with the Romans after they invaded Britain.

Claudius, ubi imperātor Rōmae erat, mīlitēs Rōmānōs contrā Durotrigēs mīsīt. Vespasiānus, quī hōs mīlitēs dūcēbat, ad mē vēnit auxiliūque quaesīvit. ego Vespasiānō auxiliū libenter dedī.

Rōmānīs frūmentum comparāvī. Rōmānīs explōrātōrēs Britannicōs dedī. illī Rōmānōs ad Durotrigēs celeriter dūxērunt. Durotrigēs diū resistēbant, sed Rōmānī tandem victōrēs erant.

tum imperātor Claudius hanc epistolam ad mē mīsīt: ‘quamquam Durotrigēs fortiter pugnāvērunt, eōs superāre poterāmus. nōs Rōmānī Britannīs pācem damus. itaque tē honōrāre volō, mī Togidubne fidēlis. ego tē cīvem Rōmānum et rēgem Rēgnēsem faciō.’

post multōs annōs Rōmānī Vespasiānum imperātōrem fēcērunt. Vespasiānus, quī mihi amīcus fidēlissimus erat, quoque mē honōrāvit. mihi scrīpsit:

‘iamprīdem, ubi in Britanniā bellum gerēbam, tū mihi auxiliū dedistī. nunc decōrum est mihi tē adiuvāre. nunc decōrum est tibi in aulā magnificā habitāre. architectum igitur ē Graeciā arcessīvī, et fabrōs Italicōs comparāvī. eōs ad tē mīsī.’

architectus et fabrī, quōs Vespasiānus mīsīt, perītissimī erant. dīlīgenter labōrāvērunt et hanc aulam aedificāvērunt.

Rōmae *in Rome*
hōs *these*

libenter *gladly, willingly*
5 **comparāvī: comparāre**
obtain

explōrātōrēs: explōrātor
scout, spy

illī *they*

10

annōs: annus *year*

15

iamprīdem
a long time ago

20

1 Explore the story

- a** **Claudius, ubi imperātor Rōmae erat, mīlitēs Rōmānōs contrā Durotrigēs mīsīt** (lines 1–2): what did the Emperor Claudius do?
- b** **Vespasiānus, quī hōs mīlitēs dūcēbat, ad mē vēnit auxiliūque quaesīvit** (lines 2–3): what three things do we learn about Vespasian?
- c** **Rōmānīs frūmentum comparāvī. Rōmānīs explōrātōrēs Britannicōs dedī** (lines 5–6): how did Togidubnus help Vespasian?

- d** **illī Rōmānōs ad Durotrigēs celeriter dūxērunt. Durotrigēs diū resistēbant, sed Rōmānī tandem victōrēs erant** (lines 6–8): using the information in these sentences to support your opinion, how important do you think Togidubnus' help was in securing victory for the Romans?
- e** **'tē honōrāre volō, mī Togidubne fidēlis'** (line 12): what does Claudius say he wants to do?
- f** **'ego tē cīvem Rōmānum et rēgem Rēgnēnsē faciō'** (line 13): what reward did Claudius give to Togidubnus?
- g** **post multōs annōs Rōmānī Vespasiānum imperātōrem fēcērunt** (lines 14–15): what later happened to Vespasian?
- h** **'tū mihi auxiliū dedistī. nunc decōrum est mihi tē adiuvāre'** (lines 17–18): which Latin words here mean 'it is right for me'?
- i** **'nunc decōrum est tibi in aulā magnificā habitāre. architectum igitur ē Graeciā arcessivī, et fabrōs Ītalicōs comparāvī. eōs ad tē mīsī'** (lines 19–21): think about these sentences. Describe in detail the reward Vespasian is giving to Togidubnus.
- j** **architectus et fabrī, quōs Vespasiānus mīsīt, perītissimī erant. dīligenter labōrāvērunt et hanc aulam aedificāvērunt** (lines 22–24): how does Togidubnus describe the architect and craftspeople?

2 Explore the language

In Stage 14, you looked in more depth at **adjectives**.

adjectives: pages 30 and 33

The way people choose to describe things, including the adjectives they use, can tell us about their attitudes and emotions. Look again at the language used by the different characters in this story.

What do Claudius and Vespasian say in their letters which suggests that they view Togidubnus as a friend and ally?

What does Togidubnus say which suggests he views the Romans as his allies?

Is there anything which Claudius and Vespasian say which suggests that they believe they are better than the Britons, including Togidubnus?

3 Explore further

Think about all you have read about the Romans in Britain and their attitude towards the British way of life.

In their letters, Claudius and Vespasian both mention that they are rewarding Togidubnus. Do you agree that these honours are rewards, or could they be interpreted in a different way?

Reviewing the language Stage 15: page 221

Enquiry: What factors influenced British leaders to support or resist the Romans?

The Romans conquered and colonised much of the south and east of Britain during the second half of the first century AD. The northern and western areas, however, were either conquered later or not at all. In some areas violent military action was used to force the native Britons to accept Roman rule, while other communities submitted without a fight. This process exacerbated the pre-Roman regional differences. Different groups within Romano-British society constructed different identities for themselves; some taking every opportunity to benefit from the Roman occupation, while others resisted it far more aggressively.

Thinking point 1: Think back to the material you studied in Stages 13 and 14. What claims can you make about different attitudes and responses to the Romans based on the evidence you have seen so far?

Togidubnus, king of the Regnenses

‘To Neptune and Minerva, for the welfare of the Divine House, by the authority of Tiberius Claudius Togidubnus, great king of the Britons, the Guild of Smiths and those in it gave this temple at their own expense . . . ens, son of Pudentinus, presented the forecourt.’

A slab of stone inscribed with these Latin words was discovered in Chichester not far from the south coast in 1723. The slab was broken and several sections of the inscription are missing, but when the pieces had been fitted together it was clear that this was the dedication stone of a temple built in honour of Neptune, god of the sea, and Minerva, goddess of wisdom and craftsmanship.

The elegant lettering, carved in the style of the first century AD, suggested the work of Roman craftsmen. Roman dedication stones are rather like the foundation stones which are laid nowadays when an important public building, such as a church, library or school, is being erected. They state the name of the person or group of people who gave the site and paid for the building. This particular building was paid for by the local guild of smiths at the request of King Togidubnus.



A 3D printed replica of the inscription and a drawing which shows what we think was written on the sections which are missing.

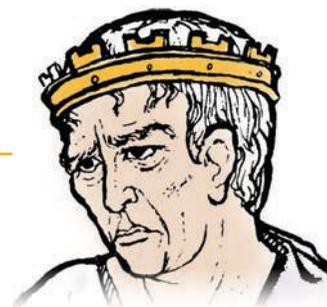
Togidubnus' name, however, is a matter of historical debate. If you look closely at the replica and the drawing of this inscription, you may be able to see that the first few letters of the name on the inscription have been lost. The historian Tacitus mentions a southern British king named Cogidubnus in his biography of Agricola and historians supposed the king mentioned in this inscription to be the same person. However, no other British kings' names started with 'Co'; many have been found whose names start with 'To'; and the name 'Togidubnus' has been found in other sources. Therefore, historians now think this king was far more likely to be called Togidubnus; but they are still not certain.

Thinking point 2: With reference to the sources, briefly explain the debate around Togidubnus' name.

The inscription helps us to construct part of the life story of Togidubnus. Other evidence suggests he was probably a member of the family that ruled the Atrebates and that, after the Roman invasion in AD 43, the Romans appointed him king of this tribe, renaming it the Regnenses. His exact role in the Roman conquest of Britain and his relationship with the Romans is unclear, but historians have been able to piece together a likely narrative.

I have been a faithful supporter of the Romans for many years and it has served me well; my kingship was a reward from the Emperor Claudius for helping the Romans during his invasion. I was granted the privilege of Roman citizenship and allowed to add two of the emperor's names (Tiberius Claudius) to my own.

The Romans respect me and my position and I in turn collect taxes for them and keep the peace in my part of Britain. My role in keeping the southern region loyal to Rome while Agricola and his legions conquer the tribes in the north is very important.



Thinking point 3: In our story Togidubnus sees his relationship with Rome as one of mutual respect and importance. How do you think the emperor or another powerful Roman might have viewed client kings like him?

I like to remind people of my status as a Roman citizen, and the power and culture that implies; it also means the Romans know I'm not having second thoughts about the alliance! My palace was built in a Roman style, and I like to wear Roman clothing.

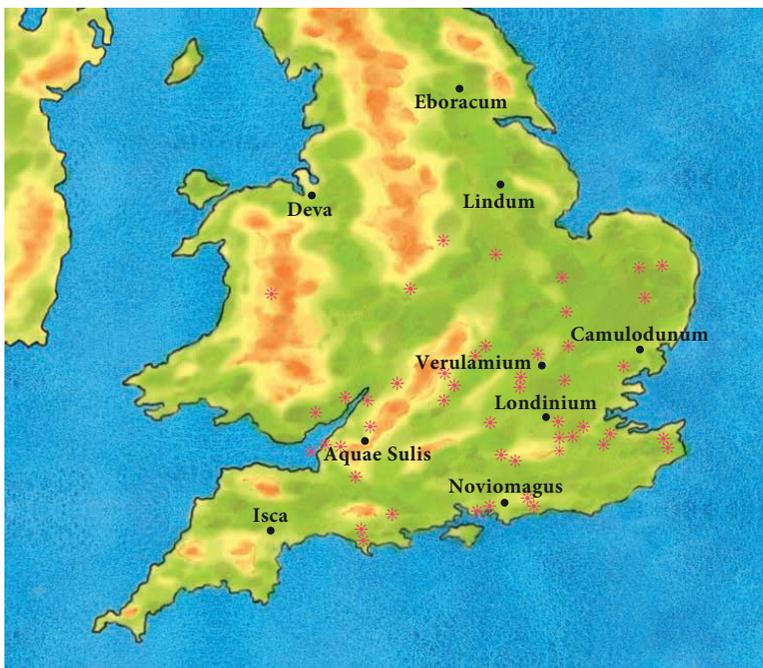
I also dedicated my new temple to Neptune and Minerva rather than British gods: a big public statement of my loyalty and status. As the dedicatory inscription says, the temple is intended 'for the welfare of the Divine House'; the emperor himself is related to the gods and should be worshipped. The Romans like to see all the people of the empire respecting and worshipping the emperor in this way.



A temple like this was a reminder of Roman power. Its priests may well have been selected from the local British chieftains, who were perhaps keen to increase their own power and influence by supporting the new government. The Romans expected the people of their empire to respect and in some contexts worship the emperor. This helped to ensure obedience and to build up a sense of unity in a large empire that contained many peoples, many languages and many religions.

In addition to the worship of the emperor and Roman gods, we also see British gods given classical clothing and symbols and made part of the Roman pantheon: Apollo-Maponus, Mars-Cocidius, Sulis-Minerva. Taking elements of another culture, such as religious symbols, and changing their meaning or purpose is referred to as 'appropriation'.

Thinking point 4: What advantage was there for the Romans in appropriating the British gods in this way?



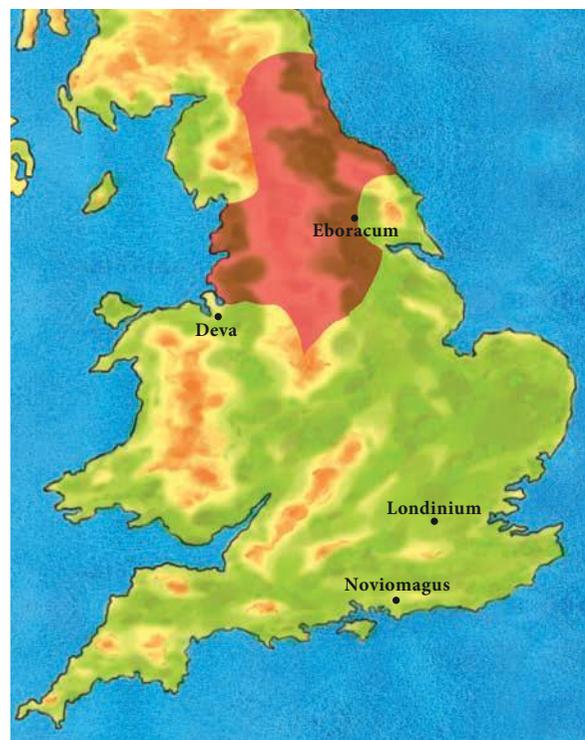
A map showing all known locations of temples to Romano-British gods.

Cartimandua and Caratacus

As queen of the Brigantes, Cartimandua controlled a large area of northern England centred in modern Yorkshire. Like Togidubnus, Cartimandua openly welcomed the Romans. The Romans were glad to have a buffer between them and the tribes of the far north.

Caratacus, king of the Catuvellauni tribe in the southeast of England, and his brother Togodumnus had been at the centre of the resistance against the Roman invasion in AD 43. Togodumnus was killed early in the fighting, but Caratacus resisted the Roman occupation for seven years until he was defeated in AD 51. Caratacus fled to the Brigantes for refuge. Cartimandua showed her loyalty to Rome, however, by handing Caratacus over to them. Caratacus and his family were paraded as part of Claudius' triumph in Rome, but then – despite the trouble he had caused – Claudius allowed Caratacus to live in honourable retirement.

Cartimandua's actions created tension between her and her people. When she divorced her husband Venutius he used anti-Roman feeling to stir up rebellion against her. The Romans twice provided legionary forces to protect Cartimandua and her position, but in AD 69 they were facing political instability of their own and were unable to stop Venutius from driving her out. What happened to her is not known, but it is thought that she fled to the Roman fort at Deva (modern Chester). Venutius and the Brigantes were defeated by the Romans in AD 71.



Map showing the territory of the Brigantes.

Thinking point 5: What did Cartimandua and Togidubnus get in return for helping the Romans? What might this suggest about their motives?



A silver coin issued by Caratacus, showing the head of Hercules and the letters CARA.

Boudica, queen of the Iceni

In AD 60 another British queen took a very different stance towards the Romans and her rebellion acquired almost legendary status.



This statue of Boudica and her daughters was erected during the reign of Queen Victoria, sponsored by her husband Prince Albert. It stands in London, not far from the Houses of Parliament. Boudica has her arms raised and a spear in her right hand. Her daughters crouch in the chariot. The chariot looks more Roman than British and has a blade attached to each wheel.

Thinking point 6: What impression of Boudica is this statue trying to create? Why do you think Prince Albert chose to sponsor a prominent statue of Boudica?

My tribe, the Iceni, were at first friendly to Rome. When my husband King Prasutagus died, he made the emperor his co-heir; he hoped this would please the Romans and save the kingdom from harm. It did not. The local Roman administrators ignored his will and confiscated all the lands and property my husband had held. I protested at this dreadful injustice; I was whipped and my daughters raped. The Romans thought to terrify me into submission, but they underestimated me and my people. We joined with other discontented tribes to avenge the wrong done to us by the invaders.

The Roman governor Suetonius Paulinus was far away fighting the druids and their supporters and we took advantage of this. We defeated a Roman legion and went on to loot and destroy Roman towns, just as they had looted and destroyed so many British settlements. The Roman capital of Camulodunum fell to us, as did Londinium and Verulamium. We slaughtered the inhabitants and burned the buildings; just as the Romans had done in their turn.



Tacitus records that Boudica gave the following speech when rallying the other tribes to her cause:

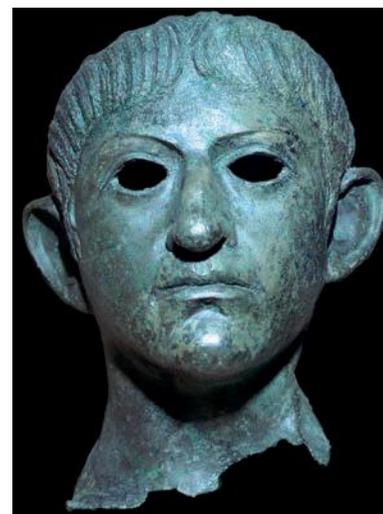
'I am not fighting as a woman descended from great men, but as one of the people: avenging lost freedom, my whipped body, my violently dishonoured daughters. Roman lust has gone so far that not even our bodies, even those who are old or virginal, are left unpolluted. Nevertheless, the gods support righteous vengeance; a legion which dared to fight has perished; the rest are hiding in their camp or thinking of running away. They would not even stand against the crashing and shouting of a thousand-strong force, let alone our charge and our blows. Consider the strength of the armies and the causes of the war and you will see that you must win this battle or die. This is a woman's resolve; as for men, let them live in slavery if they wish.'



(Tacitus, *Annals* 14.35)

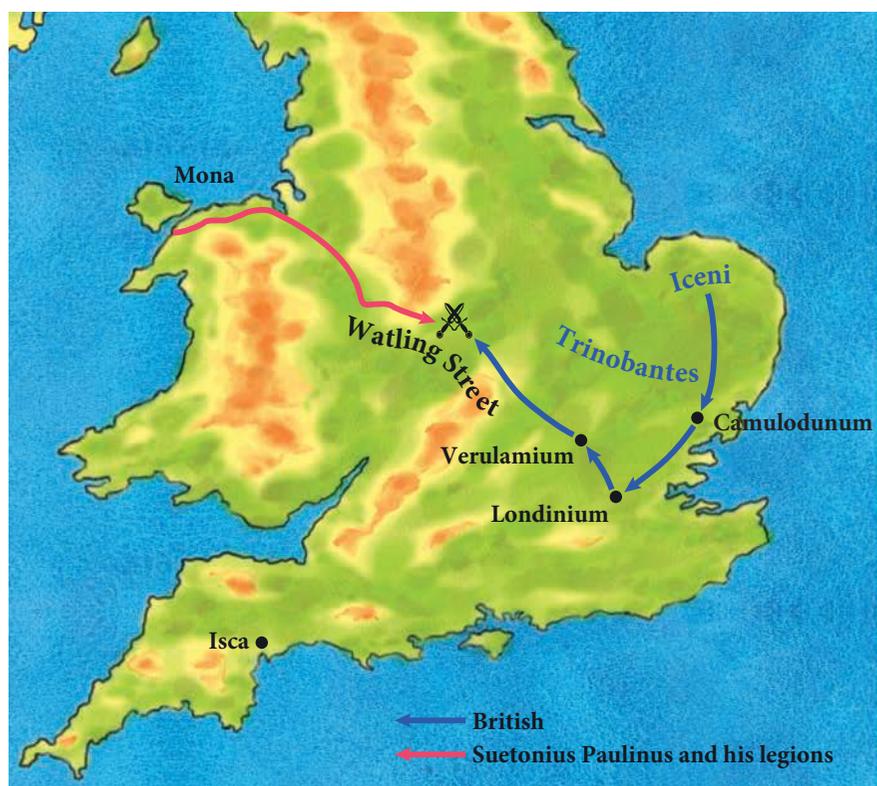
Thinking point 7: How useful is this source for an historian investigating Boudica?

At Colchester, the Iceni massacred some of the inhabitants who had taken refuge in the temple of Claudius. They then burned the city. Archaeologists have found a thick layer of burned debris, including the broken stock of a pottery shop (below) and some charred dates (below right) – both imported goods. This bronze head (right) may depict the Emperor Claudius; it has been suggested that it was wrenched from one of the statues in the city and thrown into a river.



Eventually Suetonius Paulinus confronted Boudica and her forces with his legions. The Roman troops were heavily outnumbered; the historian Cassius Dio claims Boudica had as many as 120 000 troops swelling to 230 000, although this is probably an exaggeration. The superior training and tactics of the Romans, however, won them a decisive victory. This battle is often referred to as the ‘Battle of Watling Street’ even though its actual location is unknown.

Thinking point 8: Why might Romans like Cassius Dio have exaggerated the number of Britons fighting in Boudica’s rebellion?



Map showing the possible route of Boudica’s rebellion and the location of her final battle.

Tacitus claims that rather than face the humiliation of being a Roman prisoner of war, Boudica took her own life with poison. Cassius Dio records that she died of sickness. Regardless of the truth, with her defeat and death the revolt ended. Though other smaller rebellions occurred in the following years, none was ever as big or as destructive as that of Boudica.

In Roman eyes, Boudica was a remarkable and fearsome figure, not only because she brought them to the brink of disaster, but also because she was a woman who wielded real power. For the Romans, female leaders were dangerous objects of fascination; Cleopatra of Egypt was another example. Even high-born Roman women like Rufilla, although they had an important role to play in running their households, were usually under the legal control of a male relative. No Roman woman ever ruled her people or led them into battle. Evidence for the lives of women in Britain is scarce, and comes mainly from archaeology and two Roman writers, but it seems that British women enjoyed higher status than Roman women. Some from the wealthier families may have had equal rights with men; they could own personal property within marriage, divorce their husbands, and be buried with precious possessions and the same funeral rites as their menfolk. It is not surprising therefore that Boudica and women like her were regarded by the Romans as unnatural and dangerous but also captivating and exciting.

Thinking point 9: This Stage has focused on the actions of the British leaders, but how might ordinary people have resisted the Romans?

Enquiry: What factors influenced British leaders to support or resist the Romans?

You may wish to consider the following:

- what you learnt in Stages 13 and 14, including the tribal structure and cultural diversity of Britain
 - the circumstances and decisions of Togidubnus, Cartimandua, Caratacus, Venutius and Boudica
 - the nature of the sources and how confident we can be in our claims.
-

Vocabulary checklist 15

alius	<i>other, another</i>	imperātor	<i>emperor</i>
alter	<i>the other, the second</i>	lectus	<i>couch</i>
aqua	<i>water</i>	mare	<i>sea</i>
aula	<i>palace</i>	nauta	<i>sailor</i>
cantō, cantāre, cantāvī	<i>sing, chant</i>	prīnceps	<i>chief, chieftain</i>
dēbeō, dēbere, dēbuī	<i>owe; ought</i>	quī	<i>who</i>
deus	<i>god</i>	rēgīna	<i>queen</i>
dīlīgenter	<i>carefully</i>	rēx	<i>king</i>
equus	<i>horse</i>	sacerdōs	<i>priest</i>
fidēlis	<i>faithful, loyal</i>	teneō, tenēre, tenuī	<i>hold</i>
gerō, gerere, gessī	<i>wear</i>	vincō, vincere, vīcī	<i>win</i>
bellum gerō	<i>wage war</i>		

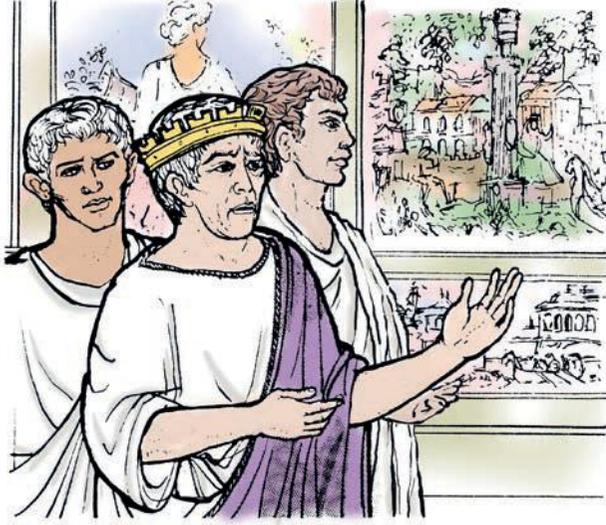


A Roman arrowhead was found in the spine of one of the defenders of Maiden Castle.

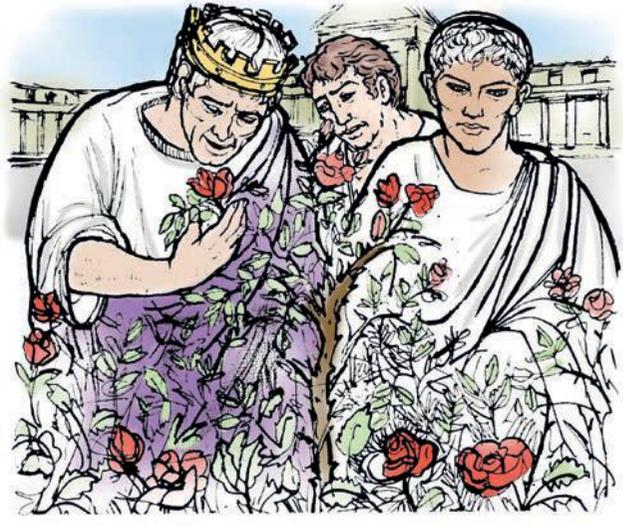
IN AULA

Stage 16

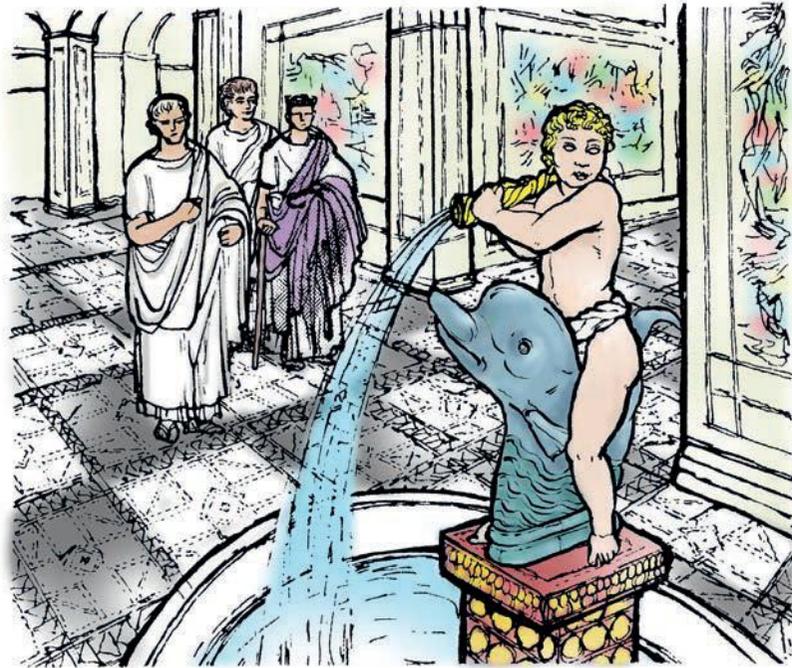




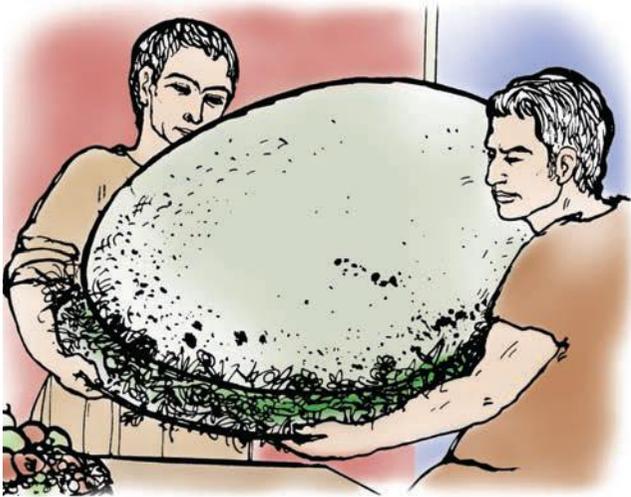
1 Togidubnus Vitelliānum et Quīntum per aulam dūcēbat. in aulā erant multae pictūrae, quās artifex Graecus pīnixerat.



2 rēx iuvenēs in hortum dūxit. in hortō erant multī flōrēs, quōs Togidubnus ex Ītaliā importāverat.

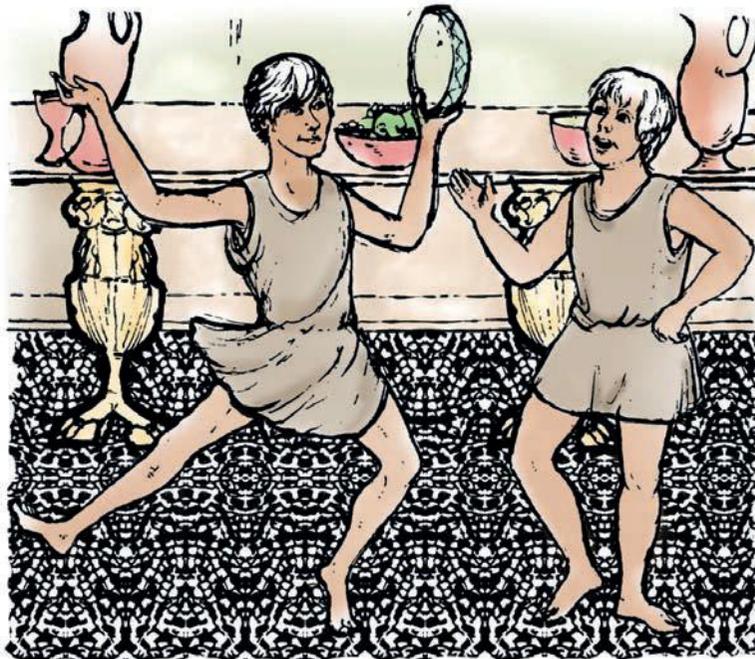


3 tum ad ātrium vēnērunt. in mediō ātriō erat fōns pulcherrimus, quem faber Syrius fēcerat. fōns aquam effundēbat.



4 rēx et hospitēs in aulā cēnābant. cēna, quam coquī Gallicī parāverant, optima erat. servī magnum ōvum in mēnsam posuērunt.

5 ex ōvō, quod servī in mēnsam posuerant, appāruērunt magnae avēs.



6 tum geminī, quōs rēx in Ītaliā ēmerat, intrāvērunt. geminī cantābant et saltābant.

Belimicus ultor

Belimicus, prīnceps Cantiacus, postquam Dumnorix in certāmine nāvālī vīcit, rem graviter ferēbat. omnēs hospitēs, quōs rēx ad aulam invītāverat, eum dērīdēbant. Cantiacī quoque eum dērīdēbant et vituperābant. servī, quī dē naufragiō cognōverant, clam rīdēbant.

Belimicus, quī erat īrātior quam anteā, sibi dīxit, 'iste Dumnorix mē dēcēpit. mē in saxum impulit et praemium iniūstē cēpit. decōrum est mihi eum pūnīre.'

Belimicus sēcum cōgitāvit et cōnsilium callidum cēpit. erant in aulā multae bēstiae, quās rēx ē multīs terrīs importāverat. inter hās bēstiās erat ingēns ursa, quam servus Germānicus custōdiēbat. Belimicus ad hunc servum adiit.

'hoc animal est magnificum,' inquit. 'mē valdē dēlectat. ursam tractāre volō; eam nōn timeō.'

itaque prīnceps ad ursam cotīdiē veniēbat; ursae cibum et aquam dabat. paulātīm ursam mānsuētam fēcit. tandem sōlus ursam tractāre potuit.

mox Togidubnus et Catia cēnam et spectāculum nūntiāvērunt. amīcōs ad aulam invītāvērunt. Belimicus statim ad servum Germānicum contendit.

'rēx et rēgīna hodiē spectāculum dant,' inquit. 'hodiē hanc ursam in aulam dūcere volō. nunc eam tractāre possum. hospītibz eam ostendere volō.'

servus invītus cōnsēnsit. Belimicus cachinnāns sibi dīxit, 'parātus sum. nunc Dumnorigem pūnīre possum.'



ursa.

ultor *avenger*

graviter ferēbat *took badly*

5 **naufragiō: naufragium**
shipwreck

cognōverant: cognōscere
find out, get to know

anteā *before*

10 **impulit: impellere** *drive,*
force

iniūstē *unfairly*

pūnīre *punish*

cōgitāvit: cōgitāre *think*

15 **importāverat: importāre**
import

hās *these*

ursa *bear*

Germānicus *German*

20 **adiit: adīre** *go up to,*
pay a visit to

animal *animal*

tractāre *handle*

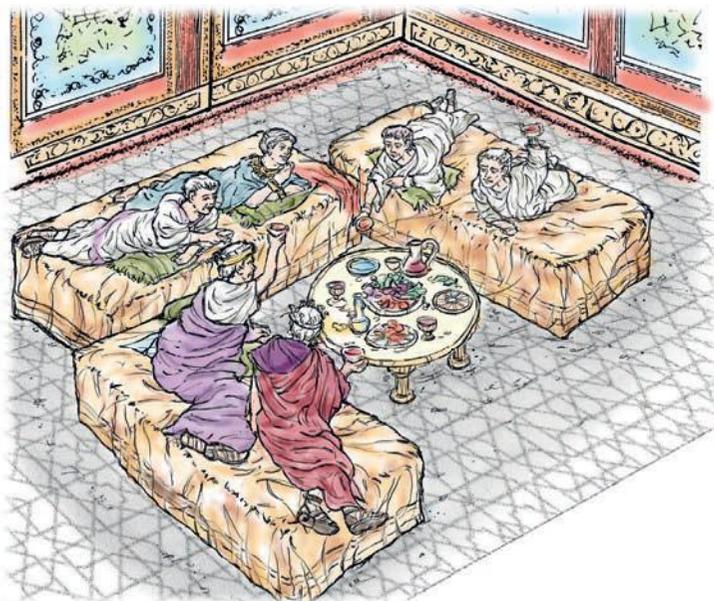
paulātīm *gradually*

25 **mānsuētam: mānsuētus**
tame

sōlus *alone, on his own*

cachinnāns

roaring with laughter



hospitēs prope rēgem et
rēgīnam recumbēbant.

rēx spectāculum dat

I

rēx et rēgīna cum multīs hospitibus in aulā cēnābant. Salvius et Catia prope rēgem recumbēbant, Rūfilla et Vitelliānus prope Quīntum. Britannī cibum laudābant, Rōmānī vīnum. omnēs hospitēs rēgī rēgīnaeque grātiās agēbant.

subitō Belimicus tardus intrāvit.

‘ecce! naufragus noster intrat,’ clāmāvit Dumnorix. ‘num tū aliam nāvem āmīsist?’

cēterī Belimicum dērisērunt et Dumnorigī plausērunt. Belimicus tamen Dumnorigī nihil respondit, sed tacitus recubuit.

rēx hospitibus suīs spectāculum nūntiāvit. statim geminī, quī suāviter cantāre et optimē saltāre poterant, trīclīnium intrāvērunt et hospitēs dēlectāvērunt. deinde, ubi rēgīna eīs signum dedit, ambō geminī exiērunt.

Rūfilla rēgīnae dīxit, ‘illī geminī vōcēs suāvissimās habent.’

sed Salvius, quem geminī nōn dēlectāverant, clāmāvit, ‘haec cēna est bona. numquam cēnam meliōrem cōsūmpsī. sed ursam, quae saltat, vidēre volō. illa ursā mē multō magis dēlectat quam geminī ex Italiā.’

5

tardus *late*

naufragus *shipwrecked sailor*

10

tacitus *silent, in silence*

geminī *twins*

saltāre *dance*

15

ambō *both*

vōcēs: vōx *voice*

suāvissimās: suāvis *sweet*

20

multō magis *much more*

II

When you have read this story, answer the questions on page 77.

rēx servīs signum dedit. servus Germānicus, quī hoc signum expectābat, statim cum ursā prōcessit et hospitibus eam ostendit.

Belimicus, simulatque hoc vīdit, surrēxit, et ad medium trīclīnium contendit.

‘mī Dumnorix!’ clāmāvit, ‘facile est tibi iocōs facere. sed ursam tractāre nōn audēs! ignāvus es! ego tamen nōn timeō. ego, quem tū dērīdēs, ursam tractāre audeō.’

omnēs Belimicum spectābant attonitī. Belimicus, quī servum iam dīmīserat, ursam ad Dumnorigem dūxit.

‘nōnne tū quoque ursam tractāre vīs?’ rogāvit īsolēns. ‘nōnne tū hospitibus spectāculum dare vīs?’

Dumnorix impavidus statim surrēxit et Belimicum dērīsīt.

‘facile est mihi,’ inquit, ‘hanc ursam superāre. tē quoque, homuncule, superāre possum.’

tum cēterī, quī antea timuerant, valdē cachinnāvērunt.

Belimicus, ubi eōs audīvit, furēns ursam pulsāvit, et eam ad Dumnorigem impulit. sed ursā saeva ad Belimicum sē vertit, et caput ferōciter percussit. tum prīncipēs perterritī magnum clāmōrem sustulērunt et ad iānuās quam celerrimē cucurrērunt. etiam inter sē pugnābant, quod exīre nōn poterant. ursā, quam hic clāmōr terruerat, ad lectum cucurrit, ubi rēx recumbēbat.

rēx tamen, quod claudicābat, effugere nōn poterat.

Dumnorix et Vitelliānus in ursam frūstrā sē iēcērunt. intereā Catia marītum movēre temptābat. quamquam Rūfilla exclāmāvit, Salvius immōtus stābat. sed Quīntus hastam, quam servus fugiēns dēiēcerat, rapuit. hastam celeriter ēmīsīt et bēstiam saevam trānsfīxit. illa dēcidit mortua.



Exotic animals and birds were collected from Africa and Asia, and other parts of the ancient world. Some animals were destined for collections like that held by King Togidubnus, others ended up being hunted and killed in the amphitheatre. This mosaic from the Villa Romana del Castale in Sicily shows two ostriches being carried up the gangplank of a ship.

5

iocōs: **iocus** *joke*

audēs: **audēre** *dare*

10

15

homuncule: **homunculus**

poor little man

cachinnāvērunt: **cachinnāre**

roar with laughter

furēns *furious, in a rage*

20

sē vertit: **sē vertere**

turn round

caput *head*

25

iēcērunt: **iacere** *throw, hurl*

hastam: **hasta** *spear*

fugiēns *running away, fleeing*

trānsfīxit: **trānsfīgere**

pierce, impale

dēcidit: **dēcidere** *fall down*

Questions

- 1 **servus Germānicus . . . statim cum ursā prōcessit et hospitibus eam ostendit** (lines 1–3): what did the enslaved German do?
- 2 **Belimicus, simulatque hoc vīdit, surrēxit, et ad medium trīclīnium contendit** (lines 4–5): what did Belimicus do after seeing the bear’s arrival?
- 3 Look at lines 6–8: **‘mī Dumnorix!’ clāmāvit, ‘facile est tibi iocōs facere. . . . ursam tractāre audeō.’** How does Belimicus contrast himself with Dumnorix?
- 4 **Belimicus, quī servum iam dīmīserat, ursam ad Dumnorigem dūxit** (lines 9–10): what did Belimicus do after sending away the enslaved German?
- 5 **‘nōnne tū quoque ursam tractāre vīs?’ rogāvit īsolēns. ‘nōnne tū hospitibus spectāculum dare vīs?’** (lines 11–12): what two challenges did Belimicus make to Dumnorix?
- 6 In line 13 Dumnorix is described as **impavidus**. How do his words in lines 14–15 (**‘facile est mihi,’ inquit, ‘hanc ursam superāre. tē quoque, homuncule, superāre possum’**) support that description?
- 7 **Belimicus, ubi eōs audīvit, furēns ursam pulsāvit, et eam ad Dumnorigem impulit** (lines 17–18): what did Belimicus do when he heard everyone laughing at him?
- 8 **sed ursa saeva ad Belimicum sē vertit, et caput ferōciter percussit** (lines 18–19): what did the bear do?
- 9 Look at lines 19–22: **tum prīncipēs perterritī magnum clāmōrem sustulērunt . . . quod exīre nōn poterant**. Which three of the following statements about the chieftains are true?
 - A They skilfully tackled the bear.
 - B They raised a large shout.
 - C They moved slowly towards the doors.
 - D They ran away through the doors.
 - E They began to fight among themselves.
 - F They were unable to escape.
- 10 Look at lines 22–24: **ursa, quam hic clāmor terruerat, ad lectum cucurrit, ubi rēx recumbēbat. rēx tamen, quod claudicābat, effugere nōn poterat**.
 - a Why did the bear run towards the couch where the king was reclining?
 - b Why could the king not escape?
- 11 Look at lines 25–29: **Dumnorix et Vitelliānus in ursam frūstrā sē iēcērunt . . . illa dēcidit mortua**. How did each of the following people react?
 - a Dumnorix and Vitellianus
 - b Catia
 - c Quintus
- 12 In line 27, we read **Salvius immōtus stābat**. Why do you think Salvius behaved in this way?

About the language: pluperfect tense

- 1 In this Stage, you have met examples of the **pluperfect tense**.

in aulā erat ingēns ursa, quam rēx ex Italiā **importāverat**.

*In the palace was a huge bear, which the king **had imported** from Italy.*

artificēs, quī pictūrās **pīnxerant**, perītissimī erant.

*The artists, who **had painted** the pictures, were very skilful.*

- 2 The complete pluperfect tense is as follows:

portāveram	<i>I had carried</i>	portāverāmus	<i>we had carried</i>
portāverās	<i>you (singular) had carried</i>	portāverātis	<i>you (plural) had carried</i>
portāverat	<i>s/he* had carried</i>	portāverant	<i>they had carried</i>

* 'it' and 'they' (singular) are also possible for any 's/he' form of the verb.

- 3 Further examples:

a in ātriō sedēbant hospitēs, quōs rēx ad aulam invītāverat.

b Belimicus, quī nāvem amīserat, irātissimus erat.

c agricola nōs laudāvit, quod per tōtum diem labōrāverāmus.

d Rūfilla amīcās, quae ad vīllam advēnerant, salūtāvit.

e rēgīna mē laudāvit, quod rēgem servāveram.

- 4 Study the differences between the present, perfect and pluperfect tenses:

	PRESENT	PERFECT	PLUPERFECT
<i>first conjugation</i>	portat <i>s/he carries</i>	portāvit <i>s/he carried</i>	portāverat <i>s/he had carried</i>
<i>second conjugation</i>	docet <i>s/he teaches</i>	docuit <i>s/he taught</i>	docuerat <i>s/he had taught</i>
<i>third conjugation</i>	trahit <i>s/he drags</i>	trāxit <i>s/he dragged</i>	trāxerat <i>s/he had dragged</i>
<i>fourth conjugation</i>	audit <i>s/he hears</i>	audīvit <i>s/he heard</i>	audīverat <i>s/he had heard</i>

- 5 Translate these further examples of third conjugation verbs:

a discēdit	discessit	discesserat
b scrībit	scrīpsit	scrīpserat
c facit	fēcit	fēcerat

Quīntus dē sē

postrīdiē Quīntus per hortum cum rēge ambulābat, flōrēsque variōs spectābat. deinde rēx

‘quō modō,’ inquit, ‘ex urbe Pompēiīs effūgistī? paterne et māter superfuērunt?’

Quīntus trīstis

‘periit pater,’ inquit. ‘māter quoque in urbe periit. ad urbem Neāpolim vix effūgī. ibi ego sorōrem aegram cūrābam. post novem diēs servus meus nōs invēnit. mihi dedit ānulum, quem pater meus eī trādiderat. tum amīcum benignum arcessīvī. “necesse est mihi ad Graeciam nāvīgāre,” amīcō dīxī. “sorōrem meam apud tē cūrāre potes?” ille libenter cōnsēnsit.’

‘quid deinde fēcistī?’ inquit rēx. ‘pecūniam habēbās?’

‘prīmō servum, quī tam fortis et tam fidēlis fuerat, līberāvī. tum omnēs vīllās, quās pater in Campāniā ēmerat, vēndidī. ita multam pecūniam comparāvī, et ex Ītaliā discēdere potuī. ego igitur et lībertus meus nāvem cōnscendimus.

‘ad Graeciam vēnimus et in urbe Athēnīs manēbāmus. haec urbs erat pulcherrima, sed cīvēs turbulentī. multī philosophī, quī ad forum cotīdiē adībant, contrōversiās inter sē habēbant. nōs trīstissimī erāmus, quod nūllōs amīcōs invēnerāmus.

‘post paucōs mēnsēs, sorōrem vīsītāre voluī. ad Aegyptum igitur nāvīgāvimus, et mox ad urbem Alexandriām advēnimus.’

flōrēs: flōs *flower*
variōs: varius *different*
quō modō *how?*

5

Neāpolim: Neāpolis *Naples*
vix *with difficulty*
novem *nine*

10

prīmō *first*
tam *so*
fuerat *had been*

15

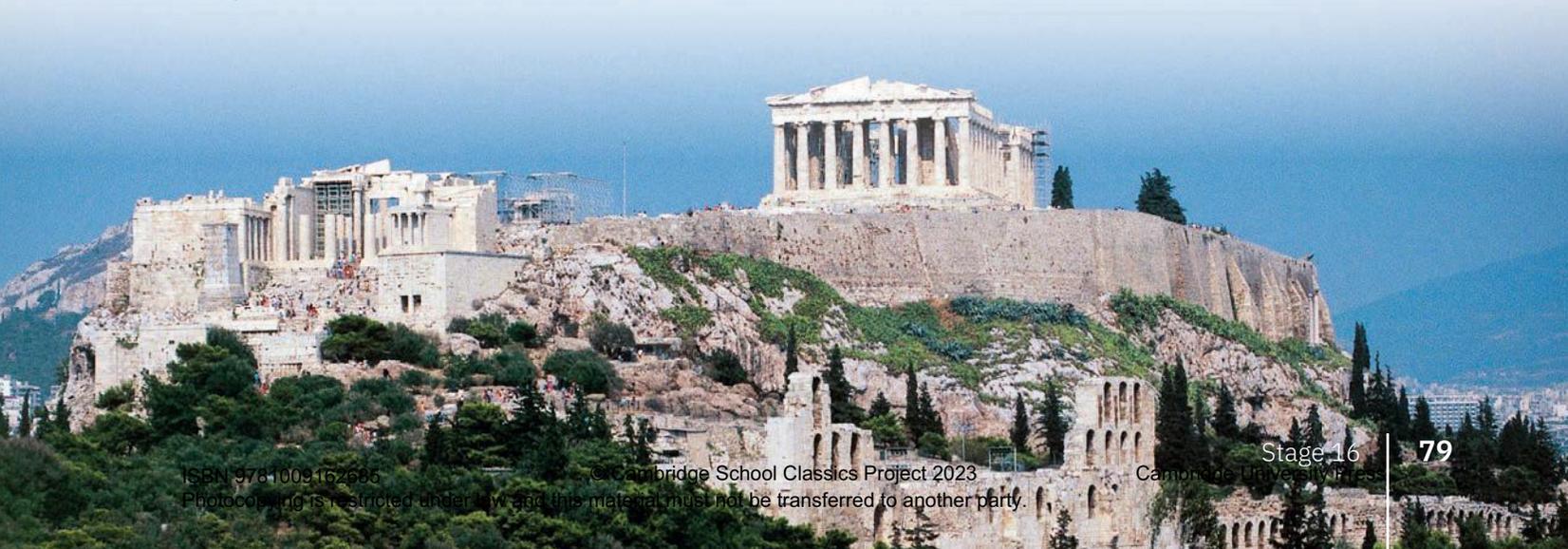
cōnscendimus: cōnscendere
embark on, go on board
Athēnīs: Athēnae *Athens*

20

mēnsēs: mēnsis *month*
Aegyptum: Aegyptus *Egypt*

25

The Acropolis (or citadel) of Athens. The prominent building is the Parthenon, the temple of Athena (whom the Romans called Minerva).



Practising the language

apud Graecōs

Two visitors to the Acropolis of Athens are moved by their experiences.

in urbe Athēnīs est mōns. ōlim lībērtus Rōmānus montem lentē ascendēbat. lībērtus erat Clēmēns, quem Quīntus in Ītaliā lībērāverat. Clēmēns tamen trīstis erat.

iam diēs fervēbat; iam cīvēs viās complēbant. difficile erat per viam prōcēdere, quod turba erat maxima. Clēmēns clāmōrem ubīque audīvit. paene dēsperābat, quod tam fessus et tam miser erat.

in summō monte Quīntus, quī Clēmēntem diū exspectābat, templum nōtissimum īnspiciēbat. erant multae figūrae pulcherrimae, quās fabrī Graecī sculpserant et artificēs Graecī pīnxerant. in cellā Quīntus vīdit statuam splendidissimam, quae erat dea Minerva. valdē commōtus sibi dīxit Quīntus,

‘quam magnificum est hoc templum! nihil magnificius vīdī.’

tum Quīntus Clēmēntem cōspexit. lībērtus prope statuam in monte immōtus stābat. statua erat īnfāns Herculēs, quī duās serpentēs necābat.

subitō Clēmēns ‘Grumiō! Grumiō!’ clāmāvit, et virō Graecō appropinquāvit. quamquam vir Graecus procul in turbā erat, Quīntus eum vidēre poterat. ecce! ille vir, sicut Herculēs aut sicut Grumiō, erat ingēns barbamque habēbat.

ingēns vir se vertit. nōn erat Grumiō. Clēmēns, miserior quam antea, statim fugiēbat. Quīntus ad lībērtum contendit sollicitus.

5 **fervēbat: fervēre**
was extremely hot

10 **figūrae: figūra** *figure*
sculpserant: sculperē
carve

cellā *sanctuary*
15 **Minerva** *Minerva*
(patron deity of Athens)

magnificus
more impressive, more magnificent

20

sicut Herculēs
like Hercules

25

1 Explore the story

- a** **lībērtus erat Clēmēns, quem Quīntus in Ītaliā lībērāverat** (lines 2–3):
what has happened to Clemens since we last saw him?
- b** Look at lines 5–7: **iam diēs fervēbat . . . Clēmēns clāmōrem ubīque audīvit.**
In what ways was this journey unpleasant?

- c** **paene dēsperābat, quod tam fessus et tam miser erat** (lines 7–8): why was Clemens almost despairing?
- d** **in summō monte Quīntus, quī Clēmētem diū exspectābat, templum nōtissimum īnspiciēbat** (lines 9–10): what was Quintus doing while he was waiting for Clemens?
- e** Look at lines 11–14: **erant multae figurāe pulcherrimae . . . quae erat dea Minerva**. What decorations caused Quintus to exclaim ‘**quam magnificum est hoc templum!**’?
- f** Look at lines 16–18: **libertus prope statuam in monte immōtus stābat . . . quī duās serpentēs necābat**. Which statue was Clemens standing next to?
- g** **subitō Clēmēns ‘Grumiō! Grumiō!’ clāmāvit, et virō Graecō appropinquāvit** (lines 19–20): why did Clemens approach the Greek man?
- h** **ecce! ille vir, sicut Herculēs aut sicut Grumiō, erat ingēns barbamque habēbat** (lines 21–23): how was the Greek man described?
- i** **ingēns vir se vertit. nōn erat Grumiō. Clēmēns, miserior quam anteā, statim fugiēbat** (lines 24–25): Clemens is described as **miserior quam anteā**. What has happened to make him feel this way?
- j** **Quīntus ad libertum contendit sollicitus** (lines 25–26): why do you think that Clemens ran away at the end of this story?

2 Explore the language

In Stages 13–16, you have been reading longer sentences. Many of these sentences contain **clauses**. In Book I, you met clauses with **postquam** and **quod**. In Book II, you have met **relative clauses**.

Relative clauses: page 56

In stories you will often read a mixture of longer and shorter sentences. Look again at the different types of sentences used in this story.

Pick out a short sentence which you find particularly effective.

Pick out a longer sentence which you find particularly effective.

What do you think makes the length of these sentences effective?

3 Explore further

Think about what has happened to Quintus and Clemens in Stage 12 and here in Athens.

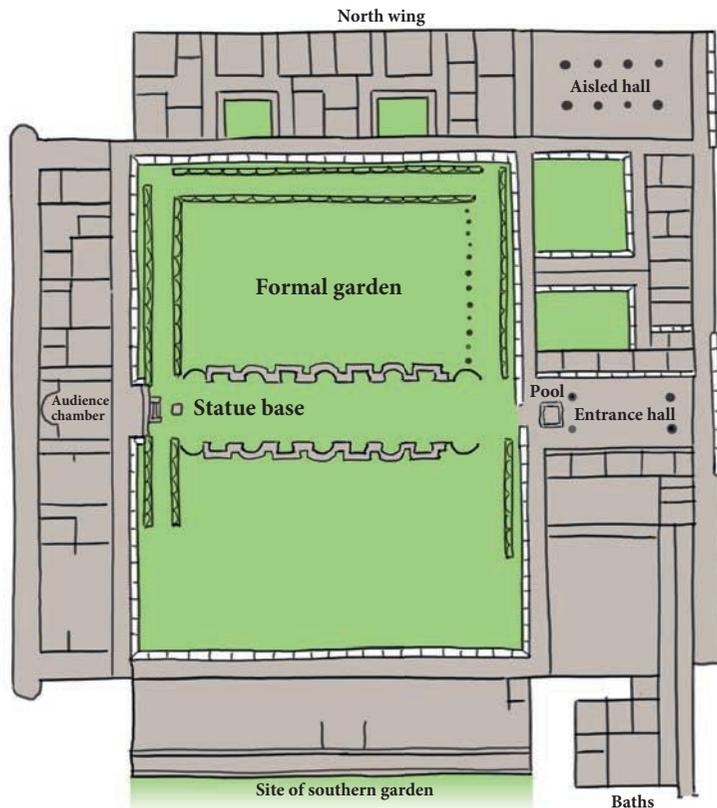
Clemens in particular is finding it difficult to enjoy the sights of the city. Read through this story again, thinking about how Clemens’ experiences during the eruption of Vesuvius might have influenced his behaviour in Athens.

Reviewing the language Stage 16: page 222

Enquiry: How might we reconstruct what life was like at Fishbourne Palace in the first century AD?

The palace at Fishbourne

When Togidubnus was made their king, the Regnenses received not only a new leader, but also a new town, Noviomagus. It was founded near the south coast, where Chichester now stands. Just over 3 kilometres (just under 2 miles) to the west is the modern village of Fishbourne, where the remains of a large Roman building were found in 1960 by a workman digging a trench. During the excavations that followed it became clear that this was no ordinary country house; it was a palace as large and splendid as the fashionable houses in Rome itself, arranged around a huge courtyard. It is now thought to be one of the largest Roman domestic buildings in northern Europe.



A plan of the palace at Fishbourne.

Thinking point 1:

Can you remember the details of how Togidubnus became king? What role might the Romans have played and why?



An aerial view of the Palace site and part of the village of Fishbourne.

Thinking point 2:

Look at the aerial photograph of the palace site. The area under the grey covering is the north wing of the palace. Why might it be impossible to excavate the south wing?

As with other large buildings in Roman Britain – for example, Lullingstone, which you learned about in Stage 14 – there are quite a few phases of development to the palace over quite a long period. There is debate regarding when the final structure as shown in the diagram was built. It has been dated to either AD 73 or 92.

No inscription has been found to reveal the owner's name, but the palace was so grand and so near Noviomagus that Togidubnus seems a likely owner if it was built around AD 73. If the later date of AD 92 is accurate, however, then we need to consider that someone else was the owner of this magnificent residence.

The palace was not the first building erected on the site. Underneath it, the remains of earlier wooden buildings were found. These go back to the time of the Roman invasion of AD 43, or possibly even before it. One of the wooden buildings was a granary, a common building to find on a Roman military site. This plus finds including belt-buckles, a decorative belt-plate, strap buckles and hinges all from military uniforms suggest the presence of soldiers. These might have been the soldiers of the Second Legion commanded by the young general Vespasian in the attack against the Durotriges, a tribe in the southwest of the province. It even seems likely that there was a Roman presence at Fishbourne in advance of the campaign of AD 43; it has been suggested that the harbours in this area were actually where the Roman troops landed in AD 43.

In the years after the soldiers moved on, the roads were resurfaced and the drainage improved (the area was low-lying and rather marshy). A guesthouse was begun and a fine new villa with a set of baths was built in the late 60s. In about either AD 75 or 92 (in our story we use the earlier date) a vast area was cleared and levelled, and the villa and baths became part of the southeast corner of a huge new building. Vespasian had become emperor in AD 69: it is possible that he presented Togidubnus with the palace in return for his loyalty to the Romans.

The bathhouse (shown in this model with a white roof) of the earlier proto-palace was incorporated into the later palace.

Thinking point 3: You looked at some of the evidence found around Chichester and Fishbourne in Stage 13; can you remember what this evidence suggested about the Roman presence in Britain before the invasion of AD 43?



Bronze Roman helmet thought to date from before AD 43. It was found in Chichester harbour in the 1800s, hence the oyster shell which has become attached to the top.



My husband likes to remind everyone of his status and his relationship with the powerful Romans; his palace had to be the grandest thing anyone had ever seen. Apparently features like the audience chamber are similar to those found in the great palaces in Rome itself. Specialist craftsmen were brought in from Italy: makers of mosaics, marbleworkers, plasterers to make friezes, painters, carpenters, ironsmiths, hydraulic engineers to construct the fountains, and many others. All the construction and detailed manufacture were carried out on site; there were builders living and working here for years!



Traces of the activity of the craftsmen have been found. The floor of the area used by the stonemasons was littered with fragments of marble and coloured stone which had been imported from quarries in Italy, the Greek island of Scyros, Asia Minor and elsewhere. The small pieces of stone for the mosaics came from Dorset and the tile was probably made about a mile away at Dell Quay. In another area were signs of ironworking where the smiths had manufactured door hinges, handles and bolts, and they also produced bronze on site.



A frieze made of fine plaster (above) and some of the marble pieces that decorated the walls (below).

Thinking point 4: What does the construction of Fishbourne Palace suggest about trade and travel across the Roman Empire?

The decoration which once no doubt covered the walls has been lost and only fragments remain for historians and archaeologists to try and reconstruct what it might have looked like. We can be sure, however, that the artistic flourishes chosen by the residents of Fishbourne would not have been out of place in some of the grandest Roman houses in Italy.

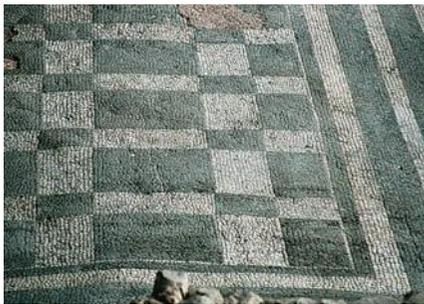


One fragment of painted wall plaster from Fishbourne (left) is similar in style to a painting from Stabiae (right).

Thinking point 5: You encountered the wall painting from Stabiae in Book I, Stage 3. Can you remember what it depicts?

‘You have to have mosaics,’ says my husband, ‘all proper Roman houses have wall paintings and mosaics.’ I’m not a huge fan of Roman fashions myself, but I have to admit I do love mosaics. Watching the craftsmen painstakingly selecting and laying each tiny tile to create such complex designs is fascinating.

We have mosaic floors in many of our rooms. Elegant black and white mosaics in geometric patterns are particularly fashionable at the moment. The mosaic-makers have drawings of all the most popular patterns for us to look at and choose from. They use the same patterns wherever they travel, so there might be a palace in Syria or Spain with almost identical patterns to ours.



Examples of the black and white geometric mosaics found in Fishbourne Palace.



Having a mosaic floor re-laid would have been very expensive. This room has been split in two at some point but the mosaic floor of the original space has been kept; the wall now interrupts the pattern.



This floor, laid by a later owner, had a more complicated pattern. In the centre, Cupid rides a dolphin, and legendary sea creatures swim in the semicircular spaces around.



This black and white geometric mosaic from Carmona in southwestern Spain is very similar in style to that found in Fishbourne.

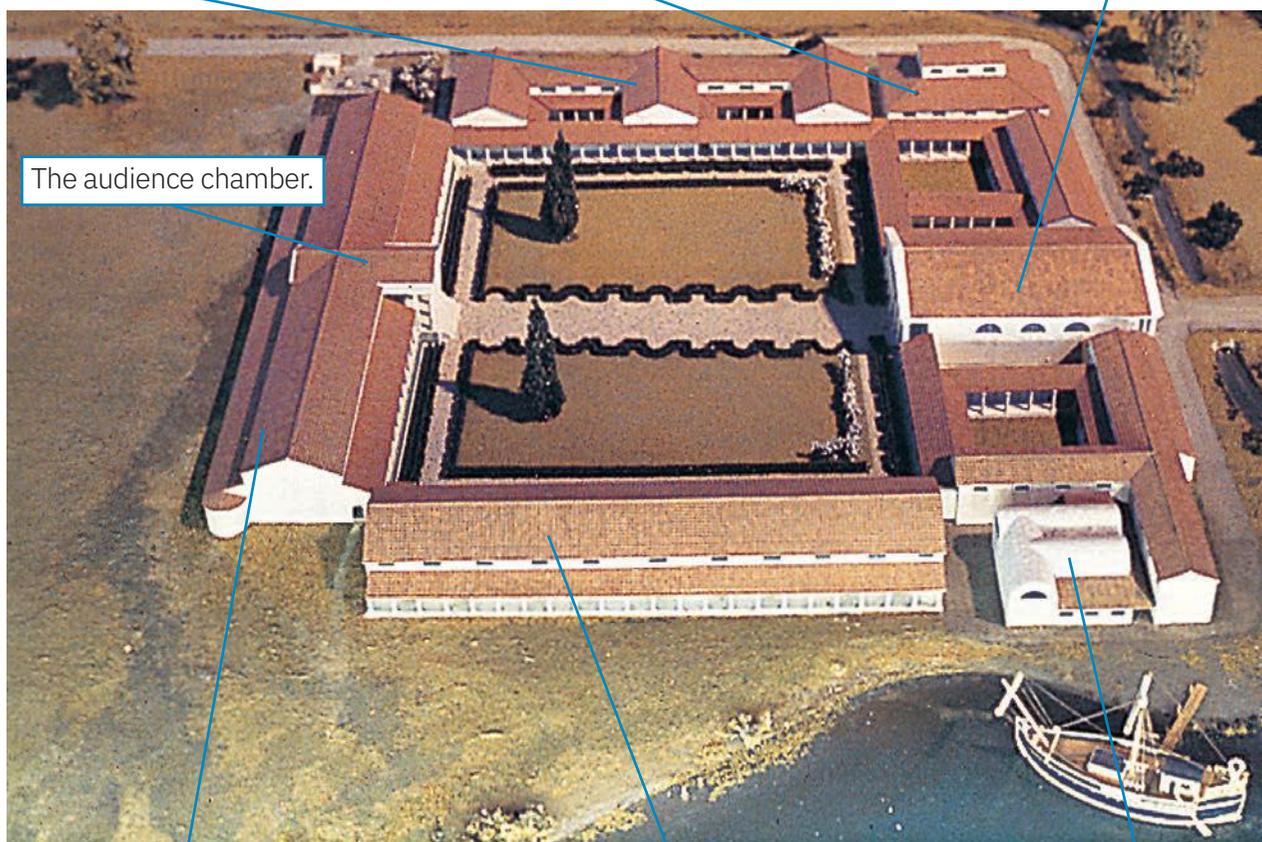
A Roman palace for a British king

This model of Fishbourne Palace shows what it may have looked like in its final, grandest phase.

The north wing had three suites of rooms arranged around two internal courtyards where important guests could stay.

The hall could be accessed from outside, without the need to come in through the main palace complex or formal garden. It was possibly used for religious purposes, or for meetings.

The entrance hall. Other rooms in this wing may have provided accommodation for less important visitors.

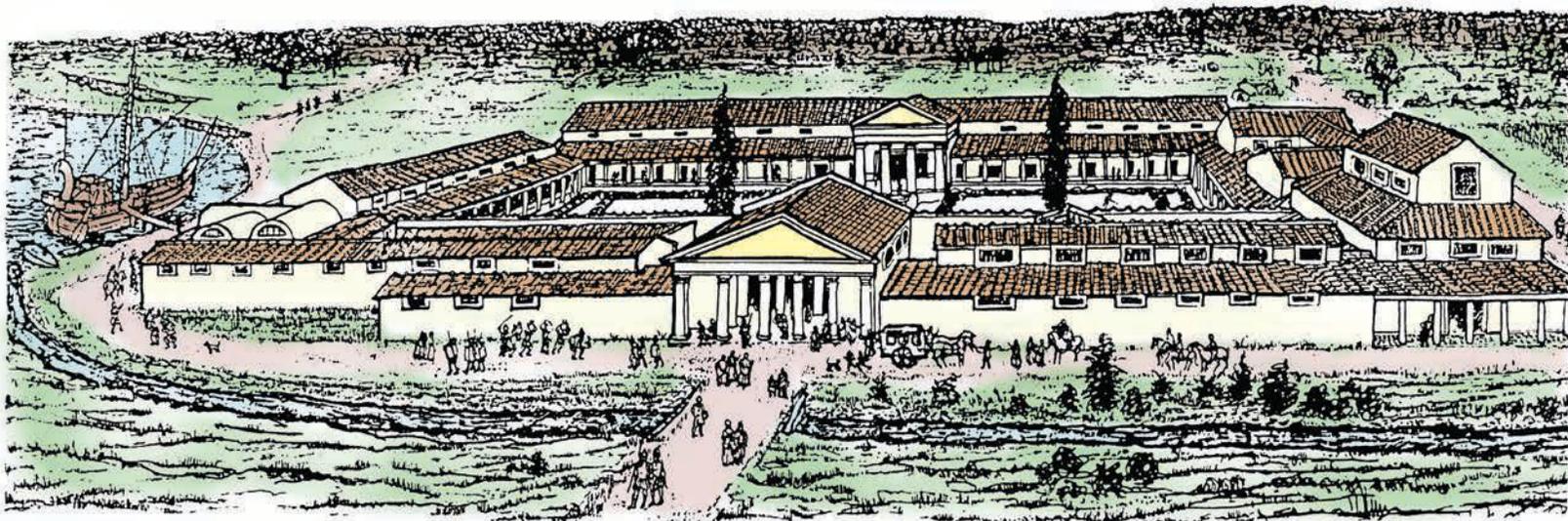


The audience chamber.

The west wing was built on a platform 1.5 metres (5 feet) higher than the rest of the palace. Rooms in this wing may have been used as offices, or for formal entertaining.

What excavations have been possible suggest that the south wing may have been the residential suite for King Togidubnus and his family. Later excavations, undertaken after this model was made, show that this area contained a garden as large as the main courtyard which led down to the sea.

The bathhouse in the southeast corner was part of the earlier proto-palace.



The palace is laid out in four long wings around a central formal garden. We have plenty of room for guests; they can even enjoy smaller, more private gardens adjoining their suites.

Visitors approach along the road from the east and enter through the rather grand entrance hall lined with Roman-style columns and pediments, which look totally unlike traditional British buildings. Togidubnus and I then receive them in the audience chamber. To get there they must walk all the way across the central courtyard: plenty of opportunity to admire the formal gardens while surrounded by the vast building, Togidubnus says. Like the palace, the central garden is planned, laid out and decorated in the most fashionable Italian style. This really isn't to my taste. Controlling nature in such a way looks and feels wrong; it cannot compare to the beauty of a natural landscape.

The west wing is higher than the rest of the palace so we sit slightly above the people walking towards us. My husband loves this feature; he says it's in keeping with our place in the world. Personally, I find the whole thing rather ridiculous.

The central courtyard measured approximately 90 by 70 metres (295 by 230 feet) and was laid out as a formal garden. The two lawns were not rolled and mown like a modern lawn, but the grass was kept short and tidy. Along the edges of the lawns archaeologists have found deep bedding trenches filled with a mixture of loam and crushed chalk where shrubs and flowers such as roses, flowering trees, box, rosemary, lily and acanthus would probably have been planted. A line of holes across the eastern side of the garden shows where wooden poles stood to support a trellis along which fruit trees may have been trained.



Thinking point 6:

Imagine you are a Roman or a Briton entering the palace and walking to the audience chamber. What would you see? What might you be thinking or feeling? The annotated picture of the model of the palace might be helpful.



The reconstruction of the garden at Fishbourne features plants which Togidubnus might have had in his garden, including lilies and roses.

Box hedges have been planted exactly where the Roman bedding trenches were found. Box was a popular shrub for lining pathways in Roman gardens.

A broad path about 12 metres (39 feet) wide and surfaced with gravel ran through the middle of the garden leading from the entrance hall to the audience chamber. Paths ran around the outside of the lawns, and a system of underground pipes brought water to the fountains which stood at intervals along the paths. Small marble and bronze statues would have been placed here and there to provide further decoration.

Thinking point 7: Using both the information in this Stage and what you learned about garden archaeology in Stage 1, explain how we know what Roman gardens were like.

Britain's first wildlife park?

The southern garden is probably my favourite part of the palace. It leads down to the sea and the planting is far less formal, more natural. It is also where we keep some of the imported animals who roam all over the palace. We have some beautiful creatures! I especially love the exotic birds: much more interesting than regular chickens. The cats help keep the vermin under control, although they sometimes also find the ornamental birds far too interesting for my liking!



Zooarchaeology is a specific kind of archaeology which studies the role of animals in past societies and how humans interacted with the natural world. Recent analysis by zooarchaeologists of various animal bones found at Fishbourne indicate that the palace played a role in the introduction of previously unknown species into Britain. It has been suggested that the residents may have created a sort of wildlife park at the palace. Some finds have been incredibly important and have changed our understanding of when certain animals made their way into Britain.

In 1964 a piece of bone about 4 centimetres (1.6 inches) long was found. It sat in a box for decades until Dr Fay Worley recognised it as the tibia of a rabbit. When it was dated using radiocarbon and DNA analysis it was found to be from the same period as the Roman palace at Fishbourne. Rabbits were originally native to France and Spain and were thought to have arrived in Britain during the Norman Conquest, about 1000 years later! This find confirms that at least one rabbit was hopping around Britain a millennium before its medieval descendants.

Other animals that may have reached Britain via Fishbourne in this period include fallow deer (probably from Italy), ornamental chickens (probably from China) and domestic cats.

Thinking point 8: Why do you think the owner of Fishbourne might have imported animals like these? What impact might this have had on native animal species in Britain at the time?



The tibia identified as having belonged to a Romano-British rabbit.



It's not just our modern feline friends who like to get their paws into everything; a cat must have walked over this tile when it was still wet and drying in the sun.

Enquiry: How might we reconstruct what life was like at Fishbourne Palace in the first century AD?

You may wish to consider the following:

- why some historians think it was Togidubnus' palace
- the possible experiences of different types of people
- the interpretation of archaeological evidence regarding:
 - the phases of development
 - the layout of the palace
 - the construction and decoration
 - the gardens and animals.

Vocabulary checklist 16

aedificō, aedificāre, aedificāvī	<i>build</i>	miser	<i>wretched, miserable</i>
appāreō, appārēre, appāruī	<i>appear</i>	nāvigō, nāvigāre, nāvigāvī	<i>sail</i>
auxilium	<i>help</i>	nōnne?	<i>surely?</i>
cōnsentiō, cōnsentīre, cōnsēnsī	<i>agree</i>	paucī	<i>a few</i>
cōnsilium	<i>plan, idea</i>	pereō, perīre, perīī	<i>die, perish</i>
cotīdiē	<i>every day</i>	pōnō, pōnere, posuī	<i>place, put up</i>
deinde	<i>then</i>	summus	<i>highest, greatest,</i>
effugiō, effugere, effūgī	<i>escape</i>		<i>top</i>
facilis	<i>easy</i>	tollō, tollere, sustulī	<i>raise, lift up</i>
inter	<i>among</i>	trīstis	<i>sad</i>
ita	<i>in this way</i>	vertō, vertere, vertī	<i>turn</i>
melior	<i>better</i>		



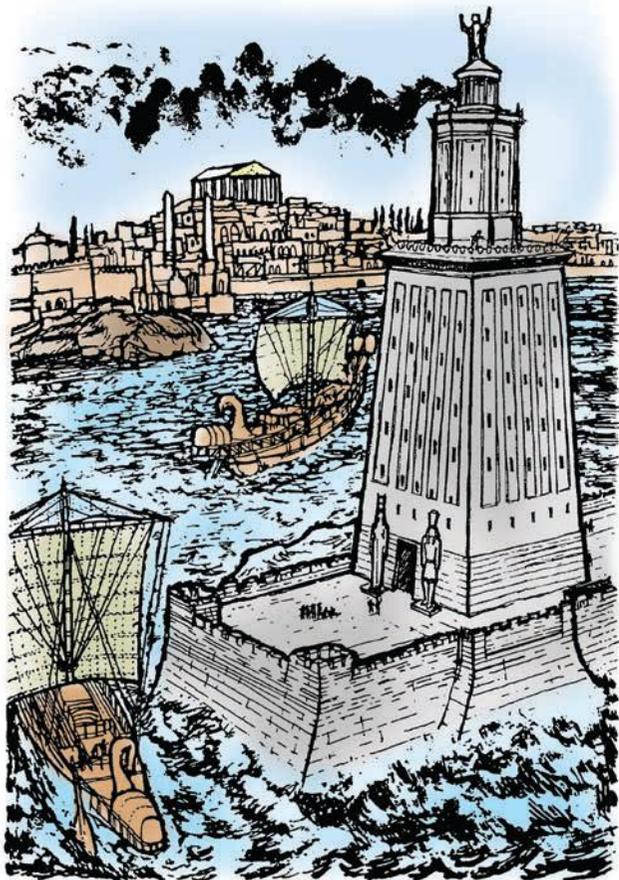
A detail from the Cupid and dolphin mosaic in Fishbourne Palace, showing a sea-panther.

ALEXANDRIA

Stage 17



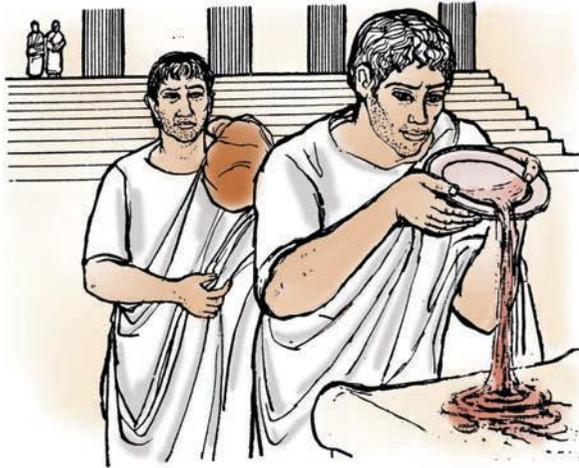
Quīntus dē Alexandriā



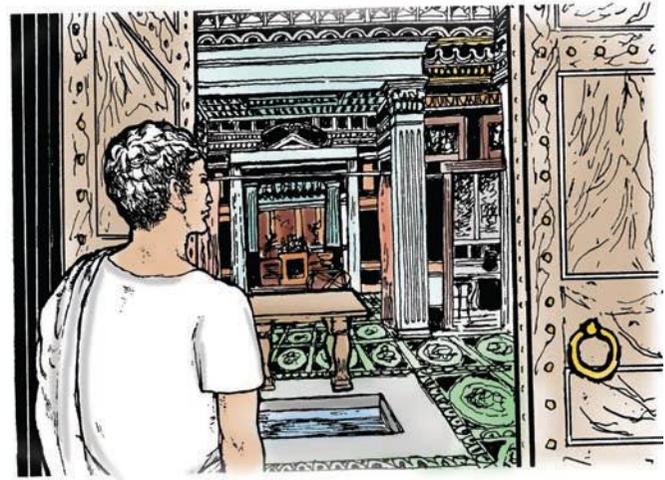
- 1 Alexandriā magnum portum habet. prope portum est īnsulā. facile est nāvibus ad portum pervenīre, quod in hāc īnsulā est ingēns pharus. multae nāvēs in portū Alexandriāe sunt.



- 2 Alexandriā est urbs turbulenta. ingēns turba semper urbem complet. multī mercātōrēs per viās ambulant. multī servī per urbem currunt. multī mīlitēs per viās urbis prōcēdunt. mīlitēs Rōmānī urbem custōdiunt.



3 postquam ad urbem pervēnimus, templum vīdimus. ad hoc templum, quod Augustus Caeser aedificāverat, festināvimus. prō templō Caesaris erat āra. ego vīnum in āram fūdī.



4 prope hanc urbem habitābat Barbillus, amīcus cārissimus. Barbillus negōtium cum patre meō saepe agēbat. vīllam splendidam habēbat. ad vīllam Barbillī mox pervēnī. facile erat mihi vīllam invenīre, quod Barbillus erat vir nōtus.



5 Barbillus nōs laetē salūtāvit. ‘expectātissimī estis!’ inquit. ‘venī, mī Quīnte! necesse est tibi hortum intrāre.’ Barbillus mē in hortum dūxit. in mediō hortō erant duo fontēs. inter fontēs hortī erat soror mea. Lūcia laeta ad mē cucurrit.

Togidubnus: *ad urbem saepe adībās?*
Quīntus: *ita vērō. nam in villā Barbillī diū habitābam.*

ad portum

I

ad urbem cum Lūciā quondam contendī, quod Clēmentem
vīsītāre volēbāmus. ille tabernam prope portum Alexandrīae
possidēbat. Barbillus, quī portum bene cognōverat, nōs
dūcēbat.

in urbe erat ingēns multitudō, quae viās complēbat.
mercātōrēs per viās ambulābant et negōtium inter sē
agēbant. fēminae ad tabernās adībant; tabernāriī
fēminīs cibum vēndēbant. pauperēs fēminās vocābant
pecūniamque petēbant. militēs Rōmānī, quī urbem
custōdiēbant, per viās urbis prōcēdēbant. difficile erat
nōbīs per viās ambulāre, quod maxima erat turba.

tandem ad portum Alexandrīae pervēnimus, sed in viā
plūrimī virī nōbīs obstābant. in turbā virōrum erant Aegyptiī,
Graecī, Indī, Iūdaeī, Syrī. in mediā turbā stābat magister
Graecus, quī contentiōnem cum fabrō Iūdaeō habēbat.
omnēs virī magnum clāmōrem faciēbant. aliī Graecum, aliī
Iūdaeum incitābant.

Lūcia, postquam hoc vīdit, anxia

‘melius est nōbīs,’ inquit, ‘ad villam Barbillī revenīre, mī
frāter. hodiē ad tabernam Clēmentis īre nōn possumus. viae
in hāc parte urbis sunt perīculōsae.’

Barbillus cōnsēnsit; ego tamen recūsāvī.

‘age!’ sorōrī respondī. ‘quamquam viae sunt perīculōsae,
ad villam redīre nōlō. longum iter iam fēcimus. paene
ad tabernam Clēmentis pervēnimus. necesse est nōbīs
cautē prōcēdere.’

quondam *one day, once*

ille *he*

possidēbat: possidēre

possess

5 **multitudō** *crowd, throng*

tabernāriī: tabernārius

shopkeeper

petēbant: petere

10 *beg for, ask for*

plūrimī *very many*

nōbīs obstābant

15 *were standing in our way*

Indī *Indians*

Iūdaeī *Jews*

Syrī *Syrians*

magister *captain (of a ship)*

20 **melius est** *it would be better*

parte: pars *part*

25

II

tum rēs mala accidit. faber Iūdaeus ad terram cecidit
exanimātus, quod magister Graecus eum percusserat.
deinde omnēs inter sē pugnābant. simul militēs Rōmānī,
quī tumultum audīverant, in turbam virōrum ruērunt.
Iūdaeōs comprehendēbant.

mala *bad*

simul *at the same time*

tumultum: tumultus

5 *disturbance, disorder*

ubi hoc sēnsī, sollicitus eram. sed Barbillus nōs ad casam proximam statim dūxit.

‘necesse est nōbīs hanc casam intrāre et perīculum ēvītāre.’

mercātor per iānuam casae forte spectābat. ubi Barbillum vīdit, nōs in casam suam libenter accēpit. ‘est Philēmōn,’ mihi dīxit Barbillus, ‘mercātor Iūdaeus quī saepe mēcum negōtium agit.’

ubi hoc audīvī, magis timēbam. nam in casā virī Iūdaeī erāmus; extrā iānuam casae Rōmānī Iūdaeōs comprehendēbant.

subitō sonōs audīvimus. iānuam pulsābat mīles.

‘necesse est vōbīs hanc iānuam aperīre! hominēs īnfestī ad hanc casam effūgērunt. vīdistisne eōs?’

Philēmōn perterritus erat. Barbillus tamen iānuam fortiter aperuit, et impavidus

‘dēsiste!’ inquit. ‘nūllī hominēs īnfestī in hāc casā sunt.’

mīles statim discessit, quod Barbillum agnōvit. tum Philēmōn exclāmāvit,

‘laudāte Deum! tūtī sumus! Deus nōs dēfendit. hominēs īnfestī in hāc urbe nōn sunt Iūdaeī.’

forte *by chance*

10 **accēpit: accipere**
take in, receive

magis *more*

15 **extrā iānuam**
outside the door

20

dēfendit: dēfendere *defend*

25

Unrest in Alexandria

People flocked to the prosperous city of Alexandria from all over the ancient world, bringing with them a diversity of cultures, beliefs, languages and ideas. For many years the Greeks who ruled Egypt considered all migrants from other parts of the Greek world to be ‘Greek’. This included a sizeable Jewish community which made up around one-third of Alexandria’s population.

When the Romans took control of Egypt and Alexandria in 30 BC, they removed ‘Greek’ legal status and its privileges from many people, including the Jews of Alexandria. As tension in the city grew, the Romans blamed the widespread social unrest on the Jewish population.

In AD 38 violence erupted when the Jews of Alexandria were targeted by the Roman authorities. Eventually the Emperor Claudius condemned the resulting slaughter, but he would not grant the Jews equal rights with the rest of the city’s residents. Over the next few decades, the situation deteriorated even further.

In AD 66 the Romans began a war against the Jews living in Judaea. At the same time, anti-Jewish violence escalated in Alexandria, where the historian Josephus tells us that 50,000 Jews were killed.



This model shows the Second Temple in Jerusalem, the building most sacred to the Jewish people. The Romans destroyed it in AD 70.

About the language: genitive case

1 Study the following sentences:

tandem ad portum **Alexandriae** pervēnimus.

*At last we arrived at the harbour **of Alexandria**.*

in vīllā **Barbilli** diū habitābam.

*I was living for a long time in the house **of Barbillus**.*

mīlitēs Rōmānī per viās **urbis** prōcēdēbant.

*Roman soldiers were advancing through the streets **of the city**.*

in multitūdine **virōrum** erat magister Graecus.

*In the crowd **of men** was a Greek captain.*

The words in **bold** are in the **genitive case**.

2 Compare the nominative singular with the genitive singular and genitive plural in each declension:

	<i>first declension</i>	<i>second declension</i>	<i>third declension</i>	
<i>nominative singular</i>	puella	amīcus	leō	cīvis
<i>genitive singular</i>	puellae	amīcī	leōnis	cīvis
<i>genitive plural</i>	puellārum	amīcōrum	leōnum	cīvium

3 Further examples:

a amīcus vīllam splendidam possidēbat. Lūcia in vīllā amīcī habitābat.

b mīlitēs in turbam virōrum ruērunt.

c plūrimī pauperēs in hāc parte urbis habitābant.

d fēmina dīves magnam tabernam habēbat. multī fabrī in tabernā fēminae labōrābant.

e cīvēs viās complēbant. Barbillus Quīntum per multitūdinem cīvium dūxit.

f mercātor togās in tabernā vēndēbat. iuvenēs ad tabernam mercātōris contendērunt.

ad templum

per viās urbis quondam cum Barbillō ībam. subitō vir quīdam nōbīs appropinquāvit. Barbillus, simulatque eum cōspexit, magnum gemitum dedit.

Barbillus: ēheu! quam miserī sumus! ecce Plancus, vir doctissimus, quī numquam tacet! semper dē templīs deōrum et dē aliīs monumentīs garrīre vult. 5

Plancus: salvē, mī dulcissime! quid hodiē agis? quō contendis?

Barbillus: (*invītus*) ad templum.

Plancus: ad templum Augustī?

Barbillus: minimē, ad templum Serāpidis īmus. nunc ego et comes meus festīnāre dēbēmus, quod iter longum est. nōnne tū negōtium cum aliīs mercātōribus agere dēbēs? valē! 10

Plancus: herī occupātus eram, hodiē ōtiōsus sum. facile est mihi ad templum Serāpidis vōbīscum īre. dē Serāpide vōbīs nārrāre possum. 15
(*Plancus nōbīscum ībat garriēns. nōbīs dē omnibus monumentīs nārrāre coepit.*)

Barbillus: (*susurrāns*) amīcus noster loquāciōr est quam psittacus et obstinātiōr quam asinus. 20

Plancus: nunc ad templum Serāpidis advēnimus. spectāte templum! quam magnificum! spectāte cellam! statuam vīdistis, quae in cellā est? deus ibi cum magnā dignitāte sedet. in capite deī est canistrum. Serāpis enim est deus quī segetēs cūrat. opportunē hūc vēnimus. hōra quarta est. nunc sacerdōtēs in ārā sacrificium facere solent. 25
(*subitō tuba sonuit. sacerdōtēs ē cellā templī ad āram prōcessērunt.*)

sacerdōs: tacēte vōs omnēs, quī adestis. tacēte vōs, quī hoc sacrificium vidēre vultis! 30
(*omnēs virī fēminaeque statim tacuērunt.*)

Barbillus: (*rīdēns et susurrāns*) ehem! vidēsne Plancum? ubi sacerdōs silentium postulāvit, etiam ille dēnique tacuit. mīrāculum est. deus nōs servāvit. 35

vir quīdam *a certain man*

gemitum: gemitus *groan*

doctissimus: doctus
learned, clever

monumentīs: monumentum
monument

mī dulcissime *my dear fellow*

quid . . . agis? *how are you?*

garriēns *chattering*

nārrāre coepit *began to talk*

susurrāns *whispering*

loquāciōr: loquāx *talkative*

psittacus *parrot*

obstinātiōr: obstinātus
obstinate, stubborn

canistrum *basket*

enim *for*

opportunē
just at the right time

hōra quarta *the fourth hour*

ārā: āra *altar*

facere solent

are accustomed to make

rīdēns *laughing, smiling*

ehem! *well, well!*

silentium *silence*

dēnique *at last, finally*

mīrāculum *miracle*

trēs avēs

saepe cum Lūciā urbem vīsītāre solēbam. Alexandrīa enim clārissimam bibliothēcam habēbat.

quondam extrā bibliothēcam Alexandrīae nōnnūllī virī sermōnem habēbant. philosophus caecus, quem parvus puer per iānuam bibliothēcae dūxerat, eōs audiēbat. vir prīmus

‘quam malī sunt hī diēs!’ inquit. ‘nihil peius vīdī. mīlitibus Rōmānīs nōn crēdō. Rōmānī pugnās amant, nōs pācem.’

‘vērum dīcis,’ eī dīxit vir secundus. ‘tot mīlitēs hanc urbem custōdiunt! eōs numerāre nōn possum. illī sunt molestissimī, et bellum gerere volunt.’

vir tertius eīs respondit, ‘haec est vestra sententia. sed Rōmānī sōlī tantam urbem administrāre possunt.’

postquam tacuērunt, philosophus

‘aliquid vōbīs dīcere volō,’ inquit. ‘ōlim in urbe bēstiārum erant duae avēs. altera erat pāvō, altera pīca. pāvō pīcae dīxit, “ego sum pulchrior quam tū.” pīca, quae avis callidissima erat, pāvōnī superbō respondit, “fortasse deī tibi optimam fōrmam dedērunt; mihi tamen optimam mentem.”’

Lūcia philosophum intentē audiēbat. ille vultum benignum vōcemque serēnam habēbat.

‘ita, amīcī, melius est nōbīs fortūnam libenter accipere.’

Lūcia, simulatque haec verba audīvit, ad pedēs philosophī sē dēiēcit lacrimāns.

‘crūdēlis est fortūna!’ inquit. ‘nam in urbe Pompēiīs periērunt parentēs. ibi cārissimās amīcās amīsī, et iuvenem, quem valdē amābam.’

‘cāra puella,’ eī respondit philosophus. ‘fortūna nōbīs fāvit. nam ē ruīnīs urbis tū vīva ascendistī, sicut phoenīx.’



Mosaic from the Villa of the Birds in Alexandria.

avēs: *avis* *bird*

bibliothēcam: *bibliothēca*

library

nōnnūllī *some, several*

5 **sermōnem:** *sermō*

conversation

caecus *blind*

peius *worse*

tot *so many*

10

molestissimī: *molestus*

troublesome, disruptive

vestra *your (plural)*

15

altera . . . altera

one . . . the other

pīca *magpie*

fōrmam: *fōrma*

20 *(outward) appearance*

mentem: *mēns* *mind*

vultum: *vultus*

expression, face

serēnam: *serēnus*

25 *calm, reassuring*

fortūnam: *fortūna*

destiny, fate

haec verba *these words*

sē *herself*

30 **lacrimāns** *weeping, crying*

vīva *alive*

phoenīx *phoenix*

The Museum of Alexandria

Doctors, philosophers, mathematicians, astronomers and poets flocked from far and wide to the Museum and Library of Alexandria.

The earliest astronomers were Babylonian, but many ancient societies studied the skies. Astronomers in Alexandria were the first to try and calculate the distances between the Earth and the Sun, and between the Earth and the Moon, arguing that the Earth was round and rotated on its axis. The astronomer Aristarchus of Samos even recognised that the Earth circled the Sun with the other planets, at a time when most people believed the Earth was the centre of the universe. Eratosthenes calculated that the circumference of the Earth was 39 459 kilometres (24 662 miles); this is remarkably close to the true figure of 40 008 kilometres (24 860 miles).

In the third century BC, Euclid summarised all previous knowledge of geometry in a book known as the Elements. His work had a huge impact on ancient mathematics, and later Islamic scholars made many translations of the Elements into Arabic. It was through Latin translations of these Arabic versions that the Elements was rediscovered in Europe, having been lost for generations. The Arabic translations were based on a version created in the fourth century AD by Theon of Alexandria, the father of Hypatia of Alexandria. Hypatia was a leading mathematician and astronomer of her time and a popular teacher of philosophy.

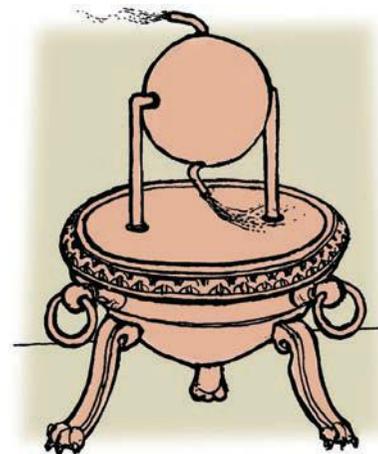
The thinkers in Alexandria also produced some impressive inventions. The alchemist Mary the Jewess (Maria Hebraea) is said to have invented several scientific instruments including the 'bain-marie' for gentle heating and a distillation device for purifying substances which was similar to those still used in laboratories today. Hero of Alexandria created a toy which made use of the first steam turbine as well as a hollow altar where air heated by a fire streamed through four bent pipes to make puppets dance.

Hero's steam turbine. The ball was hollow and the vessel beneath contained boiling water. One bracket was a tube through which steam flowed from the vessel into the ball. The steam escaped from the ball by means of two bent pipes, making the ball spin around.



Ancient astronomers did not have telescopes but many used clever devices called astrolabes. Astrolabes were used up until the nineteenth century for things like navigation and measuring aspects of the night sky. This example from c.1480 was probably used by Islamic astronomers in Syria or Egypt.

Thinking point: Why do you think Alexandria was so successful in becoming a great centre of learning?



Practising the language

lībum Aegyptium

lībum *cake*

Quintus asks Volubilis to make a special cake for Togidubnus.

Quīntus Togidubnō multās fābulās dē Aegyptō nārrābat. hae fābulae rēgem valdē dēlectābant.

‘mī Quīnte,’ inquit Togidubnus, ‘in Aegyptō cibum bonum gustāvistī?’

‘ita vērō,’ eī respondit Quīntus. ‘lībum mellītum in Aegyptō cōnsūmere solēbam. nihil melius gustāvī.’

5 **mellītum: mellītus**
made with honey

‘Salvius coquum Aegyptium habet,’ inquit rēx.

‘fortasse coquus nōbīs hoc lībum facere potest.’

postea Quīntus, quī ad vīllam Salvīi revēnerat, culīnam intrāvit et Volūbilem salūtāvit.

10

‘rēgī Togidubnō lībum mellītum prōmīsī,’ inquit. ‘mihi lībum facere potes?’

‘ita vērō, domine,’ respondit Volūbilis. ‘mel Aegyptium nōn habeō. sed mel Britannicum adest. placetne tibi?’

15

‘mihi placet,’ respondit Quīntus. tum ē culīnā exiit.

Volūbilis lībum facere coepit. mox Marcia, quae lībum frāgrāns olfēcerat, culīnam intrāvit.

frāgrāns *fragrant,*
sweet-smelling

‘quam frāgrāns est lībum, quod tū parās!’ inquit ancilla.

Volūbilis Marciae respondit, ‘mel Aegyptium melius est quam hoc mel Britannicum! multī flōrēs variī in Aegyptō crēscunt, ubi sōl semper lūcet. apēs, quae hōs flōrēs vīsitant, mel frāgrantissimum faciunt. ēheu! iterum mel Aegyptium gustāre volō. porrō, ad Aegyptum redīre volō!’

20

crēscunt: crēscere *grow*
sōl *sun*

apēs: apis *bee*

25 **porrō** *what’s more,*
furthermore

1 Explore the story

- Quīntus Togidubnō multās fābulās dē Aegyptō nārrābat. hae fābulae rēgem valdē dēlectābant** (lines 1–2): which stories pleased King Togidubnus?
- ‘mī Quīnte,’ inquit Togidubnus, ‘in Aegyptō cibum bonum gustāvistī?’** (lines 3–4): what question did Togidubnus ask Quintus?
- ‘lībum mellītum in Aegyptō cōnsūmere solēbam. nihil melius gustāvī’** (lines 5–6): what did Quintus say about the cake?

- d** ‘*Salvius coquum Aegyptium habet,*’ inquit rēx. ‘*fortasse coquus nōbīs hoc lībūm facere potest*’ (lines 7–8): what did Togidubnus suggest would allow him to try this type of cake?
- e** Look at lines 9–12 (*postea Quintus . . . facere potes?*). What happened after Quintus returned to Salvius’ house?
- f** ‘*mel Aegyptium nōn habeō. sed mel Britannicum adest. placetne tibi?*’ (lines 13–15): what difficulty did Volubilis face, and what solution to it did he suggest?
- g** Look at lines 17–19 (*Volūbilis lībūm . . . inquit ancilla*).
- i** Why did Marcia enter the kitchen?
- ii** What did Marcia say to Volubilis?
- h** ‘*mel Aegyptium melius est quam hoc mel Britannicum*’ (lines 20–21): what opinion did Volubilis express?
- i** Look at lines 21–23 (*multī flōrēs . . . frāgrantissimum faciunt*). What did Volubilis say about Egypt in these lines?
- j** Look at lines 24–25 (*iterum mel . . . redire volō*). What did Volubilis wish for in these lines?

2 Explore the language

In Stage 16 you encountered verbs in the **pluperfect tense**.

pluperfect tense: page 78

Authors make use of verbs in various tenses not only to indicate when an action took place but also to help them tell their stories more effectively.

When Volubilis spoke about Egypt in lines 20–25, he was speaking in the present tense, even though he was not in Egypt. What does his use of the present tense add to the story here?

Look back at the tenses of the verbs used throughout this story. What does the author achieve by using this range of tenses?

verbs: page 206

3 Explore further

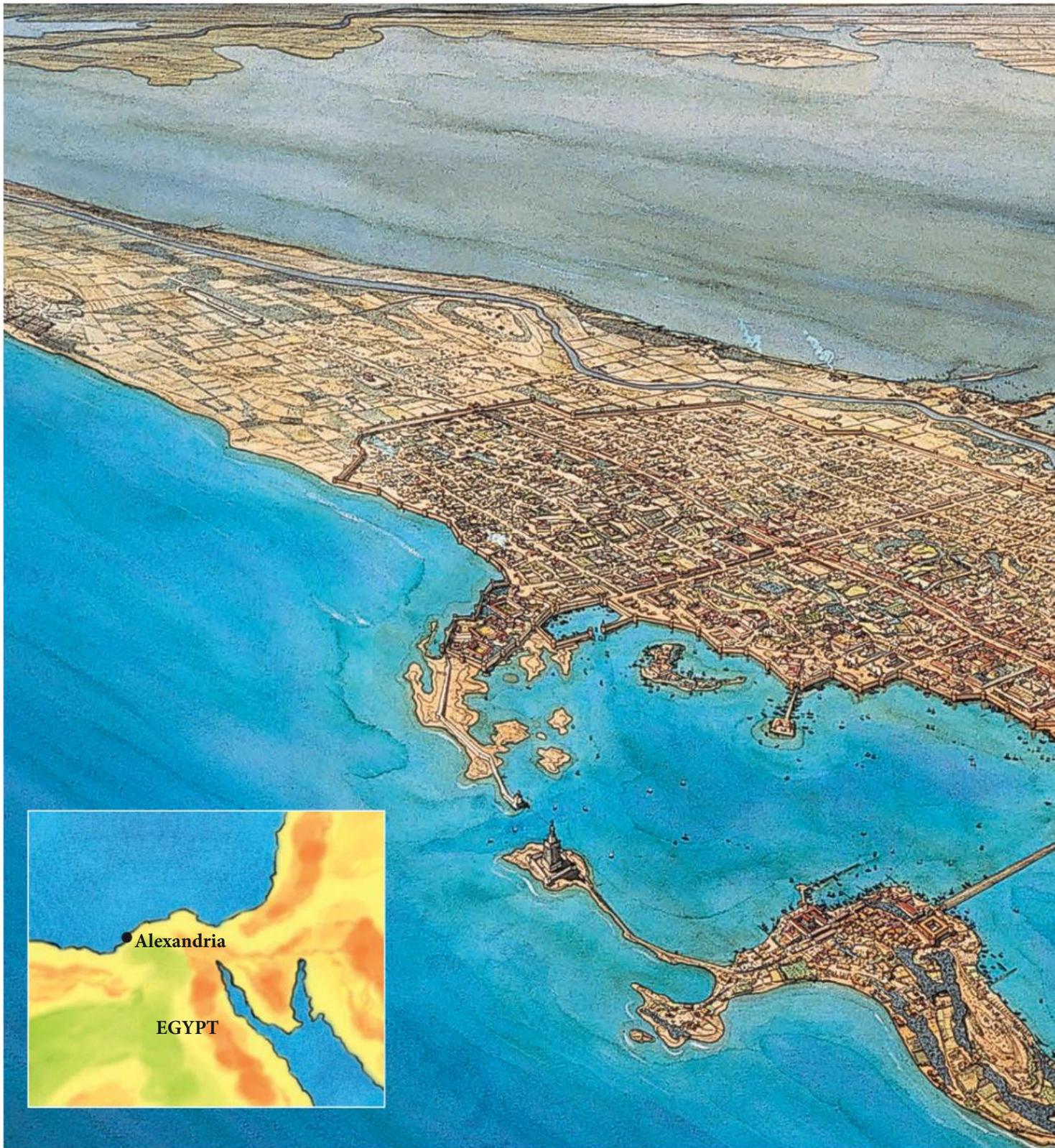
The comments about Egypt in lines 20–25 are spoken by Volubilis. What makes Volubilis a reliable teller of stories about Egypt? Why might Volubilis’ description of Egypt not be entirely accurate?

When reading a story, it can be helpful to know about the storyteller, and the circumstances in which the story is being told, to understand why the story is told as it is.

In Stages 17–20 you are reading stories that Quintus tells Togidubnus about his time in Egypt.

Why might the stories Quintus tells Togidubnus about his time in Egypt not be fully accurate?

Reviewing the language Stage 17: page 223



Roman Alexandria seen from the northwest.



Enquiry: Why was the city of Alexandria so important to the Romans?

Egypt

Many of the familiar marvels of 'ancient Egypt' were created long before the Romans arrived. In fact, the last ruler of an independent pre-Roman Egypt, Cleopatra VII, is closer in time to the modern world than she was to the construction of the Great Pyramid at Giza (built in the twenty-sixth century BC). The country had been ruled by Egyptian pharaohs, then by Persians, then by Greeks. Alexander the Great conquered Egypt in 331 BC and was succeeded by Ptolemy Soter, one of his generals, whose descendants governed Alexandria and Egypt for the next 300 years.

The great river Nile which runs through Egypt has always been central to our way of life. Every year it floods, watering the land on its banks and depositing rich new soil on the fields, making them fertile and good for growing crops. Our land therefore produces not only enough grain to supply the whole of Egypt but also a large and valuable surplus to be exported. The profits from the grain trade do not come to those who farm the land, however. They tend to benefit a small number of people in positions of power.



The Nile. Notice the fertile agricultural land between the desert and the river.

Thinking point 1:

The river Nile played an important role in Egyptian religion; there was even a god of the annual flood named Hapi. Why do you think this was?

Those who ruled Egypt regarded the whole country as their own property and treated the poor who worked on the farms as their private workforce. These farm-labourers were not allowed to leave their villages without permission; they had to plant whatever crop they were told; and they did not receive their share of the harvest until the ruler had received theirs. They were also responsible for the upkeep and repair of the country's waterways.

In 30 BC the last Ptolemaic ruler, Cleopatra VII, was defeated and Egypt was made an important Roman province under the personal control of the emperors. It quickly became a pleasure ground for upper-class Romans. We can imagine Quintus sailing up the Nile some 160 kilometres (100 miles) from Alexandria to the Giza plateau, lured by the ancient wonders of the Sphinx and the pyramids, built thousands of years before his time.

The Romans have done nothing to improve the life of the farm-labourers. They use our land to ensure a steady supply of grain to Rome, and do not concern themselves with the circumstances of those who do the work. Apparently without the grain grown by Egyptian farmers on Egyptian land the huge population of Rome would starve and revolt.

The Egyptians are also taxed to provide money needed to maintain buildings like the Pharos (the great lighthouse at Alexandria) and to pay for the huge numbers of government officials who keep a close check on the activities of the people and enforce law and order.

Given these conditions and the fact that the Greek and Roman communities had special legal and tax privileges, it is not surprising that archaeologists have found many letters of complaint addressed to government officials; that bribery and corruption were common; and that there was a great deal of social unrest in places like Alexandria.

Thinking point 2: Most provinces were governed by officials appointed by the Senate in Rome but some, including Egypt, were more closely controlled by the emperor, who chose their governors himself. Why do you think the emperors kept Egypt under their personal control?



Labourers harvesting wheat under supervision.



Everything the workers did was checked by the officials.

Alexandria

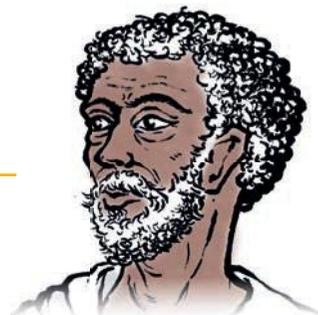
The location of the city was chosen by Alexander the Great when he conquered Egypt in 331 BC. Just west of the mouth of the river Nile, the site had been an Egyptian fishing village called Rhakotis, which had excellent agricultural land, a fine harbour, a desirable climate and fresh water. There were also limestone quarries nearby to provide stone for building. Alexander commanded his architect to plan and build a city to be a new centre of trade and culture. Alexander died while the city was still developing, but the city was named after him and his body was later buried there in a magnificent tomb (although the current location of Alexander's body is unknown).

Thinking point 3: Do you know of any other places named after their founders or other important historical figures?



This marble sculpture of Alexander the Great was found in Alexandria and was probably made some time in the second or first century BC. Ptolemy Soter and his successors worshipped Alexander as a god and the forefather of the Ptolemaic Dynasty.

Alexandria is probably as large and splendid as Rome itself. With perhaps a million inhabitants, it is certainly the greatest city in the eastern part of the empire. The streets still follow the grid system laid out by Alexander the Great's architect, crossing each other at right angles. The main street is wider than any street I've seen in Rome and four times the size of any street in Pompeii. Some houses are several stories high, and many of the public buildings are built of marble.



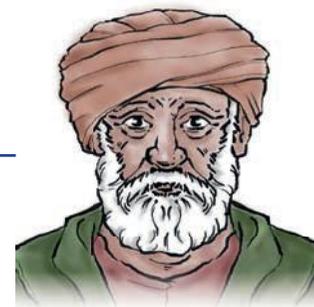


Alexandria was carefully planned and built on a grid system. The main street, Canopus Street, was more than 30 metres (100 feet) wide.

The Royal Quarter was an area of more than one square mile (260 hectares) containing palaces, temples, administrative offices and gardens. West of the Royal Quarter was the Caesareum, a shrine begun by Queen Cleopatra in honour of the Roman general Mark Antony. It was completed by the Emperor Augustus and dedicated as a temple to himself. The Jewish writer Philo of Alexandria recorded that it was:

‘wonderfully high and large, of the most astonishing beauty, opposite the best harbour. Such an example cannot be seen in any other city; it is full of precious paintings and statues, and decorated all over with gold and silver. It is a very large space ornamented in the most magnificent way with colonnades, libraries, courtyards, terraces and sacred groves, all made as skilfully as possible with no expense spared. It is a beacon of safety and hope to all who set sail, or come into harbour.’

(Philo of Alexandria, *On the Embassy to Gaius* 22)



Thinking point 4: Imagine you are standing in the Royal Quarter in the city of Alexandria. Describe the things you can see and how they make you feel.

In front of the Caesareum stood two obelisks, tall and narrow pillars of granite, pointed at the top. They were brought from an ancient Egyptian temple and put in position by a Roman engineer in 13 BC. In the nineteenth century one was removed to London, Great Britain, and the other was taken to Central Park, New York City, in the United States of America. They are known as Cleopatra's Needles.



The Caesareum obelisks as they appeared at the end of the eighteenth century; in the bottom right-hand corner you can see that one is lying on the ground, partially buried.



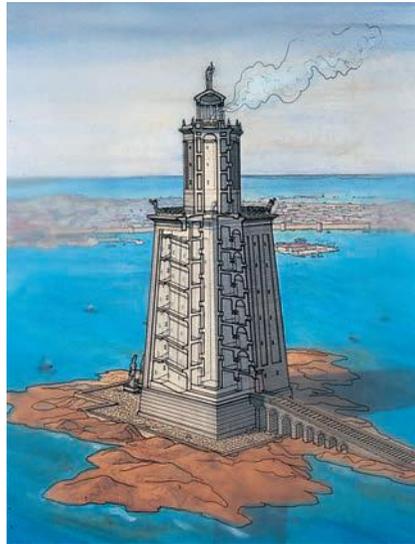
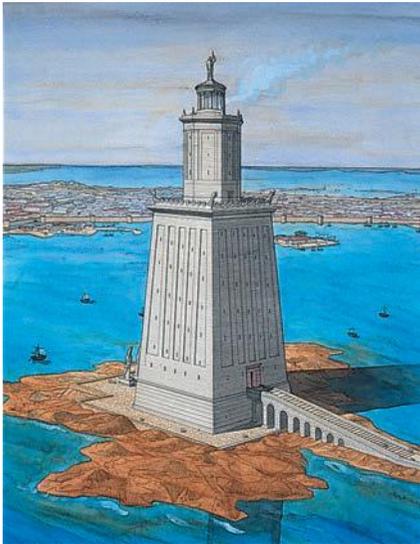
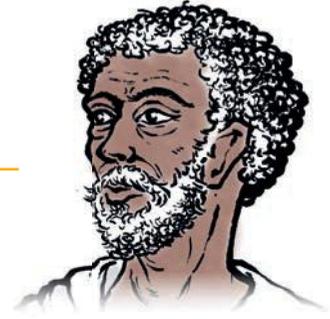
Cleopatra's Needle in London, Great Britain.

Thinking point 5: Why do you think so many ancient objects are no longer in their country of origin? Do you know of any examples other than those mentioned in this book?

Science and culture were central to the vision the Greeks had for Alexandria. The Museum (from Greek *mouseion* meaning 'Seat of the Muses') was built in the third century BC in the Royal Quarter. According to the author Strabo, it was a large complex of buildings and gardens with richly decorated lecture and banquet halls linked by colonnaded walkways. One of its most famous features was its library; the largest in the ancient world, it had more than half a million volumes on its shelves.

Thinking point 6: Why do you think the Greeks were so eager to make Alexandria a centre for learning and culture?

Travellers like Lucia and Quintus approach Alexandria by sea and are welcomed by a beacon from the Pharos, a huge lighthouse named for the little island on which it stands. Day and night, the fire that burns at the top sends out a blaze of light which, enhanced by highly polished bronze mirrors, guides the thousands of ships that use the port each year.

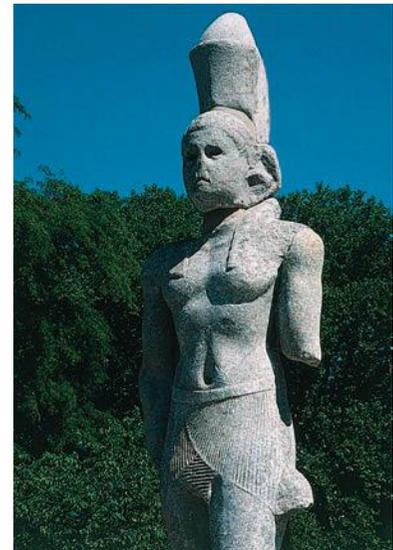


Alexandrian coin, showing a ship passing the lighthouse.

A reconstruction of the 135-metre (440-feet) high and marble-faced Pharos. The cut-away drawing (above right) shows the spiral ramp inside the lower stage up which animals carried fuel.



Underwater excavations have been very important in developing our knowledge of Alexandria. In this picture you can see part of a statue of one of the Greek rulers of Egypt, possibly Ptolemy II as the Pharos was completed in his reign, being raised up out of the sea.



Several parts of the statue have been found, enabling it to be rebuilt. This huge figure, wearing the traditional royal dress of the pharaohs, probably stood at the foot of the great lighthouse.

Alexandria had three harbours. The Great Harbour and the Western Harbour lay on either side of a breakwater 1.2 kilometres (three-quarters of a mile) long, which joined Pharos Island to the mainland. The third harbour was on the large lake which lay behind the city and was connected by canals to the river Nile. From here goods were brought by a further canal, or overland, to the Red Sea; this was the route that led to India.

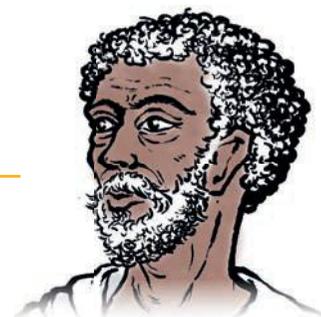
Thinking point 7: Think back to what you learned about Pompeii's harbour and trade in Book I. What similarities and differences might Lucia and Quintus have noticed when they arrived by ship in Alexandria?

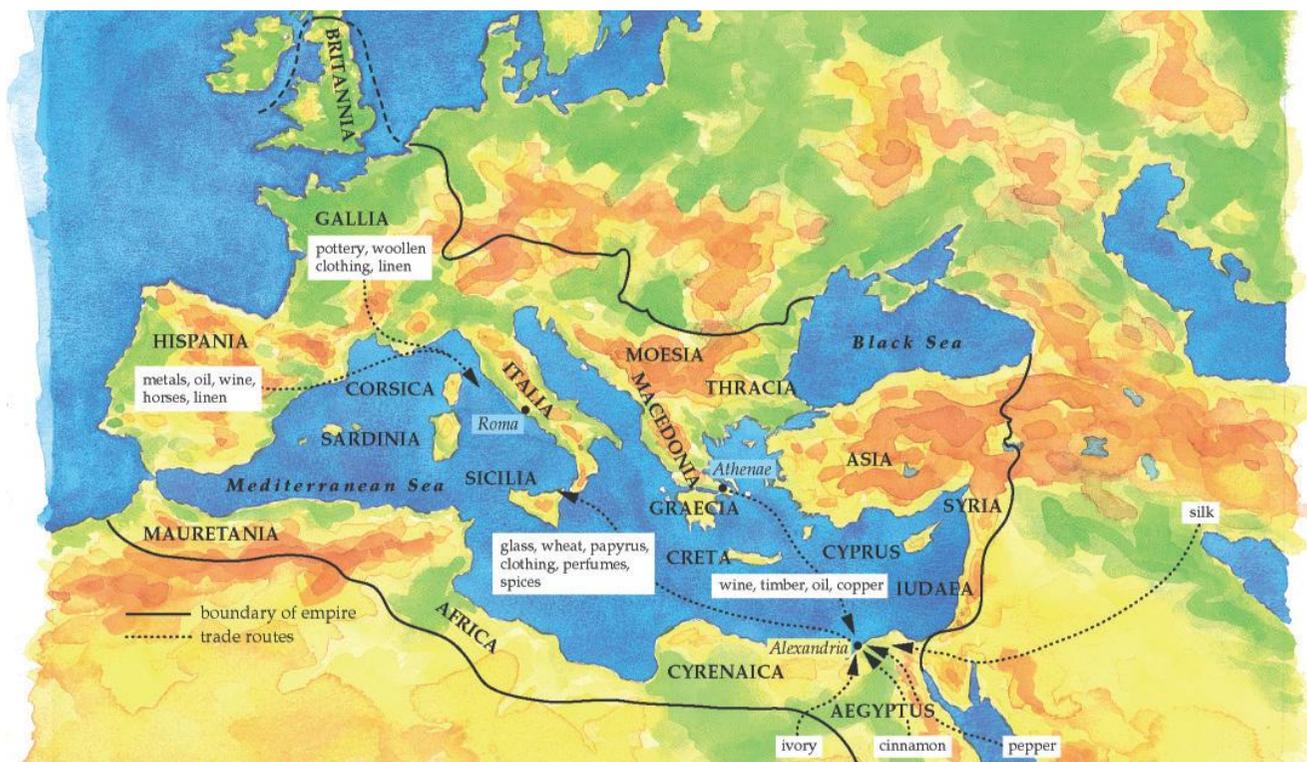


The Great Harbour in Alexandria today.

Much of Alexandria's wealth and importance is due to its position at the meeting point of several great trade routes, excellently placed for trading on a large scale. Merchants and businessmen like me appreciate the safe harbours for our ships, large numbers of dockworkers to handle cargoes, huge warehouses for storage and a busy market for buying and selling.

Egypt is crucial to the Romans because of its fertile farmland, but the trade flowing through Alexandria is not limited to the export of enormous quantities of wheat. A range of products and raw materials are shipped from Egypt all over the Roman world, while luxury goods such as bronze statues from Greece or fine Italian wines come into Alexandria from the rest of the empire.





Alexandria and trade in the first century AD.

After the Romans occupied Egypt, trade in and out of Alexandria boomed. *The Red Sea Guidebook*, written by an Alexandrian merchant around AD 50, gives a sense of the vast distances Alexandrian merchants travelled and the huge range of goods bought and sold in the city:

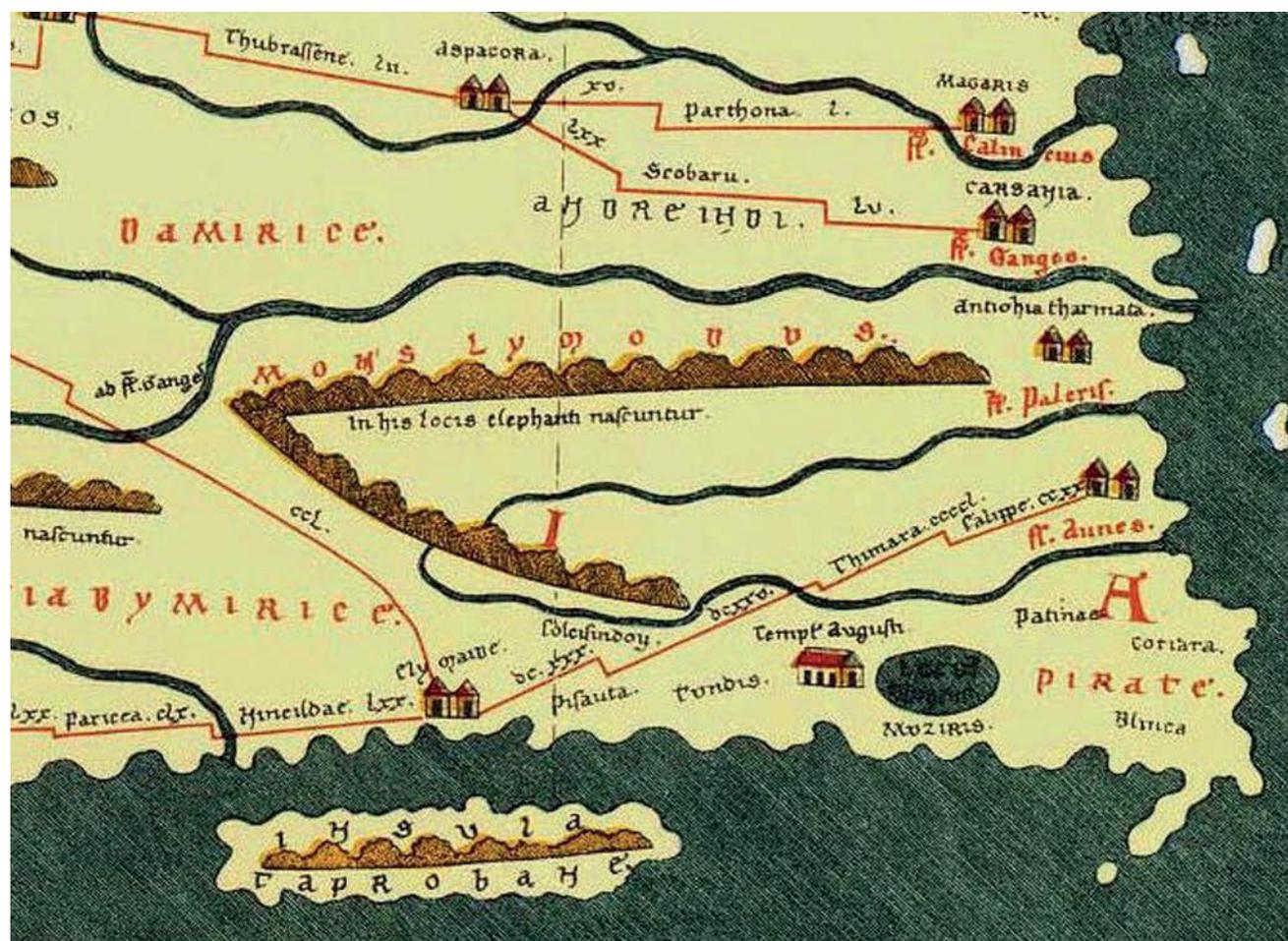
‘clothes, cotton, skins, muslins, silks, brass, copper, iron, gold, silver, silver plate, tin, axes, adzes, glass, ivory, tortoise shell, rhinoceros horn, wine, olive oil, sesame oil, rice, butter, honey, wheat, myrrh, frankincense, cinnamon, fragrant gums, papyrus.’

According to Strabo, in his day 120 ships a year made the long journey from Egypt to India alone. Ships returned to Egypt laden with luxury goods, including pepper, ivory and cotton from India, and silk and cinnamon from modern-day Sri Lanka and China. The *Guidebook* is the earliest known text from the Greek-speaking world to mention the Han Dynasty as rulers of China. The Han Dynasty reigned over the longest-lasting Chinese empire from 206 BC to AD 220, and their rule coincided with great technological and cultural developments in China. Han records from the second century AD actually mention the ‘Great China’ to the west: in other words, Rome.

Thinking point 8: What does the reference to the ‘Great China’ to the west tell us about how the Han Dynasty viewed the Roman Empire? How do you think a Roman emperor would have responded to being told this?

India was not a part of the Roman Empire, but Muziris on the western coast of India was home to a permanent Roman trading post and even a temple to Augustus. Indian Tamil poetry from the first century AD describes the Roman ships docking in Muziris heavy with gold and fragrant wine and leaving again weighted down with pepper. Alexandrian merchants kept extensive lists of the things they bought and sold abroad: one merchant returned with ivory, nard (a perfumed oil from a type of honeysuckle which grew in the Himalayas) and 544 tonnes of black pepper worth 7 million sesterces. In the first century AD, Indian pepper was particularly popular in Roman medicine and cooking. One cookbook recommends its use rather more plentifully than we might today, putting it in wine and recipes for sweet treats like honey cakes.

A detail from the Peutinger Map, thought to be a thirteenth-century copy of an original Roman map showing the road networks of the empire. This part of the map shows India and the port city of Muziris. Can you spot the temple of Augustus?



Enquiry: Why was the city of Alexandria so important to the Romans?

You may wish to consider:

- the history of Egypt and Alexandria
 - agriculture and trade
 - science, culture and learning.
-



A late Roman mosaic from a villa in Sicily depicting a personification of India, surrounded by animals native to the country: a tiger and an Indian elephant.

Vocabulary checklist 17

Nouns in the checklists for Stages 17–20 are usually listed in the form of their nominative and genitive singular. Verbs are listed as before.

aliquid	<i>something</i>	īnsula, insulae	<i>island; block of flats</i>
amō, amāre, amāvī	<i>love, like</i>	invītus	<i>unwilling, reluctant</i>
appropinquō, appropinquāre, appropinquāvī	<i>approach</i>	iter, itineris	<i>journey</i>
ascendō, ascendere, ascendī	<i>climb, rise</i>	maximus	<i>very big, very large, very great</i>
bene	<i>well, good</i>	negōtium, negōtīi	<i>business</i>
benignus	<i>kind, generous</i>	numquam	<i>never</i>
diū	<i>for a long time</i>	pervenīō, pervenīre, pervenī	<i>reach, arrive at</i>
etiam	<i>even</i>	quondam	<i>one day, once</i>
fortasse	<i>perhaps</i>	soror, sorōris	<i>sister</i>
graviter	<i>seriously</i>	tūtus	<i>safe</i>
hūc	<i>here, to this place</i>	vōx, vōcis	<i>voice</i>



This glass beaker was made in Alexandria in the first century AD, but was discovered in Afghanistan; on one side is the Pharos lighthouse, and on the other is a relief of a merchant ship, a war ship and a fishing boat approaching the harbour.

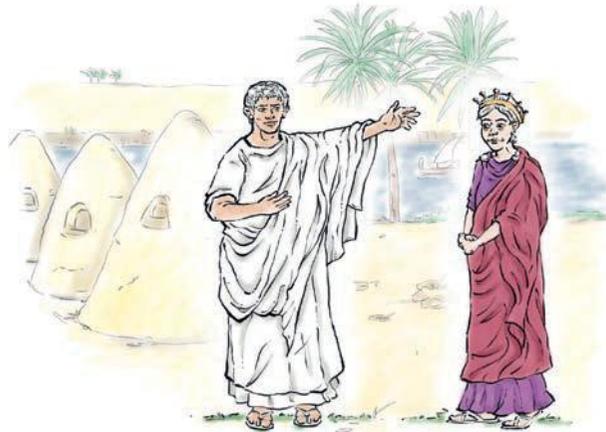
EUTYCHUS ET CLEMENS

Stage 18





- 1 Catia: aedificium splendidissimum in Aegyptō est pharus aut templum?
 Quīntus: architectī Aegyptiī multa aedificia splendida aedificāvērunt. sed aedificia splendidissima sunt p̄ramidēs Aegyptiae.
 Catia: tūne ad p̄ramidēs iter fēcistī?
 Quīntus: ita vērō! ego duo itinera ad eās fēcī!



- 2 Quīntus: horrea in Aegyptō semper sunt plēna. quotannīs agricolae Aegyptiī plūrimum frūmentum in horrea ferunt.
 Catia: nōne multa flūmina per Aegyptum fluunt?
 Quīntus: minimē! Aegyptus multa flūmina nōn habet. ūnum ingēns flūmen per mediam Aegyptum fluit. est flūmen Nīlus.
 Catia: quam mīrābile est hoc flūmen!

Togidubnus: *dē vitā Clēmētis audīre volō. quid in urbe agēbat?*
Quīntus: *Clēmēs tabernam possidēbat, sed familiam habēre quoque cupiēbat.*

taberna

postquam ad urbem advēnimus, ego Clēmētī diū tabernam quaerēbam. tandem mercātor, quī trīgintā tabernās possidēbat, mihi tabernam obtulit. haec taberna prope templum deae Īsidis erat. in hāc parte urbis via est, in quā omnēs tabernārii ōrnāmenta vitrea vēndunt. ego mercātōrī

‘hanc tabernam libertō meō emere volō,’ dīxī. ‘tibi centum aureōs offerō. placetne?’

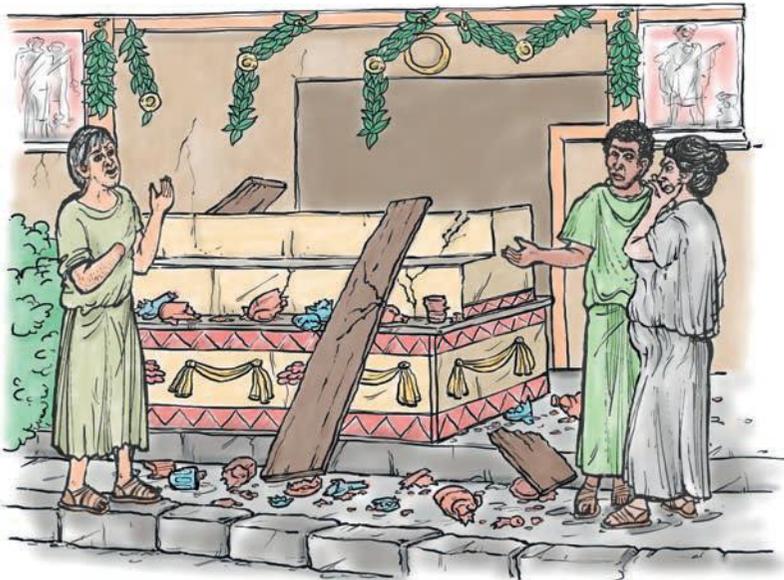
‘mihi placet,’ respondit mercātor. ‘centum aureī sufficiunt.’

mercātōrī igitur centum aureōs trādidi.

sed Barbillus, postquam hoc audīvit, valdē timēbat.

‘sunt multa perīcula,’ inquit, ‘in illā parte urbis. latrōnēs senem interfēcērunt, quī nūper illam tabernam tenēbat. nōnnūllī tabernārii eum in viā invēnērunt mortuum. senex, quī obstinātus erat, latrōnibus pecūniam dare nōluit. latrōnēs eum necāvērunt tabernamque dīripuērunt.’

‘Clēmēs vir validus, nōn senex īnfirmitas est,’ ego Barbillō respondi. ‘fortūna semper eī favet.’



5 **ōrnāmenta vitrea**
ornaments made of glass

centum aureōs
a hundred gold coins

10 **sufficiunt: sufficere**
be enough

latrōnēs: latrō
(hired) criminal, ruffian

15

dīripuērunt: dīripere
pull apart, ransack

īnfirmitas *weak*

in officinā Eutychi

I

postquam tabernam Clēmētī dedī, ille statim ad viam, in quā taberna erat, festīnāvit: adeō cupiēbat tabernam possidēre.

in viā vitreāriōrum erat ingēns turba, sed Clēmēns tabernam suam obstinātē petīvit. tandem tabernam prope templum cōspexit. valvās ēvulsās vīdit, tabernam dīreptam. ōrnāmenta frācta ubīque iacēbant. Clēmēns igitur tabernārium vīcīnum rogāvit,

‘quis hoc fēcit?’

‘rogā Eutychem!’ inquit tabernārius. ‘ille nōmina eōrum scit.’

Clēmēns statim Eutychem quaesīvit. facile erat Clēmētī eum invenīre, quod maximam officīnam possidēbat. prō officīnā Eutychi stābant quattuor custōdēs. Clēmēns numquam ingentiōrēs hominēs quam illōs custōdēs vīderat. eōs tamen nōn timēbat. ūnum custōdem ex ōrdine trāxit.

‘heus! Atlās!’ inquit Clēmēns. ‘cūr mihi obstās? nōn decōrum est tibi lībertō obstāre.’

tum Clēmēns custōdēs attonitōs praeteriit, et officīnam Eutychi intrāvit.

officinā: **officina** *workshop*

adeō *so much, so greatly*

in viā vitreāriōrum

5 *in the street of the glassmakers*

obstinātē *stubbornly*

valvās: **valvae** *(folding) doors*

ēvulsās: **ēvulsus**

10 *wrenched off*

dīreptam: **dīreptus**

pulled apart, ransacked

vīcīnum: **vīcīnus**

neighbouring, nearby

15 **eōrum** *their*

prō *in front of*

praeteriit: **praeterīre** *go past*

20



The earliest Egyptian glass vessels date from about 1500 BC and Alexandria became a centre for glass production. Items like this scent bottle (right) were made by wrapping a coil of molten glass around a clay or sand core, which was removed when the glass had cooled into its new, solid shape.



Molten glass could also be cast into a mould and allowed to cool before any excess was cut away. These ‘millefiori’ (‘a thousand flowers’) (left top) and ‘ribbon-glass’ (left lower) bowls were made by lining a mould with different coloured sticks of glass, then heating them until they melted and fused together. Such items were expensive because all of these techniques took a lot of time and work and often went wrong.



II

Eutyclus in lectō recumbēbat. vestīmenta ēlegantia gerēbat. cibum ē canistrō gustābat vīnumque bibēbat. ubi Clēmentem vīdit,

‘quis tē hūc admīsit?’ inquit. ‘quid vīs?’

‘Quīntus Caecilius Clēmēns sum,’ respondit Clēmēns. ‘dē tabernā, quam latrōnēs dīripuērunt, cognōscere volō. nam illa taberna nunc mea est.’

Eutyclus, postquam haec verba audīvit, lībertum amīcissimē salūtāvit, et eum per officīnam dūxit. ipse Clēmentī fabrōs suōs dēmōstrāvit. in officīnā trīgintā vitreārīi dīligenter labōrābant. rēs modicās faciēbant: ampullās, ōllās et pōcula.

Eutyclus, postquam Clēmentī officīnam ostendit, negōtium agere coepit.

‘sunt multa perīcula, mī amīce, in viā vitreārīōrum,’ inquit. ‘multī fūrēs ad hanc viam veniunt, multī latrōnēs. omnēs igitur tabernārīi auxiliū ā mē petunt. tabernārīi mihi pecūniam dant, ego eīs praesidium. tabernam tuam servāre possum. omnēs tabernārīi mihi decem aureōs quotannīs dare solent. paulum est. num tū praesidium meum recūsāre vīs?’

Clēmēns tamen Eutyclō nōn crēdēbat.

‘ego ipse tabernam, in quā habitō, servāre possum. praesidium tuum recūsō.’

lībertus, postquam haec dīxit, sēcūrus exiit.

vestīmenta *clothes*

admīsit: admittere *let in*

amīcissimē: amīcē

in a friendly way

dēmōstrāvit: dēmōstrāre

point out, show

ampullās: ampulla

flask, bottle

ōllās: ōlla *jar, pot*

praesidium *protection*

20 **paulum** *little*

25 **sēcūrus** *without a care*



In the first century BC, glassmakers invented a faster, cheaper and less labour-intensive technique called glassblowing. The craftsman at the front of this line drawing has produced a hollow bubble of glass by blowing steadily through the rod. The bubble can be made quite large and even shaped by swinging or by using various tools. The craftsman at the back has picked up a gob of molten glass on the end of a hollow iron rod. These techniques are still used by modern glassblowers.

6 Further examples:

- a 'ubi est tabernārius novus?' rogāvit Barbillus.
- b 'ubi est templum novum?' rogāvit Quīntus.
- c magnae nāvēs ad portum Alexandrīae nāvigābant.
- d tabernāriī perterritī per fenestrās spectābant.
- e nūntius magistrō crūdēlī epistulam trādīdit.
- f mīlitēs fūrem in vīllā mercātōris Graecī invēnērunt.

Identify the Latin noun and adjective pair in each sentence and use the vocabulary in the Language information section to find the gender of each noun and adjective pair.

7 The Latin word for 'who' or 'which' at the beginning of a relative clause changes like an adjective to match the gender of the word it describes. Notice how the forms of **quī** (masculine), **quae** (feminine) and **quod** (neuter) are used in the following examples:

rēx, **quī** in aulā habitābat, caerimōniam nūntiāvit.

The king, who lived in the palace, announced a ceremony.

puella, **quae** per forum contendēbat, fūrēs vīdit.

The girl, who was hurrying through the forum, saw the thieves.

dōnum, **quod** āthlētam valdē dēlectāvit, erat statua.

The gift, which pleased the athlete very much, was a statue.



A blown white glass jug with trailed decoration in blue.



This small scent bottle in the shape of a bunch of grapes is made of purple glass which has been mould-blown.

Clēmēns tabernārius

When you have read this story, answer the questions on page 123.

Clēmēns mox tabernam suam renovāvit. fabrōs condūxit, quī valvās mūrōsque refēcērunt. cēterī tabernāriī, quamquam Eutychem valdē timēbant, Clēmentem libenter adiuvābant. nam Clēmēns amīcissimus erat et eīs saepe auxilium dabat.

līberta quaedam tabernam Clēmentis vīsītāre solēbat; nōmen erat Domitilla. prīmō ōrnāmenta vitrea Domitillam dēlectābant, mox Clēmēns.

haec taberna, ut dīxī, prope templum deae Īsidis erat. ad hoc templum Clēmēns, quī pius erat, cotīdiē adībat. ibi deam Īsidem adōrābat et eī dōna vitrea cōnsecrābat.

sacerdōtēs, quī templum administrābant, mox Clēmentem cognōvērunt. Clēmēns in templō cum sacerdotibus cēnāre solēbat. in cellā templī habitābat fēlēs sacra. Clēmēns eī semper aliquid ē paterā suā dabat.

mox plūrimōs amīcōs Clēmēns habēbat. nam tabernāriī, quī Eutycho pecūniam invītī dabant, paulātīm Clēmentī cōnfīdēbant. tabernāriī Eutychem inimīcum putābant, Clēmentem vindicem. tandem omnēs Eutycho pecūniam trādere nōluērunt.

itaque Eutyclus latrōnēs collēgit. eīs fūstēs dedit pecūniamque prōmīsīt.

‘iste Clēmēns,’ inquit, ‘molestissimus est. necesse est eī poenās dare.’

latrōnēs, postquam fūstēs cēpērunt, ad tabernam Clēmentis contendērunt.

renovāvit: renovāre *restore*

condūxit: condūcere *hire*

5

ut *as*

10 **pius** *devout, religious*

adōrābat: adōrāre *worship*

cōnsecrābat: cōnsecrāre
dedicate

15 **sacra** *holy, sacred*

cōnfīdēbant: cōnfīdere *trust*

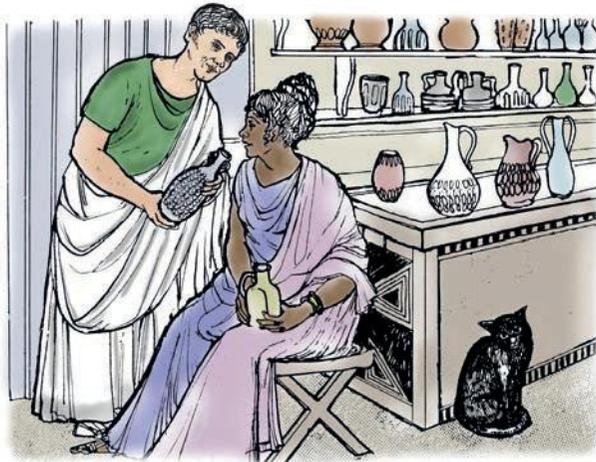
putābant: putāre *think*

20 **vindicem: vindex**
champion, defender

collēgit: colligere
gather, collect

poenās dare

25 *pay the penalty, be punished*



Questions

- 1 **Clēmēns mox tabernam suam renovāvit. fabrōs condūxit, quī valvās mūrōsque refēcērunt** (lines 1–2): explain how Clemens restored his shop.
- 2 Look at lines 2–5: **cēterī tabernāriī . . . et eīs saepe auxilium dabat.**
 - a Why did the other shopkeepers help Clemens?
 - b What did the other shopkeepers feel about Eutychus?
- 3 Look at lines 6–8: **liberta quaedam tabernam Clēmētis vīsītāre solēbat . . . mox Clēmēns.**
 - a Who was accustomed to visit Clemens' shop?
 - b What do we learn about what pleased this visitor?
- 4 **haec taberna, ut dīxī, prope templum deae Īsidis erat. ad hoc templum Clēmēns, quī pius erat, cotīdiē adībat** (lines 9–10):
 - a Where was Clemens' shop?
 - b Why was the shop's location convenient for Clemens?
- 5 **ibi deam Īsidem adōrābat et eī dōna vitrea cōnsecrābat** (lines 10–11): how did Clemens show his respect for the goddess?
- 6 **sacerdōtēs, quī templum administrābant, mox Clēmētem cognōvērunt** (lines 12–13): who soon got to know Clemens?
- 7 **Clēmēns in templō cum sacerdōtibus cēnāre solēbat** (lines 13–14): what was Clemens accustomed to do?
- 8 Look at lines 14–15: **in cellā templī habitābat fēlēs sacra. Clēmēns eī semper aliquid ē paterā suā dabat.**
 - a Where did the sacred cat live?
 - b How did Clemens show kindness to the cat?
- 9 **mox plūrimōs amīcōs Clēmēns habēbat. nam tabernāriī, quī Eutychō pecūniam invītī dabant, paulātim Clēmētī cōnfidēbant** (lines 16–18): what do we learn about the shopkeepers and how they became friends with Clemens?
- 10 From lines 18–19, pick out the Latin words that tell us what the shopkeepers thought of Eutychus and Clemens.
- 11 **tandem omnēs Eutychō pecūniam trādere nōluērunt** (lines 19–20): how did the shopkeepers finally oppose Eutychus?
- 12 **itaque Eutychus latrōnēs collēgit. eīs fūstēs dedit pecūniamque prōmīsīt** (lines 21–22): what actions did Eutychus take?
- 13 **'iste Clēmēns,' inquit, 'molestissimus est. necesse est eī poenās dare'** (lines 23–24): what did Eutychus think about Clemens that made it necessary for him to be punished?
- 14 **latrōnēs, postquam fūstēs cēpērunt, ad tabernam Clēmētis contendērunt** (lines 25–26): why do you think that the robbers hurried to Clemens' shop?

prō tabernā Clēmētis

Clēmēns quondam, ubi ā templō, in quō cēnāverat, domum redībat, amīcum cōspexit accurrentem.

‘taberna ardet!’ clāmāvit amīcus. ‘tabernam tuam dīripiunt Eutyclus et latrōnēs. eōs vīdī valvās ēvellentēs, ōrnāmenta frangentēs, tabernam incendentēs. fuge! fuge ex urbe! Eutyclus tē interficere vult. nēmō eī latrōnibusque resistere potest.’

Clēmēns tamen nōn fūgit, sed ad tabernam quam celerrimē contendit. postquam illūc advēnit, prō tabernā stābat immōtus. valvās ēvulsās, ōrnāmenta frācta, tabernam dīreptam vīdit. Eutyclus extrā tabernam cum latrōnibus stābat, rīdēbatque. Eutyclus cachinnāns

‘mī dulcissime!’ inquit. ‘nōnne tē dē hāc viā monuī? nōnne amīcōs habēs quōs vocāre potes? cūr absunt?’

Clēmēns cum summā tranquillitāte eī respondit, ‘absunt amīcī, sed deī mē servāre possunt. deī hominēs scelestōs pūnīre solent.’

Eutyclus irātissimus

‘mihi ita dīcere audēs?’ inquit. ‘verba tua sunt īsolentia!’

tum Eutyclus latrōnibus signum dedit. statim quattuor Aegyptiī cum fūstibus Clēmētī appropinquābant. Clēmēns cōstitit. via, in quā stābat, erat dēserta. tabernariī perterritī Clēmēntem dēseruerant, simulatque Eutyclus et latrōnēs advēnērunt.

subitō fēlēs sacra, quam Clēmēns tractāre solēbat, ē templō exiit. Clēmēntem rēctā petīvit. in umerum Clēmētis īsiluit. omnēs Aegyptiī statim fūstēs dēiēcērunt. Clēmēntem, quem fēlēs sacra servābat, laedere nōn audēbant.

saeviēbat Eutyclus, sicut taurus irātus. tum fēlēs in Eutyclus īsiluit, et caput vehementer rāsīt.

‘melius est tibi fugere,’ inquit Clēmēns.

Eutyclus cum latrōnibus perterritus fūgit. posteā neque Clēmēntem neque tabernariōs laedere temptābat. Clēmēns, vindex tabernariōrum, Domitillam in mātirimōnium dūcere potuit. iam hērēdem exspectat.

domum (towards) home

accurrentem: accurrens

running up

ēvellentēs: ēvellens

5 *wrenching off*

frangentēs: frangens

breaking

incendentēs: incendens

burning, setting on fire

10 **illūc** there, to that place

15 **tranquillitāte: tranquillitās**

calmness

scelestōs: scelestus wicked

cōstitit: cōsistere

stand one’s ground,

stand firm

25 **dēseruerant: dēserere**

desert

rēctā directly, straight

īsiluit: īsilire jump onto

laedere harm

30 **saeviēbat: saevire**

be in a rage

taurus bull

rāsīt: rādere scratch

neque . . . neque

35 *neither . . . nor*

hērēdem: hērēs heir



Egyptian cats

DNA finds suggest that the origins of our domestic cat lie in West Asia and ancient Egypt. They were domesticated around 10 000 years ago by the first people to farm the land, who kept cats as pets and to control rats and mice in granaries and food stores. Cats were later taken to Europe and other parts of the world via Egypt's trading network, aboard ships filled with grain and other goods where they were perhaps intended to combat vermin.

The Egyptians also honoured cats as sacred animals. Several deities took the form of cats or lions, including the goddesses Isis and Bastet. Bastet was a daughter of the sun god Ra and is often depicted as a woman with a cat's head. Thousands of bronze statues of cats and images of Bastet have survived, many of which were left as offerings at her temples. Worship of Bastet was carried by the Romans to Italy where it has been found in Rome, Ostia, Nemi and Pompeii.

Hundreds of thousands of mummified cats have also been found in Egypt. These were embalmed using a process similar to that used on humans, and while most were simply wrapped in brightly painted material, some had elaborate stone sarcophagi and even bronze face masks. While some of these mummified cats may have been pets that died of natural causes, many were probably sacrifices.

Egypt seems to have been unique in its reverence for animals such as cats. This could be why these beliefs and practices were so popular during periods of foreign invasion and occupation; they were a way for people to express a distinctly Egyptian cultural identity.



DNA analysis suggests that most ancient cats had stripes. More patchy or mottled cats were uncommon until the Middle Ages. Egyptian murals, like this hunting scene from c.1400–1350 BC, always depict striped cats.



This expensive bronze cat was made as an offering to the goddess Bastet around 600 BC.



In Egyptian legend, each night Ra in his incarnation as a cat journeyed to the underworld to slay the snake-demon Apophis with a knife to ensure the successful rising of the sun the next morning.



This cat was mummified sometime after 30 BC. It was wrapped in narrow strips of light and dark brown linen and padding. Linen threads and brown paint were used to create facial features.

Practising the language

mercātor fēlix

A traveller is marooned on an island and has a very lucky escape.

Barbillus volūmen antīquum explicāvit Lūciaeque fābulam nārrāvit:

‘fuit ōlim mercātor dīves, quī nāvem cōnscenderat in portū Aegyptī. magister tamen erat vir pessimus.

‘post nōnnūllōs diēs ad īnsulam advēnērunt, ubi omnēs ē nāve exiērunt. mercātor, quod fessus erat, in lītore īnsulae recubuit et obdormīvit. postquam surrēxit, nēmō aderat.

‘mercātor tumulum album vīdit et cōnscendit. ēheu! nāvem procul in marī cōnspexit. iste magister mercātōrem relīquerat.

‘subitō ingēns volucer in caelō appāruit. sōlem cēlābat, sicut nūbēs ātra. deinde volucer ad mercātōrem attonitum dēscendit, et in illō tumulō cōnsēdit. nam tumulus albus erat ōvum!

‘iam sub pedibus volucris iacēbat mercātor. ille tamen erat vir callidus. ubi volucer dēnique ēvolāvit, mercātor pedem tenēbat. ita volucer mercātōrem ā lītore īnsulae abstulit.

‘mox volucer ad īnsulam novam pervēnit. ibi iacēbant gemmae, quās serpēns ātra custōdiēbat. volucer hanc serpentem interfēcit cōnsūmitque. ubi iterum ēvolāvit, iterum pedem tenēbat mercātor, quī multās gemmās collēgerat.

‘posteā ad mare revēnērunt. mercātor in mare prope nāvem novam dēcidere potuit. ita effūgit, dīvitior quam antea.’

volūmen *papyrus scroll*
explicāvit: explicāre
unroll

5

tumulum: tumulus
mound, hill
relīquerat: relinquere
leave behind
volucer *winged creature*

10

15

ōvum *egg*

20

abstulit: auferre
take away, carry off
gemmae: gemma
jewel, gem

25

1 Explore the story

- a **Barbillus volūmen antīquum explicāvit Lūciaeque fābulam nārrāvit** (lines 1–2): what did Barbillus do after he unrolled the papyrus scroll?
- b **magister tamen erat vir pessimus** (line 4): what do we learn about the captain of the ship that the merchant boards?

- c** Look at lines 5–8: **post nōnnūllōs diēs . . . nēmō aderat.**
- i** When did the travellers reach an island?
 - ii** Why did the merchant go to sleep?
 - iii** What did the merchant discover after he got up?
- d** Look at lines 9–10: **mercātor tumulum . . . in marī cōspexit.**
What did the merchant do?
- e** **subitō ingēns volucer in caelō appāruit. sōlem cēlābat, sicut nūbēs ātra** (lines 12–13).
- i** What suddenly appeared in the sky?
 - ii** How does the author emphasise its size?
 - iii** Do you think that this description is effective?
- f** **deinde volucer ad mercātōrem attonitum dēscendit, et in illō tumulō cōnsēdit. nam tumulus albus erat ōvum!** (lines 13–15): why did the winged creature go down to the mound?
- g** **iam sub pedibus volucris iacēbat mercātor** (line 16). Looking at lines 16–19 (**ille tamen . . . ā lītore īnsulae abstulit**), explain how the merchant turned this terrifying situation to his advantage.
- h** Look at lines 20–22: **mox volucer . . . interfēcit cōnsūmitque.**
- i** What are we told was on the second island?
 - ii** What did the winged creature do on that island?
- i** Look at lines 22–26: **ubi iterum ēvolāvit . . . dēcidere potuit.**
- i** What did the merchant do before leaving the second island?
 - ii** What did the merchant do after they returned to the sea?
- j** Compare the descriptions of the merchant in lines 3 (**mercātor dīves**) and 26–27 (**dīvitior quam antea**). How have the events of the story changed the merchant?

2 Explore the language

In Book II you are seeing various ways in which authors can make their writing more exciting. Look again at this story. In what ways is this story exciting? This story describes a number of fantastic and unexpected events. What words has the author used to draw attention to those events?

3 Explore further

This story is based on fantastical tales that were told across the ancient world. The stories were very entertaining, but people would have understood that they also conveyed a message. These messages were often morals, or advice on how people should behave.

What do you think the message of this story is? What other fantastical stories do you know that convey a message?

Reviewing the language Stage 18: page 225

Enquiry: In the Ptolemaic and Roman periods, how did the movement of people to and from Egypt affect the cultures and identities of those involved?

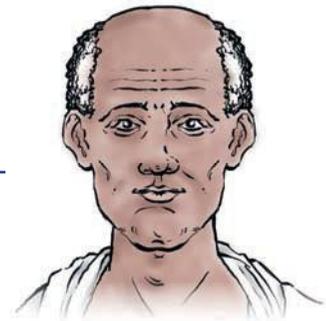
Language and culture

Alexandria had been a cultural centre since its foundation, and Egypt had fascinated the Greeks and Romans from an even earlier date. The first known study of Egypt from the Greco-Roman world was written by the Greek historian Herodotus in the fifth century BC. As a Roman province, Egypt was more than twelve times as valuable to the Roman treasury as the neighbouring province of Judaea.

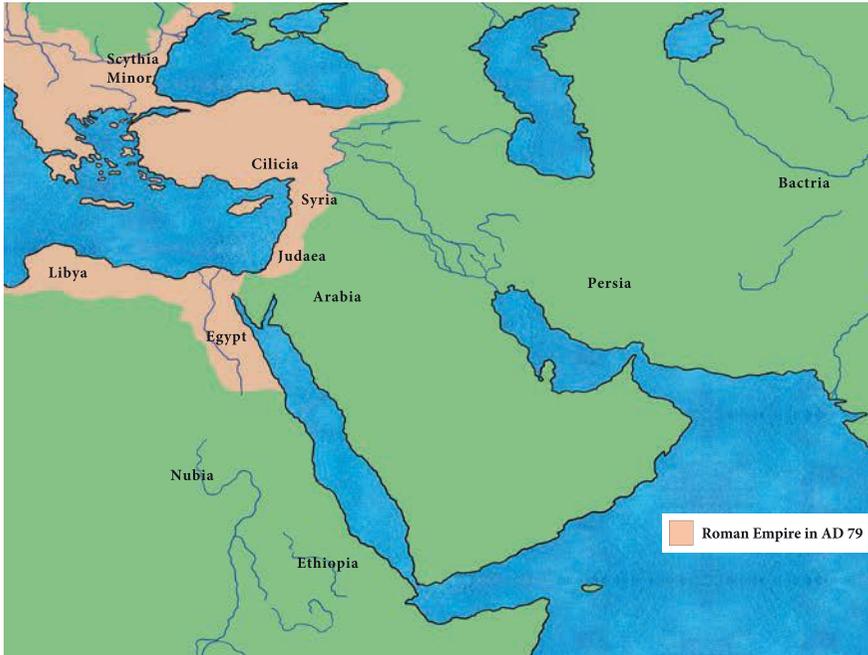
From the time of the Ptolemies, Alexandria had attracted settlers from far and wide. Some came with the army or for trade, others were enslaved prisoners of war. Whatever the reason they came, they made their home in Egypt and cities like Alexandria, often marrying and starting families with the local population. By the Roman period, the city was one of the most significant cultural and trading centres in the ancient world. Around the time Lucia and Quintus visited the city, one Greek observer, Dio Chrysostom, told his Alexandrian listeners:

‘I see among you not merely Greeks and Italians and people from neighbouring Syria, Libya, Cilicia, nor just Ethiopians and Arabs from more distant regions, but even Bactrians and Scythians and Persians and a few Indians; all these people make up the audience in your theatre and sit beside you every time.’

(Dio Chrysostom, *Oration* 32.40)

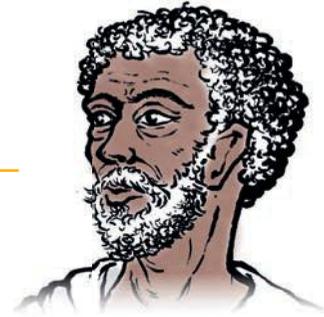


Thinking point 1: What claims can we make about life in Alexandria using this passage from Dio Chrysostom?



Egypt and its neighbouring countries.

I have Syrian and Greek heritage, but I am a Roman citizen who lives in Egypt. My Latin- and Greek-speaking acquaintances might call me Barbillus, but my Syrian family used a different name for me. I don't really need to speak the language of the Egyptians. When speaking to another Syrian I use the language of Syria, and day to day I mostly use Latin or Greek. Lucia says she wants to learn all of them so she can read every text in my library; each of these languages has its own alphabet or writing system, though, so it will take time for her to master them all!



By the time Egypt became a Roman province it had been under the control of culturally Greek rulers for hundreds of years, so it is unsurprising that much of the ruling class in Alexandria thought of themselves as both Egyptian and Greek. Many appear to have been bilingual and used both Egyptian and Greek names.

A person's name and the languages they used cannot necessarily tell us if they were 'Greek' or 'Egyptian'. Some families were culturally Egyptian at home, but the men of the household often adopted a more Greek identity to get by in public life. Women may not have needed a Greek identity in the same way, which is perhaps reflected in the tendency for women to have Egyptian names and men to have Greek-Egyptian ones. But this pattern is not universal: some women had Greek names, too, and could read and write in Greek (and Egyptian).

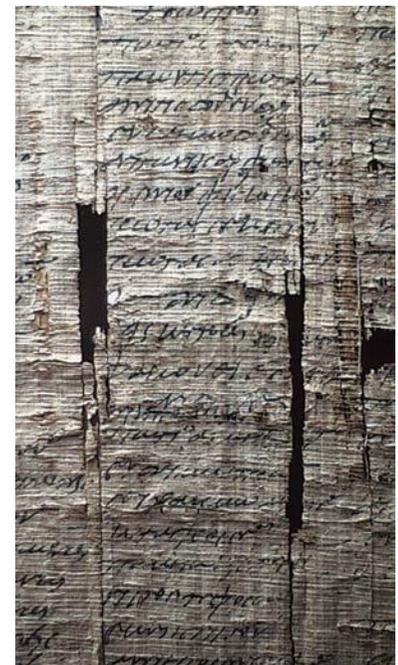
Thinking point 2: In what situations today might people change the names or languages they use?



Painted panel portraits like these were a popular art form in Roman Egypt. Called Fayum portraits after the place where most were found, they were sometimes placed over the faces of mummies to show what the person looked like in life. Painted in a Greco-Roman style, these portraits were used in traditional Egyptian burial.

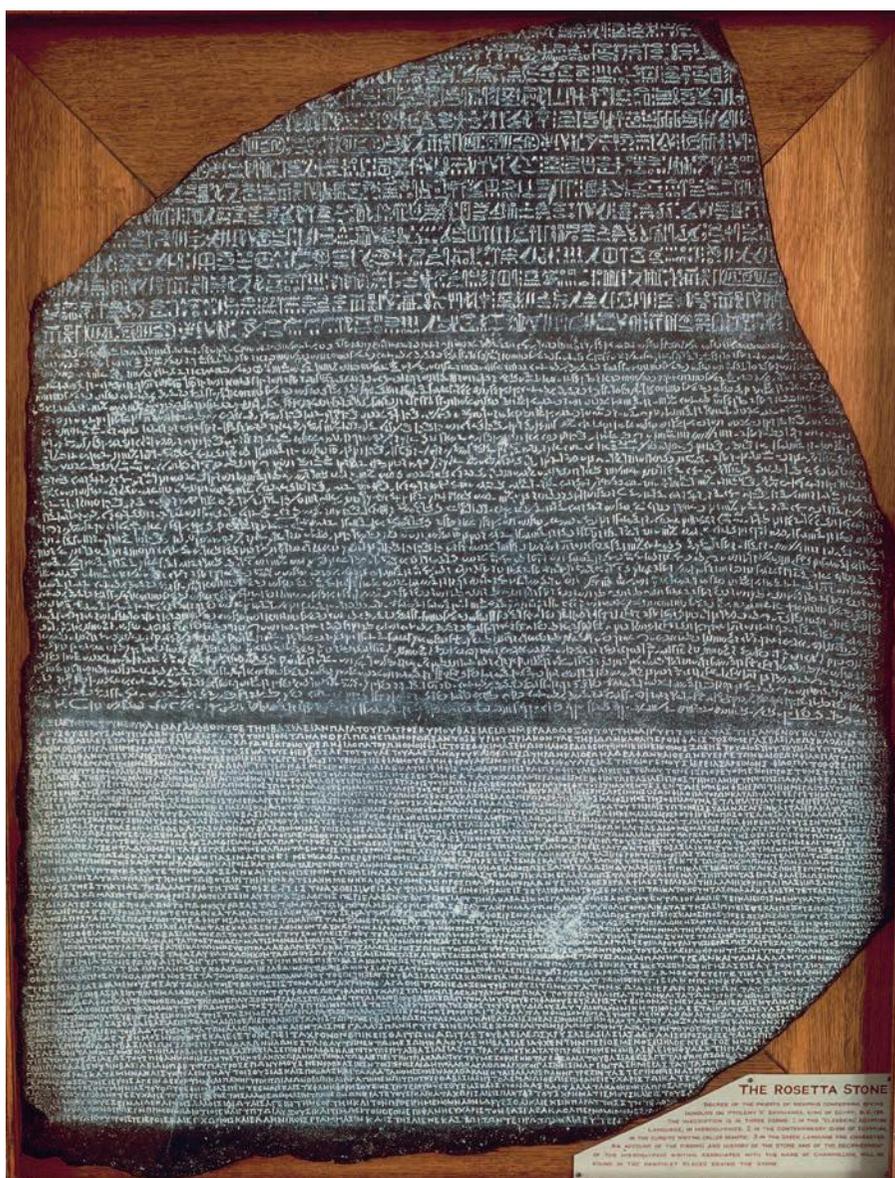
In the Roman period the official language of Egypt was Greek, although some people also chose to learn Latin. The Egyptian language was still widely spoken, though, and the Egyptians had a complex writing system that was centuries old. Today, hieroglyphs are perhaps the most well-known form of Egyptian writing, but in ancient Egypt only priests knew how to write using them and even they did not use them every day. Hieroglyphs were more like small pictures than what we would recognise as letters and took a long time to draw. They may have looked very grand on monuments or important decrees but were not well suited to writing a quick letter or shopping list. For such tasks the priests developed an alternative, plainer script which we call 'Hieratic'.

Part of an Egyptian official document. This papyrus was written in Greek during the period of Roman rule, and concerns work done on a canal.



In the seventh century BC the Egyptians developed a new, even simpler form of writing. Today we call this ‘Demotic’, from the Greek word *demos* meaning ‘the people’, because it was used by most people day to day. ‘Hieroglyph’ and ‘Hieratic’ also come from a Greek word, this time *hieros* meaning ‘sacred’. The Egyptians, however, had their own names for their writing systems. They called Demotic *sekh shat* (‘writing for documents’) and Hieroglyphs *medu netjer* (‘the gods’ words’). When Greek became the dominant language of public life Demotic script was used less and less. By the late Roman period it had been replaced by Coptic, a form of Egyptian language written using mainly the Greek alphabet.

Thinking point 3: Why do you think we use names derived from Greek to refer to Egyptian writing systems?

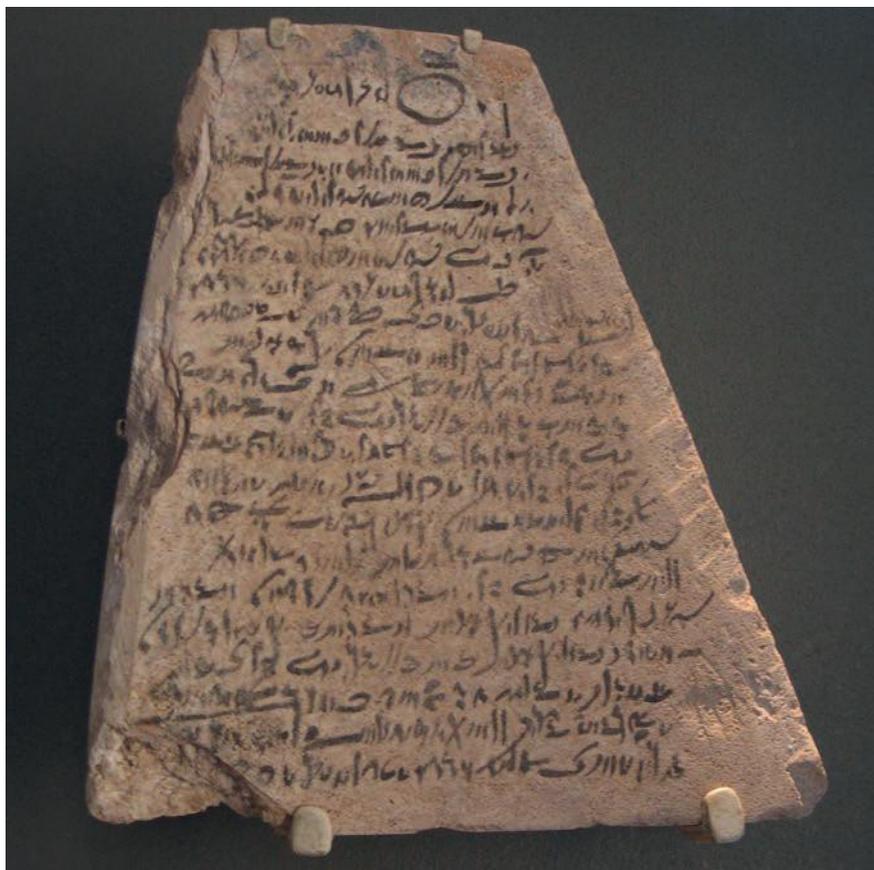
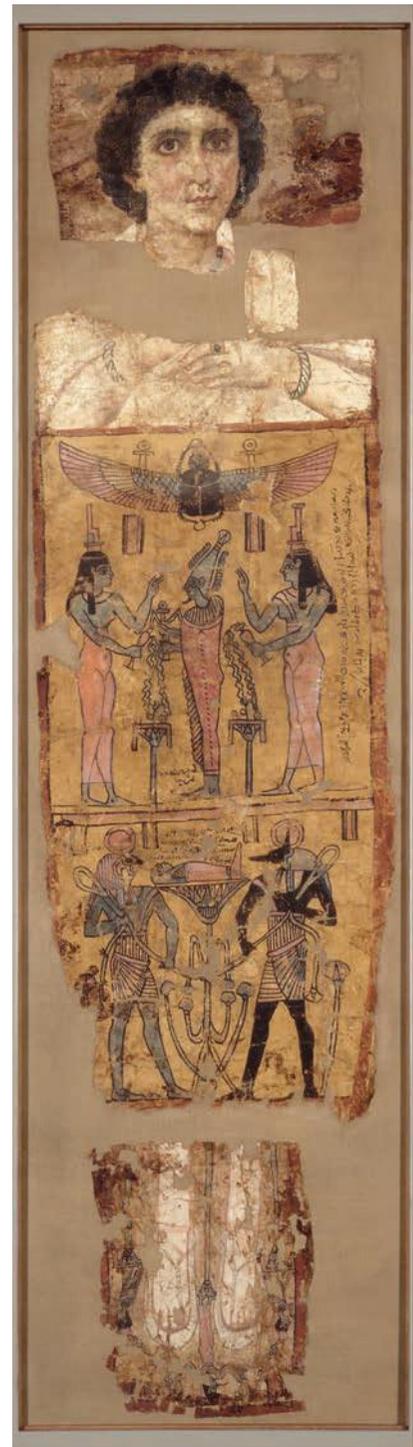


The art of reading Egyptian writing was lost for many years until in the nineteenth century scholars were able to work it out by comparing the three versions of a temple decree inscribed on the ‘Rosetta Stone’: one in formal Hieroglyphs, another in Demotic, and the third in Greek.

It is worth remembering that most of the population living in Alexandria were Egyptians who could not read or write in their native language, let alone in Greek or Latin. This language barrier would have held people back from achieving the same wealth and status as those who could use Greek and Latin to interact with officials and their documentation.

Made in Egypt in the first or second century AD, this shroud (right) was used to cover the body of a woman named Tasheretwedjahor when she was buried. The elaborate hieroglyphics do not actually say anything meaningful; they are just decorative. This is common on funerary objects from the Ptolemaic and Roman periods.

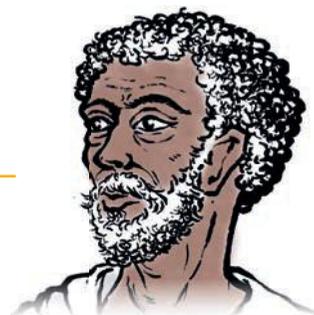
Thinking point 4: Why do you think people might have put 'false' hieroglyphics onto items like this shroud? Can you think of any modern examples of types of writing being used in this way?



This prayer is written in Demotic script and asks the god Amun to restore a blind man's sight.

Arts and crafts

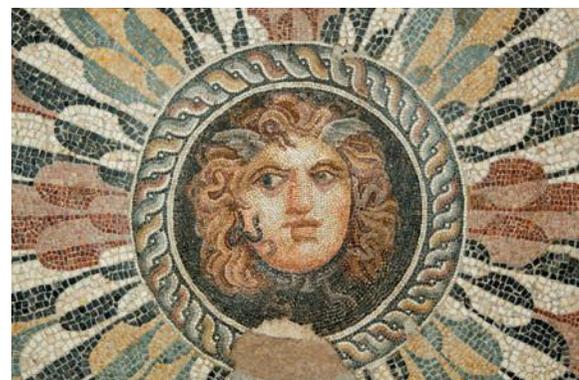
While much of Egypt's wealth comes from agriculture, Alexandria is also known for its fine arts and craftsmanship, including the famous Alexandrian glass sold in Clemens' shop. Items made in Alexandria reflect the complex history and identity of the people, and the popularity across the empire of all things 'Egyptian' means there is a thriving international market to sell them in.



Glassware was not the only craft associated with Alexandria. While mosaics were never a popular decoration across most of Egypt, many high-quality ones were created during the Ptolemaic and Roman periods for use in Alexandria. The wealth and taste of the Ptolemies attracted talented mosaicists to the city and development of the art form continued into the Roman period.

A common design all over the Mediterranean, especially in dining rooms, was a circle within a square. Such 'shield' mosaics seem to have been particularly popular in Egypt, where the circle often contained the head of the gorgon Medusa. In Greek myth the head of Medusa was put on the aegis (protective shield or cloak) of Zeus and Athena and she had long been a protective symbol in the Greek world. The image of Medusa also became common in the funerary art of Greco-Roman Egypt, where she was depicted on coffins, for example. The popularity of this design as a protective symbol in Alexandrian art might be due to the common depiction of Alexander the Great as 'Alexander the Aegis-Bearing'. Such images showed him as a divine force protecting the city cloaked in the aegis, often complete with gorgon's head.

As well as allowing mosaicists to introduce bold colours and patterns, the overlapping 'scales' or 'feathers' that often radiate out from the centre of shield mosaics in Egypt may echo the overlapping feather designs common in ancient Egyptian art, such as in this wall painting of a fan.



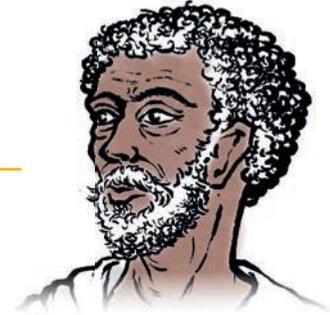
This Medusa mosaic comes from the dining room floor of an Alexandrian house and is dated to AD 100–150. The central panel was pre-made in a workshop and then laid into the design on site.

Thinking point 5: Imagine you are the person who commissioned the Medusa mosaic. Explain why you want this particular design in your dining room.



Detailed mosaic panels can be pre-made by an expert mosaicist in their workshop, transported to the site and laid into the wider design. Alexandria was an important centre for the development and manufacture of these pre-made panels before the Roman conquest, and now this technique allows Alexandrian mosaics to be exported to wealthy clients all over the empire. The port of Ostia, which serves the city of Rome, has a thriving community of Alexandrian merchants. Alexandrian-made mosaic panels and traditional Egyptian images, like the Egyptian gods, sell well there.

Often pictures of 'Egypt' say more about people's perceptions than they do about reality; a lot of the ones I see look nothing like it at all! There were Egyptian influences in art all over Pompeii. A friend of mine had a beautiful mosaic showing the river Nile and the wildlife that lives in it – even a hippopotamus, which they thought was a very strange-looking animal. I've never thought they look strange, just dangerous!



A mosaic from the port of Ostia showing the Pharos lighthouse.

Thinking point 6: Ostia was Alexandria's most important trading connection. Think back to Stage 17. What Egyptian product was especially important to ship regularly to Rome via its port at Ostia?



This mosaic from the House of the Faun in Pompeii depicts the river Nile full of Egyptian wildlife.

Even before the Roman conquest of Egypt, its landscape and wildlife were appearing in artworks in Italy and beyond. Despite the popularity of mosaics and wall paintings depicting the river Nile in Roman households around the empire, there is no evidence of similar trends in Egypt itself. The popularity of these Egyptian-inspired designs increased after the Roman conquest. Despite wanting ‘Egyptian’ decorations, people do not seem to have been especially concerned with how genuine such things were.

This shabti – a type of Egyptian statuette usually buried with the dead – was found in what was once Gaul. Many such shabtis were looted from Egypt and transported across the empire for reuse in other ways. There is even evidence of fake shabtis being made just so they could be exported and sold.

Thinking point 7: Can you think of modern examples of objects from one culture being used out of context in another? What views might different people have about this?

Some people will buy Egyptian objects and use them as decorations. For example, I’ve seen an Egyptian statuette of the kind usually buried with the dead decorating a Roman atrium! The removal of Egyptian statues and artworks makes me so cross; such things belong in Egypt, not in Roman palaces!

The Romans removed huge amounts of ancient statuary to decorate their palaces and public spaces. In fact, today there are more Egyptian obelisks in Rome than there are in Egypt.

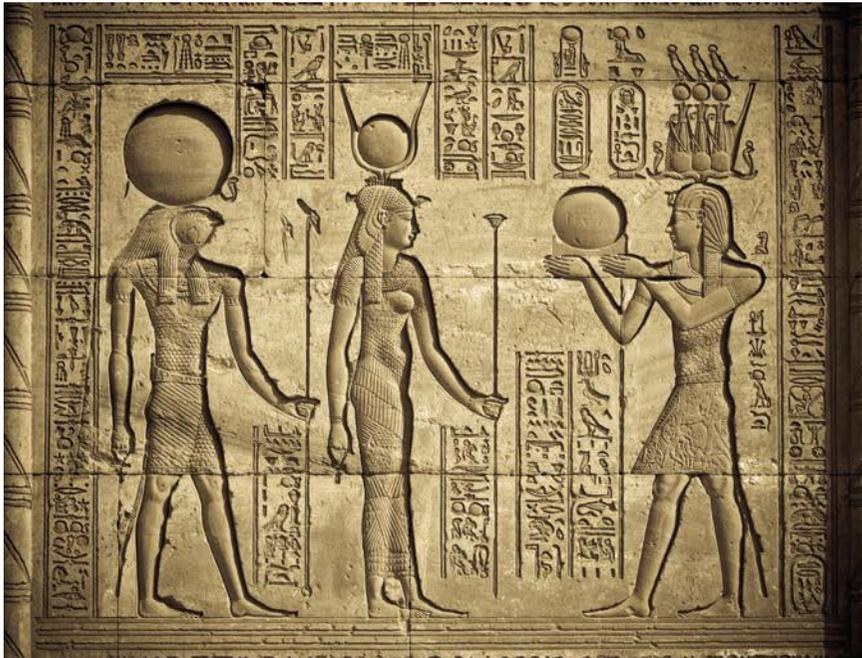


This obelisk was brought to Rome by the Emperor Caligula in AD 37 and now stands in front of St Peter’s Basilica in Vatican City. The Romans did not record the monument’s history and so little is known of its original Egyptian context.

As well as removing Egyptian monuments and artworks, the Roman emperors also imitated the pharaohs, the ancient rulers of Egypt. Just as the Greek rulers had done before them, they inscribed their names in hieroglyphs on the temples they built in Egypt and portrayed themselves in an Egyptian fashion. For example, beside the sanctuary of Isis on the island of Philae near Egypt's southern border is 'Trajan's Kiosk'. A kiosk is a traditional Egyptian structure often used as a temple or form of pavilion. It is likely that the Emperor Trajan remodelled an existing structure, possibly built by his predecessor, Augustus, about 140 years earlier. Despite being built by Roman emperors, this kiosk has Egyptian architectural features and inside Trajan is depicted as a pharaoh making offerings to Osiris, Isis and Horus.



Trajan's Kiosk.



Relief from the temple complex at Dendera in Egypt. The Emperor Trajan is shown as an Egyptian pharaoh offering a model of the sun to the Egyptian gods Hathor and Horus.



The Egyptian god Horus wearing Roman military dress and sitting in a position common in depictions of Greco-Roman gods.

Thinking point 8: Look at the relief and the statuette. What do these sources suggest about the Roman attitude to the Egyptian gods? Think back to Stages 13 and 14. How does this compare to the Roman treatment of the British gods?

Enquiry: In the Ptolemaic and Roman periods, how did the movement of people to and from Egypt affect the cultures and identities of those involved?

You may wish to consider:

- where people came from and the different reasons they arrived in Egypt, for example conquest and trade
- claims we can make based on:
 - the languages people used
 - the art they created
- the Roman attitude to Egyptian objects and design.

Vocabulary checklist 18

ā, ab	<i>from</i>	nēmō	<i>no one, nobody</i>
anteā	<i>before</i>	nōmen, nōminis	<i>name</i>
audeō, audēre	<i>dare</i>	obstō, obstāre, obstitī	<i>stand in the way, obstruct</i>
caput, capitis	<i>head</i>	pars, partis	<i>part</i>
coepī	<i>I began</i>	postea	<i>afterwards</i>
cognōscō, cognōscere, cognōvī	<i>find out, get to know</i>	prō	<i>in front of</i>
fēlix	<i>lucky, fortunate</i>	pūniō, pūnīre, pūnīvī	<i>punish</i>
ibi	<i>there</i>	recūsō, recūsāre, recūsāvī	<i>refuse</i>
itaque	<i>and so</i>	resistō, resistere, restitī	<i>resist</i>
libenter	<i>gladly, willingly</i>	sacer	<i>holy, sacred</i>
nam	<i>for</i>	soleō, solēre	<i>be accustomed</i>



This Roman mosaic uses millefiori glass pieces for the clothes of these Egyptian figures.

ISIS

Stage 19





hic vir est Aristō.

- 1 Barbillus amīcum Graecum habēbat. hic amīcus erat Aristō. vīllam Aristōnis saepe vīsītābam.



haec mātrōna est Galatēa.

- 2 Aristō uxōrem habēbat. uxor erat Galatēa. Galatēa familiam Barbillī bene cognōverat.

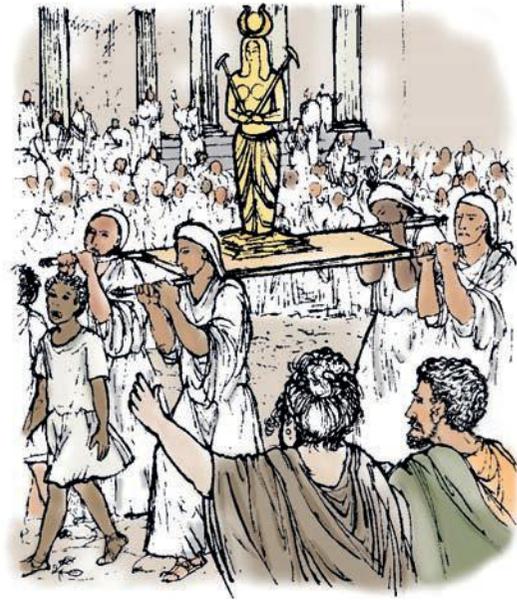


haec puella est Helena.

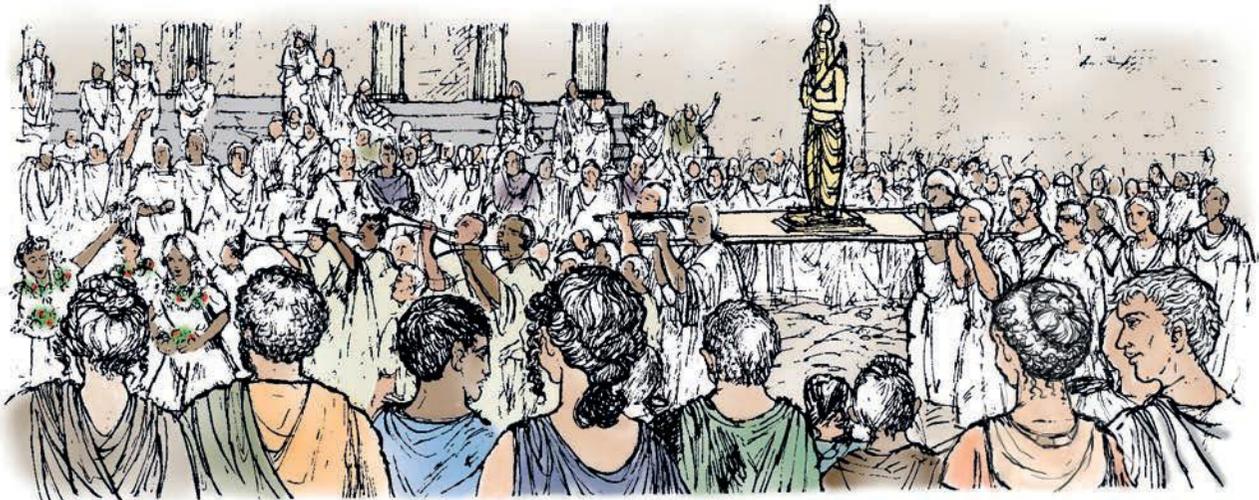
- 3 Aristō et Galatēa fīliam habēbant. haec fīlia erat Helena. Helena erat amīca Lūciae.



4 pompa splendida viās Alexandriāe complēbat. Lūcia hanc pompam spectāre volēbat. Aristō nōs ad pompam dūxit.



5 Galatēa: hī virī sunt sacerdotēs deae Īsidis. spectāte hōs virōs! sacerdotēs statuum deae per viās portant et sollemniter cantant.



6 Helena: hae puellae prō pompā currunt. spectāte hās puellās! puellae canistra rōsarum ferunt flōrēsque in viam spargunt.

7 Aristō: pompa ad templum Caesaris pervenit. prope hoc templum est turba spectātōrum. ēheu! hī spectātōrēs magnum clāmōrem faciunt!

Togidubnus: *cur Aristō vōs ad hanc pompam dūxit?*
Quīntus: *Barbillus, quī occupātus erat, mē Lūciamque
dūcere nōn potuit.*

diēs fēstus

diēs fēstus *festival, holiday*
(in honour of a deity)

familia Graeca

*diēs fēstus appropinquābat. ad vīllam Aristōnis cum Lūciā
ībam. dē vītā Aristōnis garriēbāmus.*

Quīntus: sine dubiō familia Aristōnis nōtissima est.

Lūcia: tēcum cōsentiō! soror Aristōnis philosopha Graeca est,
quam omnēs laudant. pater Aristōnis, quī in Graeciā 5
habitābat, quoque nōtissimus erat. tragoediās optimās
scrībēbat.

tragoediās: tragoedia
tragedy, tragic play

Quīntus: Aristō tamen miserrimus est.

Lūcia: vērum dīcis, mī frāter! Aristō, quod ipse tragoediās
scrībere vult, vītā quiētā quaerit. sed difficile est 10
eī tragoediās scrībere, quod hospitēs vīllam complent.
Galatēa, uxor Aristōnis, hospitēs ad vīllam semper
invitat. hospitēs Galatēae multās fābulās dē urbe
nārrant. Galatēa hās fābulās intentē audit et eās in cērā
assiduē scrībit. historiam Alexandriāe scrībere vult. 15
Aristō tamen hospitēs uxōris semper fugit.

assiduē *continually*
historiam: historia *history*

Quīntus: et quid putat Helena, fīlia Aristōnis et Galatēae?

Lūcia: Helena et amīca sua versūs compōnere mālunt. nūper
Helena mihi hōs versūs Latinōs ostendit, quōs ipsa
scrīpserat: 20

compōnere mālunt
prefer to compose

dēnique ē caelō fugit ātra nūbēs.
ecce! lūcet lūna beāta gaudēns!
spargit illa lūmina: nam simul tē
spectat et audit.

beāta *happy, fortunate*
gaudēns *rejoicing*
spargit: spargere *scatter*
lūmina: lūmen *ray of light*
rārō *rarely*

Quīntus: quam pulchrī sunt hī versūs! versūs pulchriōrēs quam
hōs rārō audīvī! 25

Lūcia: cōsentiō. sed ecce, mī frāter! ad vīllam Aristōnis
pervēnimus.



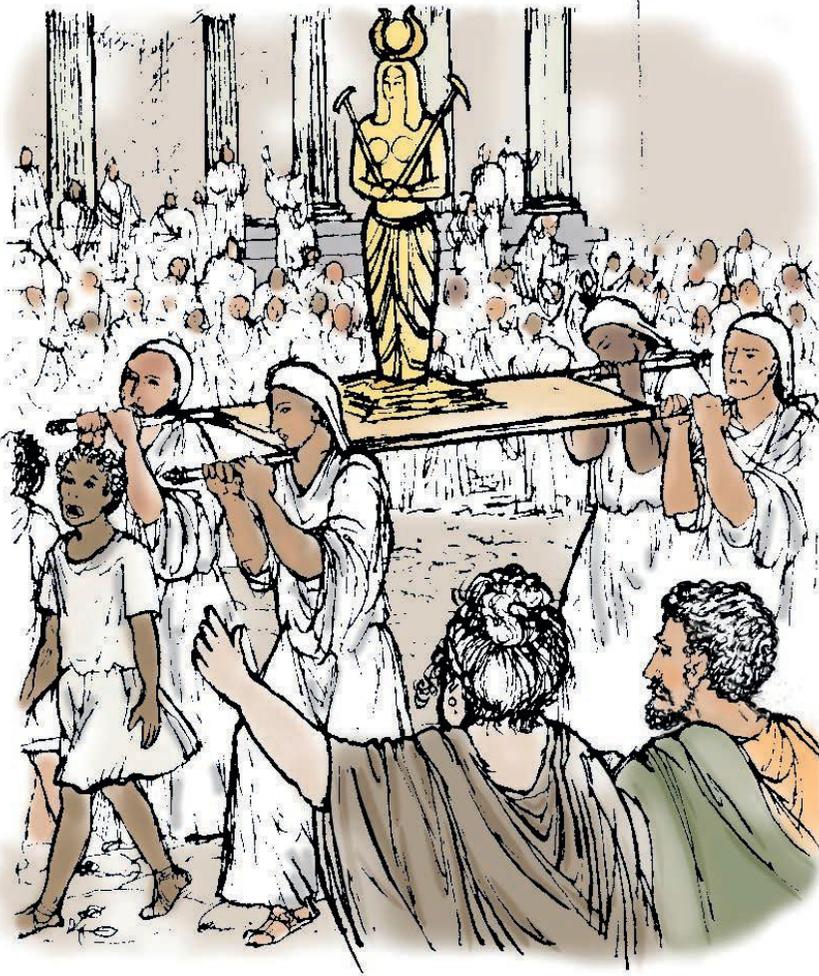
The Roman theatre at Alexandria.



A writer of plays.



Inspiration for the characters of Aristo's sister, Galatea and Helena comes from three of the many female thinkers from the ancient world, most of whose works have been lost over the years; Hypatia, Pamphile and Sappho. This statuette (left) is of Hypatia of Alexandria, who was mentioned in Stage 17. Pamphile was a historian from the eastern Roman Empire who composed her work by gathering stories from family and friends. Her writing is almost entirely lost, surviving only in references made by other historians in their works. Sappho was a Greek poet who is most famous for the love poems she wrote to the women in her life. She is depicted with her lyre on this Greek vase (above) from the fifth century BC. Sappho's poems mainly survive in fragments and have a very distinctive rhythm (called their 'metre'). Helena's poem to her girlfriend is written using this metre.



pompa

postrīdiē cum familiā Aristōnis per viās urbis ībāmus. laetī erāmus corōnāsque rosārum gerebāmus. nam hiems erat cōnfecta. iam p̄imus diēs v̄eris erat. iam sacerdotēs deam Īsidem ad portum ferre solēbant. plūrimī cīvēs Alexandrīnī, quī hanc pompam spectāre volēbant, viās complēbant.

Galatēa: (*amīcum cōspiciēns*) ecce Plancus! Aristō, eum hūc vocā! Plancus dē Īside nōbīs nārrāre potest.

Aristō: ēheu! quam miserī sumus! Plancus iam appropinquat.

(*Galatēa et Plancus sermōnem inter sē habēbant.*)

Helena: (*susurrāns*) age, Lūcia! mēcum venī! locum optimum nōvī, unde tōtum spectāculum vidēre possumus. amīca mihi illum locum servat.

corōnās: corōna

garland, wreath

rosārum: rosa rose

5 **cōnfecta:** cōnfectus finished

v̄eris: v̄er spring

Alexandrīnī: Alexandrīnus

Alexandrian

cōspiciēns catching sight of

locum: locus place

nōvī I know

unde from where

10

Aristō: Helena! nōlī discēdere! perīcula ubīque sunt.
Helena: (*rīdēns*) nōlī dēspērāre, mī pater! Plancus tē cūrāre potest. 15

(*subitō spectātōrēs pompam cōspexērunt. statim multitudō spectātōrum clāmōrem sustulit.*)

Lūcia: Helena, manē! necesse est nōbīs in hōc locō manēre. pompa iam advenit! 20

(*prō pompā currēbant multae puellae, quae flōrēs in viam spargēbant. post multitudinem puellārum tubicinēs prōcēdēbant. hī tubicinēs tubās vehementer īnflābant.*)

Aristō: ō mē miserum! ō caput meum! audīte illōs tubicinēs! audīte illum sonitum! quam raucus est sonitus tubārum! 25

tubicinēs: tubicen *trumpeter*

īnflābant: īnflāre *blow*

ō mē miserum!

oh wretched me! oh dear!

sonitum: sonitus *sound*

raucus *harsh*

sē vertēns *turning round*

Galatēa: (*sē vertēns*) cūr tantum clāmōrem facis, cārissime? Plancum vix audīre possum.

(*post multitudinem puellārum tubicinumque vēnit dea ipsa. quattuor sacerdotēs effigiem deae in umerīs ferēbant. iterum omnēs spectātōrēs clāmōrem sustulērunt.*) 30

omnēs: ecce dea Īsis! Īsis adest!

Aristō: audīte illōs Alexandrīnōs! clāmōrēs eōrum nōn effugere possum. vītam quiētam nōn vīvō, tragoediās scrībere nōn possum. ēheu! tōta vīta mea est tragoedia! 35

vīvō: vīvere *live*



tōta vīta mea est tragoedia!

in turbā

ex omne parte urbis conveniebant civēs Alexandrinī: senēs et iuvenēs, dīvitēs et pauperēs. īnstitōrēs cīvibus aquam cibumque vēndēbant. ubīque clāmōrēs īnstitōrum cīviumque audīre poterāmus.

īnstitōrēs: īnstitor

trader, street vendor

Helena: spectā illam effigiem, Lūcia! pulcherrima est illa effigiēs, antīquissima quoque! 5

Lūcia: Helena, spectā illās rosās! rosās pulchriōrēs quam illās numquam vīdī!

Helena: (*rīdēns*) ecce, Lūcia! spectā illum asinum! ille asinus rosās amat! 10

(in primā parte multitudinis asinus, quem īnstitor dūcēbat, corōnam Galatēae avidē cōnsūmēbat. Aristō hunc asinum ēmovēre temptābat. Galatēa tamen, quae Plancum intente audiēbat, asinum nōn vīdit.)

avidē *eagerly*

ēmōvēre *move, clear away*

15

Galatēa: (*īrāta*) mī marīte! nōlī mē trūdere! num bēstia es? stā prope Helenam.

trūdere *push*

Aristō: ō pessimam bēstiam! abī! nōn decōrum est meam uxōrem vexāre.

Galatēa: (*īrātior quam antea*) quam scurrīlis es, Aristō! nōlī Plancum nostrum vituperāre! sine auxiliō Plancī difficile est mihi bonam historiam scrībere. 20

Aristō: iste asinus est nocēns, ego innocēns! ō mē miserum! sine dubiō vītā dūram vīvō.

dūram: dūrus *harsh, hard*

(subitō ille asinus vehementer rudīvit. Galatēa attonita sē vertit. simulatque asinum cōspexit, rem intellēxit et rīdēre coepit.)

25

rudīvit: rudere *bray*

Helena: (*rīdēns*) cārissime pater, nōlī dēspērāre! fortasse tragoediās scrībere nōn potes, quod tōta vīta tua est cōmoedia!

30

cōmoedia *comedy, comic play*

(Aristō quoque rīdēre coepit.)

About the language 1: hic and ille

- 1 You have now met the following forms of the Latin word for ‘this’ (plural ‘these’):

	SINGULAR			PLURAL	
	<i>masculine</i>	<i>feminine</i>	<i>neuter</i>	<i>masculine</i>	<i>feminine</i>
<i>nominative</i>	hic	haec	hoc	hī	hae
<i>accusative</i>	hunc	hanc	hoc	hōs	hās

hic vir est Barbillus. *This man is Barbillus.*
hanc pompam vīdī. *I saw this procession.*
hae stolae sunt sordidae! *These dresses are dirty!*
 tibi **hōs** flōrēs trādō. *I hand these flowers to you.*

- 2 You have also met the following forms of the Latin word for ‘that’ (plural ‘those’):

	SINGULAR			PLURAL	
	<i>masculine</i>	<i>feminine</i>	<i>neuter</i>	<i>masculine</i>	<i>feminine</i>
<i>nominative</i>	ille	illa	illud	illī	illae
<i>accusative</i>	illum	illam	illud	illōs	illās

illa fēmina est Galatēa. *That woman is Galatea.*
 Clēmēns **illōs** sacerdotēs saepe adiuvābat. *Clemens often used to help those priests.*
illae viae sunt periculōsae. *Those roads are dangerous.*
 multī Aegyptiī **illud** templum vīsītābant. *Many Egyptians used to visit that temple.*

- 3 Note that **hic** and **ille** agree in case, number and gender with the nouns they describe.

- 4 Further examples:

- a haec cēna est optima.
- b spectātōrēs illum asinum vituperant.
- c hoc templum prope forum est.
- d hī tabernāriī sunt Aegyptiī.
- e illud monumentum nōtissimum est.
- f ille iuvenis puellās salūtat.

vēnātiō

I

Barbillus mē et Aristōnem ad vēnātiōnem invītāvit. māne vīlicum Phormiōnem cum multīs servīs ēmīsīt. Phormiō sēcum duōs haedōs dūxit. sed, ubi ē vīllā discēdēbāmus, astrologus Barbillī, nōmine Thrasyllus, commōtus ad nōs cucurrit.

‘domine, quō festīnās?’ clāmāvit. ‘cūr ē vīllā hodiē exīre vīs?’
‘ad praedium meum iter facimus,’ Barbillus astrologō respondit.

‘sed, domine,’ inquit Thrasyllus, ‘immemor es. perīculōsum est tibi hodiē ē vīllā exīre, quod hodiē sōl Arietī appropinquat.’
ubi hoc audīvīt, Barbillus rem diū cōgitābat. quamquam eī crēdēbat, mē offendere nōluit. tandem
‘mihi placet exīre,’ inquit.

astrologus igitur, ubi dominō persuādēre nōn potuit, amulētum eī dedit. tum sēcūrī ad praedium Barbillī contendimus. per partem praedīī flūmen Nīlus lēniter fluēbat.

ubi illūc advēnimus, multōs hominēs vīdimus collēctōs. in hāc multitūdine hominum erant nōnnūllī vēnātōrēs Aethiopicī, quī hastās in manibus tenēbant. prope vēnātōrēs stābat Phormiō, vīlicus Barbillī.

Phormiō ‘salvē, domine!’ inquit. ‘omnēs rēs tibi parāvīmus. scaphās, quās postulāvīstī, comparāvīmus.’

‘haedōs cecīdistis?’ rogāvit Barbillus.

‘duōs haedōs cecīdimus, domine,’ respondit vīlicus. ‘eōs in scaphās iam posuīmus.’

haedōs: haedus

kid, young goat

5 **astrologus** *astrologer*

nōmine *named*

praedium *estate*

immemor *forgetful*

10 **Arietī: Ariēs the Ram**

(sign of the zodiac)

offendere *displease*

persuādēre *persuade*

15 **amulētum**

amulet, lucky charm

Nīlus *the Nile*

lēniter *gently*

collēctōs: collēctus

20 *assembled*

vēnātōrēs: vēnātor *hunter*

Aethiopicī: Aethiopicus

Ethiopian

scaphās: scapha

25 *punt, small boat*

cecīdistis: caedere

kill, slaughter



hodiē sōl Arietī appropinquat. According to legend, the heavens were supported on the shoulders of a giant, Atlas. In this sculpture of Atlas carrying the globe of the heavens, the constellation Aries (the Ram) can be seen towards the left, across three narrow parallel lines that mark the path of the Sun across the heavens.

II

tum Phormiō nōs ad rīpam flūminis dūxit, ubi scaphae, quās comparāverat, dēligātae erant. gubernātōrēs, quī in ripā stābant, inter sē garriēbant. postquam scaphās cōnscendimus, ad palūdem, in quā crocodilī latēbant, cautē nāvigāvimus. ubi mediae palūdī appropinquābāmus, Barbillus Phormiōnī signum dedit. haedōs Phormiō in aquam iniēcit. crocodilī, ubi haedōs cōspexērunt, praecipitēs eōs petēbant. tum vēnātōrēs crocodilōs agitāre coepērunt. hastās ēmittēbant et crocodilōs interficiēbant. magna erat fortitūdō crocodilōrum, maior tamen perītia vēnātōrum Aethiopum. mox multī crocodilī mortuī erant. subitō ingentem clāmōrem audīvimus.

‘domine!’ clāmāvit Phormiō. ‘hippopotamus, quem vēnātōrēs ē palūde excitāvērunt, scapham Barbillī ēvertit. Barbillum et gubernātōrem in aquam dēiēcit.’

quamquam ad Barbillum et ad gubernātōrem, quī in aquā natābant, celeriter nāvigāvimus, crocodilī iam eōs circumvēnerant.

hastās in crocodilōs statim ēmīsimus. quamquam crocodilōs dēpulimus, solum Barbillum servāre potuimus. sed postquam Barbillum ex aquā trāximus, eum invēnimus vulnerātum. hasta, quam Phormiō ēmīserat, umerum Barbillī percusserat. Barbillus graviter vulnerātus erat.

rīpam: **rīpa** *bank*

dēligātae: **dēligātus**

tied up, moored

gubernātōrēs: **gubernātor**

helmsman, boatman

palūdem: **palūs** *marsh,*

swamp

crocodilī: **crocodilus**

crocodile

10 **iniēcit:** **inicere** *throw in*

praecipitēs: **praeceps**

headlong

fortitūdō *courage*

perītia *skill*

15 **hippopotamus**

hippopotamus

ēvertit: **ēvertere** *overturn*

natābant: **natāre** *swim*

circumvēnerant:

20 **circumvenīre** *surround*

dēpulimus: **dēpellere**

drive off



A mosaic showing a hunt for crocodiles and hippos in the Nile.



An amulet in the form of the hippopotamus god Thueris.

About the language 2: imperatives and the vocative case

- 1 In each of the following sentences, one or more people are being told to do something:

māter! **spectā** pompam!

Mother! Look at the procession!

Helena! **venī** ad mē!

Helena! Come to me!

māter! pater! **spectāte** pompam!

Mother! Father! Look at the procession!

amici! **venīte** ad mē!

Friends! Come to me!

The form of the verb in **bold** is known as the **imperative**. If only one person is being told to do something, the imperative singular is used; if more than one person, the imperative plural is used.

- 2 Compare the imperative forms with the infinitive:

	IMPERATIVE		INFINITIVE
	singular	plural	
first conjugation	portā! <i>carry!</i>	portāte! <i>carry!</i>	portāre <i>to carry</i>
second conjugation	docē! <i>teach!</i>	docēte! <i>teach!</i>	docēre <i>to teach</i>
third conjugation	trahe! <i>drag!</i>	trahite! <i>drag!</i>	trahere <i>to drag</i>
fourth conjugation	audī! <i>listen!</i>	audīte! <i>listen!</i>	audīre <i>to listen</i>

- 3 Study the way in which people are ordered **not** to do things:

singular

nōlī currere!

don't run!

nōlī cantāre!

don't sing!

plural

nōlīte festīnāre!

don't hurry!

nōlīte trūdere!

don't push!

nōlī and **nōlīte** are the imperative forms of the verb **nōlō**. Notice that they are used with the infinitive. **nōlī currere** means literally *be unwilling to run* and so *don't run*.

- 4 Further examples:

a iuvenēs! tacēte!

d nōlī dormīre!

b mē adiuvā!

e nōlīte discēdere!

c date mihi pecūniam!

f nōlīte Rōmānōs vexāre!

In each example, state whether the order is being given to one person or more than one.

5 Look at the following sentences:

Aristō! nōlī mē trūdere!	<i>Aristo! Don't push me!</i>
manē, Quīnte!	<i>Wait, Quintus!</i>
contendite, amīcī!	<i>Hurry, friends!</i>

The words in **bold** are in the **vocative case**. If only one person is spoken to, the vocative singular is used; if more than one person, the vocative plural is used.

6 The vocative case is used whenever a person is being spoken to directly.

quid accidit, Barbille?	<i>What happened, Barbillus?</i>
cūr rīdētis, cīvēs?	<i>Why are you laughing, citizens?</i>

7 The vocative case has the same form as the nominative with the exception of the vocative singular of words in the second declension.

Compare the nominative singular and vocative singular of second declension nouns like **amīcus** and **Salvius**:

<i>nominative</i>	<i>vocative</i>
amīcus ambulat.	cūr ambulās, amīce?
Belimicus gladium habet.	dā mihi gladium, Belimice!
Salvius est īrātus.	quid accidit, Salvī?
fīlius in lectō recumbit.	fīlī! surge!

8 The vocative plural has the same form as the nominative plural:

<i>nominative</i>	<i>vocative</i>
hospitēs discēdunt.	cūr vōs discēditis, hospitēs?
puerī in forō stant.	ubi est theātrum, puerī?
puellae ad pompam festīnant.	nōlīte currere, puellae!

Practising the language

pīrātae

Volubilis describes how he was kidnapped off the coast of Egypt.

coquus Aegyptius, quī in vīllā Salvīi labōrābat, Marciae dē vītā suā nārrāvit.

‘ego sum filius piscātōris,’ inquit. ‘prope vīcum meae familiae flūmen Nīlus ad mare fluēbat. in marī cum patre comitibusque piscēs capere solēbam.

‘ōlim pater nāvem ad lītus dīrigēbat. per tōtam noctem labōrāverāmus. iter erat lentum, quod multōs piscēs in nāve habēbāmus.

‘subitō pater “cavēte, amīcī!” clāmāvit. “maior nāvis nōbis appropinquat. nautae in illā nāve celerius quam nōs nāvigant.”

‘mox, mea Marcia, rem intellexī. erat manus pīrātārum! pīrātae gladiōs vibrābant. nāvem nostram oppugnāvērunt celeriterque cēpērunt.

‘deinde pīnceps pīrātārum “audīte, omnēs!” inquit. “quis nāvī praeest?” ubi pater meus surrēxit, iste pīnceps eum in mare dēiēcit. tum pīrātae nōs cēterōs ad nāvem suam impulērunt.

‘apud pīrātās diū captīvus eram. cotīdiē coquus pīncipis mē docēbat. dēnique ad portum Ītaliae pervēnimus, ubi pīrātae nōs captīvōs vēndidērunt. mātṛōna Rōmāna mē ēmit, quod ille coquus mē optimē docuerat. haec mātṛōna erat Rūfilla.’

Marcia attonita ‘mī amīce!’ inquit. ‘rem mīrābilem nārrāvistī.’

pīrātae: pīrāta *pirate*

piscātōris: piscātor
fisherman

5 **vīcum: vīcus** *village*

lentum: lentus *slow*

10

manus *band, group*

oppugnāvērunt:
oppugnāre *attack*

15

20

25

1 Explore the story

- a** **coquus Aegyptius, quī in vīllā Salvīi labōrābat, Marciae dē vītā suā nārrāvit** (lines 1–2): what are we told about Volubilis here?
- b** **‘ego sum filius piscātōris,’ inquit** (line 3): what do we learn about Volubilis’ father?
- c** Look at lines 3–5: **prope vīcum . . . capere solēbam**.
 - i** Where did Volubilis live in Egypt?
 - ii** What did Volubilis do when he lived there?

- d** Look at lines 6–8: **ōlim pater . . . in nāve habēbāmus.**
- i** What was Volubilis’ father doing?
 - ii** What had Volubilis and his companions been doing?
 - iii** Why was this journey slow?
- e** Look at lines 9–13: **subitō pater . . . manus pīrātārum!**
- i** Volubilis’ father says **cavēte** after seeing another ship. Why is that ship so alarming?
 - ii** What did Volubilis realise was happening?
- f** **pīrātae . . . nāvem nostram oppugnāvērunt celeriterque cēpērunt** (lines 13–14): what did the pirates do?
- g** Look at lines 15–18: **deinde pīnceps . . . ad nāvem suam impulērunt.**
- i** What happened to Volubilis’ father, and why?
 - ii** What happened to Volubilis and the rest of the crew?
- h** **cotīdiē coquus pīncipis mē docēbat** (lines 19–20): what happened to Volubilis while he was held captive?
- i** Look at lines 22–23: **mātrōna Rōmāna . . . erat Rūfilla.**
- i** What reason is given for why the Roman lady bought Volubilis?
 - ii** Who was the lady who bought Volubilis?
- j** **Marcia attonita ‘mī amīce!’ inquit. ‘rem mīrābilem nārrāvistī’** (lines 24–25): what was Marcia’s reaction to Volubilis’ story?

2 Explore the language

In Book II you have seen various ways in which storytellers can make their stories more vivid and interesting.

Read Volubilis’ story again and pay attention to how he told it. How did Volubilis make the story come to life for Marcia as she listened to it?

3 Explore further

This story describes Volubilis’ journey, once he had been enslaved, from Egypt, via Italy, to Britain.

What other journeys made by our characters or by ancient historical figures do you know about? What do these journeys suggest about the nature of travel in the ancient world? Think about who travels, how they travel and why.

Reviewing the language Stage 19: page 227.

Enquiry: Why might it be difficult for historians to make reliable claims about the worship of Isis in the ancient world?

Isis

Isis was one of Egypt's oldest and most important goddesses. The hieroglyph that represented her name connected her with the royal throne of the Pharaoh and with her brother Osiris. In Egyptian myth, when Osiris was murdered by his brother Seth, the mourning of Isis brought Osiris back to life. Because of this, Isis was believed to protect the spirits of the dead and was invoked in sacred rituals surrounding death and burial. As the mother of the god Horus, the ancient Egyptians also called on Isis as a protector and associated her with new life and motherhood. Isis also eventually became linked with the powers of Osiris and other Egyptian gods. For example, because of her association with the natural cycles of life, death, rebirth and the seasons, she became connected with the riches and wealth of Egypt, the annual Nile flood and the growth of the crops.



Isis with Osiris, who is often worshipped alongside her.

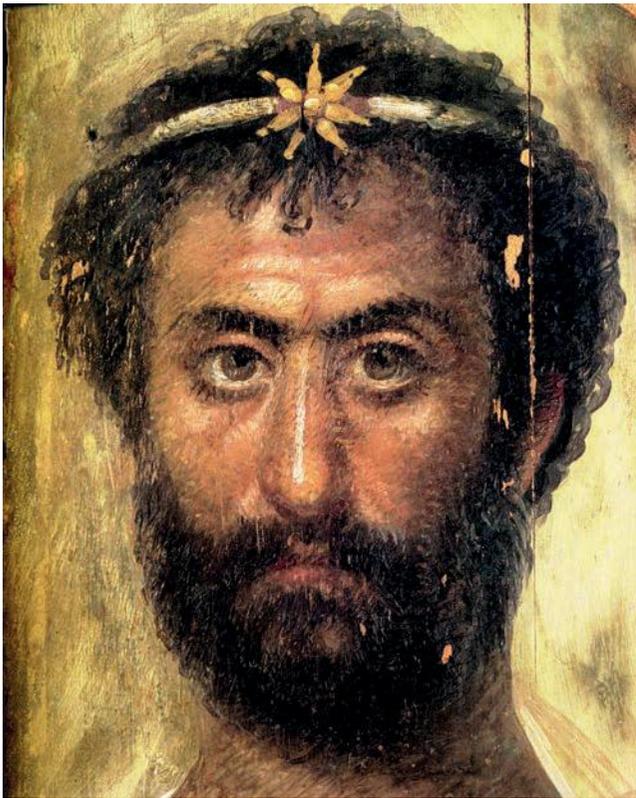
Thinking point 1: Why was the Nile flood so important to the Egyptians?



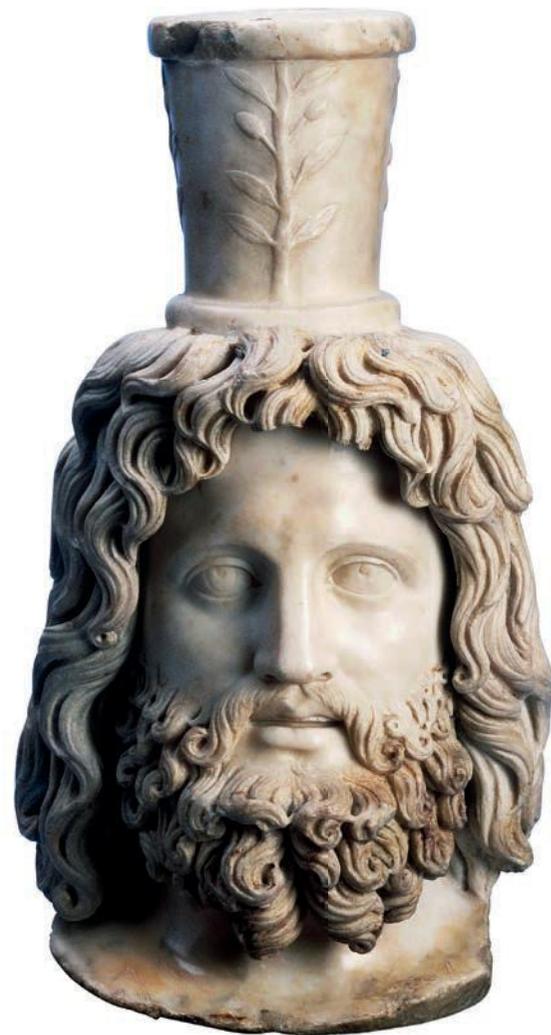
In ancient Egypt when a person died the organs were carefully removed before the body was mummified to preserve it and prevent decay. The organs were placed in canopic jars for burial with the body in a tomb. This chest would have contained four such jars and has an image of Isis on one side.

The last Egyptian Pharaoh, Nectanebo, was devoted to Isis. After his defeat by Alexander the Great, the Greeks used the connection between Isis and the Egyptian throne to promote their rule. They built new temples in Isis' honour, including the great temple at Philae.

Although the temples were financed by the Greek rulers, it was Egyptian priests who governed them. Priests in Egypt often serve more than one god or goddess. If you want to know more about Isis' cult in Alexandria it is the priests you should speak to; they still make daily offerings to Isis and keep records of her rituals and festival calendars. Only they can use the sacred form of Egyptian writing, which they prefer over Greek for matters involving the gods.



In this mummy portrait, the three locks of hair on the man's forehead underneath the star on his diadem suggest he may have been a priest of the god Serapis. This god was particularly important in Alexandria and is a Greek version of the god Osiris. Serapis was associated with Isis and their cults in Alexandria might have been linked.



The god Serapis, with a corn measure on his head.

The presence of the Greeks in Egypt changed the way Isis was represented in Egyptian art and how she was worshipped in daily life. For example, hundreds of small Isis figurines have been found by archaeologists in the remains of houses all over the Egyptian countryside. These were probably used in everyday rituals and kept near doorways to protect the household. In the Greek and Roman periods, figurines made of terracotta always show a Greek-style Isis with flowing robes, similar to Greek goddesses such as Demeter and Aphrodite. Figurines made with the traditional Egyptian material faience, however, often show an Egyptian-style Isis, with a narrow, straight robe. This could suggest that people chose the image of the goddess that most appealed to them, and might hint at how her worshippers thought about her.

Thinking point 2:

Think back to what you learned in Stage 18 about how the Romans used Egyptian gods and their imagery. How is that similar to the Greek relationship with Egyptian gods like Isis?



Isis was often portrayed as a mother; here she is nursing her son Horus. She is wearing the symbol of the throne on her head, a traditional Egyptian wig and a long, narrow robe. This figurine is made of a material called faience.



This Roman statue of Isis has a flowing robe with a crown of wheat, linking her to the Greek goddess Demeter, whom the Romans called Ceres. She is holding a pail of water like those carried by Isis worshippers.



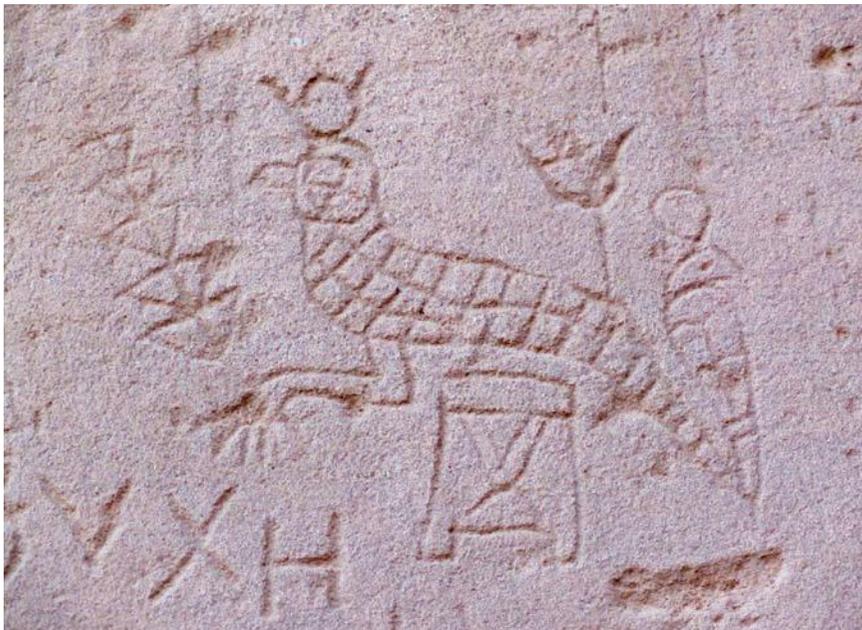
This terracotta figurine of Isis or an Isis priestess has a Greek robe and hairstyle, with the Egyptian symbol for the throne on her head.

The people of Egypt also worshipped Isis in many languages. Dozens of prayers and hymns to the goddess were scratched into the walls of temples throughout Egypt. In the late Ptolemaic or early Roman period, a traveller left the following words in Demotic script on a wall in the ancient Egyptian city of Thebes:

‘Call to Isis, the great goddess! She listens at every moment, she never does abandon the one who invokes her on the road! I prayed to Isis and she heard my voice and the voice of my companions.’

Thinking point 3: What sort of people wrote using Demotic script? What claims can we make about the traveller who wrote this prayer?

At the temple of Philae, several graffiti were left by Nubian worshippers from the neighbouring Meroitic empire (modern-day Sudan), written in their own language as well as Demotic and Greek. Nubians had worshipped at Philae even before the Greeks built a temple there. When the Christian emperor Justinian ordered the closure of the temples in Egypt in the sixth century AD, the last Isis priests at Philae may well have been Nubian.

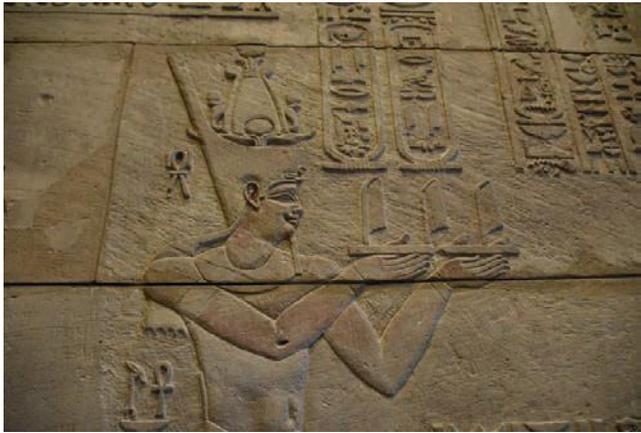


This depiction of the Nubian crocodile goddess Ptiris was probably drawn by some of the last temple priests at Philae.



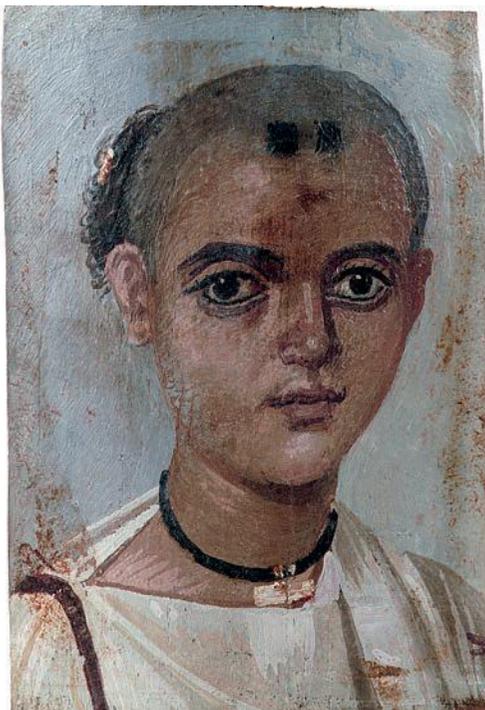
First-century AD faience statue of Isis from the Meroitic city of Naga. Her pose is typically Egyptian; her knotted robe more Greco-Roman; and her body shape in line with Meroitic ideals of female beauty with short legs and larger arms, thighs and hips.

Thinking point 4: Today, a lot of the evidence that survives about Isis was written by the Greeks and Romans, most of whom could not speak or read the languages of the Egyptians. What problems might this cause historians who want to study Isis and her cult?

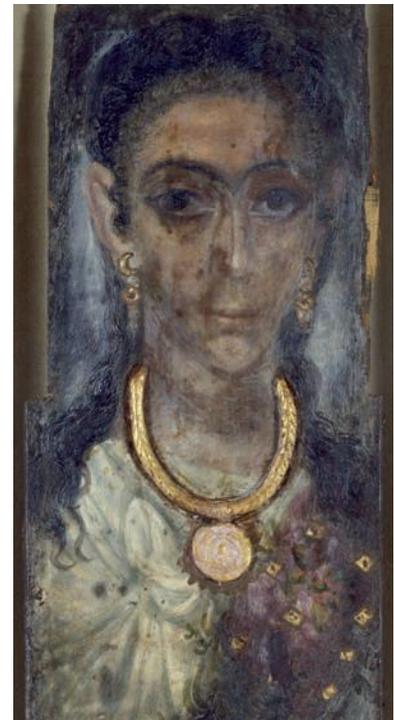


This relief is from the temple of Kalabsha, built during the reign of Augustus in Nubia to honour the Nubian god Mandulis. In some of the reliefs which decorate the temple, Augustus is shown being crowned as Pharaoh. Here he is making an offering to Isis.

By the first century AD, Isis was not only Egypt's most important goddess, but one of the most important goddesses in the wider Roman Empire. Temples to Isis have been found in places as far apart as London, Pompeii and around the Black Sea. Men and women from all walks of life worshipped her, from enslaved people to Roman rulers. The emperors Caracalla, Domitian and Otho are said to have been followers of Isis; Emperor Commodus supposedly shaved his head when he was initiated into her mystery cult.



This young boy has a traditional Egyptian hairstyle modelled on Isis' son, Horus. The boy might be a follower of Isis or his hairstyle might have been chosen for another reason. He also wears an amulet for protection around his neck.



The long, flowing hair and unusual knotted robe suggest that this woman was a follower of Isis.

Today Isis has made a home in temples far beyond Egypt. In Athens, I used to walk by the grave of a female follower of the goddess, whose image was depicted in stone. She wore an Egyptian fringed robe, knotted at her chest, and carried a sacred rattle called a sistrum in her hand.

Isis is a protector of women in Egypt, and many are devoted to her. Some name their children after the goddess or dedicate them to her service so Isis will protect them from harm. And, of course, women sometimes serve as priestesses too.



Galatea may have seen a grave marker like this one, which was created in the early first century AD in Athens for a woman named Aphrodeisia. Can you see the details Galatea mentions?

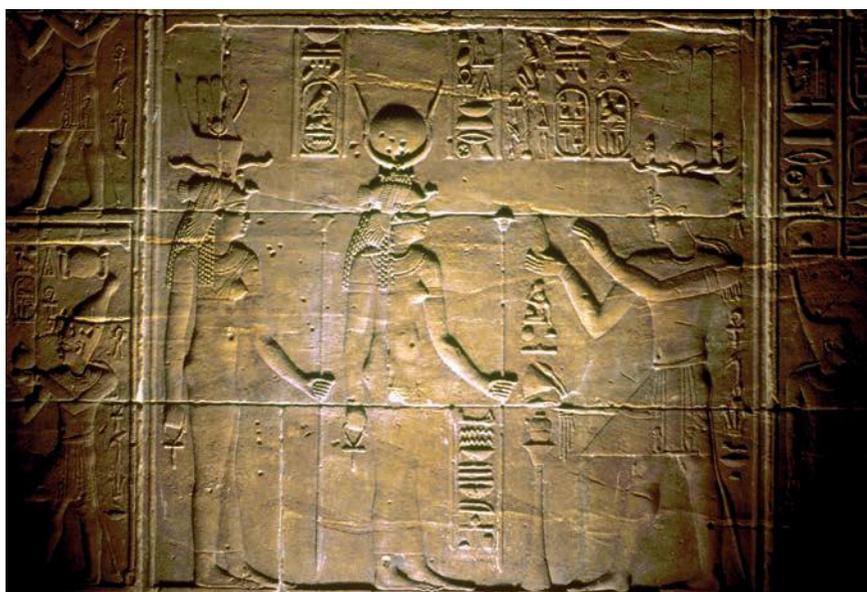


A priest of Isis depicted in a wall painting in the temple of Isis in Pompeii. A group of priests serving this temple suffered a miserable death when the city was destroyed in the eruption of Vesuvius. They gathered their sacred objects and treasures before fleeing, but it was too late. Their bodies were found along the route of their flight across the city, each surrounded by the valuables he had tried to save.

Thinking point 5: Can you spot the cat in the painting (above, right)? Think back to Stage 18. Why might a cat appear in this painting?

Worshipping Isis

One of the most important public festivals in the Roman calendar was the Navigium Isidis (Vessel of Isis) held in honour of Isis Pelagia (Isis of the sea). The Egyptians had celebrated a similar winter festival for the god Osiris, but the Navigium Isidis was probably more influenced by the Ptolemaic rulers of Egypt, particularly Queen Arsinoe II, whose iconography linked Isis with Aphrodite, ships and the sea. The festival became central to public life in Alexandria.



Relief from the temple of Isis at Philae showing Ptolemy II making offerings to Isis and his deified sister/wife Arsinoe, who is standing behind Isis.

The Navigium Isidis took place annually on 5 March, when the sailing season began and the grain ships could once again sail safely across the Mediterranean to Rome. The Romans also promoted the festival of Isis for their own purposes, as it was good publicity to have their ships sail under the ‘protection’ of an Egyptian goddess: to onlookers it might have seemed that the powerful gods of Egypt supported Roman rule and the export of their grain. Eventually the festival came to conclude with prayers not only for sailors and ships, but for the safety of the Roman people and their emperor. This is not to say that some Romans were not true devotees of the goddess; as we will see below, many of them were.



Isis, as the protector of shipping, holds a square sail in this Alexandrian coin. The Pharos can be seen on the right.

Thinking point 6:

Explain why the Navigium Isidis festival was so important to the Romans.



A wall painting from Rome's harbour town, Ostia, showing children towing a boat for the Navigium Isidis.

The festival of Isis, when the goddess's statue is carried in procession down to the Great Harbour, always brings out the historian in my mother, but I prefer the sights and colours of the spring festival to historical details about its origins.

The procession begins with dancers and musicians playing pipes, trumpets and castanets, followed by women scattering spring flowers as they pass by. The statue of Isis is carried high on the shoulders of her priests, so that everyone can see the goddess and her splendid robe. More priests and priestesses follow, and finally the high priest appears, wearing garlands of flowers and shaking a sistrum.

At the harbour, a special ship, decorated with Egyptian hieroglyphs, is moored. Its stern is shaped like a goose's neck and covered with gold plate. First the high priest dedicates the ship to Isis and offers prayers; then the priests, priestesses and people load it with gifts of spices and flowers. At long last, the mooring ropes are unfastened and the wind carries the ship out to sea.



Thinking point 7: Take a close look at the picture. Can you spot any details that Helena mentioned in her description of the procession of Isis?



Bronze sistrum.

Thinking point 8:

Imagine you are waiting at the harbour in Alexandria for the procession of Isis to arrive. Describe what you can see, hear and smell as it passes by.



A wall painting from Pompeii, showing a celebration of the goddess Isis in front of her temple.

Some men and women, like Clemens in Stage 18, went further and became ‘followers of Isis’, members of the special mystery cult of Isis. Unlike the public procession of Isis Pelagia, this was a very personal, private experience. In the Egyptian tradition, the god Osiris had been celebrated with a mystery cult, but it was not until after Alexander the Great’s conquest that a prominent one was dedicated to Isis. The Mysteries seem to have used the art and symbolism of the ancient Egyptian gods, but were also influenced by Greek mystery cults such as that of Demeter and Persephone, and Dionysus.

When I first arrived in Alexandria, the goddess Isis was a source of great comfort to me. Talking with her priests and visiting her temple made me feel part of a community, so when the opportunity came I knew I wanted to enter her service.

The goddess decided when the time was right, then the priest brought a book from the temple, filled with words I could not understand. The priest explained what must be done in the ten days before the ceremony began. I was washed to purify my body and told to avoid meat and wine. On the day of the initiation, I was given a linen robe, then those who were not followers of Isis were sent away.

What happened next . . . well, I wish I could tell you! Only the initiated know the truth at the heart of the Mysteries.



Much of what we do know about the Isis procession and the Mysteries comes from a Latin author called Apuleius. He wrote a novel called *Metamorphoses* in the second century AD, in which a young man, Lucius, is transformed into a donkey by magic. After many adventures, Lucius is turned back into a human being by the goddess Isis in exchange for becoming one of her followers. Like Clemens, the character Lucius is secretive about his experiences as a follower of Isis. What he does say is that the Mysteries were full of strange and emotional experiences. The initiated may have believed they had met Isis, and that by dedicating themselves to her service they could hope for life after death.

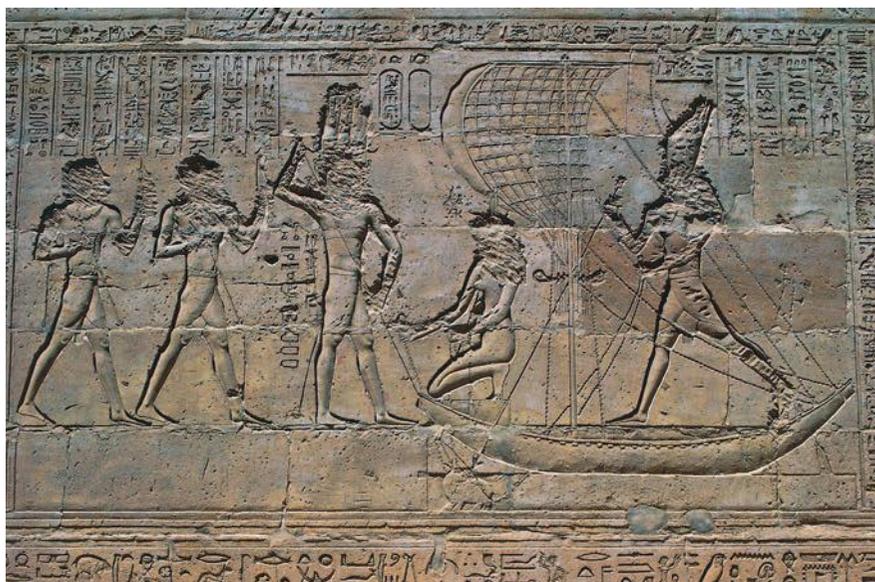
Thinking point 9: Isis is an Egyptian goddess whose cult originated in ancient Egypt. Why do you think so many historians base their understanding of the cult of Isis on a Latin source?

Apuleius is often used by historians as a source for the cult of Isis in the Roman Empire: some even argue that he was an initiate of the goddess himself. The novel is, however, fictional and full of fantastical details; it is also based specifically on the cult in Corinth in Greece. Isis was Egyptian in origin but appropriated by many different cultures. Mystery cults are also very secretive, making them very difficult to study. It is likely that initiates all had very different, deeply personal experiences, and that the worship of Isis varied greatly from place to place and over time.

Enquiry: Why might it be difficult for historians to make reliable claims about the worship of Isis in the ancient world?

You may wish to consider:

- the Egyptian origins of Isis and how beliefs about her changed over time
- the different types of people who worshipped Isis and how we know about them
- the Navigium Isidis and the mystery cult of Isis
- the usefulness and limitations of sources such as:
 - statues, figurines, paintings and other archaeological evidence
 - Apuleius' *Metamorphoses*
 - sources written in different languages such as demotic.



This relief from the temple of Edfu shows the god Seth in the form of a hippopotamus about to be struck by the spear of his rival for the throne, his nephew Horus. The (perhaps surprisingly small) hippopotamus is bound by ropes held by both Horus and his mother, the goddess Isis, who is kneeling in the boat and helping her son.

Vocabulary checklist 19

Adjectives from now on are usually listed as in the Language information section (see page 230).

cārus, cāra, cārum	<i>dear</i>	nōnnūllī, nōnnūllae,	
comparō, comparāre,		nōnnūlla	<i>some, several</i>
comparāvī	<i>obtain</i>	perīculum, perīculī	<i>danger</i>
cūrō, cūrāre, cūrāvī	<i>care for,</i>	petō, petere, petīvī	<i>beg for, ask for</i>
	<i>supervise</i>	plūrimī	<i>very many</i>
dea, deae	<i>goddess</i>	quō?	<i>where (to)?</i>
discēdō, discēdere, discessī	<i>depart, leave</i>	sine	<i>without</i>
dīves	<i>rich</i>	temptō, temptāre, temptāvī	<i>try, attempt</i>
flūmen, flūminis	<i>river</i>	vexō, vexāre, vexāvī	<i>annoy</i>
hasta, hastae	<i>spear</i>	vīvō, vīvere, vīxī	<i>live</i>
lentus, lenta, lentum	<i>slow</i>	vix	<i>hardly, scarcely,</i>
locus, locī	<i>place</i>		<i>with difficulty</i>
māne	<i>in the morning</i>		
manus, manūs	<i>hand; band (of</i>		
	<i>people)</i>		



In Egyptian mythology, the male hippo was identified with Seth, the god of storms and the enemy of Isis and Osiris. Small figures like this are often found in tombs.

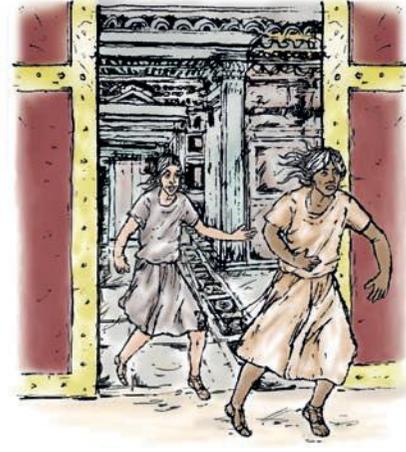
MEDICUS

Stage 20

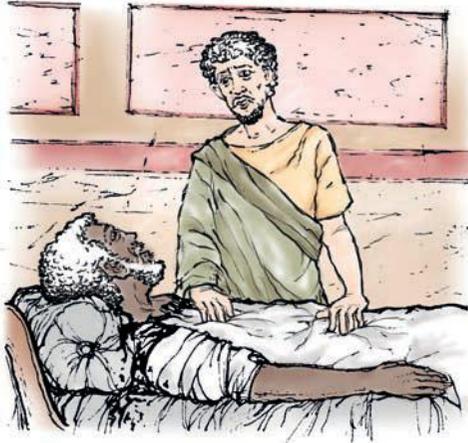




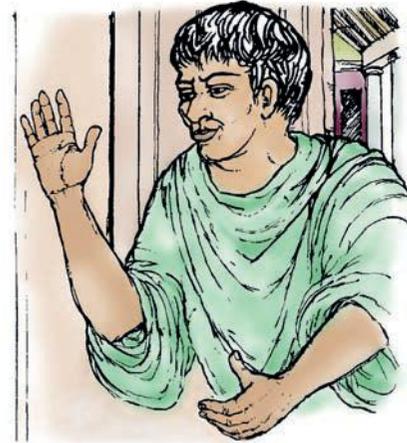
1 servī ad vīllam revēnērunt,
Barbillum portantēs.



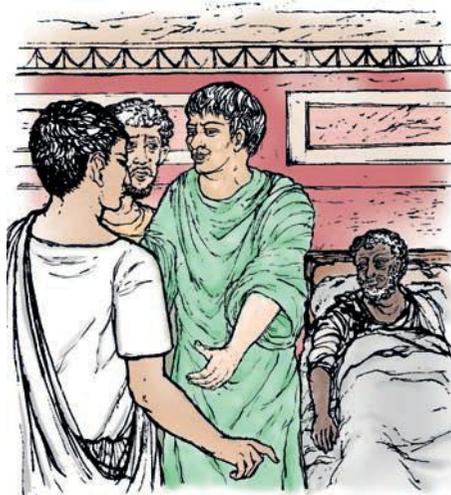
2 ancillae per vīllam contendērunt,
auxilium quaerentēs.



3 Aristō prope lectum stābat, dēsperāns.



4 medicus in cubiculum irrūpit, clāmāns.



5 Barbillus, in lectō recumbēns,
medicum audiēbat.

remedia

I

ego et servī cum Barbillō ad vīllam quam celerrimē rediimus. multus sanguis ē vulnere Barbillī effluēbat. Phormiō, quī servōs vulnerātōs sānāre solēbat, tunicam suam sciderat; partem tunicae circum umerum Barbillī dēligāverat. fluēbat tamen sanguis.

servī, quī Barbillum portābant, ubi cubiculum intrāvērunt, in lectum eum lēniter posuērunt. omnēs prope lectum stābant, dēspērantēs. Phormiō cēterōs ē cubiculō ēmīsit; ego tamen discēdere recūsāvī. deinde Phormiō duās ancillās ad sē vocāvit.

‘necesse est vōbīs,’ inquit Phormiō, ‘medicum et astrologum quaerere.’

hae ancillae per tōtam vīllam contendēbant, medicum astrologumque quaerentēs; magnum clāmōrem tollēbant. Lūcia servōs dēspērantēs vīdit ancillāsque clāmantēs audīvit. cubiculum Barbillī statim intrāvit commōta. Phormiō eam in cubiculum libenter accēpit, quod mel tulerat.

‘nihil melius est quam mel,’ inquit Lūcia. ‘māter semper mel in vulnera collocāre solēbat.’

remedia: remedium *cure*

vulnere: vulnus *wound*

effluēbat: effluere

pour out, flow out

5 **sānāre** *heal, cure*

sciderat: scindere *tear up*

dēligāverat: dēligāre

bind, tie

lectum: lectus *bed*

10

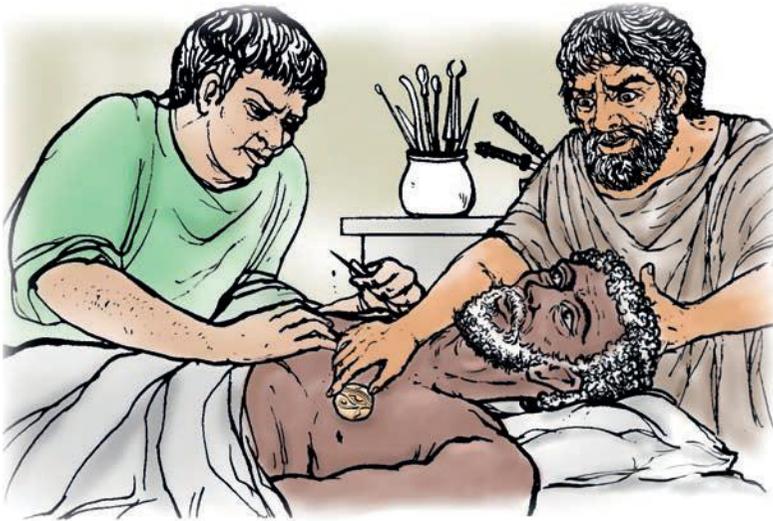
medicum: medicus *doctor*

tollēbant: tollere *raise*

15

20 **collocāre** *place*

II



subitō medicus astrologusque in cubiculum Barbillī irrūpērunt. servī cubiculum quoque intrāvērunt, paterās portantēs. ille medicus erat Petrō, quī artem medicīnae in urbe diū exercuerat. multī Alexandrīnī, quōs Petrō sānāverat, artem eius laudābant. nunc Petrō in villā Barbillī habitābat, familiam cūrāns.

Petrō, postquam umerum Barbillī īnspexit, spongiam cēpit et in acētō summersit. eam in vulnus collocāvit. Barbillus exanimātus reccidit.

astrologus Thrasyllus ad mē sē vertit.

‘difficile est nōbīs Barbillum sānāre,’ inquit, ‘quod tam multus sanguis etiam nunc effluit. dē vītā eius dēspērō.’

Thrasyllus, postquam aquam ferventem postulāvit, manūs forcipemque dīligerter lāvit, versūs magicōs recitāns. Petrō, forcipem firmē tenēns, vulnus cum summā cūrā īnspexit. postquam hoc cōnfēcit, umerum Barbillī lāvit; cutem, quam hasta vīlicī secuerat, perītē cōnseruit. dēnique umerum firmē dēligāvit. deinde astrologus amulētum antīquissimum in Barbillō posuit.

tandem nōs ita monuit Petrō:

‘nunc necesse est Barbillō in hōc lectō manēre; necesse est eī quiescere et dormīre. deī sōlī eum sānāre possunt.’

irrūpērunt: irrumpere

burst in

artem: ars *art*

5 **medicīnae: medicīna**

medicine

exercuerat: exercēre

practise

eius *his*

10 **spongiam: spongia** *sponge*

acētō: acētum *vinegar*

summersit: sommergere *dip*

reccidit: recidere *fall back*

ferventem: fervēns *boiling*

15 **forcipem: forceps**

doctor's tongs, forceps

lāvit: lavāre *wash*

versūs magicōs: versus

magic spell

20 **firmē** *firmly*

cutem: cutis *skin*

perītē *skilfully*

cōnseruit: cōnserere *stitch*

About the language 1: present participles

1 Study the following sentences:

medicus, per forum **ambulāns**, Phormiōnem cōspexit.

*The doctor, **walking** through the forum, caught sight of Phormio.*

Clēmēns Eutychem in mediā viā **stantem** invēnit.

*Clemens found Eutychus **standing** in the middle of the road.*

Lūcia amīcōs in cubiculō **lacrimantēs** audīvit.

*Lucia heard the friends **crying** in the bedroom.*

The words in **bold** are **present participles**. A present participle is used to describe a noun. For example, in the first sentence, **ambulāns** describes the doctor.

2 Further examples:

a Quīntus in cubiculum irrūpit, clāmāns.

b iuvenēs, per urbem currentēs, Petrōnem cōspexērunt.

c puerī sacerdotēs ē templō discēdentēs vīdērunt.

d Helena amīcam in locō optimō stantem salūtāvit.

Pick out the present participle in each sentence and find the noun which it describes.

3 Study the different forms of the present participle (masculine and feminine):

SINGULAR

<i>nominative</i>	portāns	docēns	trahēns	audiēns
<i>accusative</i>	portantem	docentem	trahentem	audientem

PLURAL

<i>nominative</i>	portantēs	docentēs	trahentēs	audientēs
<i>accusative</i>	portantēs	docentēs	trahentēs	audientēs

4 Further examples:

a fūr ē villā effūgit, cachinnāns.

b rēx mīlitēs, prō templō sedentēs, spectābat.

c Lūcia in hortō ambulābat, cantāns.

d puellae, in pompā ambulāntēs, rosās spargēbant.

e Clēmēns fēlem sacram in tabernā iacentem invēnit.

Pick out the noun and participle pair in each sentence and state whether it is nominative or accusative, singular or plural.



fortūna crūdēlis

When you have read each part of this story, answer the questions that follow it.

I

cotīdiē ad cubiculum, ubi iacēbat Barbillus aeger, veniēbāmus. multōs sermōnēs cum Barbillō habēbāmus, prope lectum sedentēs. ille nōbis dē vītā suā multum nārrāvit. sine dubiō fortūna eum graviter afflīxerat.

Barbillus uxōrem fidēlem fīliumque optimum habēbat. Plōtīna, uxor Barbillī, erat fēmina placida, quae domī manēbat contenta. Rūfus, fīlius eōrum, erat iuvenis impiger. ad palaestram cum amīcīs saepe adībat; in dēsertīs bēstiās ferōcēs agitāre solēbat. aliquandō, sicut aliī iuvenēs, contentiōnēs cum parentibus habēbat. sed parentēs Rūfī eum maximē amābant, et ille eōs.

inter amīcōs Rūfī erat iuvenis Athēniēnsis, Eupor. hic Eupor ad urbem Alexandriām vēnerat et medicīnae studēbat. saepissimē domum Barbillī vīsītābat. tandem ad urbem Athēnās rediit, ubi artem medicīnae exercēbat. Eupor mox epistulam scrīpsit, in quā Rūfum parentēsque ad nūptiās suās invītāvit. Rūfus ad Graeciam īre valdē

afflīxerat: afflīgere

5 *afflict, hurt*

placida: placidus

calm, peaceful

domī at home

impiger *lively, energetic*

10 **in dēsertīs** *in the desert*

aliquandō *sometimes*

maximē *very much*

Athēniēnsis *Athenian*

studēbat: studēre *study*

15

nūptiās: nūptiae *wedding*

cupiēbat, sed Barbillus nāvigāre timēbat, quod hiems iam appropinquābat. Thrasyllum igitur arcessīvit, et sententiam eius rogāvit. Thrasyllus, postquam diū cōgitāvit, Rūfō parentibusque respōnsum dedit.

‘rem periculōsam suscipitis. lūna Scorpiōnem iam intrat. tūtius est vōbīs domī manēre.’

20

respōnsum *answer*

Scorpiōnem: Scorpiō

Scorpio (sign of the zodiac)

tūtius est *it would be safer*

Questions

- 1 Barbillus uxōrem fidēlem filiūque optimum habēbat. Plōtīna, uxor Barbillī, erat fēmina placida, quae domī manēbat contenta** (lines 5–7): give two details we are told about Plotina in these lines.
- 2** Look at lines 7–9: **Rūfus, filiū eōrum, erat iuvenis impiger. ad palaestram cum amīcīs saepe adībat; in dēsertīs bēstiās ferōcēs agitāre solēbat.** Why is Rufus described as **iuvenis impiger**?
- 3 aliquandō, sicut aliī iuvenēs, contentiōnēs cum parentibus habēbat. sed parentēs Rūfī eum maximē amābant, et ille eōs** (lines 9–11): what kind of relationship did Rufus have with his parents?
- 4** Look at lines 12–15: **inter amīcōs Rūfī erat iuvenis Athēniēnsis . . . ubi artem medicīnae exercēbat.**
 - a** Why had Rufus’ friend Eupor come to Alexandria?
 - b** Where did Eupor return to after his time in Alexandria?
- 5 Eupor mox epistulam scrīpsit, in quā Rūfum parentēsque ad nūptiās suās invītāvit** (lines 16–17): why did Eupor write to Rufus and his parents?
- 6** Look at lines 17–20: **Rūfus ad Graeciam ire valdē cupiēbat . . . et sententiam eius rogāvit.** When Rufus wanted to go to Greece, why did Barbillus consult the astrologer Thrasyllus?
- 7 ‘rem periculōsam suscipitis. lūna Scorpiōnem iam intrat. tūtius est vōbīs domī manēre’** (lines 22–23): why did Thrasyllus think that Barbillus and his family should stay at home rather than undertaking a dangerous journey?

II

Barbillus et uxor Thrasyllō, quī erat astrologus doctissimus, libenter crēdidērunt, sed Rūfus rem graviter ferēbat. ubi Barbillus aberat, Rūfus saepe ad mātrem ībat, patrem dēplōrāns:

‘pater stultissimus est, quod astrologō crēdit. astrologī nōn sunt nautae. nihil dē arte nāvigandī sciunt.’

itaque Rūfus Plōtīnae persuāsit, sed patrī persuādēre nōn poterat. Barbillus obstinātus nāvigāre nōluit. Rūfus igitur et Plōtīna Barbillum domī relīquērunt, et ad Graeciam nāvigābant.

ubi tamen nāvis, quae eōs vehēbat, Graeciae appropinquābat, ingēns tempestās eam obruit. Rūfus ad lītus natāre poterat, sed Plōtīna, quam Barbillus valdē amābat, in magnīs undīs periit.

ubi Barbillus dē naufragiō, in quō uxor perierat, audīvit, maximē commōtus erat. fīlium iterum vidēre nōlēbat. Rūfus, quamquam domum redīre volēbat, patrī pārēbat. in Graeciā diū manēbat; sed tandem iter in Britanniam fēcit, ubi in exercitū Rōmānō mīlitāvit.

dēplōrāns *complaining about*

5

nāvigandī *of sailing*

10

vehēbat: vehere *carry*

obruit: obruere *overwhelm*

undīs: unda *wave*

15

pārēbat: pārere *obey*

exercitū: exercitus *army*

mīlitāvit: mīlitāre

be a soldier

Questions

- 1 Barbillus et uxor Thrasyllō, quī erat astrologus doctissimus, libenter crēdidērunt, sed Rūfus rem graviter ferēbat** (lines 1–2): how was Rufus’ reaction to the astrologer’s words different from that of his parents?
- 2 ubi Barbillus aberat, Rūfus saepe ad mātrem ībat, patrem dēplōrāns** (lines 2–4): how did Rufus try to get his own way?
- 3** Look at lines 5–8: **‘pater stultissimus est . . . Barbillus obstinātus nāvigāre nōluit.**
 - a** What point did Rufus make about astrologers to persuade Plotina?
 - b** How did Barbillus react to Rufus’ attempts at persuasion?
- 4 Rūfus igitur et Plōtīna Barbillum domī relīquērunt, et ad Graeciam nāvigābant** (lines 8–10): who set sail for Greece, and who stayed in Alexandria?

- 5 Look at lines 11–14: **ubi tamen nāvis . . . in magnīs undīs periit.**
- a What happened when the ship was approaching Greece?
 - b What happened to Rufus?
 - c What happened to Plotina?
- 6 **ubi Barbillus dē naufragiō . . . patrī pārēbat** (lines 15–17): why did Rufus not return home?
- 7 **in Graeciā diū manēbat; sed tandem iter in Britanniam fēcit, ubi in exercitū Rōmānō mīlitāvit** (lines 17–19): what did Rufus do after he travelled from Greece to Britain?

About the language 2: eum, eam, etc.

- 1 You have now met various forms of the Latin word for ‘him’, ‘her’, ‘them’, etc.:

	SINGULAR		PLURAL	
	<i>masculine</i>	<i>feminine</i>	<i>masculine</i>	<i>feminine</i>
<i>accusative</i>	eum	eam	eōs	eās
<i>genitive</i>	eius	eius	eōrum	eārum
<i>dative</i>	eī	eī	eīs	eīs

Domitilla tabernam intrāvit. Clēmēns **eam** salūtāvit.

Domitilla entered the shop. Clemens greeted her.

multī librī erant in vīllā Barbillī. Lūcia **eōs** legēbat.

There were many books in Barbillus’ house. Lucia used to read them.

Barbillus mē ad cēnam invītāvit. ego ad vīllam **eius** contendī.

Barbillus invited me to dinner. I hurried to his house.

tabernāriī perterritī erant. sed Clēmēns **eīs** auxilium dabat.

The shopkeepers were terrified. But Clemens was giving help to them.

- 2 Further examples:

- a Barbillus in cubiculō iacēbat. Quīntus eī vīnum dedit.
- b Helena in hortō ambulābat. Aristō eam vocāvit.
- c puellae suāviter cantābant. Galatēa vōcēs eārum laudāvit.
- d ubi Thrasyllus vīllam intrāvit, Phormiō eum ad Barbillum dūxit.

ultima verba

I

nox erat. ego dēnique obdormiēbam. subitō Lūcia in cubiculum meum irrūpit, exclāmāns.

‘Quīnte! age! necesse est tibi surgere. Barbillus in maximō perīculō est.’

statim ad cubiculum, in quō Barbillus aeger iacēbat, festīnāvimus. in lectō vidēre poterāmus Barbillum, trementem sūdantemque. ibi Petrō dīligerter labōrābat, dē vītā Barbillī dēspērāns.

‘quid accidit?’ rogāvī. ‘nōne Barbillus herī valēscēbat?’

‘deī Barbillum arcessunt,’ respondit Petrō. ‘ingravēscet hodiē dolor. iam Barbillus in febrem pessimam incidit.’

ubi haec audīvimus, lacrimābāmus. subitō Barbillus, quī nōs sēnserat,

‘mī Quīnte! mea Lūcia! venīte hūc!’ clāmāvit. ‘nōlīte lacrimāre! moritūrus sum. id plānē intellegō. necesse est omnibus mortem obīre. dea Īsis, quae precēs meās semper audit, somnium ad mē mīsīt. in somniō per viās urbis Pompēiōrum ambulābam. subitō amīcum vīdī, in viā stantem. amīcus erat pater vester, quem in illā clāde reliqueram. trātus tamen nōn erat. mihi maximās grātiās ēgit, quod vōs servāveram. ita parātus sum. nunc mea Plōtīna mē vocat, Anūbis arcessit.’

Barbillus, simulatque haec dīxit, in lectum reccidit mortuus.

ultima: ultimus *final, last*

5

sūdantem: sūdāns *sweating*

valēscēbat: valēscere

10 *grow strong, begin to get well*

ingravēscet: ingravēscere

grow worse

dolor *pain*

15 **febrem: febris** *fever*

incidit: incidere *fall into*

plānē *clearly*

obīre *meet*

precēs *prayers*

20 **somnium** *dream*

Anūbis *Anubis (Egyptian god associated with death)*

This carving from Alexandria shows the Egyptian god Anubis dressed as a Roman soldier. He stands guard in a catacomb, protecting a tomb decorated with Greek, Roman and Egyptian features.



II

postrīdiē Phormiō scrīptum, quod Barbillus celerrimē dictāverat, mihi trādīdit. id trīste lēgī.

‘mī Quīnte, testāmentum meum tibi mandō, et hanc epistulam. decōrum est mihi tē Lūciamque cūrāre. itaque vōbīs domum in Aegyptō dare volō. architectus meus vōbīs villam magnificam aedificāre potest. Lūciae omnēs librōs meōs quoque dō. Phormiō hōs librōs in tablinō meō collēgit. tū es comes fidēlissimus et vir ingenī bonī, amīce. hoc ūnum ā tē rogō. filiū meum in Britannīā quaere! refer eī hanc epistulam! ubi Rūfum ē villā expulī trātus, eī magnam iniūriam intulī. nunc tandem veniam ā Rūfō petō.

scrīptum *note*
trīste *sadly*

testāmentum *will*
mandō: mandāre *entrust*

vir ingenī bonī
5 *a man of good character*

ūnum *one thing*
refer: referre *carry, deliver*
expulī: expellere *throw out*
iniūriam intulī: iniūriam

īferre
do an injustice, bring injury
veniam: venia *mercy, pardon*

testāmentum Barbillī

ego Tiberium Claudium Rūfum hērēdem meum faciō. sī Rūfus, filius meus, mortuus est, ego Quīntum Caecilium lūcundum hērēdem meum faciō.

dō, lēgō Quīntō Caeciliō lūcundō praedium meum, quod prope Nīlum est.

Petrōnī medicō et Thrasyllō astrologō, quī mē sānāre temptāvērunt, quīngentōs aureōs lēgō. Phormiōnī, vīlicō meō, quī mē semper adiuvāre temptāvit, libertātem dō.

mandō Quīntō Caeciliō lūcundō cūrāam fūneris meī. Quīntum iubeō sepulcrum mihi pōnere.

sī *if*

dō, lēgō *I bequeath*

5 **quīngentōs: quīngentī**
five hundred

libertātem: libertās *freedom*

10 **fūneris: fūnus** *funeral*
sepulcrum *tomb*

signāvīt: signāre *sign, seal*

signātōrēs: signātor
witness (to a will)

Tiberius Claudius Barbillus

signavit

signatores C. Longinus Aquila

Q. Mucius Augustalis

Iulius Philoxenos

L. Pallas Veracurus

C. Longinus Castor

T. Vibius Zosimus

Iulius Gemellus veteranus

Enquiry: How important were Greek doctors in the practice of medicine in the Roman world?

Medicine and healing

Soon after the city's foundation, the museum and library at Alexandria began to attract scholars from all over the ancient Mediterranean. These scholars collected writings from across the Greek-speaking world, searching the boats that arrived in the city's harbours for books they could take for their collection. Some works in other languages were translated into Greek, often by Jewish and Egyptian scholars. Many of these texts related to disease and the human body, something Alexandria's Greek rulers, the Ptolemies, were also very interested in. With their support, the medical school in Alexandria became an important centre of healing and learning.

To look at the great medical school of Alexandria, you might think the Greeks brought the healing art to Egypt. In fact, the Greeks' own poet, Homer, said that Egypt was a land of doctors; the Egyptians had their own medical tradition many hundreds of years before the Greeks arrived.

Today Egyptian temple priests are also doctors, just as they were in the times of the ancient pharaohs. They keep copies of medical texts in both Egyptian and Greek and offer treatments to help the sick in the local community.

In both the Egyptian tradition and parts of the Greek world, the gods and spirits of the dead send sickness through the air like arrows. That's why it's important to recite spells and incantations when administering treatment, and to protect patients with amulets and charms.

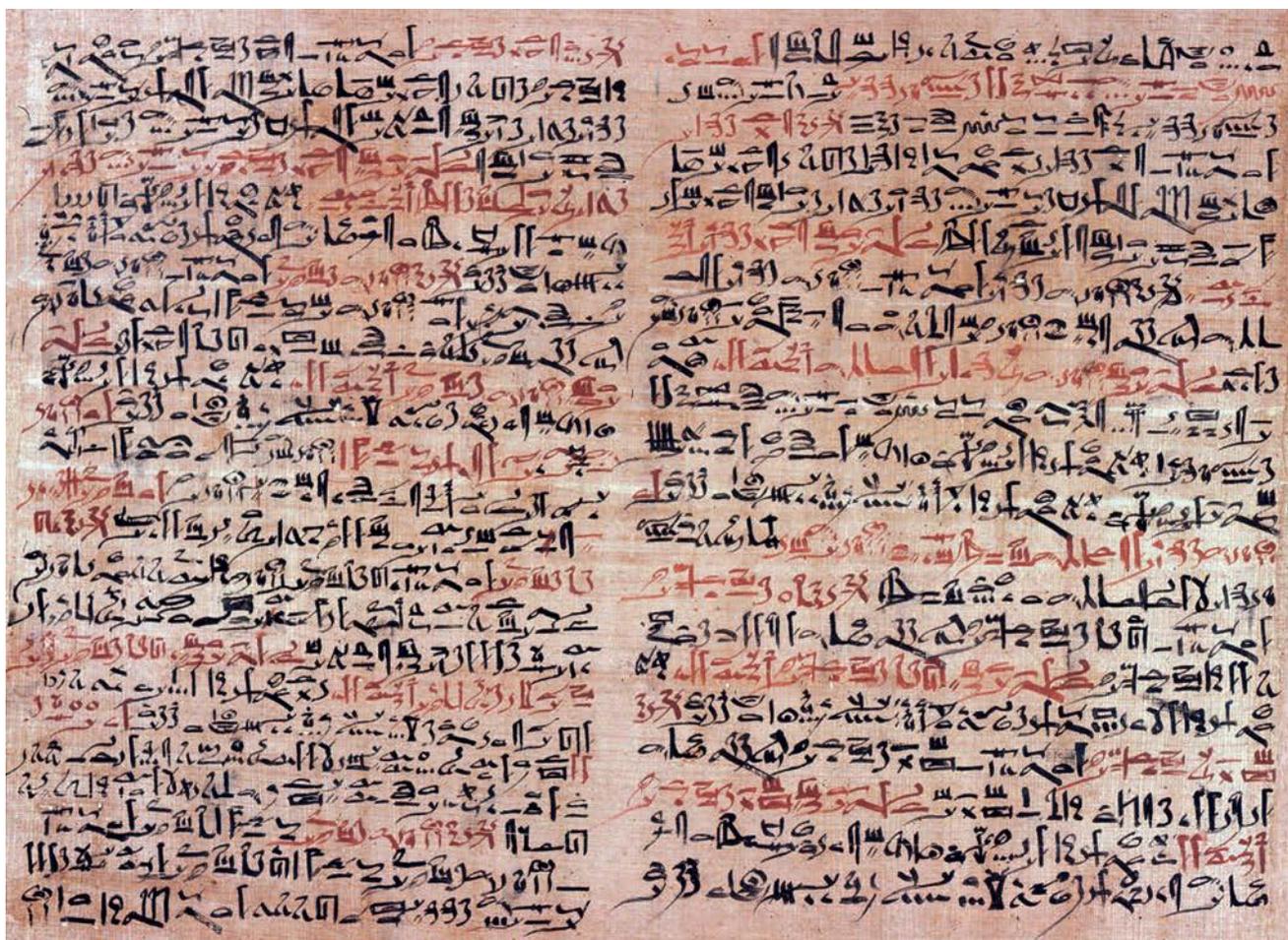


The Egyptians had a good knowledge of the inner workings of the body, in part due to the ancient practice of mummifying the bodies of the dead. They had names for organs such as the brain, heart, stomach and liver, and understood that the heart ‘spoke’ through the movement of the pulse. Some Egyptian doctors argued that diseases arose from bad substances left over from the digestion of food and treated diseases with medicinal substances.

This second century AD carving (right) on the walls of the Egyptian temple of Kom Ombo shows a set of medical instruments. In the third row are scales for weighing medicines and some forceps. The cups in the bottom left corner were used for bloodletting.



A section from the Edwin Smith papyrus (below). Written in Egyptian Hieratic script, it describes forty-eight different conditions, mostly injuries of the head and torso. It has been dated to around 1550 BC, making it the oldest surviving surgical work in the world.



Although the Egyptians had long had a complex understanding of medicine and healing, it is difficult for historians to trace how far the Greeks in Alexandria borrowed from Egyptian traditions; if they did, they rarely acknowledged it. The Greeks were chiefly interested in their own unique medical theories, so it is no surprise that the school at Alexandria quickly became a centre of Greek learning, even though its scholars were as diverse as the city itself.

Thinking point 1: Why is it difficult for historians to find out how far the Greeks borrowed from the Egyptian medical tradition?

It was perhaps in Alexandria that medical texts written by various doctors in the fifth and fourth centuries BC were collected together and attributed to the famous doctor Hippocrates of Cos. The Hippocratic Corpus contained some of the most influential medical texts written in antiquity. Doctors who followed the teachings of Hippocrates are known as Hippocratics.

Like many of my Greek friends, I travelled to Alexandria to study at the famous medical school. I follow the doctor, Hippocrates, who taught that health is a balance of bodily fluids called 'humours' each associated with an element: cold, hot, wet and dry. An imbalance of humours can make a person unwell and even affect their personality and mood. Diet and medicinal substances are a good way to rebalance the body, but some cases require surgical treatments like bloodletting: a small cut is made in the skin to allow excess blood and bad humours to escape. If a person has too much blood or a fever, this can bring them great relief.

The teachers in the medical school taught us about Hippocrates' famous oath. It says:

'Any houses I enter, I will go into them for the benefit of the sick and I will avoid any deliberate harmful or corrupt actions. I will not share with others anything I see or hear in my professional practice which ought to be kept secret.'

(Hippocrates of Cos, *The Oath*)

The whole oath is longer, but this is the bit I remember most.



Historians are not sure if doctors really swore the Hippocratic Oath in Alexandria; it may simply have been a text that students studied in class. What we do know is that the text is still considered important today and some medical students still study it.

Thinking point 2: Study the section of the Hippocratic Oath recited by Petro. What should a doctor do and not do according to this section of the oath? Are these still important values for doctors today?

Hippocratic doctors recognised that diseases arose not from supernatural causes but from natural ones; they observed their patients' symptoms closely and prided themselves on predicting how an illness would progress, using a method called prognosis. Their close observations and knowledge of disease helped them create complex theories about the way the body worked.

Thinking point 3: What is 'prognosis' and why was it important? Why might this approach to medicine have led to so many new theories about how the body worked?

Greek medicine was often competitive, in part because doctors had to prove their skill to attract patients and protect their reputations. Doctors charged for their services and could be expensive, so people were very careful when choosing who to consult (if they could afford to see a doctor at all). The result was a culture of debate and enquiry, which under the Ptolemaic rulers led to the development of rival medical schools and approaches.

Greek doctors can be an argumentative lot. I've seen groups of them standing around a sick person's bed quarrelling so much about theories that they didn't notice their patient's distress. A good doctor pays close attention to the patient: how they sit can indicate if they are in pain, how their pulse races can tell you if they have fever. Some doctors even taste their patients' urine! I wouldn't go that far myself; studying the colour and smell is enough for me.



The bronze cup was heated and its mouth was applied to a patch of skin whose surface had been cut or scratched. As the air in the cup cooled, blood was gently sucked out.



Greek doctors like the Hippocratics had a limited understanding of what went on inside the body. Some of their understanding seems to have been based on examining the insides of animals. It was only in Alexandria in the third century BC that doctors began to dissect the human body to understand how it worked. Herophilus and Erasistratus, the most famous Alexandrian anatomists (people who study the body and how it works), offered detailed descriptions of the brain, explained the differences between tendons and nerves, described the optic nerve and the retina in the eye and noted the position of reproductive organs such as the womb and ovaries. They also measured the frequency of the pulse and used this to diagnose fever. While doctors today consider fever to be a symptom of illness, ancient doctors thought of it as a disease in itself.

An improved understanding of anatomy may have contributed to better surgical techniques. Minor surgery was regularly practised, including very delicate operations on the eye to remove cloudy patches from the lens or ingrown eyelashes, although surgery like this probably left scars. Major surgery such as the amputation of limbs was undertaken only as a last resort. Remarkably, given the unhygienic conditions of the Roman operating room by modern standards, we know some patients survived such procedures, because prosthetic limbs, often made of wood and bronze, have been discovered in ancient tombs.

Thinking point 4: Artificial limbs can be life-changing for people who are born without or lose a limb. What sort of people in the Roman world might have needed an artificial limb like this? Would all these people have been able to get one? Why might they not?



A saw for cutting through bone.

Thinking point 5: What medical knowledge do we have now that means major surgery is far safer than in Roman times?



Alexandrian doctors were particularly expert about the inside of the body. This clay model of the intestines and models of other body parts were dedicated to the gods by patients at a healing shrine in Italy.



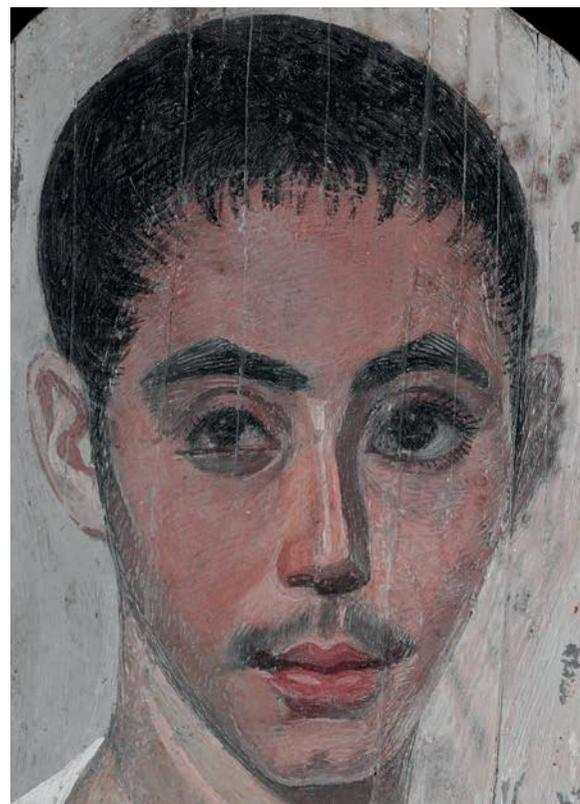
This Roman artificial leg is made of bronze and has a wooden core running through the middle. It was discovered in a tomb in Capua, Italy, and dates to the third century BC.

Doctors also treated their patients with medicinal substances. The juice of the wild poppy, which contains opium, was imported from central Asia and used to relieve pain. Unwashed sheep's wool was often applied to wounds and swellings to soothe irritation. Although they knew nothing about bacteria and viruses many ancient healers noticed that applying honey, vinegar and wine to wounds helped prevent further problems. We now know that these have antibacterial properties, but the Greeks and Romans had their own theories about why such remedies worked. In big cities like Alexandria there was a booming trade in medicinal substances, cosmetics and perfumes, many of which combined complex and expensive ingredients that only the richest could afford.

Although the Greeks understood that diseases arose from natural causes, they did not banish the gods from medicine altogether. The healing god Asclepius remained an important figure in Greek and Roman medicine. Many thousands of people visited healing shrines across the empire every year, sometimes leaving objects shaped like body parts in exchange for cures from the gods.



This first-century AD relief from Italy shows Asclepius, the god of healing, with his daughter, Hygieia, goddess of health. Asclepius is often depicted with a staff shaped like a snake, which even today is a symbol of medicine.



This late second-century AD portrait shows a man with a surgical scar under his eye, possibly from an operation for ingrown eyelashes.



This stamp – shown with a plaster cast of its four sides – would have been pressed into solid blocks of eye ointment to record the name of the medicine, what it could be used to treat, and perhaps the name of the person who made it or the doctor who prescribed it.

The Romans were also fascinated by magical practices like astrology, which had originated in ancient Babylon. In our story Thrasyllus the astrologer gives Barbillus an amulet to wear to protect him from harm, a practice that was popular throughout the Roman Empire. Although some Greek doctors frowned on such practices, dismissing them as superstitious, others were more sympathetic. One first-century doctor, who had studied in Alexandria himself, had this to say:

‘even if the amulet has no direct effect, their use should not be forbidden because by providing hope it will make the patient more cheerful’.

Some ancient doctors, it seems, understood that their patients’ wellbeing could be as important as an effective cure.

Thinking point 6: Medical science has changed a lot since Roman times, but people still make use of religious, magical and alternative remedies today. Can you think of any examples?

It is worth remembering that only the privileged few studied in Alexandria. Most doctors across the empire never set foot in the city. Ordinary people who wanted to learn medicine were apprenticed to doctors in their town or village. Medicine was often a family trade, in which the women of the household were also involved.

We know that women practised medicine as midwives and doctors. Some female doctors only treated women, but others were highly regarded for more general practice. One Roman doctor, Metilia Donata, set up the following inscription for herself:

‘Metilia Donata, a doctor, gave this with her own money. This spot was given by decree of the town council.’



The astrologer might have given Barbillus an Egyptian amulet like this to protect him. This one depicts the ‘Eye of Horus’, representing wholeness and health, and dates from the Ptolemaic period.



A dedication to a female doctor from Spain from the second century AD. It reads:

‘For Julia Saturnina, age 45, an incomparable wife, excellent doctor, the most noble woman. Gaius Philippus, her husband, (made this) for her merits.’

Doctors were not the only kind of healer who practised in Alexandria and the Roman world. Alongside doctors, patients might turn to astrologers, temple priests, snakecharmers, athletic trainers, bone-setters, herbalists, midwives and wise women, to name just a few. Even patients themselves often had basic knowledge of medicine. The famous doctor Galen in the second century AD collected remedies from the ordinary men and women he met on his travels around the empire.

First aid usually took place in the household, as did major life events like birth and death.

Thinking point 7: Who do you ask for advice when you feel unwell? Is it always a doctor?



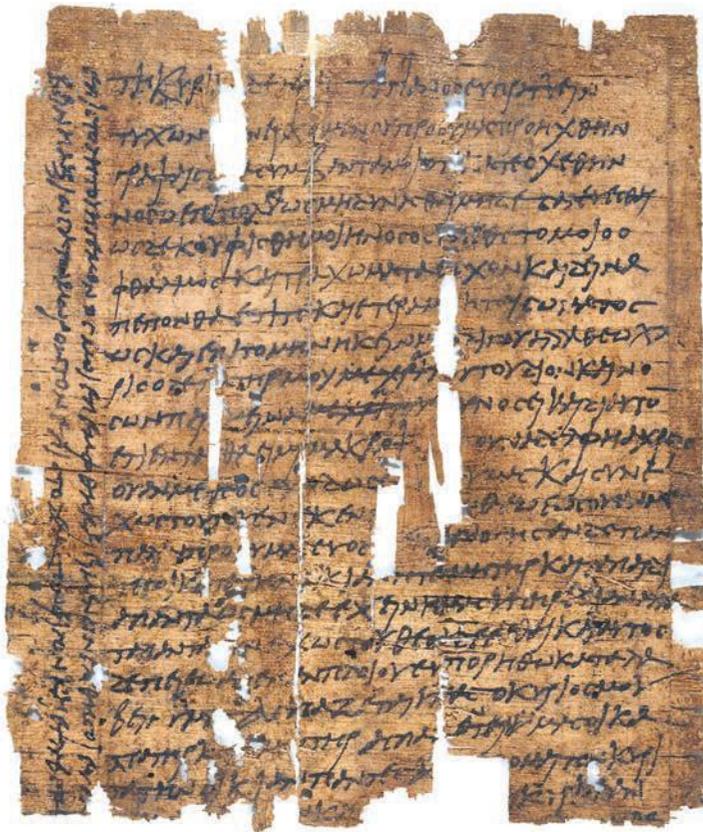
During childbirth, the mother would sit in the birthing chair with female supporters around her and the midwife seated in front of her.



This statuette of a mother and child was discovered in the Forum of Augustus in Rome. Offerings like this were often dedicated to the gods in exchange for a divine favour, in this case perhaps for the birth of a healthy child.

As a household manager, my mother kept an eye on the medical supplies in our home. 'We Romans like to be self-sufficient,' she always used to say. I remember her reciting herbs and ingredients from memory. She taught me that honey, wine and olive oil could reduce swelling if applied to wounds and she always insisted that we had fresh linen in the cupboard for bandages. She hoped to pass more of her knowledge to me before I left home, but now I suppose I'll never learn everything she knew . . .

Of course, whenever Quintus and I were really sick, our father summoned the local Greek doctor. Once when we were small Quintus fell and broke his arm in the garden. Our mother said that bones had to be set properly so they healed in the correct way. You can hardly tell Quintus' arm was broken now, although he sometimes says it aches and isn't as strong as his healthy one.



Some of our evidence for the medical practices of ordinary people comes from papyrus fragments found in the Egyptian countryside. This one is a letter from a man called Titianos to his sister, who lived in the Egyptian city of Oxyrhynchus. He describes a recent illness which left him barely able to stand. 'It nearly came to surgery!', he tells his sister with obvious relief.

Thinking point 8:

Many of these papyrus fragments were found by archaeologists in ancient rubbish dumps. What might an archaeologist 2000 years from now discover about our culture by studying our rubbish?

Injuries in the ancient world were very common; dozens of accidents are reported in documents that survive from the Egyptian countryside in the Roman period. A common cause of injury in this part of the empire was scorpion bites, but people also sustained injuries from unsafe buildings and hard manual labour.

Greek science and medicine would have a very long history in Central Asia and Europe. Greek medical texts were translated into Syriac, Hebrew and Latin, and later into Arabic in places like Baghdad and Córdoba. It was thanks to Arabic doctors and scholars that many Greek texts found their way back into Europe in the twelfth century, where they would remain a cornerstone of medical learning until the sixteenth century and beyond.

Enquiry: How important were Greek doctors in the practice of medicine in the Roman world?

You may wish to consider:

- Alexandria as a centre of Greek learning
- what ancient people understood about how the body worked and ways of treating disease and injuries, including in:
 - the Egyptian medical tradition
 - the Greek medical tradition such as the Hippocratics
- the role of magic and the gods in medicine
- people you might ask for medical advice other than doctors.

Vocabulary checklist 20

accidō, accidere, accidī	<i>happen</i>	sīcut	<i>like, just as</i>
adeō, adīre, adī	<i>go up to, pay a visit to</i>	tam	<i>so</i>
ars, artis	<i>art</i>	tempestās, tempestātis	<i>storm</i>
cōgitō, cōgitāre, cōgitāvī	<i>think, consider</i>	vulnus, vulneris	<i>wound</i>
cōficiō, cōficere, cōfēcī	<i>finish</i>	ūnus	<i>one</i>
crūdēlis	<i>cruel</i>	duo	<i>two</i>
dēnique	<i>at last, finally</i>	trēs	<i>three</i>
dēspērō, dēspērāre, dēspērāvī	<i>despair</i>	quattuor	<i>four</i>
domus, domūs	<i>house, home</i>	quīnque	<i>five</i>
domī	<i>at home</i>	sex	<i>six</i>
enim	<i>for</i>	septem	<i>seven</i>
mors, mortis	<i>death</i>	octō	<i>eight</i>
nox, noctis	<i>night</i>	novem	<i>nine</i>
persuādeō, persuādēre,		decem	<i>ten</i>
persuāsī	<i>persuade</i>	vīgintī	<i>twenty</i>
pessimus, pessima, pessimum	<i>very bad, worst</i>	trīgintā	<i>thirty</i>
relinquō, relinquere, reliquī	<i>leave behind</i>	quadrāgintā	<i>forty</i>
		quīnquāgintā	<i>fifty</i>



The wide range of instruments at a Roman doctor's disposal.

LANGUAGE INFORMATION



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Part One: About the language

Nouns

	<i>first declension</i>	<i>second declension</i>			<i>third declension</i>	
<i>gender</i>	f.	m.	m.	n.	m.	m.
SINGULAR						
<i>nominative and vocative</i>	puella	amīcus (<i>voc.</i> amīce)	faber	templum	mercātor	leō
<i>accusative</i>	puellam	amīcum	fabrum	templum	mercātōrem	leōnem
<i>genitive (of)</i>	puellae	amīcī	fabrī	templī	mercātōris	leōnis
<i>dative (to, for)</i>	puellae	amīcō	fabrō	templō	mercātōrī	leōnī
<i>ablative*</i>	puellā	amīcō	fabrō	templō	mercātōre	leōne
PLURAL						
<i>nominative and vocative</i>	puellae	amīcī	fabrī	templa	mercātōrēs	leōnēs
<i>accusative</i>	puellās	amīcōs	fabrōs	templa	mercātōrēs	leōnēs
<i>genitive (of)</i>	puellārum	amīcōrum	fabrōrum	templōrum	mercātōrum	leōnum
<i>dative (to, for)</i>	puellīs	amīcīs	fabrīs	templīs	mercātōribus	leōnibus
<i>ablative*</i>	puellīs	amīcīs	fabrīs	templīs	mercātōribus	leōnibus

* In Books I and II, you have seen the **ablative case** used after a preposition in phrases such as **in templō** and **cum amīcīs**. Further uses of the ablative will be found in Books III and IV.

1 Some second declension nouns such as **faber** have a nominative and vocative singular ending in **-er**. All their other cases are formed like the cases of **amīcus**.

2 A Latin noun can be masculine, feminine or neuter in **gender**.

First declension nouns like **puella** are usually feminine.

Second declension nouns are usually either masculine like **amīcus** or neuter like **templum**.

Third declension nouns may be masculine like **mercātor**, or feminine like **vōx**, or neuter like **nōmen**.

Fourth declension nouns like **portus** are usually masculine, but some like **manus** are feminine.

Fifth declension nouns like **rēs** are usually feminine, but some like **diēs** are masculine.

			<i>fourth declension</i>	<i>fifth declension</i>	<i>gender</i>
m.	f.	n.	m.	f.	
					SINGULAR
cīvis	vōx	nōmen	portus	rēs	<i>nominative and vocative</i>
cīvem	vōcem	nōmen	portum	rem	<i>accusative</i>
cīvis	vōcis	nōminis	portūs	reī	<i>genitive (of)</i>
cīvī	vōcī	nōminī	portuī	reī	<i>dative (to, for)</i>
cīve	vōce	nōmine	portū	rē	<i>ablative*</i>
					PLURAL
cīvēs	vōcēs	nōmina	portūs	rēs	<i>nominative and vocative</i>
cīvēs	vōcēs	nōmina	portūs	rēs	<i>accusative</i>
cīvium	vōcum	nōminum	portuum	rērum	<i>genitive (of)</i>
cīvibus	vōcibus	nōminibus	portibus	rēbus	<i>dative (to, for)</i>
cīvibus	vōcibus	nōminibus	portibus	rēbus	<i>ablative*</i>

3 Study the two **neuter nouns templum** and **nōmen**. Every neuter noun uses the same form for both its nominative and accusative (singular and plural).

4 In Book I, you met the nominative, accusative and dative cases. Note how they can be used:

nominative
accusative
dative

faber labōrābat.
Vitelliānus **Rūfillam** salūtāvit.
Britannī **rēgīnae** equum dedērunt.
Quīntus **Togidubnō** dōnum ēlēgit.

The craftsman was working.
Vitellianus greeted Rufilla.
The Britons gave a horse to the queen.
Quintus chose a gift for Togidubnus.

- 5 Translate the following sentences, which contain examples of the dative case.
- a Rūfilla Vitelliānō epistolam trādidit.
 - b Aristō uxōrī dōnum compārāvit.
 - c imperātor lībertīs et cīvibus spectāculum dedit.
 - d Vitelliānus agricolae et filiō canem ostendit.
 - e Catia iuvenibus et senī rem nārrāvit.
 - f mīlitēs senātōrī et mercātōribus nāvem parāvērunt.
 - g Dumnorix Belimicō et Cantiacīs respondit.
 - h nūntius cīvī et nautae crēdēbat.

6 For more information on the use of the dative case with verbs, see page 211.

7 In Stage 19, you met the **vocative case**. It is used when someone is being spoken to:
ubi es, **amīce?** *Where are you, friend?*

8 The **genitive case** is introduced in Stage 17.

nūntius ad tabernam **Clēmentis** cucurrit.

*The messenger ran to **Clemens'** shop.*

spectātōrēs clāmābant, sed rēx clāmōrēs **spectātōrum** nōn audīvit.

*The spectators were shouting, but the king did not hear the shouts **of the spectators**.*

Lūcia vōcem **Helenaē** laudāvit.

*Lucia praised **Helena's** voice.*

Further examples:

- a Quīntus, quī prope nāvem stābat, vōcēs nautārum audīvit.
- b Īsis erat dea Aegyptia. sacerdōtēs ad templum deae cotīdiē ībant.
- c magna multītūdō mīlitum in viā nōbīs obstābat.
- d clāmōrēs āthlētārum senem vexābant.
- e prīncipēs ad aulam rēgis quam celerrimē contendērunt.
- f in villā amīcī meī saepe cēnābam.

9 With the help of the noun tables on pages 190–191, find the Latin for the words in **bold** in the following sentences.

- a We saw the **lion** in the wood.
- b The **girls** were reading in the garden.
- c Salvius and Quintus gave money to the **merchant**.
- d Many **craftsmen** travelled to Britain.
- e Togidubnus gave a reward to his brave **friends**.
- f A Roman citizen has three **names**.
- g The sound of their **voices** stopped Aristo writing.
- h Do you like this **temple**?
- i The **harbours** at Alexandria were huge.
- j The messenger explained the **matter** to the citizens.

10 The following sentences include examples of the cases in the noun tables on pages 190–191. Translate the sentences and then write down the case and number of the nouns in **bold**.

- a mercātōrēs Alexandrīnī **nāvēs** spectābant.
- b Clēmēns dōnum pretiōsum **deae** obtulit.
- c **tabernariī**, latrōnibus resistite!
- d māter togās novās **filiīs** dedit.
- e hasta caput **militis** percussit.
- f patrem salūtāvērunt **liberī**.
- g Augustus illud **templum** aedificāvit.
- h vōcēs **prīncipum** in aulā audīvimus.

Adjectives and adverbs

- 1 In Stages 14 and 18, you have seen how an **adjective** changes its ending to agree with the noun it describes in three ways: case, number (singular or plural) and gender (masculine, feminine or neuter).

Salvius epistulam **longam** legēbat.

*Salvius was reading a **long** letter.*

In this sentence, the adjective **longam** is accusative, singular and feminine because it is describing the noun **epistulam** which is accusative, singular and feminine.

- 2 Most adjectives in Latin belong either to the first and second declension, or to the third declension. The adjective **bonus** ‘good’ belongs to the first and second declension:

	SINGULAR			PLURAL		
	<i>masculine</i>	<i>feminine</i>	<i>neuter</i>	<i>masculine</i>	<i>feminine</i>	<i>neuter</i>
<i>nominative and vocative</i>	bonus (<i>voc.</i> bone)	bona	bonum	bonī	bonae	bona
<i>accusative</i>	bonum	bonam	bonum	bonōs	bonās	bona
<i>genitive</i>	bonī	bonae	bonī	bonōrum	bonārum	bonōrum
<i>dative</i>	bonō	bonae	bonō	bonīs	bonīs	bonīs
<i>ablative</i>	bonō	bonā	bonō	bonīs	bonīs	bonīs

Compare the endings of **bonus** with those of the first and second declension nouns **amīcus**, **puella**, and **templum** listed on page 190.

- 3 With the help of paragraph 2, find the Latin words for ‘good’ in each of the following sentences:
- The merchant praised his good daughter.
 - The good men were helping everyone.
 - The artist painted a picture of the good emperor.
 - The farmer left money to the good shepherd.

4 The adjectives **fortis** ‘brave’ and **ingēns** ‘huge’ belong to the third declension:

	SINGULAR		PLURAL	
	<i>masculine and feminine</i>	<i>neuter</i>	<i>masculine and feminine</i>	<i>neuter</i>
<i>nominative and vocative</i>	fortis	forte	fortēs	fortia
<i>accusative</i>	fortem	forte	fortēs	fortia
<i>genitive</i>	fortis	fortis	fortium	fortium
<i>dative</i>	fortī	fortī	fortibus	fortibus
<i>ablative</i>	fortī	fortī	fortibus	fortibus
<i>nominative and vocative</i>	ingēns	ingēns	ingentēs	ingentia
<i>accusative</i>	ingentem	ingēns	ingentēs	ingentia
<i>genitive</i>	ingentis	ingentis	ingentium	ingentium
<i>dative</i>	ingentī	ingentī	ingentibus	ingentibus
<i>ablative</i>	ingentī	ingentī	ingentibus	ingentibus

Compare the endings of **fortis** with those of the third declension noun **cīvis** listed on page 191.

5 With the help of paragraph 4, find the Latin word for ‘brave’ in each of the following sentences:

- a The king greeted the brave soldiers.
- b A brave woman resisted the enemy.
- c The captain gave a reward to the brave sailors.
- d The leader of the brave citizens was wounded.

6 Study the form and meaning of the following words:

laetus	<i>happy</i>	laetē	<i>happily</i>
ferōx	<i>fierce</i>	ferōciter	<i>fiercely</i>

The words in the left-hand columns are adjectives, but the words in the right-hand columns are known as **adverbs**, which are used to give more information about an action.

leō mīlitem **ferōciter** petit.
*The lion **fiercely** attacks the soldier.*

Comparatives and superlatives

- 1 In Stage 8, you met the **superlative** form of the adjective:

Clēmēns est **laetissimus**. Lūcia erat **fortissima**.
*Clemens is **very happy**.* *Lucia was **very brave**.*

- 2 In Stage 10, you met the **comparative** form:

Alexander erat **callidior** quam Quīntus. estis **fortiōrēs** quam leōnēs!
*Alexander was **cleverer** than Quintus.* *You are **braver** than lions!*

- 3 Study the way in which the comparative and superlative are formed:

<i>nominative</i>	<i>accusative</i>	<i>comparative</i>	<i>superlative</i>
longus <i>long</i>	longum	longior <i>longer</i>	longissimus <i>very long, longest</i>
pulcher <i>beautiful</i>	pulchrum	pulchrior <i>more beautiful</i>	pulcherrimus <i>very beautiful</i>
fortis <i>brave</i>	fortem	fortior <i>braver</i>	fortissimus <i>very brave, bravest</i>
ferōx <i>fierce</i>	ferōcem	ferōcior <i>more fierce</i>	ferōcissimus <i>very fierce, fiercest</i>
facilis <i>easy</i>	facilem	facilior <i>easier</i>	facillimus <i>very easy, easiest</i>

- 4 The comparative and superlative forms of adjectives change their endings in the usual way to indicate case, number and gender:

<i>nominative</i>	leō saevissimus intrāvit. <i>A very savage lion entered.</i>
<i>accusative</i>	leōnem saevissimum interfēcī. <i>I killed a very savage lion.</i>
<i>singular</i>	pāvō est pulchrior quam pīca. <i>The peacock is more beautiful than the magpie.</i>
<i>plural</i>	pāvōnēs sunt pulchriōrēs quam pīcae. <i>Peacocks are more beautiful than magpies.</i>
<i>masculine</i>	frāter meus est irātissimus . <i>My brother is very angry.</i>
<i>feminine</i>	soror mea est irātissima . <i>My sister is very angry.</i>

5 Some important adjectives form their comparatives and superlatives in an irregular way:

bonus <i>good</i>	melior <i>better</i>	optimus <i>very good, best</i>
malus <i>bad</i>	peior <i>worse</i>	pessimus <i>very bad, worst</i>
magnus <i>big</i>	maior <i>bigger</i>	maximus <i>very big, biggest</i>
parvus <i>small</i>	minor <i>smaller</i>	minimus <i>very small, smallest</i>

and

multus <i>much</i>	plūs <i>more</i>	plūrimus <i>very much, most</i>
-----------------------	---------------------	------------------------------------

which becomes in the plural:

multī <i>many</i>	plūrēs <i>more</i>	plūrimī <i>very many, most</i>
----------------------	-----------------------	-----------------------------------

6 Further examples:

- a leō erat maior quam Herculēs.
- b Clēmēs plūrēs amīcōs quam Eutyclus habēbat.
- c fīlia erat artifex melior quam māter.
- d Quīntus numquam nāvēs minōrēs vīderat.

7 Translate each sentence, then change the adjective in **bold** into the superlative form, and translate again.

For example: ātrium **magnum** erat. This becomes: ātrium **maximum** erat.
*The atrium was **big**.* *The atrium was **very big**.*

- a Salvius fabrōs **bonōs** laudāvit.
- b **multī** hominēs in urbe Londiniō convēnērunt.
- c imperātor cīvibus **malīs** auxiliū nōn dedit.
- d Herculēs erat **magnus**, et **magnum** fūstem habēbat.
- e prīmō flammae erant **parvae**.

- 8 Notice the difference between a superlative adjective and a superlative adverb:

faber **perītissimus** erat. faber **perītissimē** labōrābat.
The craftsman was very skilful. The craftsman was working very skilfully.

- 9 You have now also seen the comparative form of the adverb:

illī nautae **celerius** quam nōs nāvīgant.
*Those sailors are sailing **more quickly** than us.*

- 10 Notice the relationship between adjectives, adverbs, comparative adverbs and superlative adverbs:

<i>adjective</i>	<i>adverb</i>	<i>comparative adverb</i>	<i>superlative adverb</i>
longus <i>long</i>	longē <i>far</i>	longius <i>further</i>	longissimē <i>very far</i>
celer <i>quick</i>	celeriter <i>quickly</i>	celerius <i>more quickly</i>	celerrimē <i>very quickly</i>
bonus <i>good</i>	bene <i>well</i>	melius <i>better</i>	optimē <i>very well</i>

- 11 You have seen the Latin word **quam** written with an adjective, a comparative adjective, a comparative adverb, and a superlative adjective or adverb. Study these examples:

quam pulchra est statua!
How beautiful is the statue!

pīcae sunt **callidiōrēs quam** pāvōnēs.
*Magpies are **cleverer than** peacocks.*

āthlēta discum **longius quam** cēterī ēmīsit.
*The athlete threw the discus **further than** the others.*

nautae ad lītus **quam celerrimē** contendērunt.
*The sailors hurried to the shore **as quickly as possible**.*

- 12 Translate the following sentences which contain these uses of **quam**.

- a quam ēlegāns est cubiculum!
- b villa tua ēlegantior est quam casa mea.
- c ego sum senior quam frāter meus.
- d mīlitēs ex urbe quam celerrimē discēdunt.
- e necesse est vōbīs effigiem quam perītissimē facere.

13 Translate the first sentence of each pair.

Use the first sentence as a guide to complete the second sentence with the comparative and superlative forms of the adjective given in brackets.

Then translate the completed second sentence.

- a** via est longissima; viam longiōrem numquam vīdī. (longus)
puella est ; puellam numquam vīdī. (laetus)
- b** frāter meus est ingentior quam tū; ingentissimus est. (ingēns)
Belimicus est quam Dumnorix; est. (insolēns)
- c** mīlitēs sunt audāciōrēs quam iuvenēs; audācissimī sunt. (audāx)
leōnēs sunt quam fēlēs; sunt. (ferōx)
- d** agricola vōcem suāvissimam habēbat; vōcem suāviōrem numquam audīvī. (suāvis)
Caecilius amīcum habēbat; amīcum numquam vīdī. (fidēlis)

Pronouns I: ego, tū, nōs, vōs, sē

- 1 In Books I and II, you have met words for ‘I’, ‘me’, ‘you’ (singular and plural), ‘we’, ‘us’, etc. Here is a complete list:

	<i>I (singular)</i>	<i>we (plural)</i>	<i>you (singular)</i>	<i>you (plural)</i>
<i>nominative</i>	ego	nōs	tū	vōs
<i>accusative</i>	mē	nōs	tē	vōs
<i>genitive*</i>	meī	nostrum	tuī	vestrum
<i>dative</i>	mihi	nōbīs	tibi	vōbīs
<i>ablative*</i>	mē	nōbīs	tē	vōbīs

* More examples of the genitive and ablative forms will be met in Books III and IV.

Helena **tē** laudāvit.
*Helena praised **you**.*

senex **mihi** illum equum dedit.
*The old man gave that horse **to me**.*

nōs Rōmānī sumus mīlitēs.
***We** Romans are soldiers.*

Barbillus **vōs** salūtāre vult.
*Barbillus wants to greet **you**.*

- 2 Note the Latin for ‘with me’, ‘with you’, etc.:

Rūfilla **mēcum** ambulābat.
*Rufilla was walking **with me**.*

Salvius **tēcum** sedēbat.
*Salvius was sitting **with you**.*

rēx **nōbīscum** cēnābat.
*The king was dining **with us**.*

iuvenēs **vōbīscum** pugnābant?
*Were the young people fighting **with you**?*

Compare this with the usual Latin way of saying ‘with’:

rēx **cum Salvīo** ambulābat. mīlitēs **cum iuvenibus** pugnābant.
*The king was walking **with Salvius**. The soldiers were fighting **with the young men**.*

- 3 Further examples:

- a ego tibi pecūniam dedī.
- b rēgīna nōs ad aulam invītāvit.
- c Togidubnus nōbīscum sedēbat.
- d cūr mē vituperās?
- e fābulam dē tē nārrant.
- f necesse est vōbīs mēcum venīre.
- g vōs Quintō crēditis, sed Salvius mihi crēdit.
- h tē laudāre volō, quod tū bene fēcistī.

- 4 The words **ego**, **tū**, etc. belong to a group of words known as **pronouns**. Pronouns are used in sentences in a very similar way to nouns. For example, this sentence uses the noun ‘Barbillus’:

Barbillus est dīves. *Barbillus is a rich man.*

But if Barbillus himself were the speaker of the sentence, he would not use the noun ‘Barbillus’ but the pronoun **ego**:

ego sum dīves. *I am a rich man.*

And somebody speaking to Barbillus would replace the noun ‘Barbillus’ with the pronoun **tū**:

tū es dīves. *You are a rich man.*

- 5 You have also met the pronoun **se** meaning ‘himself’, ‘herself’, ‘itself’ or ‘themselves’. It has the same form for both singular and plural, and it has no nominative case.

	<i>singular and plural</i>
<i>accusative</i>	sē
<i>genitive*</i>	suī
<i>dative</i>	sibi
<i>ablative*</i>	sē

* These genitive and ablative forms will be met in Books III and IV.

Dumnorix in ursam **sē** iēcit.
*Dumnorix hurled **himself** at the bear.*

mīlitēs in ōrdinēs longōs **sē** īnstrūxērunt.
*The soldiers drew **themselves** up in long lines.*

mātrōna **sibi** vīllam ēmit.
*The lady bought the house **for herself**.*

Pronouns II: hic, ille, is

- 1 In Stage 19, you met various forms of the pronoun **hic** meaning ‘this’ (plural ‘these’). Here is a complete list of the forms of this word:

	SINGULAR			PLURAL		
	<i>masculine</i>	<i>feminine</i>	<i>neuter</i>	<i>masculine</i>	<i>feminine</i>	<i>neuter</i>
<i>nominative</i>	hic	haec	hoc	hī	hae	haec
<i>accusative</i>	hunc	hanc	hoc	hōs	hās	haec
<i>genitive*</i>	huius	huius	huius	hōrum	hārum	hōrum
<i>dative*</i>	huic	huic	huic	hīs	hīs	hīs
<i>ablative</i>	hōc	hāc	hōc	hīs	hīs	hīs

* These genitive and dative forms will be met in Books III and IV.

hae stolae sunt sordidae!
These dresses are dirty!

quis **hoc** fēcit?
Who has done this?

- 2 You have also met various forms of the pronoun **ille** meaning ‘that’ (plural ‘those’). Here is a complete list:

	SINGULAR			PLURAL		
	<i>masculine</i>	<i>feminine</i>	<i>neuter</i>	<i>masculine</i>	<i>feminine</i>	<i>neuter</i>
<i>nominative</i>	ille	illa	illud	illī	illae	illa
<i>accusative</i>	illum	illam	illud	illōs	illās	illa
<i>genitive</i>	illīus	illīus	illīus	illōrum	illārum	illōrum
<i>dative</i>	illī	illī	illī	illīs	illīs	illīs
<i>ablative</i>	illō	illā	illō	illīs	illīs	illīs

* These genitive and dative forms will be met in Books III and IV.

illa taberna nunc est mea.
That shop is now mine.

spectā **illud**!
Look at that!

- 3 In Stage 20, you met various forms of the word for ‘him’, ‘her’ and ‘them’. Here is a complete list of the pronoun **is, ea, id** meaning ‘he’, ‘she’, ‘it’, ‘they’:

	SINGULAR			PLURAL		
	<i>masculine</i>	<i>feminine</i>	<i>neuter</i>	<i>masculine</i>	<i>feminine</i>	<i>neuter</i>
<i>nominative</i>	is	ea	id	eī	eae	ea
<i>accusative</i>	eum	eam	id	eōs	eās	ea
<i>genitive</i>	eius	eius	eius	eōrum	eārum	eōrum
<i>dative</i>	eī	eī	eī	eīs	eīs	eīs
<i>ablative</i>	eō	eā	eō	eīs	eīs	eīs

Lūcia **eam** laudāvit.

*Lucia praised **her**.*

ego ad vīllam **eius** contendī.

*I hurried to **her** house.*

rēx **ei** praemium dedit.

*The king gave a reward **to him**.*

mīles cum **eīs** pugnāvit.

*The soldier fought with **them**.*

- 4 The various forms of **hic** and **ille** can also be used to mean ‘he’, ‘she’, ‘it’ or ‘they’.

ille tamen nōn erat perterritus.

***He**, however, was not terrified.*

nēmō **illam** in urbe vīdit.

*No one saw **her** in the city.*

Pronouns III: quī

- 1 In Stages 15 and 16, you met various forms of the **relative pronoun quī**, which is placed at the start of a **relative clause** and means ‘who’, ‘which’, etc. Here is a complete list:

	SINGULAR			PLURAL		
	<i>masculine</i>	<i>feminine</i>	<i>neuter</i>	<i>masculine</i>	<i>feminine</i>	<i>neuter</i>
<i>nominative</i>	quī	quae	quod	quī	quae	quae
<i>accusative</i>	quem	quam	quod	quōs	quās	quae
<i>genitive*</i>	cuius	cuius	cuius	quōrum	quārum	quōrum
<i>dative*</i>	cui	cui	cui	quibus	quibus	quibus
<i>ablative</i>	quō	quā	quō	quibus	quibus	quibus

* These genitive and dative forms will be met in Books III and IV.

ursa, **quam** Quīntus vulnerāvit, nunc mortua est.

*The bear **which** Quintus wounded is now dead.*

ubi est templum, **quod** Augustus Caesar aedificāvit?

*Where is the temple, **which** Augustus Caesar built?*

in mediō ātriō stābant mīlitēs, **quī** rēgem custōdiēbant.

*In the middle of the atrium stood the soldiers, **who** were guarding the king.*

Notice that the relative pronoun has the same number and gender as the noun it describes, but its case shows its role within the relative clause.

- 2 Further examples:

a flōrēs, quī in hortō erant, rēgem delectāvērunt.

b crocodīlus, quem Aegyptiī interfēcērunt, scapham ferōciter oppugnābat.

c fabrī, quōs rēx ex Italiā arcessīverat, effigiem Claudīi fēcērunt.

d cubiculum, quod Rūfilla intrāvit, ēlegantissimum erat.

3 The following sentences include the different pronouns described on pages 200–204.

- a** postquam Lūcia hoc dīxit, Phormiō eam laudāvit.
- b** in lītore erant multī āthlētae, quī inter sē certābant.
- c** quamquam amīcae prope mē stābant, eās vidēre nōn poteram.
- d** illud est vīnum, quod Togidubnus ex Ītaliā importāvit.
- e** simulac mercātōrēs advēnērunt, Clēmēns eīs pecūniam trādīdit.
- f** dā mihi illum fūstem!
- g** mīlitēs, quōs imperātor mīserat, nōbīscum sedēbant.
- h** Barbillus hās statuās sibi ēmit.
- i** rēgīna, quae tē honōrāvit, nōs vituperāvit.
- j** simulac latrō hanc tabernam intrāvit, vōcem eius audīvī.

Verbs

	<i>first conjugation</i>	<i>second conjugation</i>	<i>third conjugation</i>	<i>fourth conjugation</i>
PRESENT	<i>I carry, you carry, etc.</i>	<i>I teach, you teach, etc.</i>	<i>I drag, you drag, etc.</i>	<i>I hear, you hear, etc.</i>
	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	<i>I was carrying</i>	<i>I was teaching</i>	<i>I was dragging</i>	<i>I was hearing</i>
	portābam	docēbam	trahēbam	audiēbam
	portābās	docēbās	trahēbās	audiēbās
	portābat	docēbat	trahēbat	audiēbat
	portābāmus	docēbāmus	trahēbāmus	audiēbāmus
	portābātis	docēbātis	trahēbātis	audiēbātis
	portābant	docēbant	trahēbant	audiēbant
PERFECT	<i>I (have) carried</i>	<i>I (have) taught</i>	<i>I (have) dragged</i>	<i>I (have) heard</i>
	portāvī	docuī	trāxī	audīvī
	portāvistī	docuistī	trāxistī	audīvistī
	portāvit	docuit	trāxit	audīvit
	portāvimus	docuimus	trāximus	audīvimus
	portāvistis	docuistis	trāxistis	audīvistis
	portāvērunt	docuērunt	trāxērunt	audīvērunt
PLUPERFECT	<i>I had carried</i>	<i>I had taught</i>	<i>I had dragged</i>	<i>I had heard</i>
	portāveram	docueram	trāxeram	audīveram
	portāverās	docuerās	trāxerās	audīverās
	portāverat	docuerat	trāxerat	audīverat
	portāverāmus	docuerāmus	trāxerāmus	audīverāmus
	portāverātis	docuerātis	trāxerātis	audīverātis
	portāverant	docuerant	trāxerant	audīverant
INFINITIVE	<i>to carry</i>	<i>to teach</i>	<i>to drag</i>	<i>to hear</i>
	portāre	docēre	trahere	audīre
IMPERATIVE	<i>carry!</i>	<i>teach!</i>	<i>drag!</i>	<i>hear!</i>
<i>singular</i>	portā	docē	trahe	audī
<i>plural</i>	portāte	docēte	trahite	audīte
PRESENT PARTICIPLE	<i>carrying</i>	<i>teaching</i>	<i>dragging</i>	<i>hearing</i>
	portāns	docēns	trahēns	audiēns

1 Translate the following examples:

portābant; portāvimus; trahēbās; trahitis; docuērunt; audīvī; portābāmus;
docuistī

2 Translate the following examples, then change them to mean 'I . . .' instead of 'he/she/it/they (singular) . . . '.

trahēbat; audīvit; docet; intrāvit; dormiēbat; sedet

3 Translate the following examples, then change them to mean 'you (singular) . . .' instead of 'they (plural) . . . '.

portāvērunt; trahunt; audīverant; manēbant; laudant; intelligērunt

Tenses

1 In Book I, you met three tenses:

<i>present</i>	portō	<i>I carry, I am carrying</i>
<i>imperfect</i>	portābam	<i>I was carrying, I used to carry, I began to carry</i>
<i>perfect</i>	portāvī	<i>I carried, I have carried</i>

2 In Stage 16, you met the **pluperfect tense**:

<i>pluperfect</i>	portāveram	<i>I had carried</i>
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The pluperfect tense indicates an action that occurred earlier in the past than an action indicated by the imperfect or perfect tense in the same sentence.

Quīntus, quī ad aulam **advēnerat**, rēgem salūtāvit.
Quintus, who had arrived at the palace, greeted the king.

Persons and endings

- 1 The forms of the verb which indicate 'I', 'you' (singular) and 'he', 'she', 'it' or 'they' (singular) are known as the **1st, 2nd** and **3rd person singular**.

The forms which indicate 'we', 'you' (plural) and 'they' (plural) are known as the **1st, 2nd** and **3rd person plural**.

The following table summarises the Latin verb endings and the English translations which are used to indicate the different persons:

English		Latin verb ending	
		PRESENT	PERFECT
		IMPERFECT	
		PLUPERFECT	
<i>I</i>	1st person singular	-ō or -m	-ī
<i>you</i>	2nd person singular	-s	-istī
<i>s/he*</i>	3rd person singular	-t	-it
<i>we</i>	1st person plural	-mus	-imus
<i>you</i>	2nd person plural	-tis	-istis
<i>they</i>	3rd person plural	-nt	-ērunt

* 'it' and 'they' (singular) are also possible for any 's/he' form of the verb.

A word like **trāxerant** can be either translated (*they had dragged*) or described (3rd person plural pluperfect). Two further examples, **portāvī** and **docent**, are translated and described as follows:

portāvī	<i>I carried</i>	1st person singular perfect
docent	<i>they teach</i>	3rd person plural present

- 2 Translate and describe the following examples:

trāxī; audīs; portābāmus; docuerant; ambulāvistī; dīxerat

Infinitives, imperatives and present participles

- 1 In Stage 13, you met the **infinitive**. It usually ends in **-re** and means ‘to do (something)’.

Belimicus Dumnorigem **pūnīre** vult.
Belimicus wants to punish Dumnorix.

- 2 Further examples:

- a Quīntus dormīre vult.
- b vīllam vidēre volō.
- c caerimōniam spectāre poterāmus.
- d cibum cōnsūmere nōluērunt.
- e necesse est mihi epistolam scrībere.
- f Plancus dē pompā garrīre coepit.

- 3 In Stage 19, you met the **imperative**, which is used when people are being told to do something. If only one person is being told to do something, the imperative singular is used; if more than one person is being told to do something, the imperative plural is used.

Vitelliāne, ad aulam **venī!** Vitelliāne et Quīnte, ad aulam **venīte!**
Vitellianus, come to the palace! *Vitellianus and Quintus, come to the palace!*

Note that when people are being told not to do something, the imperative forms of the verb **nōlō** are used with an infinitive:

puella, **nōlī currere!** puellae, **nōlīte currere!**
Girl, don't run! *Girls, don't run!*

- 4 Further examples:

- a Salvī! ad ferrāriam contende!
- b Plancum audī, Galatēa!
- c pompam spectāte, puellae!
- d Barbille, nōlī ad vēnātiōnem īre!

- 5 In Stage 20, you met **present participles**. A present participle also changes its endings, like an adjective, to agree with the noun it describes in case, number and gender.

Togidubnus, per hortum **ambulāns**, multōs flōrēs vīdit.
Togidubnus, walking through the garden, saw many flowers.

Quīntus Catiam in ātriō **stantem** cōspexit.
Quintus caught sight of Catia standing in the atrium.

Salvius agricolās in fundō **labōrantēs** salutavit.
Salvius greeted the farmers working on the farm.

- 6 Compare the endings of the present participle **trahēns** ‘dragging’ with those of the adjective **ingēns** on page 195:

	SINGULAR		PLURAL	
	<i>masculine and feminine</i>	<i>neuter</i>	<i>masculine and feminine</i>	<i>neuter</i>
<i>nominative and vocative</i>	trahēns	trahēns	trahentēs	trahentia
<i>accusative</i>	trahentem	trahēns	trahentēs	trahentia

- 7 Further examples:

- a Helena amīcam laudāvit, rīdēns.
- b leōnēs, in agrō dormientēs, ursam nōn audīvērunt.
- c per vīllam Barbillī contendēbāmus, medicum quaerentēs.
- d Rūfilla in tablīnō sedēbat, epistolās dictāns.
- e Lūcia hospitem in hortō ambulāntem vocāvit.
- f Aristō tubicinēs per vīam prōcēdentēs vīdit.

Verbs with the dative

- 1 In Book I, you met a number of verbs, such as **faveō** and **crēdō**, which are often used with a noun in the dative case. For example:

mercātōrēs **Holcōniō** favēbant.

*The merchants used to give their support **to Holconius**.*

or *The merchants used to support Holconius.*

- 2 You have now met some other verbs which are used in the same way:

turba **nōbīs** obstat.

*The crowd is an obstacle **to us**.*

or *The crowd is obstructing us.*

Clēmēns **latrōnibus** resistēbat.

*Clemens was putting up resistance **to the criminals**.*

or *Clemens was resisting the criminals.*

- 3 Further examples:

a Lūcia Quīntō cōnfīdēbat.

b mīlitibus resistere nōn potuimus.

c tandem fīlius māt̄rī persuāsit.

d sacerdotēs lentē templō appropinquāvērunt.

Irregular verbs

PRESENT	<i>I am</i>	<i>I am able</i>	<i>I want</i>	<i>I bring</i>
	sum	possum	volō	ferō
	es	potes	vīs	fers
	est	potest	vult	fert
	sumus	possumus	volumus	ferimus
	estis	potestis	vultis	fertis
	sunt	possunt	volunt	ferunt
IMPERFECT	<i>I was</i>	<i>I was able</i>	<i>I was wanting</i>	<i>I was bringing</i>
	eram	poteram	volēbam	ferēbam
	erās	poterās	volēbās	ferēbās
	erat	poterat	volēbat	ferēbat
	erāmus	poterāmus	volēbāmus	ferēbāmus
	erātis	poterātis	volēbātis	ferēbātis
	erant	poterant	volēbant	ferēbant
PERFECT	<i>I was (have been)</i>	<i>I have been able</i>	<i>I (have) wanted</i>	<i>I (have) brought</i>
	fuī	potuī	voluī	tulī
	fuistī	potuistī	voluistī	tulistī
	fuit	potuit	voluit	tulit
	fuimus	potuimus	voluimus	tulimus
	fuistis	potuistis	voluistis	tulistis
	fuērunt	potuērunt	voluērunt	tulērunt
PLUPERFECT	<i>I had been</i>	<i>I had been able</i>	<i>I had wanted</i>	<i>I had brought</i>
	fueram	potueram	volueram	tuleram
	fuerās	potuerās	voluerās	tulerās
	fuerat	potuerat	voluerat	tulerat
	fuerāmus	potuerāmus	voluerāmus	tulerāmus
	fuerātis	potuerātis	voluerātis	tulerātis
	fuerant	potuerant	voluerant	tulerant
INFINITIVE	<i>to be</i>	<i>to be able</i>	<i>to want</i>	<i>to bring</i>
	esse	posse	velle	ferre

- 1 Notice the difference between the present and perfect tenses of **ferō**:

ferō *I bring* tulī *I (have) brought*

Compare this with the way the word 'go' changes in English:

I go, you go, etc. *I went, you went, etc.*

- 2 The negative forms for the present tense of **volō** *I want* are formed in an irregular way. Compare the forms of **volō** *I want* with those of **nōlō** *I do not want*:

I want, you want, etc.

I do not want, you do not want, etc.

volō

nōlō

vīs

nōn vīs

vult

nōn vult

volumus

nōlumus

vultis

nōn vultis

volunt

nōlunt

In all other tenses, **nōlō** follows the same pattern as **volō**.

For example, **volēbam**, **nōlēbam**.

- 3 The verbs **absum** *I am absent* and **adsum** *I am present* are formed by adding **ab** and **ad** to the forms of **sum**. For example:

sunt	<i>they are</i>	absunt	<i>they are absent</i>	adsunt	<i>they are present</i>
erant	<i>they were</i>	aberant	<i>they were absent</i>	aderant	<i>they were present</i>

- 4 Translate the following examples.

es	ades	ferunt
poterāmus	aberant	voluistī
tulit	sumus	ferēbātis
vīs	aderātis	abesse

Word order

In Book I, you read many sentences written with the following very common word orders:

- | | |
|--|--|
| 1 Caecilius rīdet.
<i>Caecilius laughs.</i> | puellae currēbant.
<i>The girls were running.</i> |
| 2 Metella sorōrem vīsītābat.
<i>Metella was visiting her sister.</i> | canēs bēstiās agitāvērunt.
<i>The dogs chased the wild animals.</i> |

In Book II, you have read sentences with a range of different word orders. Roman authors often varied the word order in a sentence. It is worth considering where words appear and why.

The word order in the following sentences is also very common:

- | | |
|---|--|
| 3 clāmābant Rēgnēsēs.
<i>The Regnenses were shouting.</i> | intrāvit Togidubnus.
<i>Togidubnus entered.</i> |
|---|--|

Further examples:

- | | |
|---|--|
| a lacrimābant liberī. | c dormiēbat rēx. |
| b scrībēbat Helena. | d rīdēbant puerī. |
| 4 amīcum salūtāvit.
<i>He greeted his friend.</i> | philosophās laudāvimus.
<i>We praised the philosophers.</i> |

Further examples:

- | | |
|---------------------------|----------------------------|
| a cēnam parābant. | c pecūniam invēnit. |
| b virōs audīvimus. | d mātrem vīdistis? |

The following word orders are also found:

- 5** discum petēbat āthlēta. nautās vituperābat Belimicus.
The athlete was looking for the discus. *Belimicus was rebuking the sailors.*

Further examples:

- a** epistulam portābat Quīntus. **c** gladiātōrēs laudāvit nūntius.
b vīnum bibēbant prīncipēs. **d** rosās spargēbant puellae.

- 6** mercātōrem rēx dēcēpit. equum agricola vēndidit.
The king deceived the merchant. *The farmer sold the horse.*

Further examples:

- a** equōs Rūfilla spectābat. **c** poētās rēgīna honōrāvit.
b leōnem gladiātor interfēcit. **d** templum sacerdos intrāvit.

- 7** The following examples include all the different sorts of word order used in paragraphs 3–6:

- a** surrēxērunt prīncipēs. **d** rēgem cīvēs vīdērunt.
b stolam gerēbat. **e** mē dēcēpistī.
c multitūdinem incitābat magīster. **f** filium pater vituperābat.

- 8** The following examples each contain a noun in the dative case:

- nūntiō epistulam dedī. amīcīs crēdēbat.
I gave a letter to the messenger. *She used to trust her friends.*

Further examples:

- a** mercātōrī pecūniam reddidit. **c** Rōmānīs resistēbant.
b mīlitibus cibum parāvī. **d** tibi faveō.

Longer sentences I

- 1 In Book I, you met sentences like this:

fēmina, postquam ānulum āmīsīt, ad tabernam revēnit.

The woman, after she lost the ring, returned to the inn.

Or, in more natural English:

After the woman lost the ring, she returned to the inn.

- 2 You also met sentences which are like the one above but also contain a noun in the dative case. For example:

Metella, postquam Caeciliō rem nārrāvit, exiit.

Metella, after she told the story to Caecilius, went out.

Or, in more natural English:

After Metella told Caecilius the story, she went out.

- 3 Further examples:

a sacerdotēs, postquam deae precēs dedērunt, ē templō discessērunt.

b nūntius, postquam cīvibus spectāculum nūntiāvit, ad tabernam festināvit.

c rēx, postquam Quīntō grātiās ēgit, ursam mortuam īspexit.

d Catia, postquam Rūfillae rem nārrāvit, ad trīclīnium prōcessit.

- 4 You have now met sentences with **quamquam** and **simulac**.

Study the following examples:

a Lūcia rem intellēxit.

Lucia understood the truth.

Lūcia, quamquam attonita erat, rem intellēxit.

Lucia, although she was astonished, understood the truth.

Or, in more natural English:

Although Lucia was astonished, she understood the truth.

b Vitelliānus ē trīclīniō contendit.

Vitellianus hurried out of the dining room.

simulac Salvius signum dedit, Vitelliānus ē trīclīniō contendit.

As soon as Salvius gave the sign, Vitellianus hurried out of the dining room.

5 Further examples:

- a medicus fūrem cōspexit.
medicus, simulac vīllam intrāvit, fūrem cōspexit.
- b Salvius nōn erat contentus.
Salvius, quamquam Vitelliānus dīligerter labōrābat, nōn erat contentus.
- c Helena ‘ecce!’ clāmāvit.
simulatque asinum vīdit, Helena ‘ecce!’ clāmāvit.
- d nūntius ad templum cucurrit.
nūntius, quamquam fessus erat, ad templum cucurrit.

6 The following examples are different types of longer sentences.

- a amīcī, simulac tabernam vīdērunt dīreptam, ad Clēmētem cucurrērunt.
- b ubi Catia revēnit tūta, Togidubnus erat laetus.
- c imperātor, postquam gladiātōribus lībertātem dedit, ex amphitheātrō exiit.
- d Clēmēns, quod Eutyclus tabernae iam appropinquābat, amīcōs arcessīvit.

7 Complete each sentence with the most suitable group of words from the box below, and then translate. Use each group of words once only.

postquam cibum in culīnā gustāvit
ubi saxō appropinquant
simulac sacerdotēs ē cellā templī prōcessērunt
ubi senēs laetī ad theātrum contendērunt
quamquam cēna erat magnifica
quod multōs librōs legere cupiēbat

- a, Salvius nōn erat contentus.
- b necesse est nautīs,, cursum dīligerter nāvīgāre.
- c Lūcia bibliothēcam saepe vīsītābat,
- d, tacuērunt omnēs.
- e mātṛōna,, hospītī trīclīnium ostendit.
- f, iuvenis in tablīnō manēbat occupātus.

Longer sentences II

1 You have met several examples of this kind of sentence:

Rēgnēsēs erant laetī, Cantiacī miserī.

The Regnenses were happy, the Cantiaci were miserable.

Britannī cibum laudāvērunt, Rōmānī vīnum.

The Britons praised the food, the Romans praised the wine.

2 Further examples:

a ūnus hospes erat fortis, cēterī perterritī.

b Cantiacī Belimicum spectābant, Rēgnēsēs Dumnorigem.

3 Notice how the following examples are slightly different:

sacerdōs templum, poēta tabernam quaerēbat.

The priest was looking for a temple, the poet was looking for an inn.

iuvenis Aegyptius, senex Graecus erat.

The young man was Egyptian, the old man was Greek.

4 Further examples:

a Lūcia attonita, Quīntus irātus erat.

b artifex pictūrās, caupō vīnum vēndēbat.

c puer ad hortum, puellae ad ātrium ruērunt.

d Catia marītum, prīncipēs aquilam spectābant.

Part Two: Reviewing the language

Stage 13

Infinitives 1

Complete and translate: Complete each Latin sentence with the most suitable infinitive from the box. Use each infinitive only once. Then translate the sentences.

īnspicere dormīre manēre trādere agitāre legere

- a canis est celerrimus. canis bēstiās potest.
- b līberī sunt fessī. līberī volunt.
- c Vārica est vīlicus. Vārica fundum vult.
- d Rūfilla est occupāta. Rūfilla librum nōn potest.
- e agricola laetus nōn est. agricola pecūniam nōn vult.
- f mīlitēs contentī nōn sunt. mīlitēs in Britannīā nōlunt.

Singulars and plurals 1

Complete and translate: Complete each Latin sentence with the correct form of the noun from the brackets. Then translate the sentence.

- a in fundō labōrābat. (filius, filī)
- b fūrem nōn vīdērunt. (custōs, custōdēs)
- c epistolās longās scrībēbant. (fēmina, fēminae)
- d cūr prope iānuam lātrābat? (canis, canēs)
- e , quod multam pecūniam habēbat, vīllam magnificam aedificāvit. (mātrōna, mātrōnae)
- f , postquam in forō convēnērunt, ad tabernam contendērunt. (amīcus, amīcī)

Make sure that the sentence you create makes sense.

infinitives: page 10

Check the **verb** to see if you need a **singular** or **plural** form of the noun.

verbs: page 206

nouns: page 190

Stage 14

Adjectives 1

Complete and translate: Complete each Latin sentence with the correct form of the adjective from the brackets. Then translate the sentence.

- a custōdēs canem retrāxērunt. (ferōx, ferōcem)
- b puella pecūniam amīsīt. (fessa, fessam)
- c ego mercātōrēs in forō vīdī. (multī, multōs)
- d marītus uxōrī dōnum dedit. (laetus, laetum)
- e iuvenēs amīcum servāvērunt. (fortēs, fortibus)
- f māter puerīs cibum parāvit. (parvī, parvōs, parvīs)
- g caupō amphoram portāre nōlēbat. (gravis, gravem, gravī)
- h pater infāntī cibum ēmit. (aeger, aegrum, aegrō)

Verbs 1

Complete and translate: Complete each Latin sentence with the correct form of the imperfect tense from the box below. You will have to use one word more than once. Then translate the sentence.

eram	erāmus
erās	erātis
erat	erant

- a Vitelliānus anxius; nam Salvius vulnerātus.
- b vōs gladiōs habēbātis quod vōs mīlitēs.
- c amīcae in villā, ubi Rūfillam exspectābant.
- d tū hospes; decōrum tibi bene cēnāre.
- e nōs fessissimī ; in fundō diū labōrābāmus.
- f ego in cubiculō iacēbam quod aeger

An adjective **agrees** with the noun it describes.

adjectives: page 30

Remember to check who was doing the action in each sentence.

irregular verbs: page 212

Stage 15

Nouns 1

Complete and translate: Complete each Latin sentence with the correct form of the noun from the brackets. Then translate the sentence.

- a rēgīna. ad effigiem dūxit. (Togidubnum, Togidubnō)
- b ubi sacerdotēs erant parātī, ancillae vīnum dedērunt. (rēgem, rēgī)
- c Togidubnus, quī prope effigiem stābat, īnspexit. (victimam, victimae)
- d Dumnorix nāvem ostendit. (amīcōs, amīcīs)
- e facile erat Belimicum vidēre, quod ad saxum haerēbat. (spectātōrēs, spectātōribus)
- f postquam Dumnorix Belimicum superāvit, rēx ad aulam invītāvit. (nautās, nautīs)

Infinitives 2

Translate: Translate the following sentences.

- a difficile est Togidubnō festīnāre, quod senex est.
- b spectāculum vidēre nōlumus.
- c necesse est nōbīs fugere.
- d pecūniam reddere dēbēs.
- e Quīntus rēgem vīsitat; decōrum est Quīntō dōnum rēgī ferre.
- f commodum est tibi in aulā manēre.
- g victimam sacrificāre vīs?
- h pugnāre nōn dēbēmus!

Think carefully about the meaning of the sentence to work out whether you need an **accusative** or **dative** noun.

nouns: page 190

infinitives: page 10

Stage 16

Relative clauses 1

Complete and translate: Complete each Latin sentence with the correct form of the verb from the brackets. Then translate the sentence.

- a** rēx, quī multōs hospitēs , eīs cēnam optimam dedit. (invītāverat, invītāverant)
- b** prīncipēs, quī ex ātriō , in āream prōcessērunt. (discesserat, discesserant)
- c** dōnum, quod ego rēgī , pretiōsum erat. (dederam, dederās, dederat)
- d** amīcae, quae ad vīllam , Rūfillam salūtāvērunt. (vēnerat, vēnerant)
- e** nōs, quī Belimicum , valdē rīsimus. (cōspexerāmus, cōspexerātis, cōspexerant)
- f** tū, quī ursam , nōn timēbās. (tractāverās, tractāverātis)

Read the **relative clause** carefully to see who had carried out the action in it.

relative clauses: page 56

pluperfect tense: page 78

Stage 17

Genitives

Complete and translate: Complete each Latin sentence with the correct form of the noun from the brackets. Then translate the sentence.

- a in multitūdine stābat faber. (virī, virōrum)
- b mercātor per fenestram spectābat.
(casae, casārum)
- c in viīs erant multī mercātōrēs. (urbis, urbium)
- d iuvenis per turbam festīnāvit.
(spectātōris, spectātōrum)
- e nōs ad templum Serāpidis pervēnimus. prō templō
stābant multī cīvēs. (deī, deōrum)
- f mātrōnae villās splendidās habēbant. in villīs
erant statuae pretiōsae. (mātrōnae, mātrōnārum)

Verbs 2

Complete and translate: Complete each Latin sentence with the correct form of the verb from the brackets. Then translate the sentence.

- a ubi Philēmōn hoc dīxit, nōs casam
(intrāvī, intrāvimus)
- b puellae ad bibliothēcam adiērunt, ubi vōs templum
(vīsītābās, vīsītābātis)
- c ego, ubi in urbe eram, tēcum negōtium
(agēbam, agēbāmus)
- d tū Plancum, quī de monumentīs nārrābat,
(audīvistī, audīvistis)
- e nōs, quod sacerdotēs ad āram prōcēdēbant.
(tacēbāmus, tacēbam)
- f vōs auxilium mihi semper (dabātis, dabās)
- g pestis es! togās sordidās mihi
(vēndidistis, vēndidistī)
- h ad portum ambulābam. multōs mīlitēs Rōmānōs
(vīdī, vīdimus)

Think carefully about the meaning of the sentence to work out whether you need a singular or plural **genitive**.

genitives: page 96

Read the sentences carefully to work out who is doing the action in each one.

verbs: page 206

Verbs 3

Complete and translate: Complete each Latin sentence with the correct form from the box. Then translate the sentence.

volō	volumus	possum	possumus
vīs	vultis	potes	potestis
vult	volunt	potest	possunt

Read the sentences carefully to work out who is doing the action in each one.

volō and **possum**: page 10

- a** māne ad portum ambulāre soleō, quod nāvēs spectāre
- b** mihi valdē placet amīcam audīre, quae suāviter cantāre
- c** Barbille! nōnne dē monumentīs audīre ?
- d** iter longum iam fēcistis; ad vīllam hodiē pervenīre nōn
- e** multī virī fēminaeque ad templum contendunt, quod sacrificium vidēre
- f** paucī sumus. inimīcōs superāre nōn
- g** māter, quae filiō dōnum dare, togās in tabernā īnspicit.
- h** Rōmānī multās cōpiās habent; Britannī eīs resistere nōn

Stage 18

Adjectives 2

Complete and translate: Complete each Latin sentence with the correct form of the adjective from the brackets. Then translate the sentence.

- a tabernāriī Eutycho pecūniam dedērunt.
(multī, multae)
- b latrōnēs senem petivērunt. (īnfirmum, īnfirmam)
- c Lūcia templum vīsītāvit.
(magnificam, magnificum)
- d Clēmēns tabernāriōs servāvit.
(perterritōs, perterritās)
- e senex ad casam mē invitāvit. (benignus, benigna)
- f fēmina puerō praemium obtulit. (fortī, fortibus)
- g Eutycho officīnam habēbat. (ingentem, ingēns)
- h Androclus spīnam ē pede leōnis extrāxit.
(ferōcem, ferōcis)

Singulars and plurals 2

Complete and translate: Complete each Latin sentence with the correct form of the noun or noun and adjective phrase from the brackets. Then translate the sentence.

- a , quam Clēmēns possidēbat, in viā vitreāriōrum erat. (taberna, tabernae)
- b , quī templum administrābant, Clēmētī cibum dedērunt. (sacerdōtēs, sacerdos)
- c in templō, quod prope tabernam Clēmētis erat, habitābat (fēlēs sacra, fēlēs sacrae)
- d ubi Eutycho et latrōnēs advēnērunt, valdē timēbant. (ūnus tabernārius, cēterī tabernāriī)
- e ad templum Īsidis festīnāvit et Clēmētī dē tabernā nārrāvit. (amīcus fidēlis, amīcī fidēlēs)
- f ē templō Īsidis celeriter discessērunt et ad tabernam cucurrērunt. (amīcus fidēlis, duo amīcī)

An adjective **agrees** with the noun it describes.

adjectives: page 30

Think carefully about the meaning of the sentence to work out whether you need a **singular** or **plural** noun.

nouns: page 190

Relative clauses 2

Complete and translate: Complete each Latin sentence with the correct form of the verb from the brackets. Then translate the sentence.

- a Clēmēns ad tabernam, quam Quīntus , festīnāvit. (ēmerat, ēmerant)
- b ingēns turba, quae viam , tabernam spectābat. (complēverat, complēverant)
- c Clēmēns ad Eutychem, quī latrōnēs , contendit. (mīserat, mīserant)
- d Eutychem Clēmēntem, quem custōdēs nōn , amīcissimē salūtāvit. (terruebat, terruerant)
- e Eutychem dē tabernāriīs, quī praesidium , Clēmēntī nārrāvit. (petīverat, petīverant)
- f Clēmēns tamen praesidium, quod Eutychem eī , recūsāvit. (obtulerat, obtulerant)

Now pick out the Latin word for ‘who’ or ‘which’ (**quī, quae**, etc.) at the beginning of each relative clause. Which noun does it refer to? Identify the gender of each pair.

Read the **relative clause** carefully to see who had carried out the action in it.
relative clauses: page 56
pluperfect tense: page 78

Stage 19

hic and ille

Complete and translate: Complete each Latin sentence with the correct form of **hic** or **ille** from the brackets. Then translate the sentence.

- a** astrologus Barbillō dē periculō persuādēre nōn potuit. (hic, hoc)
- b** Phormiō amīcōs ad flūmen Nīlum dūxit. (illōs, illās)
- c** flūmen est periculōsum. (hic, hoc)
- d** amīcī prope flūmen stābant. (hī, hae)
- e** Phormiō scaphās in rīpā īnstrūxit. (illōs, illās)
- f** crocodīlī haedōs petīvērunt. (illī, illae)
- g** vēnātōrēs hippopotamum ē palūde excitāvērunt. (illum, illam, illud)
- h** hasta umerum Barbillī percussit. (hic, haec, hoc)

Singulars and plurals 3

Complete: Translate each English sentence into Latin by selecting correctly from the pairs of Latin words.

For example: *The friends greeted the merchant.*

amīcus	mercātōrem	salūtāvit
amīcī	mercātorēs	salūtāvērunt

Latin translation: amīcī mercātōrem salūtāvērunt.

a *The farmer saw the lions.*

agricola	leōnem	vīdit
agricolae	leōnēs	vīdērunt

b *The artist showed the pictures to her daughters.*

artifex	fīliae	pictūram	ostendit
artificēs	fīliīs	pictūrās	ostendērunt

c *I gave a reward to the messengers.*

nūntiō	praemium	dedī
nūntiīs	praemia	dederāmus

d *The craftsmen knocked on the door of the temple.*

faber	iānuam	templī	pulsāvit
fabrī	iānuās	templōrum	pulsāvērunt

If you are not sure of the **gender** of a noun you will find it in the vocabulary at the end of the book.

hic and **ille**: page 147

Work out whether you need the **singular** or **plural** form of each Latin word.

nouns: page 190

verbs: page 206

Nouns 2

Complete and translate: Complete each Latin sentence with the correct form of the noun from the brackets. Then translate the sentence.

- a** puella stolam habēbat. stola erat splendidissima.
(puella, puellam, puellae)
- b** vēnātor in silvā vīdit. leō dormiēbat.
(leō, leōnem, leōnis, leōnī)
- c** puellae tabernam intrāvērunt. Domitilla multa ornāmenta ostendit. (puellae, puellās, puellārum, puellīs)
- d** cīvēs rēgem laudāvērunt, quod rēx magnum spectāculum dederat. (cīvēs, cīvium, cīvibus)
- e**, quod canem timēbant, fūgērunt.
(puer, puerum, puerī, puerō)
- f** multī hominēs in casīs habitābant. casae erant parvae. (hominēs, hominum, hominibus)
- g** līberī dīligenter labōrāvērunt. itaque pater praemium dedit. (līberī, līberōs, līberōrum, līberīs)
- h** puer perterritus ad templum cucurrit et iānuam pulsāvit. (templum, templī, templō)
- i**, quī in aulā sedēbat, tubam audīvit.
(rēx, rēgem, rēgis, rēgī)
- j** Galatēa, quī versum suum recitābat, valdē laudāvit. (poēta, poētā, poētae)

Think carefully about the meaning of the sentence to work out which case of noun you need.

nouns: page 190

Stage 20

Present participles

Complete and translate: Complete each Latin sentence with the correct form of the participle from the brackets. Then translate the sentence.

- a Barbillus, dē vītā , Quīntum arcessīvit.
(dēspērāns, dēspērāntēs)
- b Quīntus lībertum in tabernā invēnit.
(labōrāns, labōrantem)
- c sacerdotēs, prō templō , silentium postulāvērunt.
(stāns, stantēs)
- d hippopotamum nōn cōspexī.
(adveniēns, advenientem)
- e mīlitēs per viās cucurrērunt, magnum clāmōrem
(tollēns, tollentēs)
- f tabernāriī latrōnēs ā Clēmente vīdērunt.
(fugiēns, fugientēs)
- g Lūcia laeta surrēxit, frātrem
(cōspiciēns, cōspicientem, cōspicientēs)
- h Aristō filiā versum pulchrum audīvit.
(recitāns, recitantem, recitantēs)

Read the sentence carefully to work out who is being described by the participle.

present participles: page 169

Imperatives

Complete and translate: Complete each Latin sentence with the correct form of the verb from the brackets. Then translate the sentence.

- a Barbillus: Quīnte! mēcum ad vēnātiōnem !
(veni, venīte)
- b Thrasyllus: Barbille! ē vīllā discēdere! (nōlī, nōlīte)
- c Barbillus: hospitēs! ad flūmen Nīlum !
(prōcēde, prōcēdite)
- d Phormiō: gubernātōrēs! ad mediam palūdem cautē !
(nāvīgā, nāvīgāte)
- e Barbillus: vēnātōrēs! hastās ! (ēmitte, ēmittite)
- f Quīntus: amīcī! hippopotamum vexāre! (nōlī, nōlīte)
- g Barbillus: Quīnte! vulnerātus sum. mē ! (servā, servāte)

Read the sentences carefully to work out whether one person or more than one person is being ordered to do something.

imperatives and the vocative case: page 150

Part Three: Vocabulary

1 Nouns are listed in the following way:

the nominative singular, e.g. **amīcus** (*friend*);

the genitive* singular, e.g. **amīcī** (*of a friend*);

the gender* of the noun (m. = masculine, f. = feminine, n. = neuter)

* The genitive is explained in Stage 17, and the gender of nouns is explained in Stage 18.

So, if the following forms are given:

pāx, pācis, f. *peace*

pāx means *peace*, **pācis** means *of peace*, and the word is feminine.

The genitive singular form is given to help when looking up nouns that appear in forms other than the nominative (or vocative) singular. For example, the word **pācem** (accusative singular) can be recognised as a form of the word **pāx, pācis** because it looks similar to **pācis**.

2 Practice examples

Find the meaning and the gender of the following words, some of which are in the nominative case and some in the genitive.

a vīlicus

b flūminis

c hastae

d tempestātis

e dolor

f praediī

g manūs

h diēi

Using both **About the language** on pages 190–191 and the **Vocabulary**, translate the following. There may be more than one possible translation for some of the words.

a leō; amīcō

b cīvī; oculī

c flōris; fabrīs

d filiī; iuvenī

3 Adjectives are listed in the following way:

first and second declension adjectives are listed with the masculine, feminine and neuter forms of the nominative singular, e.g. **bonus, bona, bonum**.

third declension adjectives are usually listed with the masculine/feminine and neuter forms of the nominative singular, e.g. **fortis, forte; trīstis, trīste**.

Where the nominative singular is the same for all genders, the genitive singular is added, e.g. **ferōx, gen. ferōcis; ingēns, gen. ingentis**.

4 Verbs are usually listed in the following way:

parō, parāre, parāvī *prepare*

The first form listed (**parō**) is the 1st person singular of the present tense (*I prepare*).

The second form (**parāre**) is the infinitive (*to prepare*).

The third form (**parāvī**) is the 1st person singular of the perfect tense (*I prepared*).

So, if the following forms are given:

āmittō, āmittere, āmīsī *lose*

āmittō means *I lose*, **āmittere** means *to lose*, **āmīsī** means *I lost*.

5 *Practice examples*

Find the meaning of the following.

a susurrō; susurrāre; susurrāvī

f circumspectāvērunt; circumspectant

b agō; agere; ēgī

g tangō; tetigī

c iaciō; invenīre; importāvī; vibrāre; interfēcī

h quaesīvistī; quaerēbās

d sustulī; fuī

i mittit; mīsīt

e tenēmus; tenuimus

j faciēbātis; fēcistī

6 Phrases (e.g. **rēs rūstica, graviter ferre**) are listed under both words of the phrase.

7 Some Latin words have more than one possible translation. Always choose the most suitable translation for the sentence you are working on.

tum Alātor Salvium **petīvit** et vulnerāvit.

*Then Alator **attacked** Salvius and wounded him.*

Vitelliānus ē tablīnō exiit et Quīntum **petīvit**.

*Vitellianus went out of the study and **headed for** Quintus.*

There can be an important difference between the possible translations of the same word. For example, if **ancilla** is translated as *female slave* it defines a person, whereas if it is translated as *enslaved woman* it describes what has been done to that person. Consider the impact of your choice when translating for the meaning of a word or sentence.

8 Where a word appears in a **Vocabulary checklist** in Stages 1–20, it is marked with the relevant Stage number. For example:

13 **mīles, mīlitis**, m. *soldier*

This means that **mīles** appears as a **Vocabulary checklist** word in Stage 13.

a

18	ā, ab	<i>from; by</i>
10	abeō, abīre, abiī	<i>go away</i>
6	absum, abesse, āfui	<i>be out, be absent, be away</i>
20	accidō, accidere, accidī	<i>happen</i>
10	accipiō, accipere, accēpī	<i>accept, take in, receive</i>
	accurrēns, gen. accurrentis	<i>running up</i>
	acētum, acētī, n.	<i>vinegar</i>
3	ad	<i>to, towards, at</i>
	adeō	<i>so much, so greatly</i>
20	adeō, adīre, adiī	<i>go up to, pay a visit to</i>
	adest see adsum	
	adiuvō, adiuvāre, adiuvī	<i>help</i>
	administrō, administrāre, administrāvī	<i>manage</i>
	admittō, admittere, admīsī	<i>let in, admit</i>
	adōrō, adōrāre, adōrāvī	<i>worship</i>
5	adsum, adesse, adfui	<i>be here, be present</i>
14	adveniō, advenīre, advēnī	<i>arrive</i>
	aedificium, aedificiī, n.	<i>building</i>
16	aedificō, aedificāre, aedificāvī	<i>build</i>
13	aeger, aegra, aegrum	<i>sick, ill</i>
	Aegyptius, Aegyptia, Aegyptium	<i>Egyptian</i>
	Aegyptus, Aegyptī, f.	<i>Egypt</i>
	aēneus, aēnea, aēneum	<i>(made of) bronze</i>
	Aethiopicus	<i>Ethiopian</i>
	affligō, affligere, afflixī	<i>afflict, hurt</i>
	ager, agrī, m.	<i>field</i>
8	agitō, agitāre, agitāvī	<i>chase, hunt</i>
	agmen, agminis, n.	<i>column (of soldiers)</i>
9	agnōscō, agnōscere, agnōvī	<i>recognise</i>
	agnus, agnī, m.	<i>lamb</i>
4	agō, agere, ēgī	<i>do, act</i>
	age!	<i>come on!</i>

	grātiās agere	<i>thank, give thanks, be grateful</i>
	negōtium agere	<i>do business</i>
	quid agis?	<i>how are you?</i>
5	agricola, agricolae, m.	<i>farmer</i>
	albus, alba, album	<i>white</i>
	Alexandrīa, Alexandrīae, f.	<i>Alexandria</i>
	Alexandrīnus, Alexandrīna, Alexandrīnum	<i>Alexandrian</i>
	aliquandō	<i>sometimes</i>
17	aliquid	<i>something</i>
15	alius, alia, aliud	<i>other, another</i>
	aliī . . . aliī	<i>some . . . others</i>
15	alter, altera, alterum	<i>the other, the second</i>
	alter . . . alter	<i>one . . . the other</i>
	ambō	<i>both</i>
	ambulāns, gen. ambulantis	<i>walking</i>
5	ambulō, ambulāre, ambulāvī	<i>walk</i>
	amīca, amīcae, f.	<i>(female) friend, girlfriend</i>
	amīcē	<i>in a friendly way</i>
2	amīcus, amīcī, m.	<i>(male) friend</i>
12	āmittō, āmittere, āmīsī	<i>lose</i>
17	amō, amāre, amāvī	<i>love, like</i>
	amphitheātrum, amphitheātrī, n.	<i>amphitheatre</i>
	amphora, amphorae, f.	<i>wine jar, storage jar</i>
	ampulla, ampullae, f.	<i>flask, bottle</i>
	amulētum, amulētī, n.	<i>amulet, lucky charm</i>
2	ancilla, ancillae, f.	<i>(female) slave, enslaved woman</i>
	animal, animālis, n.	<i>animal</i>
	animus, animī, m.	<i>soul, spirit</i>
	annus, annī, m.	<i>year</i>
18	anteā	<i>before</i>
	antīquus, antīqua, antīquum	<i>old, ancient</i>
4	ānulus, ānulī, m.	<i>ring</i>
	anxius, anxia, anxium	<i>worried</i>
	aperiō, aperīre, aperuī	<i>open</i>
	apis, apis, f.	<i>bee</i>

16	appāreō, appārēre, appāruī	<i>appear</i>
17	appropinquō, appropinquāre, appropinquāvī	<i>approach, come near to</i>
14	apud	<i>among, at the house of</i>
15	aqua, aquae, f.	<i>water</i>
	aquila, aquilae, f.	<i>eagle</i>
	āra, ārae, f.	<i>altar</i>
	arca, arcae, f.	<i>strongbox, chest</i>
	arcessō, arcessere, arcessivī	<i>summon, send for</i>
	architectus, architectī, m.	<i>builder, architect</i>
	ardeō, ardēre, arsī	<i>burn, be on fire</i>
	ārea, ārae, f.	<i>courtyard</i>
	argenteus, argentea, argenteum	<i>(made of) silver</i>
	armārium, armāriī, n.	<i>chest, cupboard</i>
20	ars, artis, f.	<i>art</i>
	artifex, artificis, m	<i>artist, craftsperson</i>
17	ascendō, ascendere, ascendī	<i>climb, rise</i>
	asinus, asinī, m.	<i>donkey</i>
	assiduē	<i>continually</i>
	astrologus, astrologī, m.	<i>astrologer</i>
	āter, ātra, ātrum	<i>black</i>
	Athēnae, Athēnārum, f.pl.	<i>Athens</i>
	Athēniēnsis, Athēniēse	<i>Athenian</i>
	āthlēta, āthlētae, m.	<i>athlete</i>
	ātrium, ātriī, n.	<i>atrium (reception room)</i>
14	attonitus, attonita, attonitum	<i>astonished</i>
13	audāx, <i>gen.</i> audācis	<i>bold, courageous</i>
18	audeō, audēre	<i>dare</i>
	audiēns, <i>gen.</i> audientis	<i>hearing, listening to</i>
5	audiō, audīre, audīvī	<i>hear, listen to</i>
	auferō, auferre, abstulī	<i>take away, carry off</i>
15	aula, aulae, f.	<i>palace</i>
	aurātus, aurāta, aurātum	<i>gilded, gold-plated</i>
	aureus, aurea, aureum	<i>golden, (made of) gold</i>
	aureus, aureī, m.	<i>gold coin</i>
	aut	<i>or</i>
16	auxilium, auxiliī, n.	<i>help</i>

avidē	<i>eagerly</i>
avis, avis, f.	<i>bird</i>

b

bālō, bālāre, bālāvī	<i>bleat</i>
barba, barbae, f.	<i>beard</i>
barbarus, barbarī, m.	<i>foreigner, barbarian</i>
beātus, beāta, beātum	<i>happy, fortunate</i>
bellum, bellī, n.	<i>war</i>
15 bellum gerere	<i>wage war</i>
17 bene	<i>well, good</i>
17 benignus, benigna, benignum	<i>kind, generous</i>
bēstia, bēstiae, f.	<i>wild animal, beast</i>
bibliothēca, bibliothēcae, f.	<i>library</i>
3 bibō, bibere, bibī	<i>drink</i>
12 bonus, bona, bonum	<i>good, worthy</i>
Britannī, Britannōrum, m.pl.	<i>Britons</i>
Britannia, Britanniae, f.	<i>Britain</i>
Britannicus, Britannica, Britannicum	<i>British</i>

c

cachinnāns, <i>gen.</i> cachinnantis	<i>roaring with laughter</i>
cachinnō, cachinnāre, cachinnāvī	<i>roar with laughter</i>
13 cadō, cadere, cecidī	<i>fall</i>
caecus, caeca, caecum	<i>blind</i>
caedō, caedere, cecidī	<i>kill, slaughter</i>
caelum, caelī, n.	<i>sky</i>
caerimōnia, caerimōniae, f.	<i>ceremony</i>
calcitrō, calcitrāre, calcitrāvī	<i>kick</i>
10 callidus, callida, callidum	<i>clever</i>
Campānia, Campāniae, f.	<i>Campania</i>
candēlābrum, candēlābrī, n.	<i>lampstand</i>
1 canis, canis, m.	<i>dog</i>
canistrum, canistrī, n.	<i>basket</i>
cantāns, <i>gen.</i> cantantis	<i>singing, chanting</i>

15	cantō, cantāre, cantāvī	<i>sing, chant</i>	clam	<i>in secret, privately</i>
10	capiō, capere, cēpī	<i>catch, capture, take</i>	clāmāns, gen. clāmantis	<i>shouting</i>
	cōnsilium capere	<i>make a plan, have an idea</i>	3 clāmō, clāmāre, clāmāvī	<i>shout</i>
	captīvus, captīvī, m.	<i>prisoner, captive</i>	5 clāmor, clāmōris, m.	<i>noise, shouting, shout</i>
18	caput, capitis, n.	<i>head</i>	clārus, clāra, clārum	<i>famous</i>
19	cārus, cāra, cārum	<i>dear</i>	claudicō, claudicāre, claudicāvī	<i>walk with a limp</i>
	casa, casae, f.	<i>small house, cottage</i>	claudō, claudere, clausī	<i>shut, close</i>
	caupō, caupōnis, m.	<i>innkeeper</i>	18 coepī	<i>I began</i>
	cautē	<i>cautiously</i>	cōgitāns, gen. cōgitantis	<i>thinking, considering</i>
	caveō, cavēre, cāvī	<i>beware</i>	20 cōgitō, cōgitāre, cōgitāvī	<i>think, consider</i>
	cecīdī see cadō		18 cognōscō, cognōscere, cognōvī	<i>find out, get to know</i>
	cecīdī see caedō		collēctus, collēcta, collēctum	<i>assembled, gathered</i>
	cēdō, cēdere, cessī	<i>give in, give way</i>	colligō, colligere, collēgī	<i>gather, collect, assemble</i>
	celebrō, celebrāre, celebrāvī	<i>celebrate</i>	collocō, collocāre, collocāvī	<i>place, put, apply</i>
14	celer, celeris, celere	<i>quick, fast</i>	columna, columnae, f.	<i>column</i>
9	celeriter	<i>quickly, fast</i>	comes, comitis, m.f.	<i>comrade, companion</i>
	celerrimē	<i>very quickly</i>	commemorō, commemorāre, commemorāvī	<i>talk about</i>
	celerius	<i>faster</i>	commōtus, commōta, commōtum	<i>moved, alarmed, excited, distressed</i>
	quam celerrimē	<i>as quickly as possible</i>	cōmoedia, cōmoediae, f.	<i>comedy, comic play</i>
	cella, cellae, f.	<i>sanctuary</i>	19 comparō, comparāre, comparāvī	<i>obtain</i>
	cēlō, cēlāre, cēlāvī	<i>hide</i>	12 compleō, complēre, complēvī	<i>fill</i>
2	cēna, cēnae, f.	<i>dinner</i>	compōnō, compōnere, composū	<i>arrange, compose</i>
	cēnō, cēnāre, cēnāvī	<i>eat dinner, dine</i>	comprehendō, comprehendere, comprehendī	<i>arrest</i>
	centum	<i>a hundred</i>	condūcō, condūcere, condūxī	<i>hire</i>
	cēpī see capiō		cōnfectus, cōnfecta, cōnfectum	<i>finished</i>
	cēra, cērae, f.	<i>wax, wax tablet</i>	20 cōnficiō, cōnficere, cōnfēcī	<i>finish</i>
	cērātus, cērāta, cērātum	<i>wax, made of wax</i>	rem cōnficere	<i>finish the job</i>
	certāmen, certāminis, n.	<i>struggle, contest</i>	cōnfidō, cōnfidere	<i>trust</i>
	certāmen nāvāle	<i>boat race</i>		
	certō, certāre, certāvī	<i>compete</i>		
	cessī see cēdō			
13	cēterī, cēterae, cētera	<i>the others, the rest</i>		
2	cibus, cibī, m.	<i>food</i>		
	circum	<i>around</i>		
3	circumspectō, circumspectāre, circumspectāvī	<i>look round</i>		
	circumveniō, circumvenire, circumvēnī	<i>surround</i>		
11	cīvis, cīvis, m.f.	<i>citizen</i>		
	clādēs, clādis, f.	<i>disaster</i>		

	coniūrātiō, coniūrātiōnis, f.	<i>plot, conspiracy</i>
	cōnscendō, cōnscendere, cōnscendī	<i>embark on, go on board</i>
	cōnsciūs, cōnsciī, m.	<i>accomplice</i>
	cōnsecrō, cōnsecrāre, cōnsecrāvī	<i>dedicate</i>
16	cōnsentiō, cōnsentīre, cōnsēnsī	<i>agree</i>
	cōnserō, cōnserere, cōnseruī	<i>stitch</i>
	cōnsidō, cōnsidere, cōnsēdī	<i>sit down</i>
16	cōnsiliū, cōnsiliī, n. cōnsiliū capere	<i>plan, idea make a plan, have an idea</i>
	cōnsistō, cōnsistere, cōnstītī	<i>stand one's ground, stand firm</i>
	cōnspiciēns, <i>gen.</i> cōnspicientis	<i>catching sight of, noticing</i>
7	cōnspiciō, cōnspicere, cōnspexī	<i>catch sight of, notice</i>
8	cōnsūmō, cōnsūmere, cōnsūmpsī	<i>eat</i>
5	contendō, contendere, contendī	<i>hurry</i>
	contentiō, contentiōnis, f.	<i>argument</i>
10	contentus, contenta, contentum	<i>satisfied</i>
	contrā	<i>against</i>
	contrōversia, contrōversiae, f.	<i>debate</i>
11	conveniō, convenīre, convēnī	<i>gather, meet</i>
	convertō, convertere, convertī	<i>turn</i>
	sē convertere	<i>turn</i>
	convincō, convincere, convīcī	<i>convict, find guilty</i>
	cōpiaē, cōpiārum, f.	<i>forces, troops</i>
4	coquō, coquere, coxī	<i>cook</i>
1	coquus, coquī, m.	<i>cook</i>
	corōna, corōnae, f.	<i>garland, wreath</i>
16	cotīdiē	<i>every day</i>
11	crēdō, crēdere, crēdidī	<i>believe in, trust, have faith in</i>
	crēscō, crēscere, crēvī	<i>grow</i>

	crocodīlus, crocodīlī, m.	<i>crocodile</i>
20	crūdēlis, crūdēle	<i>cruel</i>
	cubiculum, cubiculī, n.	<i>bedroom</i>
	cucurrī <i>see</i> currō	
	culīna, culīnae, f.	<i>kitchen</i>
7	cum	<i>with</i>
9	cupiō, cupere, cupīvī	<i>want, desire</i>
4	cūr?	<i>why?</i>
	cūra, cūrae, f.	<i>care</i>
	cūrāns, <i>gen.</i> cūrantis	<i>caring for</i>
19	cūrō, cūrāre, cūrāvī nihil cūrō	<i>care for, supervise I don't care</i>
	currēns, <i>gen.</i> currentis	<i>running</i>
5	currō, currere, cucurrī	<i>run</i>
12	custōdiō, custōdīre, custōdīvī	<i>guard</i>
13	custōs, custōdis, m.f. cutis, cutis, f.	<i>guard skin</i>

d

	dare <i>see</i> dō	
11	dē	<i>down from; about</i>
19	dea, deae, f.	<i>goddess</i>
15	dēbeō, dēbēre, dēbuī	<i>owe; should, must, ought</i>
20	decem	<i>ten</i>
	dēcidō, dēcidere, dēcidī	<i>fall down</i>
	dēcipiō, dēcipere, dēcēpī	<i>deceive, fool</i>
14	decōrus, decōra, decōrum	<i>right, proper</i>
	dedī <i>see</i> dō	
	dēfendō, dēfendere, dēfendī	<i>defend</i>
	dēiciō, dēicere, dēiēcī	<i>throw down</i>
16	deinde	<i>then</i>
	dēlectō, dēlectāre, dēlectāvī	<i>delight, please</i>
14	dēleō, dēlēre, dēlēvī	<i>destroy</i>
	dēliciae, dēliciārum, f.pl.	<i>sweetheart</i>
	dēligātus, dēligāta, dēligātum	<i>tied up, moored</i>
	dēligō, dēligāre, dēligāvī	<i>bind, tie, tie up</i>

	dēmittō, dēmittere, dēmīsī	<i>lower, let down</i>
	dēmōnstrō, dēmōnstrāre, dēmōnstrāvī	<i>point out, show</i>
	dēnarius, dēnariī, m.	<i>denarius (small coin)</i>
20	dēnique	<i>at last, finally</i>
	dēpellō, dēpellere, dēpulī	<i>drive off</i>
	dēplōrāns, gen. dēplōrantis	<i>complaining about</i>
	dērīdeō, dērīdēre, dērīsī	<i>laugh at, make fun of</i>
	dēscendō, dēscendere, dēscendī	<i>come down</i>
	dēserō, dēserere, dēseruī	<i>desert</i>
	dēsertus, dēserta, dēsertum	<i>deserted</i>
	in dēsertīs	<i>in the desert</i>
	dēsistō, dēsistere, dēstitī	<i>stop</i>
	dēspērāns, gen. dēspērantis	<i>despairing</i>
20	dēspērō, dēspērāre, dēspērāvī	<i>despair</i>
15	deus, deī, m. Deus, Deī, m.	<i>god God</i>
	diadēma, diadēmatis, n.	<i>diadem, crown</i>
13	dīcō, dīcere, dīxī dictō, dictāre, dictāvī	<i>say dictate</i>
9	diēs, diēī, m. diēs fēstus, diēī fēstī, m. diēs nātālis, diēī nātālis, m.	<i>day festival, holiday (in honour of a deity) birthday</i>
14	difficilis, difficile	<i>difficult</i>
	dignitās, dignitātis, f.	<i>dignity</i>
15	dīligenter	<i>carefully</i>
	dīmīttō, dīmīttēre, dīmīsī	<i>send away, dismiss</i>
	dīreptus, dīrepta, dīreptum	<i>pulled apart, ransacked</i>
	dīrigō, dīrigere, dīrēxī	<i>steer</i>
	dīripīō, dīripere, dīripuī	<i>pull apart, ransack</i>
	discēdēns, gen. discēdentis	<i>departing, leaving</i>
19	discēdō, discēdere, discessī	<i>depart, leave</i>

	discus, discī, m.	<i>discus</i>
17	diū diūtius	<i>for a long time any longer</i>
19	dīves, gen. dīvitis	<i>rich</i>
	dīxī see dīcō	
9	dō, dare, dedī poenās dare	<i>give pay the penalty, be punished</i>
	doceō, docēre, docuī	<i>teach</i>
	docēns, gen. docentis	<i>teaching</i>
	doctus, docta, doctum	<i>skilful, experienced, learned, clever</i>
	dolor, dolōris, m.	<i>pain</i>
13	domina, dominae, f.	<i>lady (of the household), mistress</i>
2	dominus, dominī, m.	<i>master (of the household)</i>
20	domus, domūs, f.	<i>house, home</i>
20	domī domum	<i>at home (towards) home</i>
14	dōnum, dōnī, n.	<i>present, gift</i>
2	dormiō, dormīre, dormīvī	<i>sleep</i>
	dubium, dubīī, n.	<i>doubt</i>
8	dūcō, dūcere, dūxī in mātīmōnium dūcere	<i>lead, take marry</i>
	dulcis, dulce	<i>sweet</i>
	mī dulcissime!	<i>my dear fellow!</i>
12, 20	duo, duae, duo	<i>two</i>
	dūrus, dūra, dūrum	<i>harsh, hard</i>
e		
4	ē, ex	<i>out of, from</i>
	eam	<i>her, it</i>
	eārum	<i>their</i>
	eās	<i>them</i>
4	ecce!	<i>look!</i>
	effigiēs, effigiēī, f.	<i>image, statue</i>
	effluō, effluere, efflūxī	<i>pour out, flow out</i>
16	effugiō, effugere, effūgī	<i>escape</i>
	effundō, effundere, effūdī	<i>pour out</i>
	ēgī see agō	

4	ego, meī mēcum ehem!	<i>I, me with me well, well!</i>
4	ēheu! eī eīs eius ēlegāns, <i>gen.</i> ēlegantis ēlegantius ēligō, ēligere, ēlēgī	<i>oh dear! oh no! to him, to her, to it, to them (singular) to them, for them (plural) his, her tasteful, elegant more tasteful choose</i>
9	ēmittō, ēmittere, ēmīsī	<i>throw, send out</i>
6	emō, emere, ēmī ēmoveō, ēmovēre, ēmōvī	<i>buy move, clear away</i>
20	enim eō	<i>for it</i>
11	eō, īre, īī eōrum eōs	<i>go their them</i>
12	epistula, epistulae, f. eques, equitis, m.	<i>letter horseman</i>
15	equus, equī, m. eram <i>see</i> sum	<i>horse</i>
1	est <i>see</i> sum	
3	et	<i>and</i>
17	etiam euge!	<i>even hurray!</i>
8	eum ēvellēns, <i>gen.</i> ēvellentis ēvertō, ēvertere, ēvertī ēvītō, ēvītāre, ēvītāvī ēvolō, ēvolāre, ēvolāvī ēvulsus, ēvulsa, ēvulsus	<i>him, it wrenching off overturn avoid fly, fly out wrenched off</i>
4	ex, ē exanimātus, exanimāta, exanimātum excitō, excitāre, excitāvī exclāmāns, <i>gen.</i> exclāmantis	<i>out of, from unconscious wake up, rouse exclaiming, shouting out</i>
10	exclāmō, exclāmāre, exclāmāvī	<i>exclaim, shout out</i>

3	exeō, exīre, exī exerceō, exercēre, exercuī exercitus, exercitūs, m. expellō, expellere, expulī explicō, explicāre, explicāvī explōrātor, explōrātōris, m. exspectātus, exspectāta, exspectātum	<i>go out exercise, practise army throw out explain; unroll scout, spy welcome</i>
3	exspectō, exspectāre, exspectāvī extrā extrahō, extrahere, extrāxī	<i>wait for outside pull out, take out</i>

f

	faber, fabrī, m.	<i>craftsman</i>
5	fābula, fābulae, f.	<i>play, story</i>
8	facile	<i>easily</i>
16	facilis, facile	<i>easy</i>
7	faciō, facere, fēcī familia, familiae, f. familiāris, familiāris, m.	<i>make, do household relation, relative</i>
11	faveō, favēre, fāvī fax, facis, f. febris, febris, f. fēcī <i>see</i> faciō fēlēs, fēlis, f.	<i>favour, support torch fever cat</i>
18	fēlīx	<i>lucky, fortunate</i>
5	fēmina, fēminae, f. fenestra, fenestrae, f.	<i>woman window</i>
9	ferō, ferre, tulī graviter ferre	<i>bring, carry take badly</i>
6	ferōciter	<i>fiercely</i>
8	ferōx, <i>gen.</i> ferōcis ferrāria, ferrāriae, f. fervēns, <i>gen.</i> ferventis ferveō, fervēre, ferbuī	<i>fierce, ferocious iron mine boiling be extremely hot</i>
14	fessus, fessa, fessum festīnāns, <i>gen.</i> festīnantis	<i>tired hurrying, in a hurry</i>

6	festinō, festināre, festināvī	<i>hurry</i>
	fēstus, fēsta, fēstum	<i>festive</i>
	diēs fēstus, diēi fēstī, m.	<i>festival, holiday (in honour of a deity)</i>
15	fidēlis, fidēle	<i>faithful, loyal</i>
	figūra, figūrae, f.	<i>figure</i>
1	fīlia, fīliae, f.	<i>daughter</i>
1	fīlius, fīliī, m.	<i>son</i>
	firmē	<i>firmly</i>
12	flamma, flammae, f.	<i>flame</i>
	flōs, flōris, m.	<i>flower</i>
19	flūmen, flūminis, n.	<i>river</i>
	fluō, fluere, flūxī	<i>flow</i>
	foedus, foeda, foedum	<i>foul, disgusting</i>
	fōns, fontis, m.	<i>fountain</i>
	forceps, forcipis, m.	<i>doctor's tongs, forceps</i>
	fōrma, fōrmae, f.	<i>(outward) appearance</i>
17	fortasse	<i>perhaps</i>
	forte	<i>by chance</i>
6	fortis, forte	<i>brave, strong</i>
12	fortiter	<i>bravely</i>
	fortitūdō, fortitūdinis, f.	<i>courage</i>
	fortūna, fortūnae, f.	<i>destiny, fate</i>
4	forum, forī, n.	<i>forum (market place)</i>
	frāctus, frācta, frāctum	<i>broken</i>
	frāgrāns, gen. frāgrantis	<i>fragrant, sweet-smelling</i>
	frangēns, gen. frangentis	<i>breaking</i>
10	frāter, frātris, m.	<i>brother</i>
	frūmentum, frūmentī, n.	<i>grain</i>
12	frūstrā	<i>in vain</i>
	fugiēns, gen. fugientis	<i>running away, fleeing</i>
12	fugiō, fugere, fūgī	<i>run away, flee</i>
	fuī see sum	
	fūmidus, fūmida, fūmidum	<i>smoky</i>
	fūmus, fūmī, m.	<i>smoke</i>
	fundō, fundere, fūdī	<i>pour</i>
12	fundus, fundī, m.	<i>farm</i>
	fūnebris, fūnebre	<i>funereal</i>
	lūdī fūnebrēs	<i>funeral games</i>
	fūnus, fūneris, n.	<i>funeral</i>
6	fūr, fūris, m.	<i>thief</i>

furēns, gen. furentis	<i>furious, in a rage</i>
fūstis, fūstis, m.	<i>club, stick</i>

g

Gallicus, Gallica, Gallicum	<i>Gallic</i>
garriēns, gen. garrientis	<i>chattering</i>
garriō, garrīre, garrīvī	<i>chatter, gossip</i>
garum, garī, n.	<i>fish sauce</i>
gaudēns, gen. gaudentis	<i>rejoicing</i>
geminī, geminōrum, m.pl.	<i>twins</i>
gemitus, gemitūs, m.	<i>groan</i>
gemma, gemmae, f.	<i>jewel, gem</i>
gēns, gentis, f.	<i>tribe</i>
Germānicus, Germānica, Germānicum	<i>German</i>
15 gerō, gerere, gessī	<i>wear; wage,</i>
15 bellum gerere	<i>wage war</i>
gladiātor, gladiātōris, m.	<i>gladiator</i>
8 gladius, gladiī, m.	<i>sword</i>
Graecia, Graeciae, f.	<i>Greece</i>
Graecus, Graeca, Graecum	<i>Greek</i>
grātia, grātiārum, f.	<i>thanks</i>
grātiās agere	<i>thank, give thanks, be grateful</i>
gravis, grave	<i>heavy</i>
17 graviter	<i>seriously</i>
graviter ferre	<i>take badly</i>
gubernātor, gubernātōris, m.	<i>helmsman, boatman</i>
gustō, gustāre, gustāvī	<i>taste</i>

h

habēnae, habēnārum, f.pl.	<i>reins</i>
4 habeō, habēre, habuī	<i>have</i>
10 habitō, habitāre, habitāvī	<i>live</i>
hāc	<i>this</i>
hae	<i>these</i>
haec	<i>this; these</i>
haedus, haedī, m.	<i>kid, young goat</i>

	hanc	<i>this</i>
	hās	<i>these</i>
19	hasta, hastae, f.	<i>spear</i>
	Hēliopolis, Hēliopolis, f.	<i>Heliopolis</i>
	hercle!	<i>by Hercules! good heavens!</i>
	hērēs, hērēdis, m.f.	<i>heir</i>
7	herī	<i>yesterday</i>
	heus!	<i>hey!</i>
	hī	<i>these</i>
8	hic	<i>this</i>
	hiems, hiemis, f.	<i>winter</i>
	hippopotamus, hippopotamī, m.	<i>hippopotamus</i>
	historia, historiae, f.	<i>history</i>
	hoc	<i>this</i>
	hōc	<i>this</i>
5	hodiē	<i>today</i>
9	homō, hominis, m.	<i>person, human being, man</i>
	homunculus, homunculī, m.	<i>poor little man</i>
	honōrō, honōrāre, honōrāvī	<i>honour</i>
	hōra, hōrae, f.	<i>hour</i>
	horreum, horreī, n.	<i>barn, granary</i>
1	hortus, hortī, m.	<i>garden</i>
	hōs	<i>these</i>
9	hospes, hospitis, m.	<i>guest</i>
17	hūc	<i>here, to this place</i>
	hunc	<i>this</i>
i		
	iacēns, <i>gen. iacentis</i>	<i>lying</i>
12	iaceō, iacēre, iacuī	<i>lie, rest</i>
	iaciō, iacere, iēcī	<i>throw, hurl</i>
12	iam	<i>now, already</i>
	iamprīdem	<i>a long time ago</i>
3	iānua, iānuae, f.	<i>door</i>
	ībam <i>see eō</i>	
18	ibi	<i>there</i>
	id	<i>it</i>
	iēcī <i>see iaciō</i>	
11	igitur	<i>therefore, and so</i>

8	ignāvus, ignāva, ignāvum	<i>cowardly, lazy</i>
	ignis, ignis, m.	<i>fire</i>
	illa	<i>that; she</i>
	illā	<i>that</i>
	illam	<i>that</i>
	illās	<i>those</i>
9	ille	<i>that, he</i>
	illī	<i>those; they</i>
	illō	<i>that</i>
	illōs	<i>those</i>
	illūc	<i>there, to that place</i>
	illud	<i>that</i>
	illum	<i>that</i>
	immemor, <i>gen. immemoris</i>	<i>forgetful</i>
	immōtus, immōta, immōtum	<i>still, motionless</i>
	impavidus, impavida, impavidum	<i>fearless</i>
	impellō, impellere, impulī	<i>drive, force</i>
15	imperātor, imperātōris, m.	<i>emperor</i>
10	imperium	<i>empire, power</i>
	impiger, impigra, impigrum	<i>lively, energetic</i>
	importō, importāre, importāvī	<i>import</i>
	impulī <i>see impellō</i>	
1	in	<i>in, on; into, onto</i>
	incendēns, <i>gen. incendētis</i>	<i>burning, setting on fire</i>
	incendō, incendere, incendī	<i>burn, set on fire</i>
	incidō, incidere, incidī	<i>fall into</i>
	incitō, incitāre, incitāvī	<i>urge on, encourage</i>
	incurrō, incurrere, incurrī	<i>run (into), strike (against)</i>
	Indus, Inda, Indum	<i>Indian</i>
	inēlegāns, <i>gen. inēlegantis</i>	<i>unattractive</i>
	īnfāns, īnfantis, m.	<i>child, baby</i>
	īnferō, īnferre, intulī	<i>bring in, bring on</i>
	iniūriam īnferre	<i>do an injustice, bring injury</i>

	īnfestus, īnfesta, īnfestum	<i>hostile, dangerous</i>
	īnfirmus, īnfirma, īnfirmum	<i>weak</i>
	īnflō, īnflāre, īnflāvī	<i>blow</i>
	ingenium, ingeniī, n.	<i>character</i>
7	ingēns, gen. ingentis	<i>huge</i>
	ingravēscō, ingravēscere	<i>grow worse</i>
	iniciō, inicere, iniēcī	<i>throw in</i>
14	inimīcus, inimīcī, m.	<i>enemy</i>
	iniūria, iniūriae, f.	<i>injustice, injury</i>
	iniūriam īnferre	<i>do an injustice, bring injury</i>
	iniūstē	<i>unfairly</i>
	innocēns, gen. innocentis	<i>innocent</i>
4	inquit	<i>says, said</i>
	īnsānus, īnsāna, īnsānum	<i>mad, crazy</i>
	īnsiliō, īnsilīre, īnsiluī	<i>jump onto, jump into</i>
	īnsolēns, gen. īnsolentis	<i>rude, insolent</i>
9	īnspiciō, īnspicere, īnspexī	<i>examine, inspect</i>
	īnstitor, īnstitōris, m.	<i>trader, street vendor</i>
	īnstruō, īnstruere, īnstrūxī	<i>draw up</i>
	sē īnstruere	<i>draw oneself up</i>
17	īnsula, īnsulae, f.	<i>island; block of flats</i>
	īntelligēns, gen. īntelligentis	<i>understanding</i>
7	īntelligō, īntelligere, īntellēxī	<i>understand</i>
	rem īntelligere	<i>understand the truth</i>
6	īntentē	<i>closely, carefully</i>
16	īnter	<i>among</i>
	īnter sē	<i>among themselves, with each other</i>
	īntereā	<i>meanwhile</i>
13	īnterficiō, īnterficere, īnterfēcī	<i>kill</i>
2	īnrō, īnrāre, īnrāvī	<i>enter</i>
	īntulī see īnferō	
	īnūtilis, īnūtile	<i>useless</i>
10	īnveniō, īnvenīre, īnvēnī	<i>find</i>

11	īnvītō, īnvītāre, īnvītāvī	<i>invite</i>
17	īnvītus, īnvīta, īnvītum	<i>unwilling, reluctant</i>
	iocus, iocī, m.	<i>joke</i>
14	īpsa	<i>herself</i>
14	īpse	<i>himself</i>
3	īrātus, īrāta, īrātum	<i>angry</i>
	īre see eō	
	īrrumpō, īrrumpere, īrrūpī	<i>burst in</i>
	īsta	<i>that</i>
	īstam	<i>that</i>
14	īste	<i>that</i>
	īstum	<i>that</i>
16	īta	<i>in this way</i>
13	īta vērō	<i>yes</i>
	ītalia, ītaliae, f.	<i>Italy</i>
	ītalicus, ītalica, ītalicum	<i>Italian</i>
18	ītaque	<i>and so</i>
17	īter, īteris, n.	<i>journey, progress</i>
9	īterum	<i>again</i>
	īubeō, īubēre, īussī	<i>order</i>
	īūdaeus, īūdaea, īūdaeum	<i>Jewish, Judaeans</i>
	īūdaeī, īūdaeōrum, m.pl.	<i>Jews, Judaeans</i>
5	īuvenis, īuvenis, m.	<i>young person</i>

L

1	labōrō, labōrāre, labōrāvī	<i>work</i>
	lacrimāns, gen. lacrimantis	<i>crying, weeping</i>
7	lacrimō, lacrimāre, lacrimāvī	<i>cry, weep</i>
	laedō, laedere, laesī	<i>harm</i>
	laetē	<i>happily</i>
2	laetus, laeta, laetum	<i>happy</i>
	lateō, latēre, latuī	<i>lie hidden</i>
	Latīnus, Latīna, Latīnum	<i>Latin</i>
	latrō, latrōnis, m.	<i>(hired) criminal, ruffian</i>
2	laudō, laudāre, laudāvī	<i>praise</i>
	lavō, lavāre, lavī	<i>wash</i>

15	lectus, lectī, m.	<i>couch, bed</i>
11	legō, legere, lēgī lēgō, lēgāre, lēgāvī lēniter lentē	<i>read</i> <i>bequeath</i> <i>gently</i> <i>slowly</i>
19	lentus, lenta, lentum	<i>slow</i>
8	leō, leōnis, m.	<i>lion</i>
18	libenter	<i>gladly, willingly</i>
10	liber, librī, m.	<i>book</i>
11	liberālis, liberāle	<i>generous</i>
14	liberī, liberōrum, m.pl. liberō, liberāre, liberāvī liberta, libertae, f.	<i>children</i> <i>free, set free</i> <i>freedwoman, (female)</i> <i>ex-slave</i>
	libertās, libertātis, f.	<i>freedom</i>
6	libertus, libertī, m. libum, libī, n. liquō, liquāre, liquāvī lītus, lītōris, n.	<i>freedman, (male)</i> <i>ex-slave</i> <i>cake</i> <i>melt</i> <i>shore (of the sea)</i>
19	locus, locī, m. Londinium, Londiniī, n. longē longius	<i>place</i> <i>London</i> <i>far, a long way</i> <i>further</i>
13	longus, longa, longum loquāx, gen. loquācis lūceō, lūcēre, lūxī lūdus, lūdī, m. lūdī fūnebrēs lūmen, lūminis, n. lūna, lūnae, f.	<i>long</i> <i>talkative</i> <i>shine</i> <i>game</i> <i>funeral games</i> <i>ray of light</i> <i>moon</i>

m

magicus, magica, magicum versus magicus, versūs magicī, m. magis multō magis magister, magistrī, m. magnificus, magnifica, magnificum magnificus	<i>magic</i> <i>magic spell</i> <i>more</i> <i>much more</i> <i>captain (of a ship)</i> <i>impressive, magnificent</i> <i>more impressive, more magnificent</i>
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3	magnus, magna, magnum maior, gen. maiōris mālō, mälle, mālūī malus, mala, malum mandō, mandāre, mandāvī māne maneō, manēre, mānsī mānsuētus, mānsuēta, mānsuētum manus, manūs, f. mare, maris, n. marītus, marītī, m. māter, mātris, f. mātrimōnium, mātrimōniī, n. in mātrimōnium dūcere mātrōna, mātrōnae, f. maximē maximus, maxima, maximum mē see ego medicīna, medicīnae, f. medicus, medicī, m. medius, media, medium mel, mellis, n. melior, gen. meliōris melius est mellītus, mellīta, mellītum mendāx, mendācis, m. mēns, mentis, f. mēnsa, mēnsae, f. mēnsis, mēnsis, m. mercātor, mercātōris, m. mēta, mētae, f. meus, mea, meum mī dulcissime! mī fili! mihi see ego	<i>big, large, great</i> <i>bigger, larger, greater</i> <i>prefer</i> <i>bad</i> <i>entrust</i> <i>in the morning</i> <i>remain, stay</i> <i>tame</i> <i>hand; band, group (of people)</i> <i>sea</i> <i>husband</i> <i>mother</i> <i>marriage</i> <i>marry</i> <i>lady</i> <i>very greatly, very much</i> <i>very big, very large, very great</i> <i>medicine</i> <i>doctor</i> <i>middle</i> <i>honey</i> <i>better</i> <i>it would be better</i> <i>made with honey</i> <i>liar</i> <i>mind</i> <i>table</i> <i>month</i> <i>merchant</i> <i>turning point</i> <i>my, mine</i> <i>my dear fellow!</i> <i>my dear son!</i>
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13	mīles, mīlitis, m. mīlitō, mīlitāre, mīlitāvī	soldier be a soldier
11	minimē!	definitely not! no!
12	mīrābilis, mīrābile mīrāculum, mīrāculī, n.	extraordinary, strange miracle
16	miser, misera, miserum o mē miserum!	wretched, miserable oh wretched me! oh dear!
12	mittō, mittere, mīsī modicus, modica, modicum modus, modī, m. quō modō? molestus, molesta, molestum moneō, monēre, monuī	send ordinary, modest manner, way, kind how? troublesome, disruptive warn
12	mōns, montis, m. monumentum, monumentī, n. moritūrus, moritūra, moritūrum	mountain monument going to die
20	mors, mortis, f.	death
7	mortuus, mortua, mortuum moveō, movēre, mōvī	dead move
9	mox multitūdō, multitūdīnis, f.	soon crowd, throng
5	multus, multa, multum	much
5	multī, multae, multa multō magis	many much more
11	mūrus, mūrī, m.	(outside) wall

n

18	nam	for
7	nārrō, nārrāre, nārrāvī rem nārrāre nātālis, nātāle diēs nātālis, diēi nātālis, m. natō, natāre, natāvī naufragium, naufragī, n. naufragus, naufragī, m.	tell, narrate tell the story of one's birth birthday swim shipwreck shipwrecked sailor
15	nauta, nautae, m. nāvālis, nāvāle	sailor of boats, of ships, naval

	certāmen nāvāle nāvigandus, gen. nāvigandī	boat race of sailing
16	nāvigō, nāvigāre, nāvigāvī	sail
3	nāvis, nāvis, f. -ne Neāpolis, Neāpolis, f.	ship (turns a statement into a question) Naples
14	necesse	necessary
7	necō, necāre, necāvī neglegēns, gen. neglegentis	kill careless
17	negōtium, negōtīi, n. negōtium agere	business do business
18	nēmō neque . . . neque	no one, nobody neither . . . nor
7	nihil nihil cūrō	nothing I don't care
	Nīlus, Nīlī, m. nōbilis, nōbile nōbīs see nōs	Nile noble, of noble birth
	nocēns, gen. nocentis	guilty
13	nōlō, nōlle, nōluī nōlī	not want do not, don't
18	nōmen, nōminis, n. nōmine	name named
3	nōn	not
16	nōnne	surely?
19	nōnnūllī, nōnnūllae, nōnnūlla	some, several
10	nōs nōbīscum	we, us with us
11	noster, nostra, nostrum nōtus, nōta, nōtum	our famous, well known
20	novem nōvī	nine I know
13	novus, nova, novum	new
20	nox, noctis, f. nūbēs, nūbis, f.	night cloud
14	nūllus, nūlla, nūllum	not any, no
14	num numerō, numerāre, numerāvī	surely . . . not? count

17	numquam	<i>never</i>
11	nunc	<i>now</i>
10	nūntiō, nūntiāre, nūntiāvī	<i>announce</i>
8	nūntius, nūntiī	<i>messenger</i>
	nūper	<i>recently</i>
	nūptiae, nūptiārum, f.pl.	<i>wedding</i>
O		
	ō!	<i>oh!</i>
	obdormiō, obdormīre, obdormīvī	<i>go to sleep</i>
	obeō, obīre, obī	<i>meet</i>
	obruō, obruere, obruī	<i>overwhelm</i>
	obstinātē	<i>stubbornly</i>
	obstinātus, obstināta, obstinātum	<i>obstinate, stubborn</i>
18	obstō, obstāre, obstitiī	<i>stand in the way, obstruct</i>
	obtulī see offerō	
	occupātus, occupāta, occupātum	<i>busy</i>
20	octō	<i>eight</i>
	oculus, oculī, m.	<i>eye</i>
	offendō, offendere, offendī	<i>displease</i>
9	offerō, offerre, obtulī	<i>offer</i>
	officīna, officīnae, f.	<i>workshop</i>
	olfaciō, olfacere, olfēcī	<i>smell, sniff</i>
6	ōlim	<i>once, some time ago</i>
	ōlla, ōllae, f.	<i>jar, pot</i>
7	omnis, omne	<i>all</i>
	opportūnē	<i>just at the right time</i>
	oppugnō, oppugnāre, oppugnāvī	<i>attack</i>
12	optimē	<i>very well</i>
5	optimus, optima, optimum	<i>very good, excellent, best</i>
	ōrdō, ōrdinis, m.	<i>row</i>
	ōrnāmentum, ōrnāmentī, n.	<i>ornament</i>
	ōrnātus, ōrnāta, ōrnātum	<i>elaborate, showy</i>
	ōrō, ōrāre, ōrāvī	<i>beg</i>
9	ostendō, ostendere, ostendī	<i>show</i>

	ostrea, ostreae, f.	<i>oyster</i>
	ōtiōsus, ōtiōsa, ōtiōsum	<i>on holiday, taking time off</i>
	ōvum, ōvī, n.	<i>egg</i>

P

12	paene	<i>nearly, almost</i>
	palaestra, palaestrae, f.	<i>palaestra (exercise area)</i>
	palūs, palūdis, f.	<i>marsh, swamp</i>
	parātus, parāta, parātum	<i>ready, prepared</i>
	parēns, parentis, m.f.	<i>parent</i>
	pāreō, pāreere, pāruī	<i>obey</i>
7	parō, parāre, parāvī	<i>prepare</i>
18	pars, partis, f.	<i>part</i>
	in primā parte	<i>at the front</i>
6	parvus, parva, parvum	<i>small, little</i>
1	pater, patris, m.	<i>father</i>
	patera, paterae, f.	<i>bowl, dish</i>
16	paucī, paucae, pauca	<i>a few, few</i>
	paulātīm	<i>gradually</i>
	paulīspēr	<i>for a short time</i>
	paulum, paulī, n.	<i>little, a little</i>
	pauper, gen. pauperis	<i>poor</i>
	pāvō, pāvōnis, m.	<i>peacock</i>
	pavor, pavōris, m.	<i>panic</i>
10	pāx, pācis, f.	<i>peace</i>
4	pecūnia, pecūniae, f.	<i>money</i>
	peius	<i>worse</i>
6	per	<i>through, along</i>
	percutiō, percutere, percussī	<i>strike</i>
16	pereō, perīre, perī	<i>die, perish</i>
	perīculōsus, perīculōsa, perīculōsum	<i>dangerous</i>
19	perīculum, perīculī, n.	<i>danger</i>
	perītē	<i>skilfully</i>
	perītia, perītiae, f.	<i>skill</i>
	perītus, perīta, perītum	<i>skilful</i>
20	persuādeō, persuādēre, persuāsī	<i>persuade</i>
4	perterritus, perterrita, perterritum	<i>terrified</i>

17	pervenīō, pervenīre, pervēnī	<i>reach, arrive at</i>	8	porta, portae, f.	<i>gate</i>
8	pēs, pedis, m.	<i>paw, foot</i>		portāns, <i>gen.</i> portantis	<i>carrying</i>
20	pessimus, pessima, pessimum	<i>very bad, worst</i>	3	portō, portāre, portāvī	<i>carry</i>
5, 19	petō, petere, petīvī	<i>make for, head for, attack, beg for, ask for</i>	10	portus, portūs, m.	<i>harbour</i>
	pharus, pharī, m.	<i>lighthouse</i>		possideō, possidēre, possēdī	<i>possess</i>
	philosopha, philosophae, f.	<i>(female) philosopher</i>	13	possum, posse, potuī	<i>can, be able</i>
	philosophus, philosophī, m.	<i>(male) philosopher</i>	9	post	<i>after, behind</i>
	phoenīx, phoenīcis, m.	<i>phoenix</i>	18	posteā	<i>afterwards</i>
	pīca, pīcae, f.	<i>magpie</i>	6	postquam	<i>after, when</i>
	pictūra, pictūrae, f.	<i>painting, picture</i>		postrēmō	<i>finally, lastly</i>
	pingō, pingere, pīnxī	<i>paint</i>	13	postrīdiē	<i>(on) the next day</i>
	pīrāta, pīrātae, m.	<i>pirate</i>	8	postulō, postulāre, postulāvī	<i>demand</i>
	piscātor, piscātōris, m.	<i>fisherman</i>		posuī <i>see</i> pōnō	
	piscis, piscis, m.	<i>fish</i>		potuī <i>see</i> possum	
	putrēs piscēs	<i>rotten fish</i>		praeceps, <i>gen.</i> praecipitis	<i>headlong</i>
	pius, pia, pium	<i>devout, religious</i>		praedium, praediī, n.	<i>estate</i>
11	placeō, placēre, placuī	<i>please, suit</i>		praemium, praemiī, n.	<i>reward, prize</i>
	placidus, placida, placidum	<i>calm, peaceful</i>		praesidium, praesidiī, n.	<i>protection</i>
	plānē	<i>clearly</i>		praesum, praesesse, praefuī	<i>be in charge of</i>
5	plaudō, plaudere, plausī	<i>applaud, clap</i>		praetereō, praeterīre, praeterī	<i>go past</i>
	plēnus, plēna, plēnum	<i>full</i>		precēs, precum, f.pl.	<i>prayers</i>
	plōrō, plōrāre, plōrāvī	<i>sob</i>		pretiōsus, pretiōsa, pretiōsum	<i>precious, expensive</i>
	plūrimus, plūrima, plūrimum	<i>most</i>		prīdiē	<i>the day before</i>
19	plūrimī, plūrimae, plūrima	<i>very many</i>		prīmō	<i>first, at first,</i>
	pōculum, pōculī, n.	<i>cup</i>	11	prīmus, prīma, prīmum	<i>first</i>
	poena, poenae, f.	<i>punishment</i>		in prīmā parte	<i>at the front</i>
	poenās dare	<i>pay the penalty, be punished</i>	15	prīnceps, prīncipis, m.	<i>chief, chieftain</i>
	pompa, pompae, f.	<i>procession</i>		prior, <i>gen.</i> priōris	<i>in front, in the lead</i>
	Pompēiānus, Pompēiāna, Pompēiānum	<i>Pompeian</i>	18	prō	<i>in front of</i>
	Pompēiī, Pompēiōrum, m.pl.	<i>Pompeii</i>		probus, proba, probum	<i>honest</i>
16	pōnō, pōnere, posuī	<i>place, put up</i>	9	prōcēdō, prōcēdere, prōcessī	<i>advance, proceed</i>
	porrō	<i>what's more, furthermore</i>		procul	<i>some distance away, far off</i>
				prōcumbō, prōcumbere, prōcubuī	<i>bow down, fall, fall down</i>
			11	prōmittō, prōmittere, prōmīsī	<i>promise</i>
			7	prope	<i>near</i>

	prōsiliō, prōsilīre, prōsiluī	<i>leap forward</i>
	proximus, proxima, proximum	<i>nearest</i>
	psittacus, psittacī, m.	<i>parrot</i>
5	puella, puellae, f.	<i>girl</i>
8	puer, puerī, m.	<i>boy</i>
	pugil, pugilis, m.	<i>boxer</i>
	pugiō, pugiōnis, m.	<i>dagger</i>
11	pugna, pugnae, f.	<i>fight</i>
8	pugnō, pugnāre, pugnāvī	<i>fight</i>
9	pulcher, pulchra, pulchrum	<i>beautiful, handsome</i>
6	pulsō, pulsāre, pulsāvī	<i>knock at, hit, punch</i>
18	pūniō, pūnīre, pūnīvī	<i>punish</i>
	puteus, puteī, m.	<i>well (for water)</i>
	putō, putāre, putāvī	<i>think</i>
	puter, putre	<i>rotten</i>
	putrēs piscēs	<i>rotten fish</i>
	p̄ramis, p̄ramidis, f.	<i>pyramid</i>

q

	quā	<i>which</i>
20	quadrāgintā	<i>forty</i>
	quae	<i>who, which</i>
	quaerēns, gen. quaerentis	<i>looking for, searching for</i>
4	quaerō, quaerere, quaesivī	<i>look for, search for</i>
10	quam	<i>(1) how</i>
	quam celerrimē	<i>as quickly as possible</i>
10	quam	<i>(2) than</i>
	quam	<i>(3) whom, which</i>
14	quamquam	<i>although</i>
	quārtus, quārta, quārtum	<i>fourth</i>
	quās	<i>whom, which</i>
20	quattuor	<i>four</i>
14	-que	<i>and</i>
	quem	<i>whom, which</i>
15	quī	<i>who, which</i>
	quid?	<i>what?</i>
	quid agis?	<i>how are you?</i>
	quid vīs?	<i>what do you want?</i>

	quīdam, quaedam, quoddam	<i>a certain</i>
	quiēscō, quiēscere, quiēvī	<i>rest</i>
	quiētus, quiēta, quiētum	<i>quiet</i>
20	quīnquāgintā	<i>fifty</i>
20	quīnque	<i>five</i>
	quīngentī, quīngentae, quingenta	<i>five hundred</i>
4	quis?	<i>who?</i>
19	quō?	<i>(1) where (to)?</i>
	quō	<i>(2) which</i>
	quō modō?	<i>how?</i>
6	quod	<i>(1) because</i>
	quod	<i>(2) which</i>
17	quondam	<i>one day, once</i>
2	quoque	<i>also, too</i>
	quōs	<i>whom, which</i>
	quotannīs	<i>every year</i>

r

	rādō, rādere, rāsī	<i>scrape, scratch</i>
	rāmus, rāmī, m.	<i>branch</i>
	rapiō, rapere, rapuī	<i>seize, grab</i>
	rārō	<i>rarely</i>
	raucus, rauca, raucum	<i>harsh</i>
	recidō, recidere, reccidī	<i>fall back</i>
	recipiō, recipere, recēpī	<i>recover, take back</i>
	sē recipere	<i>recover</i>
	recitāns, gen. recitantis	<i>reciting</i>
	recitō, recitāre, recitāvī	<i>recite</i>
	rēctā	<i>directly, straight</i>
	recumbēns, gen. recumbentis	<i>lying down, reclining</i>
	recumbō, recumbere, recubuī	<i>lie down, recline</i>
18	recūsō, recūsāre, recūsāvī	<i>refuse</i>
4	reddō, reddere, reddidī	<i>give back</i>
14	redeō, redīre, redī	<i>go back, return</i>
	referō, referre, rettulī	<i>carry, deliver</i>
	reficiō, reficere, refēcī	<i>repair, restore</i>
15	rēgīna, rēgīnae, f.	<i>queen</i>

20	relinquō, relinquere, reliquī	<i>leave behind</i>
	remedium, remediī, n.	<i>cure</i>
	remittō, remittere, remisī	<i>let go, drop</i>
	renovō, renovāre, renovāvī	<i>restore</i>
6	rēs, rei, f.	<i>thing, matter</i>
	rem cōficere	<i>finish the job</i>
	rem intellegere	<i>understand the truth</i>
	rem nārāre	<i>tell the story</i>
	rēs rūstica	<i>farming</i>
18	resistō, resistere, restitī	<i>resist</i>
3	respondeō, respondēre, respondi	<i>reply</i>
	respōnsum, respōnsī, n.	<i>answer</i>
	retineō, retinēre, retinuī	<i>hold back, keep (back)</i>
9	reveniō, revenīre, revēnī	<i>come back, return</i>
15	rēx, rēgis, m.	<i>king</i>
	rīdēns, gen. rīdentis	<i>laughing, smiling</i>
3	rīdeō, rīdēre, rīsī	<i>laugh, smile</i>
	rīpa, rīpae, f.	<i>bank (of a river)</i>
7	rogō, rogāre, rogāvī	<i>ask</i>
	rogus, rogī, m.	<i>pyre</i>
	Rōma, Romae, f.	<i>Rome</i>
	Rōmae	<i>at Rome, in Rome</i>
	Rōmānus, Rōmāna, Rōmānum	<i>Roman</i>
	rosa, rosae, f.	<i>rose</i>
	rudō, rudere, rudīvī	<i>bray</i>
	ruīna, ruīnae, f.	<i>ruin, wreckage</i>
13	ruō, ruere, ruī	<i>rush</i>
	rūsticus, rūstica, rūsticum	<i>rural</i>
	rēs rūstica	<i>farming</i>

S

18	sacer, sacra, sacrum	<i>holy, sacred</i>
15	sacerdōs, sacerdōtis, m.f.	<i>priest</i>
	sacrificium, sacrificiī, n.	<i>sacrifice, offering</i>
	sacrificō, sacrificāre, sacrificāvī	<i>sacrifice</i>

8	saepe	<i>often</i>
	saeviō, saevīre, saevī	<i>be in a rage</i>
	saevus, saeva, saevum	<i>savage</i>
	saltō, saltāre, saltāvī	<i>dance</i>
	salūs, salūtis, f.	<i>safety</i>
2	salūtō, salūtāre, salūtāvī	<i>greet</i>
3	salvē!	<i>hello!</i>
8	sanguis, sanguinis, m.	<i>blood</i>
	sānō, sānāre, sānāvī	<i>heal, cure</i>
4	satis	<i>enough</i>
	saxum, saxī, n.	<i>rock</i>
	scālae, scālārum, f.pl.	<i>ladder</i>
	scapha, scaphae, f.	<i>punt, small boat</i>
	scelestus, scelesta, scelestum	<i>wicked</i>
	scēptrum, scēptrī, n.	<i>sceptre</i>
	scindō, scindere, scidī	<i>tear up</i>
	scio, scīre, scīvī	<i>know</i>
6	scrībō, scrībere, scrīpsī	<i>write</i>
	scrīptum, scrīptī, n.	<i>note</i>
	sculpō, sculpere, sculpsī	<i>carve</i>
	scurrīlis, scurrīle	<i>rude, vulgar</i>
13	sē	<i>himself, herself, themselves</i>
	sēcum	<i>with him, with her, with them; to himself</i>
	secō, secāre, secuī	<i>cut</i>
	secundus, secunda, secundum	<i>second</i>
	sēcūrus, sēcūra, sēcūrum	<i>without a care</i>
4	sed	<i>but</i>
	sedēns, gen. sedentis	<i>sitting</i>
3	sedeō, sedēre, sedī	<i>sit</i>
	seges, segetis, f.	<i>crop, harvest</i>
	sella, sellae, f.	<i>chair</i>
10	semper	<i>always</i>
11	senātor, senātōris, m.	<i>senator</i>
5	senex, senis, m.	<i>old man</i>
	senior	<i>older</i>
	sententia, sententiae, f.	<i>opinion</i>
12	sentiō, sentīre, sēnsī	<i>feel, notice</i>

20	septem	<i>seven</i>
	sepulcrum, sepulcrī, n.	<i>tomb</i>
	serēnus, serēna, serēnum	<i>calm, reassuring</i>
	sermō, sermōnis, m.	<i>conversation</i>
	serpēns, serpentis, m.f.	<i>snake</i>
10	servō, servāre, servāvī	<i>save, keep (safe), look after</i>
1	servus, servī, m.	<i>(male) slave, enslaved man</i>
20	sex	<i>six</i>
	sī	<i>if</i>
	sibi	<i>see sē</i>
20	sīcut	<i>like, just as</i>
	signātor, signātōris, m.	<i>witness (to a will)</i>
	signō, signāre, signāvī	<i>sign, seal</i>
8	signum, signī, n.	<i>seal, signal, sign</i>
	silentium, silentiī, n.	<i>silence</i>
8	silva, silvae, f.	<i>wood, forest</i>
	simul	<i>at the same time</i>
14	simulac, simulatque	<i>as soon as</i>
19	sine	<i>without</i>
	sōl, sōlis, m.	<i>sun</i>
18	soleō, solēre	<i>be accustomed</i>
	sollemniter	<i>solemnly</i>
11	sollicitus, sollicita, sollicitum	<i>troubled, anxious</i>
10	sōlus, sōla, solum	<i>alone, lonely, only, on one's own</i>
	somnium, somniī, n.	<i>dream</i>
	sonitus, sonitūs, m.	<i>sound</i>
	sonō, sonāre, sonuī	<i>sound</i>
	sonus, sonī, m.	<i>sound</i>
	sordidus, sordida, sordidum	<i>dirty, filthy</i>
17	soror, sorōris, f.	<i>sister</i>
	spargō, spargere, sparsī	<i>scatter</i>
	spectāculum, spectāculī, n.	<i>spectacle, show</i>
	spectātor, spectātōris, m.	<i>spectator</i>
5	spectō, spectāre, spectāvī	<i>look at, watch</i>
	splendidus, splendida, splendidum	<i>splendid</i>

	splendidus	<i>more splendid</i>
	spongia, spongiae, f.	<i>sponge</i>
	stāns, gen. stantis	<i>standing</i>
8	statim	<i>at once, immediately</i>
	statua, statuae, f.	<i>statue</i>
	stilus, stilī, m.	<i>pen, stick, stylus</i>
5	stō, stāre, stetī	<i>stand</i>
	stola, stolae, f.	<i>(long) dress</i>
	studeō, studēre, studuī	<i>study</i>
11	stultus, stulta, stultum	<i>foolish</i>
	suāvis, suāve	<i>sweet</i>
	suāviter	<i>sweetly</i>
	sub	<i>under</i>
6	subitō	<i>suddenly</i>
	sūdāns, gen. sūdantis	<i>sweating</i>
	sufficiō, sufficere, suffēcī	<i>be enough</i>
1	sum, esse, fuī	<i>be</i>
	summergō, summergere, summersī	<i>dip</i>
	summersus, summersa, summersum	<i>sunk</i>
16	summus, summa, summum	<i>highest, greatest, top</i>
	superbus, superba, superbum	<i>arrogant, proud</i>
6	superō, superāre, superāvī	<i>overcome, overpower</i>
	supersum, superesse, superfuī	<i>survive</i>
	supplicium, suppliciī, n.	<i>death penalty</i>
7	surgō, surgere, surrēxī	<i>get up, rise</i>
	suscipiō, suscipere, suscēpī	<i>undertake, take on</i>
	sustulī	<i>see tollō</i>
	susurrāns, gen. susurrantis	<i>whispering, muttering</i>
	susurrō, susurrāre, susurrāvī	<i>whisper, mutter</i>
10	suus, sua, suum	<i>his, her, their, their own</i>
	Syrī, Syrōrum, m.pl.	<i>Syrians</i>
	Syrius, Syria, Syrium	<i>Syrian</i>

t

3	taberna, tabernae, f. tabernārius, tabernārii, m. tablīnum, tablīnī, n.	<i>shop, inn shopkeeper study</i>
10	taceō, tacēre, tacuī	<i>be silent, be quiet</i>
7	tacitē tacitus, tacita, tacitum	<i>quietly, silently silent, in silence</i>
20	tam	<i>so</i>
7	tamen	<i>however</i>
12	tandem tangō, tangere, tetigī tantus, tanta, tantum tardus, tarda, tardum taurus, taurī, m. tē see tū tēctum, tēctī, n.	<i>at last, finally touch so great, such a great late bull roof, ceiling</i>
20	tempestās, tempestātis, f.	<i>storm</i>
12	templum, templī, n.	<i>temple</i>
19	temptō, temptāre, temptāvī tenēns, gen. tenentis	<i>try, attempt holding</i>
15	teneō, tenēre, tenuī	<i>hold</i>
12	terra, terrae, f.	<i>ground, land</i>
7	terreō, terrēre, terruī terribilis, terribile tertius, tertia, tertium testāmentum, testāmentī, n. theātrum, theātrī, n. tibi see tū	<i>frighten terrible third will theatre</i>
12	timeō, timēre, timuī timidus, timida, timidum toga, togae, f.	<i>be afraid (of), fear fearful, frightened toga</i>
16	tollō, tollere, sustulī tot	<i>raise, lift up so many</i>
8	tōtus, tōta, tōtum tractō, tractāre, tractāvī	<i>whole handle</i>
9	trādō, trādere, trādidī tragoedia, tragoediae, f. trahēns, gen. trahentis	<i>hand over tragedy, tragic play dragging</i>

13	trahō, trahere, trāxī tranquillitās, tranquillitātis, f. trānsfigō, trānsfigere, trānsfixī tremēns, gen. trementis	<i>drag calmness pierce, impale trembling</i>
12, 20	trēs, trēs, tria trīclīnium, trīclīnī, n. trīgintā tripodes, tripodum, m.pl.	<i>three dining room thirty tripods</i>
16	trīstis, trīste trīste trūdō, trūdere, trūsī	<i>sad sadly push</i>
4	tū, tuī tēcum tuba, tubae, f. tubicen, tubicinis, m. tulī see ferō	<i>you (singular) with you trumpet trumpeter</i>
6	tum tumultus, tumultūs, m. tumulus, tumulī, m.	<i>then disturbance, disorder mound, hill</i>
5	turba, turbae, f. turbulentus, turbulenta, turbulentum	<i>crowd unruly, disruptive</i>
17	tūtus, tūta, tūtum tūtius est	<i>safe it would be safer</i>
6	tuus, tua, tuum	<i>your, yours (singular)</i>

u

5, 14	ubi ubīque ultimus, ultima, ultimum ultor, ultōris, m. umerus, umerī, m. unda, undae, f. unde	<i>where; when everywhere final, last avenger shoulder wave from where</i>
12, 20	ūnus, ūna, ūnum ūnum	<i>one one thing</i>
5	urbs, urbis, f. urna, urnae, f.	<i>city jug, urn</i>

	ursa, ursae, f.	<i>bear</i>
	ut	<i>as</i>
10	uxor, uxōris, f.	<i>wife</i>
V		
7	valdē	<i>very much, very</i>
11	valē!	<i>goodbye!</i>
	valēscō, valēscere	<i>grow strong, begin to get well</i>
	validus, valida, validum	<i>strong</i>
	valvae, valvārum, f.pl.	<i>(folding) doors</i>
	varius, varia, varium	<i>different</i>
10	vehementer	<i>loudly, energetically</i>
	vehō, vehere, vēxī	<i>carry</i>
	vēnātiō, vēnātiōnis, f.	<i>hunt</i>
	vēnātor, vēnātoris, m.	<i>hunter</i>
6	vēndō, vēndere, vēndidī	<i>sell</i>
	venia, veniae, f.	<i>mercy, pardon</i>
5	veniō, venīre, vēnī	<i>come</i>
	vēr, vēris, n.	<i>spring</i>
11	verberō, verberāre, verberāvī	<i>strike, beat</i>
	verbum, verbī, n.	<i>word</i>
	versus, versūs, m.	<i>verse, line (of poetry)</i>
	versus magicus, versūs magīcī, m.	<i>magic spell</i>
	vertēns, gen. vertentis	<i>turning</i>
16	vertō, vertere, vertī	<i>turn</i>
	sē vertere	<i>turn around</i>
	vērum, vērī, n.	<i>the truth</i>
	vester	<i>your (plural)</i>
	vesperāscō, vesperāscere, vesperāvī	<i>grow dark</i>
	vestīmenta, vestīmentōrum, n.pl.	<i>clothes</i>
19	vexō, vexāre, vexāvī	<i>annoy</i>
1	vīa, viae, f.	<i>street, road</i>
	vibrō, vibrāre, vibrāvī	<i>wave, brandish</i>
	vīcīnus, vīcīna, vīcīnum	<i>neighbouring, nearby</i>
	victīma, victīmae, f.	<i>victim</i>

	victor, victōris, m.	<i>victor, winner</i>
	vīcus, vīcī, m.	<i>village</i>
3	videō, vidēre, vīdī	<i>see</i>
20	vīgintī	<i>twenty</i>
	vīlicus, vīlicī, m.	<i>farm manager</i>
13	vīlla, vīllae, f.	<i>villa, house, country house</i>
15	vīncō, vincere, vīcī	<i>be victorious, win</i>
	vīndex, vīndicis, m.	<i>champion, defender</i>
	vīndicō, vīndicāre, vīndicāvī	<i>avenge</i>
3	vīnum, vīnī, n.	<i>wine</i>
11	vir, virī, m.	<i>man</i>
	vīs see volō	
	vīsītō, vīsītāre, vīsītāvī	<i>visit</i>
13	vīta, vītae, f.	<i>life</i>
	vītreārius, vītreārīī, m.	<i>glassmaker</i>
	vītreus, vītreā, vītreum	<i>made of glass</i>
6	vītuperō, vītuperāre, vītuperāvī	<i>rebuke, tell off</i>
19	vīvō, vīvere, vīxī	<i>be alive, live</i>
	vīvus, vīva, vīvum	<i>alive, living</i>
19	vix	<i>hardly, scarcely, with difficulty</i>
	vōbis see vōs	
4	vocō, vocāre, vocāvī	<i>call</i>
13	volō, velle, voluī	<i>want</i>
	quid vīs?	<i>what do you want?</i>
	volucer, volucris, m.	<i>winged creature</i>
	volūmen, volūminis, n.	<i>papyrus scroll</i>
10	vōs	<i>you (plural)</i>
	vōbīscum	<i>with you</i>
17	vōx, vōcis, f.	<i>voice</i>
	vulnerātus, vulnerāta, vulnerātum	<i>wounded</i>
13	vulnerō, vulnerāre, vulnerāvī	<i>wound, injure</i>
20	vulnus, vulneris, n.	<i>wound</i>
	vult see volō	
	vultus, vultūs, m.	<i>expression, face</i>

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