



RUS

Stage 35

# ex urbe

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

*Mānius Acīlius Glabriō salūtem dīcit Lupō amīcō.*

quid agis, mī Lupe, in villā tuā rūsticā? quid agit Helvidius, filius tuus?

quotiēns dē tē tuāque villā cōgitō, tibi valdē invidēō; nam in urbe nusquam est ōtium, nusquam quiēs. ego quidem multīs negōtiīs cōfidiē occupātus sum. prīmā hōrā ā clientibus mēis salūtō; inde ad basilicam ōrātiōnēs habitum vel ad cūriam ōrātiōnēs audītum contendō; aliquandō amīcōs vīsītō, vel ab eīs vīsitor; per tōtam diem officiā prīvāta vel pūblica agō. at tū intēreā in rūpā flūminis vel in umbrā arboris ōtiōsus fortasse iacēs, et dum ego strepitū urbis vexor, tū carmine avium dēlectāris. sed satis querēlārū!

Imperātor Domitiānus triumphum heri dē Germānīs ēgit. pompa, per tōtam urbem prōgressa, ā multīs laudābātur, ā nōnnūllīs dēridēbātur. alīi, mirābile dictū, “spectāculum splendidissimū” clāmābant. “Imperātor noster, pater vērū patriae, gentēs barbarās iam superāvit; Germānī per viās urbis iam in triumphō dūcuntur!” alīi tamen “spectāculum rīdīculū” susurrābant. “illī quī per viās dūcuntur haudquāquam Germānī sunt, sed servī, ex prōvinciā Hispāniā arcessitī et vestimenta Germāna gerentēs!”

litterae cōfidiē ā Britanniā exspectantur, ubi Agricola bellum contrā Calēdoniōs gerit. Calēdoniī crēduntur ferōcissimī omnium Britannōrum esse, terribilēs vīsū audītūque. dē Calēdoniā ipsā omnīnō incertus sum, mī Lupe. utrum pars est Britanniae an īnsula sēiūncta?

ad cōsiliū Imperātōris adesae saepe iubeor. invītus pārēō; quotiēns enim sententiam meam ā Domitiānō rogor, diffīcile est mihi respondēre; turpe vidētur mentīrī, periculōsum vērā loquī. nam iussū istīus tyrannī multī bonī damnātī sunt.

audīvisīne umquam poētā Valerīum Mārtiālem recitantem? ego quidem recitātiōnibus eius saepe adsum; tū sī eum audīveris, certē dēlectāberis. versūs eius semper elegāntēs, nōnnūquam scurrīlēs sunt. eum tamen ideō reprehendō, quod Imperātōrem nimium adulātur.

quandō rūre discēdēs, mī Lupe? quandō iterum tē in urbe vidēbimus? cum prīmum ad urbem redieris, mē vīsītā, quaesō; sī tē mox viderō, valdē dēlectābor. valē.

salūtem dīcit sends good wishes  
quid agis? how are you? how are you doing?

invidēō: invidēre envy  
ōtium leisure

ōrātiōnēs habitum (in order) to give speeches  
ōrātiōnēs audītum (in order) to hear speeches

officiā: officiū duty  
prīvāta: prīvātus private  
querēlārū: querēla complaint  
triumphum ... ēgit: triumphum agere celebrate a triumph

dē Germānīs over the Germans  
mirābile dictū strange to say  
patriae: patria country, homeland

litterae letters, correspondence  
Calēdoniōs: Calēdoniī Scots

utrum ... est ... an? is it ... or?  
sēiūncta: sēiūnctus separate  
cōsiliū council

turpe: turpis shameful  
mentīrī lie, tell a lie  
tyrannī: tyrannus tyrant  
recitātiōnibus: recitatio recital, public reading

nōnnūquam sometimes  
ideō ... quod for the reason that, because

reprehendō: reprehendere blame, criticize  
adulātur: adulārī flatter  
rūre: rūs country, countryside  
cum prīmum as soon as  
quaesō I beg, i.e. please

## Questions

- Who is writing this letter? To whom is it written?
- Where is Lupus?
- nam ... quiēs (lines 4–5). What is Glabrio complaining about here?
- In lines 6–9 (prīmā hōrā ... pūblica agō) Glabrio explains why he is so busy every day. Write down two of the reasons he gives.
- at tū ... dēlectāris (lines 9–12). How does Glabrio imagine that his friend is spending his time?
- What public event has just taken place in Rome?
- What two different reactions did it get from the people (lines 14–15)?
- “illī ... haudquāquam Germānī sunt” (lines 19–20). If they were not Germans, who did some people think they were?
- What is going on in Britain (lines 22–23)?
- What has Glabrio heard about the Scots?
- What problem does Glabrio have about the geography of Scotland (lines 25–26)?
- What order does Glabrio often receive (line 27)?
- Why does he find it difficult to give the emperor his opinion (line 29)?
- versūs eius ... adulātur (lines 33–35). What is Glabrio’s opinion of the work of the poet Martial?
- What evidence is there in this letter to show that Glabrio and Lupus are close friends? Make two points.



dum ego strepitū urbis vexor, tū carmine avium dēlectāris.

# vīta rūstica

C. Helvidius Lupus salutem dicit Aciliō Glabriōnī amīcō.  
cum epistulam tuam legerem, mī Glabriō, gaudium et dolōrem  
simul sēnsī. gaudiō enim afficiēbar, quod tam diū epistulam ā tē  
exspectābam; dolēbam autem, quod tū tot labōribus  
opprimēbāris.

in epistulā tuā dīcis tē valdē occupātum esse. ego quoque,  
cum Rōmae essem, saepe negōtiīs vexābar; nunc tamen vītā  
rūsticā dēlector. nam rūrī iucundissimum est forās īre aliquandō  
per agrōs equitātum, aliquandō fundum īnspectum. crās in silvīs  
proximīs vēnābor; vīcīnī enim crēdunt aprum ingentem ibi latēre.  
nōn tamen omnīnō dītiōsus sum; nam sicut tū ā clientibus tuīs  
salūtāris atque vexāris, ita ego ā colōnīs meis assiduē vexor.

rēctē dīcis Calēdoniōs omnium Britannōrum ferōcissimōs  
esse. amīcus meus Silānus, quī cum Agricolā in Britannīā nūper  
militābat, dīcit Calēdoniōs in ultimīs partibus Britannīae  
habitāre, inter saxa et undās. quamquam Calēdoniī ferōcissimē  
pugnāre solent, Silānus affirmat exercitum nostrum eōs vincere  
posse. crēdit enim Rōmānōs nōn modo multō fortiōrēs esse  
quam Calēdoniōs, sed etiam ducem meliōrem habēre.

dē poētā Mārtiālē tēcum cōnsentiō: inest in eō multum  
ingenium, multa ars. ego vērō dīlm versibus Ovidiī poētae  
maximē dēlectābar; nunc tamen mihi epigrammata Mārtiālis  
magis placent.

in epistulā tuā Helvidium, filiū meū, commemorās. quem  
tamen rārissimē videō! nam in hāc villā trēs diēs mēcum  
morātus, ad urbem rediit; suspicor eum puellam aliquam in



sicut tū ā clientibus tuīs  
salūtāris atque vexāris, ita ego  
ā colōnīs meis assiduē vexor.

dolēbam: dolēre grieve, be sad

rūrī in the country  
iucundissimum: iucundus

forās outside, outdoors

vēnābor: vēnārī hunt

vīcīnī: vīcīnus neighbor

sicut ... ita just as ... so

colōnīs: colōnus tenant farmer

rēctē rightly

affirmat: affirmāre declare

vērō indeed

epigrammata: epigramma

epigram

aliquam: aliquī some

urbe vīsītāre. quīndecim iam annōs nātus est; nihil cūrat nisi  
puellās et quadrīgās. difficile autem est mihi eum culpāre; nam  
ego quoque, cum iuuenis essem – sed satis nūgārum!

nunc tū mihi graviter admonendus es, mī Glabriō. in epistulā  
tuā dē quōdam virō potentī male scrībīs, quem nōmināre nōlō.  
tibi cavendum est, mī amīce! periculōsum est dē potentibus male  
scrībēre. virī potentēs celeriter īrāscuntur, lentē molliuntur. nisi  
cāveris, mī Glabriō, damnāberis atque occidēris. sollicitus haec  
scrībō; salūs enim tua mihi magnae cūrae est. valē.

quadrīgās: quadrīga chariot

nūgārum: nūgae nonsense,

foolish talk

admonendus es: admonēre

warn, advise

male badly, unfavorably

nōmināre name, mention by

name

īrāscuntur: īrāscī become angry

## A country farm

This small farm (vīlla rūstica) at Boscoreale, near Pompeii, was buried by Vesuvius in AD 79. It was possible for the archaeologists to trace the holes where the vines were planted and vines have now been planted there again. The wine was fermented in buried jars (below), which were then covered with lids to store it.

Farmers were recommended to have enough jars to store their wine for up to five years, so as to sell at the time when prices were highest.

The owner of this sort of farm would probably have let it out to a tenant (colōnus) to run.





## About the language: indirect statement

1 In Unit 1, you met sentences like these:

“mercātor multam pecūniam habet.”

“The merchant has a lot of money.”

“ancillae cibum parant.”

“The slave girls are preparing the food.”

In each example, a statement is being *made*. These examples are known as **direct statements**. Notice the nouns **mercātor** and **ancillae** and the verbs **habet** and **parant**.

2 In Stage 35, you have met sentences like these:

scīmus **mercātōrem** multam pecūniam **habēre**.

We know the merchant to have a lot of money.

Or, in more natural English:

We know that the merchant has a lot of money.

**crēdō** ancillās cibum **parāre**.

I believe the slave girls to be preparing the food.

Or, in more natural English:

I believe that the slave girls are preparing the food.

In each of these examples, the statement is not being made, but is being *reported* or *mentioned*. These examples are known as **indirect statements**. Notice that the nouns **mercātōrem** and **ancillās** are now in the *accusative* case, and the verbs **habēre** and **parāre** are now in the *infinitive* form.

3 Compare the following examples:

*direct statements*

“captīvi dormiunt.”

“The prisoners are asleep.”

“Lupus in villā rūsticā habitat.”

“Lupus is living in his country villa.”

*indirect statements*

centuriō dīcit **captīvōs dormīre**.

The centurion says that the prisoners are asleep.

audiō **Lupum** in villā rūsticā **habitāre**.

I hear that Lupus is living in his country villa.

4 Further examples of direct and indirect statements:

- a “hostēs appropinquant.”
- b nūntius dīcit hostēs appropinquāre.
- c “Agricola bellum in Calēdoniā gerit.”
- d audiō Agricolam bellum in Calēdoniā gerere.
- e rhētor affirmat filium meum diligenter labōrāre.
- f domina crēdit fugitīvōs in silvā latēre.
- g scīmus mīlitēs nostrōs semper fortiter pugnāre.
- h dicisne patrōnum tuum esse virum liberālem?

## Word patterns: nouns and adjectives

1 Study the form and meaning of the following nouns and adjectives:

ōtium	idleness, leisure	ōtiōsus	idle, at leisure
spatium	space	spatiōsus	spacious, large
fōrma	beauty	fōrmōsus	beautiful

2 Using paragraph 1 as a guide, complete the table below.

līmūs	mud	līmōsus	.....
herba	.....	herbōsus	grassy
bellum	.....	bellicōsus	aggressive, warlike
furor	madness	furiōsus	.....
damnum	.....	damnōsus	harmful, damaging
pretium	.....	pretiōsus	.....
perīculum	.....	perīculōsus	.....
odium	.....	odiōsus	.....
iniūria	.....	iniūriōsus	.....

3 Match each of the following Latin adjectives with the correct English translation:

Latin: fūmōsus, iocōsus, ventōsus, perfidiōsus, annōsus

English: treacherous, smoky, fond of jokes, old, blown by the winds

4 Many Latin **-ōsus** adjectives come into English as words ending in “-ose” or “-ous.” Give an English adjective and its meaning for each of the following Latin adjectives. Use the meaning of the Latin word in your definitions.

verbōsus, studiōsus, dēliciōsus, cōpiōsus, victōriōsus



Tenants bringing gifts to the villa owner.



## Practicing the language

- 1 Complete each sentence with the most suitable verb from the box below, using the correct form of the future tense. Then translate the sentence. Do not use any verb more than once.

terrēbit	reficiet	dabit	pugnābit	dūcet
terrēbunt	reficient	dabunt	pugnābunt	dūcent

- a hī fabrī sunt perītissimī; nāvem tuam celeriter . . . . .  
b crās dominus libertātem duōbus servīs . . . . .  
c leōnēs, quī ferōciōrēs sunt quam cēterae bēstiae, spectātōrēs fortasse . . . . .  
d sī templum vīsītāre vīs, hic servus tē illūc . . . . .  
e frāter meus, gladiātor nōtissimus, crās in amphitheatrō . . . . .

- 2 Turn each of the following pairs into one sentence by replacing the word in **boldface** with the correct form of the relative pronoun **quī, quae, quod**. Use paragraph 8 on page 000 to help you. Then translate the sentence.

For example: prō templō erant duo virī. virōs statim agnōvī.

This becomes: prō templō erant duo virī, **quōs** statim agnōvī.

*In front of the temple were two men, **whom** I recognized at once.*

- a in fundō nostrō sunt vīgintī servī. **servī** in agrīs cotīdiē labōrant.  
b in hāc villā habitat libertus. **libertum** vīsītāre volō.  
c prope iānuam stābat fēmina. **fēminae** epistulam trādidī.  
d audī illam puellam! **puella** suāviter cantat.  
e in viā erant multī puerī. **puerōrum** clāmōrēs senem vexābant.  
f vīdistīne templum? **templum** nūper aedificātum est.

- 3 Select the participle which agrees with the noun in **boldface**. Then translate the sentence.

- a **hospitēs**, dōna pretiōsissima . . . . ., ad villam pīncipis contendēbant. (ferentēs, ferentia)  
b versūs **poetae**, in forō . . . . ., ab omnibus audītī erant. (recitantis, recitantium)  
c **pecūniā** . . . . ., fūr in silvam cucurrit. (raptā, raptō, raptīs)  
d **sacerdōtibus**, ē templō . . . . ., victimās ostendimus. (ēgressōs, ēgressīs)  
e **nāvēs**, in litore . . . . ., īnspicere volēbam. (īnstrūcta, īnstrūctae, īnstrūctās)  
f **puer**, canem . . . . ., arborem quam celerrimē cōscendit. (cōspicātus, cōspicāta, cōspicātum)  
g fēminae **militēs** vīdērunt captīvum . . . . . (pulsantem, pulsātōs, pulsātūrōs)  
h puella nesciēbat cūr **pater** ancillam . . . . . esset. (pūnītūrus, pūnītūra, pūnītūram)

## Country villas

Many wealthy Romans, like Lupus on [pages 2–5](#), owned both a town house in Rome and at least one villa in the country. There they could escape from the noise and heat of the city, especially during the unhealthy months of late summer, and relax from the pressures of private business and public duties.

Some of these country houses were fairly close to Rome; their owners could get a day's work done in the city and then travel out to their villa before nightfall. The villas were generally either on the coast, like Pliny's villa at Laurentum, or on the hills around Rome, for example at Tibur, where the Emperor Hadrian owned the most spectacular mansion of all, surrounded by specially constructed imitations of buildings that had impressed him on his travels.



### An emperor's villa

Hadrian's villa near Tibur, 19 miles (30 kilometers) from Rome: a vast, sprawling complex covering 300 acres (120 hectares). The photograph of the model shows only part of it.

There were two theaters and three bath buildings; huge state rooms contrasted with more homely quarters for the emperor's private use. He loved to enjoy the landscape. A terrace (top, foreground) has views over a valley he called the Vale of Tempe after a famous Greek beauty spot. An outdoor dining room (below) looks over a canal which may have recalled the Canopus at Alexandria.

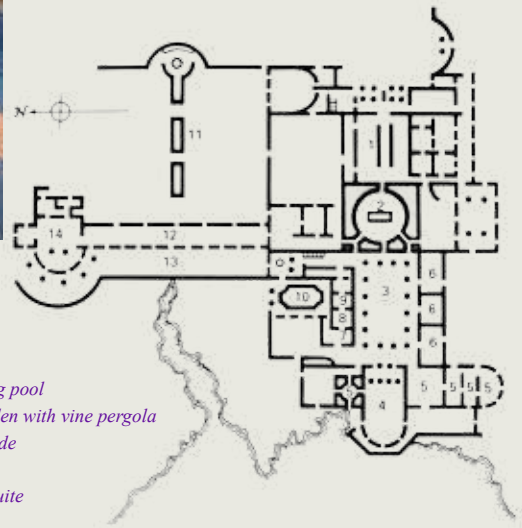


Other country villas were further afield. A popular area was Campania; the coastline of the bay of Naples was dotted with the villas of wealthy men, while vacation resorts such as Baiae had a reputation for fast living and immorality.

Country villas naturally varied in design, but they usually contained some or all of the following features: a series of dining and reception rooms for entertaining guests, often with extensive views of the surrounding countryside; a set of baths, heated by hypocausts, containing the full range of apodyterium, tepidarium, caldarium, and frigidarium; long colonnades where the owner and his friends might walk, or even ride, sheltered from the rain or from the direct heat of the sun; and extensive parkland, farmland, or gardens, preferably with plenty of shade and running water. In a corner of the estate there might be a small shrine, dedicated to the protecting gods.

Pliny's letters include descriptions of two of his villas. Although detailed, the descriptions are not always clear, and many scholars have tried to reconstruct the plans of the villas, without reaching agreement. An attempt at the plan of Pliny's Laurentine villa is shown below, together with a model based on the plan. Among

### Pliny's villa at Laurentum



- |                   |  |
|-------------------|--|
| 1 atrium          | 8 apodyterium                          |
| 2 courtyard       | 9 caldarium                            |
| 3 inner courtyard | 10 heated swimming pool                |
| 4 dining room     | 11 ornamental garden with vine pergola |
| 5 bedrooms        | 12 covered colonnade                   |
| 6 slaves' rooms   | 13 terrace                             |
| 7 tepidarium      | 14 Pliny's private suite               |

the villa's special features were the heated swimming pool (10), the big semicircular recess at the end of the chief dining room (4), designed to provide the dinner guests with an impressive panorama of the sea, and the covered colonnade (12) leading to Pliny's private suite (14). This suite was Pliny's own addition to the building, and it provided him with quiet and privacy; at the noisy mid-winter festival of the Saturnalia, for example, Pliny could retire to his suite while his slaves enjoyed themselves in the main villa, so that he did not get in the way of their celebrations and they did not disturb his peace.

### Country pursuits

One of the most popular recreations for a wealthy Roman on his country estate was hunting. Hares, deer, or wild boar were tracked down and chased into nets where they could be speared to death. Long ropes, to which brightly colored feathers were attached, were slung from trees to cut off the animal's retreat and frighten it back towards the nets. The actual chasing was often left to slaves and dogs, while the hunter contented himself with waiting at the nets and spearing the boar or deer when it had become thoroughly entangled. Pliny, for example, in reporting a successful expedition on which he caught three boars, says that he took his stilus and writing-tablets with him to the hunt and jotted down ideas under



*The hunter (bottom left) has been gored by the cornered boar.*





*People with fishing rods (left and center) in a Pompeian painting of a seaside villa.*



*Tenants paying their rent.*

attached to the house, and the property would usually include an extensive area of land which the owner might farm himself or lease to tenant farmers. In the ancient world, by far the commonest way of investing money was to buy land. It is not surprising that many of Pliny's letters deal with the day-to-day problems of land management. He agonizes over whether to buy a neighboring piece of land, fertile and conveniently situated but long neglected; he asks the emperor to excuse him from Rome so that he can be on one of his estates at a time

when the tenancy is changing hands; and when his tenants get into difficulties and are heavily in debt, he arranges for them to pay their rent with part of their crops rather than in cash. He likes to present himself as an ignorant amateur with no interest in the running of his villas, but some of his comments give the impression that he was in fact enthusiastic, practical, and shrewd. One of his villas brought him an income of 400,000 sesterces a year. If you compare this with the annual pay of a centurion – about 6,000 sesterces a year – and remember that Pliny owned other villas and property, you can see that he was a very successful landowner.



*What country activities can you find in this picture?*

the inspiration of the woodland scene while he waited for the boars to appear. But although Pliny's description of hunting is a very peaceful one, the sport still had its dangers: a cornered boar might turn on its pursuers, and a hunter who was slow with his spear might be gashed severely, even fatally.

Fishing also seems to have been popular, and could easily be combined with rowing or sailing, either on the sea (in the bay of Naples, for example) or on such lakes as the Lucrine lake, famous for its fish and its oysters. A lazier method of fishing is described by Martial, who refers to a villa with a bedroom directly overlooking the sea, so that the occupant could drop a fishing line from the window and catch a fish without even getting out of bed.

Some of Pliny's letters describe his daily routine at his country villas. He spent most of his time in gentle exercise (walking, riding, or occasionally hunting), working on a speech or other piece of writing, dealing with his tenant farmers (*colōnī*), entertaining friends, dining, or listening to a reading or to music. He often spent part of the afternoon reading a Greek or Latin speech aloud "for the sake of both voice and digestion." (Pliny often spoke in the law courts and the senate, and he was naturally anxious to keep his voice in good trim.)

### **The economy of the villa**

A country villa of this kind, however, was not just for vacation relaxation: it was an important investment. Often there was a farm



## Vocabulary checklist 35

ager, agrī, m.	field
an	or
utrum ... an	whether ... or
carmen, carminis, n.	song
caveō, cavēre, cāvī	beware
culpō, culpāre, culpāvī	blame
inde	then
magis	more
male	badly, unfavorably
moror, morārī, morātus sum	delay
multō	much
nusquam	nowhere
quandō?	when?
quidem	indeed
quotiēns	whenever
rūs, rūris, n.	country, countryside
simul	at the same time



*A grand country villa, with symmetrical wings and a formal garden in front. A painting in Pompeii.*



# RECITATIO

Stage 36



# Marcus Valerius Mārtiālis

## I

*in audītōriō expectant multī cīvēs. adsunt ut Valerium Mārtiālem, poētā nōtissimū, recitantem audiant. omnēs inter sē colloquuntur: subitō signum datur ut taceant; audītōrium intrat poēta ipse. audītōribus plaudentibus, Mārtiālis scaenā ascendit ut versūs suōs recitet.*

Mārtiālis: salvēte, amīcī. (*librum ēvolvit.*) primum recitāre volō versūs quōsdam nūper dē Sabidiō compositōs.

*complūrēs audītōrēs sē convertunt ut Sabidium, quī in ultimō sellārum ordinē sedet, spectent.*

Mārtiālis: nōn amo tē, Sabidī, nec possum dīcere quārē. hoc tantum possum dīcere – nōn amo tē.

audītōr: (*cum amīcīs susurrāns*) illōs versūs nōn intellegō. cūr poēta dīcere nōn potest quārē Sabidium nōn amet?

prīmus amīcus: (*susurrāns*) scīlicet poēta ipse causam nescit.  
secundus amīcus: (*susurrāns*) minimē, poēta optimē scit quārē Sabidium nōn amet: sed tam foeda est causa ut poēta eam patefacere nōlit.

aliī audītōrēs: st! st!

**audītōriō: audītōrium**  
auditorium, hall (used for public readings)  
**colloquuntur: colloqui**  
5 talk, chat  
**audītōribus: audītōr**  
listener, (pl.) audience  
**ēvolvit: ēvolvere** unroll, open  
**compositōs: compōnere**  
compose, make up  
10 **complūrēs** several

15

20 **st!** hush!

prīmus amīcus: hem! audītōrēs nōbīs imperant ut taceāmus.  
Mārtiālis: nunc dē Laecāniā et Thāide, fēminīs  
“nōtissimīs”: (*audītōrēs sibi rīdent.*)  
Thāis habet nigrōs, nīvēos Laecānia **dentēs**.  
quae ratiō est? . . .  
audītōr: (*interpellāns*) . . . ēmptōs haec habet, illa suōs!  
Mārtiālis, valdē īrātus, dē scaenā dēscendit ut audītōrem vituperet.



Mārtiālis: ego poēta sum, tū tantum audītōr. ego hūc invītātus sum ut recitem, tū ut audiās. (*subitō audītōrem agnōscit.*) hem! scio quis sīs. 30  
tū Pontiliānus es, quī semper mē rogās ut libellōs meōs tibi mittam. at nunc, mī Pontiliāne, tibi dīcere possum quārē semper mittere recūsem. (*ad scaenā reversus, recitātiōnem renovat.*)  
cūr nōn mitto **meōs** tibi, Pontiliāne, **libellōs**?  
nē mihi tū mittās, Pontiliāne, tuōs!

*omnēs praeter Pontiliānum rīdent. Pontiliānus autem tam īrātus est ut ē sellā surgat. ad scaenā sē praecipitāre cōnātur ut Mārtiālem pulset, sed amīcī eum retinent.* 40

\*Some noun-and-adjective phrases, in which an adjective is separated by one word or more from the noun which it describes, are shown in **boldface**.

**Thāide** *ablative of Thāis*

25 **quae?: quī?** *what?*  
**ratiō** *reason*  
**haec ... illa** *this one (Laecania)*  
*... that one (Thais)*

35 **renovat: renovāre**  
*continue, resume*



## II

*Mārtiālis, quī iam ūnam hōram recitat, ad finem librī appropinquat.*

Mārtiālis:      postrēmō pauca dē prīncipe nostrō, Domitiānō  
Augustō, dīcere velim. aliquōs versūs nūper dē  
illā aulā ingentī composuī quae in monte  
Palātīnō stat:

aethera contingit **nova** nostrī prīncipis **aula**;  
clārius in **tōtō** sōl videt **orbe** nihil.  
**haec**, Auguste, tamen, quae vertice sīdera pulsant,  
pār **domus** est caelō sed minor est dominō.

*plūrimī audītōrēs vehementissimē plaudunt; animadvertunt enim  
Epaphrodītum, Domitiānī libertum, in audītōriō adesse. ūnus audītōr  
tamen, M'. Acīlius Glabriō, tālī adulātiōne offēnsus, nōn modo plausū  
abstinet sed ē sellā surgit et ex audītōriō exit. quā audāciā attonitus,  
Mārtiālis paulisper immōtus stat; deinde ad extrēmam scaenam  
prōcēdit ut plausum excipiat. ūnus tamen audītōr exclāmat:*

audītōr:      sed quid dē mē, Mārtiālis? epigramma dē mē  
compōnere nunc potes?

Mārtiālis:      dē tē, homuncule? quis es et quālis?

audītōr:      nōmine Diaulus sum. artem medicīnae nūper  
exercēbam . . .

alius audītōr:      . . . at nunc vespillō es!

*omnēs rident; rīdet praesertim Mārtiālis.*

Mārtiālis:      bene! nunc epigramma accipe, mī Diaule:  
nūper erat medicus, nunc est vespillo Diaulus.  
quod vespillo facit, fēcerat et medicus.

*cachinnant multī; ērubescit Diaulus. Mārtiālis, recitātiōne ita perfectā,  
ex audītōriō ēgreditur; omnibus praeter Diaulum plaudentibus. servī  
ingressī audītōribus vīnum cibumque offerunt.*



*The Emperor Domitian's palace  
overlooking the Circus Maximus.*

**prīncipe:** **prīnceps** *emperor*

**monte Palātīnō:** **mōns**

5 **Palātīnus** *the Palatine hill*

**aethera** *accusative of aethēr  
sky; heaven*

**contingit:** **contingere** *touch*  
**clārius ... nihil**

*nothing more splendid*

10 **orbe:** **orbis** *globe, world*

**vertice:** **vertex** *top, peak*

**sīdera:** **sidus** *star*

**pār** *equal*

15 **minor ... dominō**  
*smaller than his master*

**M'.** = **Mānius**

**adulātiōne:** **adulātiō** *flattery*

**abstinet:** **abstinēre** *abstain*

**ad extrēmam scaenam**

20 *to the edge of the stage*

**vespillō** *undertaker*

25 **quod = id quod** *what*  
**et = etiam** *also*

## About the language 1: present subjunctive

1 In Unit 3, you met the imperfect and pluperfect tenses of the subjunctive:

*imperfect*

haruspex aderat ut victimam **īnspiceret**.

*The soothsayer was there in order that he might examine the victim.*

Or, in more natural English:

*The soothsayer was there to examine the victim.*

*pluperfect*

rēx prīncipēs rogāvit num hostēs **vīdisset**.

*The king asked the chieftains whether they had seen the enemy.*

2 In Stage 36, you have met sentences like these:

cīvēs conveniunt ut poētā **audiant**.

*The citizens are gathering in order that they may hear the poet.*

Or, in more natural English:

*The citizens are gathering to hear the poet.*

Mārtiālis dicere nōn potest quārē Sabidium nōn **amet**.

*Martial is unable to say why he does not like Sabidius.*

The form of the verb in **boldface** is in the **present subjunctive**.

3 Further examples:

**a** cognōscere volō quid illī fabrī aedificent.

**b** tam saevus est dominus ut ancillās semper pūniat.

**c** in agrīs cotīdiē labōrō ut cibum līberīs meis praebeam.

**d** nōn intellegimus quārē tālī hominī crēdās.

4 Compare the present subjunctive with the present indicative:

	<i>present indicative</i> (3rd person singular and plural)		<i>present subjunctive</i> (3rd person singular and plural)	
<i>first conjugation</i>	portat	portant	portet	portent
<i>second conjugation</i>	docet	docent	doceat	doceant
<i>third conjugation</i>	trahit	trahunt	trahat	trahant
<i>fourth conjugation</i>	audit	audiunt	audiat	audiant

The present subjunctive of all four conjugations is set out in full on [page 272](#) of the Language information section.

5 For the present subjunctive of irregular verbs, see [page 282](#).

# epigrammata Mārtiālis

The following epigrams, and also the ones which appeared on [pages 16-18](#), were written by Marcus Valerius Martialis (Martial) and published between AD 86 and 101.

I. *dē Tuccā, quī saepe postulat ut Mārtiālis libellōs sibi dōnet*  
exigis ut **nostrōs** dōnem tibi, Tucca, **libellōs**.  
nōn faciam: nam vīs vēndere, nōn legere.

Why does Martial refuse Tucca’s demand?

II. *dē Sextō, iuvene glōriōsō*  
dīcis amōre tuī **bellās** ardēre **puellās**,  
quī faciem sub aquā, Sexte, natantis habēs.

Judging from Martial’s description, what impression do you have of Sextus’ appearance?

III. *dē Symmachō medicō discipulīsque eius centum*  
languēbam: sed tū comitātus prōtinus ad mē  
vēnistī **centum**, Symmache, **discipulis**.  
centum mē tetigēre **manūs** Aquilōne **gelātae**;  
nōn habuī febrem, Symmache: nunc habeo.

Why do you think Martial repeats the word **centum** (lines 2–3) and uses the phrase **Aquilōne gelātae** (line 3)?



**dōnet:** **dōnāre** give  
**exigis:** **exigere** demand  
**nostrōs:** **noster** = **meus** my

**glōriōsō:** **glōriōsus** boastful  
**bellās:** **bellus** pretty  
**faciem:** **faciēs** face

**discipulis:** **discipulus** pupil, student  
**languēbam:** **languēre** feel weak, feel ill

**prōtinus** immediately  
**tetigēre** = **tetigērunt:** **tangere** touch  
**Aquilōne:** **Aquilō** North wind  
**gelātae:** **gelāre** freeze  
**febrem:** **febris** fever

*centum mē tetigēre manūs*  
*Aquilōne gelātae*

IV. *dē Catullō, quī saepe dīcit Mārtiālem hērēdem sibi esse*  
hērēdem tibi mē, Catulle, dīcis.  
nōn crēdam nisi lēgerō, Catulle.

When will Martial believe Catullus’ promise? Why do you think he will believe it then, but not believe it earlier?

V. *dē Quīntō, quī Thāida lūscam amat*  
“Thāida Quīntus amat.” “quam Thāida?” “Thāida lūscam.”  
ūnum oculum Thāis nōn habet, ille duōs.

**Thāida** accusative of **Thāis**  
**lūscam:** **lūscus** one-eyed  
**quam?: quī?** which?

What do the last two words suggest about  
a Quintus b Thais?

VI. *dē Vacerrā, quī veterēs poētās sōlōs mīrātur*  
mīrāris **veterēs**, Vacerra, sōlōs  
nec laudās nisi mortuōs **poētās**.  
ignōscās petimus, Vacerra: tantī  
nōn est, ut placeam tibi, perīre.

**mīrātur:** **mīrārī** admire  
**ignōscās petimus** = **petimus ut**  
**nōbīs ignōscās**  
**tantī nōn est . . . perīre** it is not  
worth dying

Do people like Vacerra still exist nowadays?



Christ shown as a Roman reading from a book.

## About the language 2: word order

- 1 From Stage 4 on, you have met phrases in which an adjective is placed next to the noun it describes:

ad <b>silvam obscuram</b>	<i>to the dark wood</i>
contrā <b>multōs barbarōs</b>	<i>against many barbarians</i>
in <b>flumine altō</b>	<i>in the deep river</i>

- 2 In Unit 3, you met phrases in which an adjective is separated by a preposition from the noun which it describes:

<b>tōtam</b> per urbem	<i>through the whole city</i>
<b>omnibus</b> cum militibus	<i>with all the soldiers</i>
<b>hōc</b> ex oppidō	<i>from this town</i>

- 3 In Stage 36, you have met sentences like these:

cūr nōn mitto **meōs** tibi, Pontiliāne, **libellōs**?  
*Why do I not send you my writings, Pontilianus?*

aethera contingit **nova** nostrī prīncipis **aula**.  
*The new palace of our emperor touches the sky.*

This kind of word order, in which an adjective is separated by one or more words from the noun which it describes, is particularly common in verse.

Further examples:

- a dēnique centuriō **magnum** pervēnit ad **urbem**.
- b nox erat, et **caelō** fulgēbat lūna **serēnō**. (*From a poem by Horace*)
- c flūminis in rīpā nunc **noster** dormit **amicus**.

- 4 In each of the following examples, pick out the Latin adjective and say which noun it is describing:

- a atque iterum ad Trōiam magnus mittētur Achillēs. (*Virgil*)  
*And great Achilles will be sent again to Troy.*
- b ergō sollicitae tū causa, pecūnia, vītae! (*Propertius*)  
*Therefore you, money, are the cause of an anxious life!*
- c rōbustus quoque iam taurīs iuga solvet arātor. (*Virgil*)  
*Now, too, the strong plowman will unfasten the yoke from the bulls.*

- 5 Translate the following examples:

- a *On a journey*  
cōspicimus montēs atque altae moenia Rōmae.
- b *Cries of pain*  
clāmōrēs simul horrendōs ad sīdera tollit. (*Virgil*)
- c *A foreigner*  
hic posuit nostrā nūper in urbe pedem. (*Propertius*)
- d *Preparations for battle*  
tum iuvenis validā sustulit arma manū.
- e *The foolishness of sea travel*  
cūr cupiunt nautae saevās properāre per undās?

**moenia** city walls  
**horrendōs: horrendus** horrifying  
**properāre** hurry

Pick out the adjective in each example and say which noun it is describing.

## Word patterns: combinations

- 1 Notice how Latin sometimes combines two or more words into one:

**animadvertere** to notice (a combination of **animus** mind, **ad** to, and **vertere** turn).  
To notice is to turn the mind towards.

**ēgregius** excellent (a combination of **ē** out of and **grex, gregis** flock).  
An excellent person stands out from the flock.

**amphitheatrum** amphitheater (a combination of **ambō** both and **theatrum** theater).  
An amphitheater is a double theater (with an arena in the middle).

- 2 Using paragraph 1 as an example, explain how the following Latin words were formed and how they came to have the meaning they have acquired:

agricola, aquaeductus, aquilifer, duodecim, intervallum, mandāre, merīdiēs, omnipotēns, ūnivira, valedicere, versipellis.



## Practicing the language

1 Complete each sentence with the correct word. then translate the sentence.

- a Mārtiālis versum dē Imperātōre compōnere . . . . . (cōnābātur, ēgrediēbātur)
- b mīlitēs ducem ad ultimās regiōnēs Britanniae . . . . . (sequēbantur, suspicābantur)
- c omnēs senātōrēs dē victoriā Agricolae . . . . . (adipiscēbantur, loquēbantur)
- d cūr fēminam . . . . . ut ad urbem revenīret? (cōnspicābāris, hortābāris)
- e clientēs, quī patrōnum ad forum . . . . ., viam complēbant. (comitābantur, proficiscēbantur)
- f nēmō mē, quī multōs cāsūs . . . . ., adiuvāre volēbat. (patiēbar, precābar)

2 Translate each sentence. Then change the words in boldface from singular to plural. Use the tables on [pages 258-267](#) and [280](#) to help you.

- a tribūnus **centuriōnem callidum** laudāvit.
- b frāter meus, postquam **hoc templum** vīdit, admīrātiōne affectus est.
- c senex **amicō dēspēranti** auxilium tulit.
- d ubi est **puella? eam** salūtāre volō.
- e iuvenis, **hastā ingenti** armātus, aprum saevum petīvit.
- f **puer, quem** heri pūnīvī, hodiē labōrāre nōn **potest**.
- g mē iubēs **rem difficilem** facere.
- h mīlitēs **flūmen altum** trānsiērunt.

3 Complete each sentence with the most suitable verb from the box below, using the correct form. Then translate the sentence. Do not use any verb more than once.

occīdit	accēpit	iussit	recitāvit	dūxit
occīdērunt	accēpērunt	iussērunt	recitāvērunt	dūxērunt
occīsus est	acceptus est	iussus est	recitātus est	ductus est
occīstī sunt	acceptī sunt	iussī sunt	recitātī sunt	ductī sunt

- a senātor ā servō . . . . .
- b poēta multōs versūs dē Imperātōre . . . . .
- c captīvī per viās urbis in triumphō . . . . .
- d clientēs pecūniam laetissimē . . . . .
- e lībertus ad aulam contendere . . . . .

## recitātiōnēs

Although most Latin literature was designed initially for reading, many authors presented their work to a listening audience first. For example, a poet might choose a convenient spot, such as a street corner, a barber's shop, or a colonnade in the forum, and recite his poems to anyone who cared to stop and listen. Like any kind of street performance or sales talk, this could be very entertaining or very annoying for the passersby. In an exaggerated but colorful complaint, Martial claims that a poet called Ligurinus used to recite continually at him, whether he was eating dinner, hurrying along the street, swimming in the baths, or using the public lavatories, and that even when he went to sleep, Ligurinus woke him up and began reciting again.

Often, however, a writer's work received its first reading in a more comfortable place than the street corner, with a carefully chosen group of listeners rather than a casual collection of passersby. A natural audience for a writer was his patron, if he had one, and his patron's family and friends. For example, Virgil read sections of his poem the *Aeneid* to the Emperor Augustus and to Augustus' sister Octavia, who is said to have fainted when Virgil reached a part of the poem which referred to her dead son Marcellus. A writer might also invite friends to his house and read his work to them there. This kind of reading sometimes took place at a dinner party. If the host was an accomplished and entertaining writer, this would add to the guests' enjoyment of the meal; but some hosts made great nuisances of themselves by reading boring or feeble work to their dinner guests.

The public reading of a writer's work often took place at a special occasion known as a **recitātiō**, like the one on [pages 16-18](#), in which an invited audience had a chance to hear the author's work and could decide whether or not to buy a copy or have a copy made. The recitatio might be given at the writer's house, at the house of his patron, or in a hall (**audītōrium**) especially rented for the purpose. Invitations were sent out. A raised platform for the recitator was erected at one end of the hall. In the front rows cushioned chairs were set out for the more distinguished guests. Behind them were placed benches, and, if the recitatio was a very grand occasion, even tiered seats on temporary scaffolding. Slaves gave out programs to the audience as they arrived. All these expenses were met by the author or his patron. If the writer was unscrupulous or over-anxious, he might even plant friends or hired clappers in the audience with instructions to applaud at appropriate passages.

When all was ready, the reading started. Generally the author himself read his work, though there were exceptions. Pliny the Younger, for example, knew that he was bad at reading poetry; so although he read his



*An author reading from a scroll.*



*Mosaic showing the poet Virgil, with the Aeneid on his lap. The two female figures are goddesses, the Muses of epic poetry and tragedy.*

speeches himself, he had his poems read by a freedman. The writer, specially dressed for the occasion in a freshly laundered toga, stepped forward and delivered a short introduction (**praefatiō**) to his work, then sat to read the work itself. The recital might be continued on a second and third day, sometimes at the request of the audience.

Things did not always go smoothly at recitationes. The Emperor Claudius, when young, embarked on a series of readings from his own historical work, but disaster struck when an enormously fat man joined the audience and sat down on a flimsy bench, which collapsed beneath him; in the general laughter it became impossible for the reading to continue. Pliny records a more serious incident during the reign of Trajan. A historian, who had announced that he would continue his reading in a few days' time, was approached by a group of people who begged him not to read the next passage because they knew it would be dealing with some fairly recent events in which they had been involved. It is possible that the author concerned was the historian Tacitus, describing the misdeeds of the Emperor Domitian and his associates. The historian granted the request and canceled the next installment of the reading. However, as Pliny pointed out, canceling the recitatio did not mean that the men's misdeeds would stay unknown: people would be all the more curious to read the history, in order to find out why the recitatio had been canceled.

Pliny, who gave recitationes of his own work and also regularly attended those of other people, was very shocked at the frivolous way in which some members of the audience behaved: "Some of them loiter and linger outside the hall, and send their slaves in to find out how far the recitatio has gotten; then, when the slaves report that the author has nearly finished his reading, they come in at last – and even then they don't always stay, but slip out before the end, some of them sheepishly and furtively, others boldly and brazenly." Pliny was more impressed by the response of his wife to his recitals: "Whenever I recite, she sits nearby but behind a curtain, and listens with greedy ears to the audience singing my praises."

The attitude of Romans toward recitationes varied. While Pliny the Younger attached great importance to public readings, Martial, once he was an established poet, laughed at them. By then public recognition of Martial's literary qualities was so assured that he could afford to disregard the success of the recitatio. Seneca wrote that when the author asked the audience, "Shall I read some more?" they usually replied, "Yes, please do," but privately they were praying for the man to be struck dumb. Juvenal sarcastically includes recitationes among the dangers and disadvantages of life in Rome, together with fires and falling buildings. In fact, the work read out must have varied enormously in quality: occasional masterpieces, a sprinkling of good-to-middling work, and plenty of trash.



*Statuette of a man reading from a scroll. With his prominent ears, he could have been intended as a caricature of Claudius.*

However, in first-century Rome, when every copy of a book had to be produced individually by hand, recitationes filled a real need. They enabled the author to bring his work to the notice of many people without the expense and labor of creating large numbers of copies. From the response of the listeners, the author could learn if his work was worth publishing. From a discerning audience, the author could obtain comments and criticism that would help in the final revision of his work. There was a danger, however, that the exaggerated applause of a clique might encourage the conceit of an indifferent author. An even more serious criticism of recitationes is that they encouraged writers to think too much about impressing their patron or their audience. One author admitted that much of what he wrote was done not because it pleased him but because it would please his audience.

From the audience's point of view, recitationes were useful. It was far harder in Roman than in modern times to go into a library or a bookstore, run one's eye over the titles and covers, sample the contents of a few likely-looking books, and make a selection. The physical nature of a Roman book (see illustration on [page 21](#)) meant that there was no such thing as a cover; the title was printed not on a convenient part of the book but on a label attached to it, which was often lost; and the act of unrolling and reading a book, then rerolling it ready for the next reader, was so laborious that sampling and browsing were virtually impossible. The recitatio allowed the author to present his work to an audience conveniently, economically, and (if he was a good reader) attractively.

*A reconstruction of a Roman gentleman's library, with cupboards for the scrolls and a statue of Minerva, goddess of wisdom.*



## Vocabulary checklist 36

<b>animadvertō, animadvertere,</b> <b>animadvertī, animadversus</b>	<i>notice, take notice of</i>
<b>arma, armōrum, n. pl.</b>	<i>arms, weapons</i>
<b>causa, causae, f.</b>	<i>reason, cause</i>
<b>discipulus, discipulī, m.</b>	<i>pupil, student</i>
<b>dōnō, dōnāre, dōnāvī, dōnātus</b>	<i>give</i>
<b>extrēmus, extrēma, extrēmum</b>	<i>farthest</i>
<b>finis, finis, m.</b>	<i>end</i>
<b>ignis, ignis, m.</b>	<i>fire</i>
<b>mīror, mīrārī, mīrātus sum</b>	<i>admire, wonder at</i>
<b>nē</b>	<i>that ... not, in order that ... not</i>
<b>niger, nigra, nigrum</b>	<i>black</i>
<b>praesertim</b>	<i>especially</i>
<b>praeter (+ACC)</b>	<i>except</i>
<b>recitō, recitāre, recitāvī, recitātus</b>	<i>recite, read out</i>
<b>tangō, tangere, tetigī, tāctus</b>	<i>touch</i>
<b>vetus, gen. veteris</b>	<i>old</i>



*Inkwell, pen, and scroll, showing its label.*





CONSILIUM

Stage 37

Agricola, Calēdoniīs victīs, epistulam nūtiō dictat. in hāc epistulā Agricola victōriam Rōmānōrum Imperātōrī nūtiat.

1 “exercitus Rōmānus Calēdoniōs superāvit!”



Agricola dīcit exercitum Rōmānum Calēdoniōs superāvisse.

2 “multī hostēs perierunt, paucī effūgērunt.”



Agricola dīcit multōs hostēs perisse, paucōs effūgisce.

3 “aliae gentēs nūtiōs iam mīserunt quī pācem petant.”



Agricola dīcit aliās gentēs nūtiōs mīsisse quī pācem petant.

## epistula

Cn. Iūlius Agricola Domitiānō Imperātōrī salūtem dīcit.  
septimus annus est, domine, ex quō pater tuus, dīvus  
Vespasiānus, ad prōvinciam Britanniam mē mīsit, ut barbarōs  
superārem. tū ipse, audītīs precibus meis, iussistī Calēdoniōs  
quoque in populū Rōmānī potestātem redīgī. nunc tibi nūtiō  
exercitum Rōmānum magnam victōriam rettulisse. bellum est  
cōnfectum; Calēdoniī sunt victī.

initiō huius aestātis, exercitus noster ad ultimās partēs  
Britanniae pervēnit. hostēs, adventū nostrō cognitō, prope  
montem Graupium sē ad proelium īnstrūxērunt. ibi mīlitēs  
nostrī, spē glōriae adductī, victōriam nōmine tuō dignam  
rettulērunt. incertum est quot hostēs perierint; scio tamen  
paucissimōs effūgisce. explorātōrēs meī affirmant nōnnullōs  
superstitēs, salūte dēspērātā, etiam casās suās incendisse atque  
uxōrēs libērōsque manū suā occīdisce.

dē bellō satis dīxī. nunc pāx firmanda est. ego ipse Britannōs  
hortātus sum ut templa, fora, domōs exstruant; filiīs prīncipum  
persuāsī ut linguam Latīnam discant. mōrēs Rōmānī ā Britannīs  
iam adsūmuntur; ubīque geruntur togae.

ūna cūra tamen mē sollicitat. timeō nē inquiēta sit Britannia,  
dum Hibernia īnsula in libertāte manet. quod sī Hibernōs  
superāverimus, nōn modo pācem in Britannīā habēbimus, sed  
etiam magnās dīvitias comparābimus; audiō enim ex  
mercātōribus metalla Hiberniae aurum multum continēre.  
equidem crēdō hanc īnsulam legiōne ūnā obtinērī posse. mīlitēs  
sunt parātī; signum Imperātōris alacriter exspectātur. valē.



Drawing of a coin (a brass sestertius) issued shortly after the battle of Mons Graupius.

Cn. = Gnaeus

5 in ... potestātem redīgī: in  
potestātem redigere  
bring under the control  
victōriam rettulisse: victōriam  
referre win a victory  
10 initiō: initium beginning  
aestātis: aestās summer  
proelium battle

15 firmanda est: firmāre  
strengthen, establish

adsūmuntur: adsūmere adopt  
20 sollicitat: sollicitāre worry  
timeō nē I am afraid that  
inquiēta: inquiētus unsettled  
Hibernia Ireland  
quod sī but if  
25 aurum gold  
equidem indeed  
obtinērī: obtinēre hold  
alacriter eagerly

# amīcī prīncipis

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

diē illucēscēte, complūrēs senātōrēs in aulam Domitiānī  
conveniēbant. nam Domitiānus cōsiliū suū ad aulam  
arcessī iusserat. L. Catullus Messālīnus, vir maximae  
auctōritātis, et Q. Vibius Crispus, senātor septuāgintā annōs  
nātus, dum Imperātōrem exspectant, anxī inter sē  
colloquēbantur.

Messālīnus: cūr adeō perturbāris, mī Crispe? nōn intellegō  
quārē anxius sīs.

Crispus: nōn sine causā perturbedor. ego enim prīmus ā  
Domitiānō sententiam rogābor, quia cōsulārīs  
sum nātū maximus. at nisi sciam quārē  
Domitiānus nōs arcessīverit, sententiam bene  
meditātam prōpōnere nōn poterō.

Messālīnus: difficile est mihi tē adiuvāre, mī amīce. nescio  
enim quārē Domitiānus nōs cōsulere velit. aliī  
dicunt nūntiū ē Britannīā advēnisse; aliī putant  
Germānōs rebellāvisse; aliī crēdunt ministrōs  
Epaphrodītī coniūrātiōnem dēprehendisse. nōn  
tamen tibi timendum est; tū enim es senātor  
summae auctōritātis.

Crispus: id quod dīcis fortasse vērū est. nihilōminus mihi  
semper difficile est intellegere quāle respōnsum  
Domitiānus cupiat. sēnsūs enim vērōs dissimulāre  
solet. sī tamen tū mē adiūveris, sēcūrus erō. vīsne,  
quicquid dīxerō, sententiam similem prōpōnere?

Messālīnus: minimē! perīculum mihi ipsī facere  
haudquāquam volō. nihil dīcam priusquam  
Epaphrodītī sententiam audīverō.

Crispus: sed –

Messālīnus: tacē, mī amīce! adest Imperātor.

5 Q. = Quīntus

10 cōsulārīs ex-consul

meditātam: meditārī consider

15 putant: putāre think

ministrōs: minister servant,  
agent

20 dēprehendisse: dēprehendere  
discover

sēnsūs: sēnsus feeling

25 quicquid whatever  
similem: similis similar

30



## Questions

- 1 At what time of day did this conversation take place?
- 2 Why were the senators gathering in the palace?
- 3 Which Latin word shows how Messalinus and Crispus were feeling (lines 3–6)?
- 4 **ego enim ... maximus** (lines 9–11). Who will be asked for an opinion first? Why?
- 5 What does he need to know before he can give a well-considered opinion (lines 11–13)?
- 6 Messalinus mentions three rumors he has heard (lines 15–18). What are they?
- 7 **nōn tamen ... auctōritātis** (lines 18–20). How does Messalinus try to reassure Crispus?
- 8 What favor does Crispus ask from Messalinus (lines 24–25)?
- 9 Why does Messalinus refuse (lines 26–27)?
- 10 What impression do you get in this passage of
  - a Domitian
  - b Epaphroditus?

Make one point about each character and support your answer by referring to the text.





## About the language 1: indirect statement (perfect active infinitive)

### 1 Compare the following direct and indirect statements:

#### direct statements

"servus fugit."

"The slave has fled."

#### indirect statements

dominus crēdit servum **fūgisse**.

The master believes the slave to have fled.

Or, in more natural English:

The master believes that the slave has fled.

"Rōmānī multa oppida dēlēvērunt."

"The Romans have destroyed

many towns."

audiō Rōmānōs multa oppida **dēlēvisse**.

I hear that the Romans have destroyed

many towns.

The form of the verb in **boldface** is known as the **perfect active infinitive**.

### 2 Further examples:

- a "hostēs castra in rīpā flūminis posuērunt."
- b centuriō dīcit hostēs castra in rīpā flūminis posuisse.
- c "Rōmānī magnam victōriam rettulērunt."
- d in hāc epistulā Agricola nūntiat Rōmānōs magnam victōriam rettulisse.
- e clientēs putant patrōnum ex urbe discessisse.
- f scio senātōrem villam splendidam in Campāniā aedificāvisse.

### 3 Compare the perfect active infinitive with the perfect active indicative:

#### perfect active indicative (1st person singular)

portāvī I have carried  
docuī I have taught  
trāxī I have dragged  
audīvī I have heard

#### perfect active infinitive

portāvisse to have carried  
docuisse to have taught  
trāxisse to have dragged  
audīvisse to have heard

## cōnsilium Domitiāni I

dum senātōrēs anxii inter sē colloquuntur, ingressus est Domitiānus vultū ita compositō ut nēmō intellegere posset utrum irātus an laetus esset. eum sequēbātur Epaphrōditus, epistulam manū tenēns.

Domitiānus, ā senātōribus salūtātus, "nūntius," inquit, "nōbīs epistulam modo attulit, ā Cn. Iūliō Agricolā missam. in hāc epistulā Agricola nūntiat exercitum Rōmānum ad ultimās partēs Britanniae pervēnisse et magnam victōriam rettulisse. affirmat bellum cōfectum esse. Epaphrōdite, epistulam recitā." epistulā recitātā, Domitiānus, ad Crispum statim conversus, "quid," inquit, "dē hāc Agricolae epistulā putās? quid mihi suādēs?" Crispus diū tacēbat; superciliis contractis quasi rem cōgitāret, oculōs humi dēfixit. dēnique:

"moderātiōnem," inquit, "suadeō."

Domitiānus "breviter," inquit, "et prūdenter locūtus es; tua tamen sententia amplius est explicanda." priusquam Crispus respondēret, A. Fabricius Vēientō, cēteris paulō audācior, interpellāvit. veritus tamen nē Domitiānum offenderet, verbis cōnsiderātis ūsus est:

"cognōvimus, domine, Calēdoniōs tandem victōs esse. Agricola tamen hāc victōriā nimis elātus est. nam crēdit īnsulam Hiberniam facile occupārī posse; ego autem puto Agricolam longē errāre; Hibernī enim et ferōcēs et validī sunt. sī cōpiae nostrae trāns mare in Hiberniam ductae erunt, magnō periculō obiciuntur. revocandus est Agricola."

quibus verbis offēnsus, M'. Acilius Glabriō, "equidem valdē gaudeō," inquit, "Calēdoniōs superātōs esse. sī Hibernia quoque ab Agricolā victa erit, tōtam Britanniam in potestāte nostrā habēbimus. absurdum est Agricolam revocāre priusquam Britannōs omnīnō superet! quis nostrōrum ducum est melior quam Agricola? quis dignior est triumphō?"



modo just now

10 suādēs: suādēre advise, suggest  
superciliis contractis: supercilia contrahere draw eyebrows together, frown

moderātiōnem: moderātiō

15 breviter briefly  
prūdenter prudently, sensibly  
amplius more fully

A. = Aulus

20 veritus: verērī be afraid, fear

cōnsiderātis: cōnsiderātus careful, well-considered  
ūsus est: ūtī use  
elātus excited, carried away

25 cōpiae forces  
obiciuntur: obicere put in the way of, expose to

30

35

40





Above: A reconstruction of part of Domitian's enormous palace on the Palatine hill. At the left there is a large hall (aula) where the emperor's consilium might have met. It was flanked by two other large rooms. In the center is a peristylum with a fountain, and on the right, a vast dining room.

Right: The remains of the porch in front of the large hall (at the left in the reconstruction). Built of brick-faced concrete, the palace was covered in colored marbles.



## II

cēterī, audaciā Glabriōnis obstupēfactī, oculōs in Imperātōrem dēfixōs tenēbant nec quicquam dīcere audēbant. ille tamen nec verbō nec vultū sēnsūs ostendit. deinde

Epaphrodītus, ad Glabriōnem conversus,  
5 “num comparās,” inquit, “hanc inānem Agricolae victōriam cum rēbus splendidīs ab Imperātōre nostrō gestīs? nōne audīvistī, mī Glabriō, Imperātōrem ipsum proximō annō multa mīlia Germānōrum superāvisse? num oblitus es prīncipēs Germānōs, catēnīs vīctōs, per viās urbis in triumphō dēductōs esse?”

tum Messālīnus, simulatque haec Epaphrodītī verba audīvit, occāsiōne ūsus,

“scīmus,” inquit, “nūllōs hostēs ferōciōrēs Germānīs esse, nūllum ducem Domitiānō Augustō esse meliōrem. scīmus etiam  
20 Agricolam in prōvinciā septem annōs mānsisse. ipse affīrmat tam fidēlēs sibi legiōnēs esse ut ad Hiberniam sine timōre prōgredi possit. cavendum est nōbīs! timeō nē  
25 Agricola, spē imperiī adductus, in Italiā cum legiōnibus reveniat bellumque contrā patriam gerat. num Glabriō cupit Agricolam fierī Imperātōrem? Agricola, meā sententiā, revocandus, laudandus, tollendus est.”

Glabriō nihil respondit. nōn enim dubitābat quīn Imperātōrem graviter offendisset. Messālīnī sententiam cēterī senātōrēs alacriter secūtī sunt.

Domitiānus autem nūllum signum dedit neque odiī neque gaudiī neque invidiae. cōnsiliō tandem dīmīssō, in ātriō sōlus mānsit; multa in animō dē Glabriōne atque Agricolā volvēbat.

5 **comparās: comparāre** compare

**gestīs: gerere** achieve

10 **proximō: proximus** last

**oblitus es: obliviscī** forget

15

20

25 **imperiū: imperium** power

**fieri** become, to be made

30

**tollendus: tollere** remove, do away with

**nōn ... dubitābat quīn** did not doubt that

**invidiae: invidia** jealousy, envy

## About the language 2: indirect statement (perfect passive infinitive)

1 Compare the following direct and indirect statements:

*direct statements*

“captīvī liberātī sunt.”

“The prisoners have been freed.”

*indirect statements*

scio captīvōs **liberātōs esse**.

I know the prisoners to have been freed.

Or, in more natural English:

I know that the prisoners have been freed

“nūntius ab Agricolā missus est.”

“A messenger has been sent by Agricola.”

libertus dicit nūntium ab Agricolā **missum esse**.

The freedman says that a messenger has been sent by Agricola.

The form of the verb in **boldface** is known as the **perfect passive infinitive**.

2 Further examples:

a “multī Calēdoniī occīsī sunt.”

b in hāc epistolā Agricola nūntiat multōs Calēdoniōs occīsōs esse.

c “templum novum in forō exstrūctum est.”

d mercātōrēs dīcunt templum novum in forō exstrūctum esse.

e audiō libertātem omnibus servīs datam esse.

f nauta crēdit quattuor nāvēs tempestāte dēlētās esse.

3 Compare the perfect passive indicative with the perfect passive infinitive:

*perfect passive indicative*  
(1st person singular)

portātus sum I have been carried

doctus sum I have been taught

tractus sum I have been dragged

audītus sum I have been heard

*perfect passive infinitive*

portātus esse to have been carried

doctus esse to have been taught

tractus esse to have been dragged

audītus esse to have been heard

Notice that the perfect passive infinitive contains the perfect passive participle (**portātus**, etc.), which changes its ending in the usual way to agree with the noun it describes:

videō cibum **parātum** esse.

I see that the food has been prepared.

videō nāvēs **parātās** esse.

I see that the ships have been prepared.



## Word patterns: frequentatives

1 Study the form and meaning of the following verbs:

agere	to drive	agitāre	to chase
volāre	to fly	volitāre	to flit, to fly about
habēre	to have	habitāre	to have possession of, to inhabit

The verbs in the second column are called **frequentatives**. They indicate repeated or more intense action than the basic verb from which they are formed.

2 Using paragraph 1 as a guide, complete the following table:

dīcere	.....	dictāre	to dictate
salīre	to jump	saltāre	.....
haerēre	.....	haesitāre	.....
.....	.....	clāmitāre	to cry out violently
.....	.....	.....	to fall asleep

3 Give the meaning for the following frequentative verbs:

cantāre, captāre, cōgitāre, iactāre, pulsāre, ventitāre, visitāre.

4 The verb **dubitāre** is a combination of **duo** and **habitāre**. Explain how it comes to have the meanings given in the vocabulary checklist for this Stage.

## Practicing the language

1 Complete each sentence with the most suitable word from the box below, and then translate.

audītō aedificābātur poterant prōcēdere Imperatōrī esset

- a in summō monte novum templum .....  
b nūntius, simulatque advēnit, ..... epistolam trādidit.  
c strepitū ..... , cōsul ē lectō surrēxit.  
d facile cognōvī quis auctor pugnae .....  
e putō pompam per forum iam .....  
f post proelium pauci Calēdoniī effugere .....

2 Translate the first sentence of each pair. Then, with the help of page 000, complete the second sentence with a passive form of the verb to express the same idea. Finally, translate the second sentence.

For example: senātōrēs Domitiānum timent.  
Domitiānus ā senātōribus timē. . . .

Translated and completed, this becomes:

senātōrēs Domitiānum timent.  
*The senators fear Domitian.*  
Domitiānus ā senātōribus timētur.  
*Domitian is feared by the senators.*

- a dux equitēs iam incitat.  
equitēs ā duce iam incita. . . .  
b exercitus noster oppidum mox dēlēbit.  
oppidum ab exercitū nostrō mox dēlē. . . .  
In sentences c–f, nouns as well as verbs have to be completed. Refer if necessary to the table of nouns on [pages 258–259](#).  
c multī cīvēs lūdōs spectābunt. e puer victimās ad āram dūcēbat.  
lūdī ā multīs cīv. . . spectā. . . . victimae ad āram ā puer. . . dūcē. . . .  
d puellae ātrium ōrnant. f mercātor ancillam accūsābat.  
ātrium ā puell. . . ōrnā. . . . ancill. . . ā mercātōr. . . accūsā. . . .

3 Translate each sentence into Latin by selecting correctly from the list of Latin words.

- a *The barbarians have been surrounded by our army.*  
barbarī ad exercitum nostrō circumventus est  
barbarīs ab exercitū noster circumventī sunt  
b *A certain senator is trying to deceive you.*  
senātōrī quīdam tē dēcipit cōnātur  
senātor quidem tuī dēcipere cōnantur  
c *She was lying hidden, in order to hear the old men's conversation.*  
latēbat ut sermōnem senem audīvisset  
latuerat nē sermō senum audīret  
d *The same clients will be here tomorrow.*  
eōsdem cliēns crās aderunt  
eīdem clientēs cotīdiē aberunt  
e *The instigator of the crime did not want to be seen in the forum.*  
auctor scelerī in forum vidēre volēbat  
auctōrem sceleris in forō vidērī nōlēbat

# The emperor's council

Among the people who took part in the government of the empire were the members of the emperor's **cōnsilium** (council), often referred to as **amīci** (friends) of the emperor.

The consilium did not have a fixed membership; it was simply made up of those people whom the emperor invited to advise him on any particular occasion. Some men were regularly asked to meetings of the consilium; others were asked occasionally. Many would be experienced and distinguished men of senatorial rank, who had reached the top of the career ladder described on [pages 43–45](#). Some men of equestrian rank might also be invited, such as the commander of the praetorian guard. When there was a change of emperor, the new emperor usually invited some new members to meetings of the consilium, but also found it convenient to continue using some of the previous emperor's advisers. In many cases the new emperor had himself attended the previous emperor's consilium.

The matters on which the emperor asked his consilium for advice were naturally varied. The consilium might, for example, be summoned in moments of crisis, such as the discovery of a conspiracy against the emperor's life; or it might be consulted on the delicate question: "Who should be the emperor's heir?" Sometimes the emperor would want advice about military decisions or foreign affairs. The story on pages [35](#) and [38](#), in which Domitian asks his advisers about Agricola's letter from Britain, is fictitious, but it would not have been odd or unusual for the consilium to have discussed such a question.



*Relief showing an emperor dealing with affairs of state, seated on a platform in front of the Basilica Julia in the Forum.*

However, the commonest task of the amici was to advise the emperor while he was administering the law. For example, they might join him when he was hearing an appeal by a condemned prisoner, or settling a property dispute between two or more parties. After the people concerned had stated their case, the emperor would ask for the **sententia** (opinion) of each member of the consilium in turn; he might then retire for further thought, and would finally announce his decision. He was not bound to follow the majority opinion of the consilium, and could even ignore their advice altogether. In theory, the amici were free to give their opinions firmly and frankly; but under some emperors it could be dangerous to speak one's mind too openly. During Domitian's reign a number of amici used their position as members of the consilium to increase their own power and to spread rumors and accusations about their enemies; it was said of one man that he could "slit a throat with a whisper."

Some of the cases which were heard by the Emperor Trajan are described by Pliny, who was sometimes invited to Trajan's consilium. They include a charge of adultery against a military tribune's wife and a centurion, and a dispute in a small town in Gaul where the local mayor had abolished the town's annual games. It is clear from Pliny's account that even quite trivial cases were sometimes referred to the emperor for decision; most Roman emperors were kept very busy, and needed the help of their amici in order to cope with the workload.

## The senatorial career

Most of the amici taking part in the discussion on pages [35](#) and [38](#) would have successfully followed a career known as the senatorial **cursum honorum** (series of honors or ladder of promotion), in which members of the senatorial class competed with each other for official posts in the Roman government. These official positions were arranged in a fixed order. As a man worked his way through them, his responsibilities and status steadily increased. Some posts were compulsory, so that a man who had not held a particular post was not allowed to proceed to a higher one, except by special favor of the emperor. Some positions also had age restrictions. To gain a position **suō annō** (in one's year) meant at the earliest possible age. The most successful men got to the top of the ladder of positions while the rest dropped out at various points along the way.

Some officials, such as the consuls, were chosen by the emperor; others were elected by the senate. Even in those posts where the choice was made by the senate, the emperor still had great influence, since he could "recommend" to the senate particular candidates for election.

By the time of Domitian, the most important stages in the cursum honorum were as follows:



*Holders of the senior posts – aediles, praetors, and consuls – had the honor of sitting in an ivory-inlaid "curule chair."*

The senatorial cursus honorum

- 1 **vīgintivir**. Every year twenty young men were chosen as vīgintiviri, who served for a year in Rome as junior officials, assisting with such tasks as the management of the law courts and prisons, and the minting of the Roman coinage.
- 2 **tribūnus militūm**. In the following year, each of the young men went abroad on military service as an officer in a legion.
- 3 **quaestor**. On returning to Rome, a man who wanted to progress further in the cursus honorum would aim at the quaestorship. This position involved the management of sums of public money and was usually (but not always) held in Rome. It lasted for one year and was important because it qualified a man for entry into the senate, which met regularly to discuss and decide government business.
- 4 **tribūnus plebis** or **aedilis**. After a compulsory interval of a year, an ex-quaestor who wanted further promotion had a choice. He might aim to become one of the ten tribunes of the people, whose original responsibility had been to act as helpers and advisers of the common people (plebs), but whose tasks had been greatly reduced by the time of Domitian. Alternatively, he could try to be appointed as one of the six aediles, who were responsible for the upkeep of public buildings, baths, sewers, and roads.
- 5 **praetor**. The chief task of the praetors was to supervise the Roman law courts. A man who had held the praetorship also became eligible for certain important posts abroad; for example, he might command a legion, or govern one of the twenty-eight provinces (but not the ten most important ones). Governorships of provinces were normally held for a period of three years.
- 6 **cōsul**. The highest post in the cursus honorum was the consulship. There were only two consuls at any one time, but they changed at intervals during the year. They presided at meetings of the senate, and had a general responsibility for supervising government business. The ablest ex-consuls became governors of the ten most important provinces; some men, through exceptional ability or by favor of the emperor, achieved further distinctions, including second or even third consulships.



Above: An inscription, with transcript, setting out the career of Pliny, found in a town where he had a villa. It was set up in his honor by the people of Vercellae. His final posting, to Bithynia, must have come later (coin of Nicaea in Bithynia, below).



This system enabled the emperor to see who the best men were. It also showed him whether a man had any special skills which made him suitable for a particular job or province. For example, Agricola was a good soldier, while Pliny was an expert in financial matters; each man was given work that offered him opportunities to use his particular gifts. The careers of both men are given below. They differ from each other in the early stages, because Agricola did not become a vīgintivir and had an unusually long period as a military tribune. Pliny's career looks somewhat fuller than Agricola's; this is partly because Agricola's governorship of Britain was exceptionally lengthy, and partly because Agricola held no post at all between his recall from Britain and his death.

Career of Agricola

AD	
40	birth
58-61	tribunus militum in Britain
64	quaestor in Asia
66	tribunus plebis
68	praetor
70-73	legatus Legionis XX in Britain
74-76	legatus (governor) of Aquitania
77	consul
78-84	legatus (governor) of Britain

Career of Pliny

AD	
61 or 62	birth
782	vīgintivir (with responsibility for one of the law courts)
783	tribunus militum in Syria
90	quaestor in Rome
92	tribunus plebis
93	praetor
94-96	praefectus aerarii militaris (in charge of the military treasury)
98-100	praefectus aerarii Saturni (in charge of the treasury of the god Saturn)
100	consul
103	augur (honorary priesthood, held simultaneously with other positions)
104-106	curator Tiberis (responsible for flood precautions, drainage, etc., in connection with Tiber river)
109-111	legatus Augusti in Bithynia (a special governorship by personal appointment of the emperor)
111	death

Several of the above dates, especially in the early part of Pliny's career, are approximate and uncertain.

## Vocabulary checklist 37

complūrēs, complūra

dignus, digna, dignum

discō, discere, didici

dīvus, dīvī, m.

dubitō, dubitāre, dubitāvī

exercitus, exercitūs, m.

fiō, fierī, factus sum

oblīvīscor, oblīvīscī, oblītus sum

odium, odiū, n.

patria, patriae, f.

paulō

perturbō, perturbāre, perturbāvī, perturbātus

proelium, proeliū, n.

puto, putāre, putāvī

revocō, revocāre, revocāvī, revocātus

sēcūrus, sēcūra, sēcūrum

tempestās, tempestātis, f.

trāns (+ACC)

validus, valida, validum

*several*

*worthy, appropriate*

*learn*

*god*

*hesitate, doubt*

*army*

*become, be made*

*forget*

*hatred*

*country, homeland*

*a little*

*alarm, disturb*

*battle*

*think*

*recall, call back*

*without a care*

*storm*

*across*

*strong*



*Pliny's experience as Prefect of the Treasury of Saturn (housed in this temple overlooking the Forum Romanum) prepared him for sorting out the considerable financial problems of Bithynia.*





# NUPTIAE

Stage 38

# Imperātōris sententia

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

in aulā Domitiānī, T. Flāvius Clēmēs, adfīnis Imperātōris, cum Domitiānō anxius colloquitur. Clēmēs semper cum Imperātōre cōsentīre solet; verētur enim nē idem sibi accidat ac frātrī, quī iussū Imperātōris occisus est.

Domitiānus: decōrum est mihi, mī Clēmēs, tē liberōsque tuōs  
5 honōrāre. ego ipse, ut scīs, liberōs nullōs habeo  
quī imperium post mortem meam exerceant.  
cōstituī igitur filiōs tuōs in familiam meam  
asciscere. cognōmina “Domitiānum” et  
10 “Vespasiānum” eis dabo; praeterea rhētorem  
nōtissimum eis praeficiam, M. Fabium  
Quīntiliānum. prō certō habeo Quīntiliānum eōs  
optimē doctūrum esse.

Clēmēs: grātiās maximās tibi agō, domine, quod mē  
filiōsque meōs tantō honōre afficis. ego semper –  
Domitiānus: satis! pauca nunc dē Pōllā, filiā tuā, loquī velim.  
crēdō Pōllam quattuordecim annōs iam nātam  
esse. nōne necesse est nobīs eam in  
mātrimōnium collocāre?

Clēmēs: domine –  
Domitiānus: virum quendam cognōvī quī omnī modō filiā tuā  
dignus est. commendō tibi Sparsum, senātorem  
summae virtūtis quī magnās dīvitiās possidet.

Clēmēs: at, domine, iam quīnquāgintā annōs nātus est  
Sparsus.

Domitiānus: ita vēdō! aetāte flōret.

Clēmēs: at bis mātrimōniō iūctus, utramque uxōrem  
repudiāvit.

Domitiānus: prō certō habeo eum numquam cognātam  
Imperātōris repudiātūrum esse. quid multa?  
prōmittō Sparsum tibi generum grātissimum  
futūrum esse. haec est sententia mea, quam sī  
dissēnsis mutābō. sed prius tibi explicandum  
erit quārē dissentiās.

**adfīnis** relative, relation by marriage  
**idem ... ac** the same ... as

**asciscere** adopt  
**cognōmina: cognōmen** surname, additional name

**afficis: afficere** treat

**quattuordecim** fourteen

**virtūtis: virtūs** virtue

**aetāte flōret: aetāte flōrere** be in the prime of life

**bis** twice  
**iūctus: iungere** join  
**utramque: uterque** each, both  
**repudiāvit: repudiāre** divorce  
**cognātam: cognāta** relative (by birth)

**quid multa?** what more is there to say?, in short

**generum: gener** son-in-law  
**grātissimum: grātus** acceptable, pleasing  
**mutābō: mutāre** change



prō certō habeo  
Quīntiliānum eōs  
optimē doctūrum esse.

## Questions

- 1 What is taking place in the palace?
- 2 What attitude does Clemens always take toward Domitian? Why?
- 3 What is Domitian proposing to do (lines 5–6)?
- 4 What problem does he have (lines 6–7)?
- 5 How has he decided to solve it (lines 8–9)?
- 6 What arrangements will he make about the boys’ education? What guarantee does he make to Clemens (lines 10–13)?
- 7 What proposal does Domitian make about Polla? Why does he think it is the right time to make it?
- 8 **commendō ... possidet** (lines 22–23). Why does Domitian recommend Sparsus?
- 9 What is the first objection Clemens makes to Sparsus (lines 24–25)? What do you think of Domitian’s reply?
- 10 What is Clemens’ second objection (lines 27–28)? Do you think Domitian’s answer is convincing (lines 29–30)? Give a reason.
- 11 **haec est ... dissentiās** (lines 32–34). What does Domitian say he will do if Clemens disagrees? What condition does he attach? Do you think Clemens will disagree? Give a reason.
- 12 What does this story tell us about Domitian’s attitude to his family? Make two points.

# Pōlla

Pōlla, filia Clēmēntis, fortūnam suam queritur; māter Flāvia eam cōnsōlārī cōnātur.

Pōlla: quam crūdēlis est pater meus, quī mē Sparsō nūbere iussit! quid faciam, māter? num putās mē istī senī umquam nūptūram esse? scīs mē alium quendam amāre.

Flāvia: ō dēliciae, nōlī lacrimāre! dūra est vīta; necesse est pārēre eīs quī nōs regunt. crēdō tamen Sparsum satis grātum et benignum tibi futūrum esse.

Pōlla: cūr mē ita dēcipis? scīs eum esse senem odiōsum. scīs etiam eum duās uxōrēs iam repudiāvisse. at tū, māter, sentiā Imperātōris nimis movēris; nihil dē mē cūrās, nihil dē Helvidiō quem amō.

Flāvia: num tū tam audāx es ut istī amōrī indulgeās? iste enim Helvidius gentī nostrae est odiō. num oblīta es avum eius, cum Vespasiānum Imperātōrem graviter offēdisset, in exiliō occisum esse? mihi crēde, mea Pōlla! melius est cēdere quam frūstrā resistere.



Sculptures of Roman married couples often show that the man was older than the woman.

**queritur: querī** lament, complain about  
**cōnsōlārī** console  
**nūbere** marry  
**quid faciam?** what am I to do?

5

10 **odiōsum: odiōsus** hateful

**movēris: movēre** move, influence  
**indulgeās: indulgēre** give way to  
**avum: avus** grandfather  
**exiliō: exilium** exile

15

## About the language 1: indirect statement (future active infinitive)

1 Compare the following direct and indirect statements:

direct statements	indirect statements
“hostēs mox pugnābunt.” “The enemy will fight soon.”	crēdimus hostēs mox <b>pugnātūrōs</b> esse. We believe the enemy to be going to fight soon. Or, in more natural English: We believe that the enemy will fight soon.
“senex perībit.” “The old man will die.”	medicus dīcit senem <b>perītūrū</b> esse.. The doctor says that the old man will die.

The form of the verb in **boldface** is known as the **future active infinitive**.

2 Further examples:

- a “multī āthlētae crās certābunt.”
- b praecō dīcit multōs āthlētās crās certātūrōs esse.
- c “fīliae mox advenient.”
- d māter crēdit fīliās mox adventūrās esse.
- e suspīcor ancillam tē dēceptūrā esse.
- f mercātor spērat sē magnās dīvitiās comparātūrū esse.

3 Study the way in which the future active infinitive is formed:

portātūrus esse	to be about to carry
doctūrus esse	to be about to teach
tractūrus esse	to be about to drag
audītūrus esse	to be about to hear

Notice that the future active infinitive contains a participle (**portātūrus**, etc.) which changes its ending in the usual way to agree with the noun it describes:

puer dīcit patrem crās **reventūrū** esse.  
The boy says that his father will return tomorrow.

puer dīcit fēminās crās **reventūrās** esse.  
The boy says that the women will return tomorrow.

# prīdiē nūptiārum

nox est. crās nūptiae Pōllae et Sparsī celebrābuntur. Pōlla per hortum patris errat. crēdit sē sōlam esse; ignōrat Helvidium advēnisse. quī, hortum clam ingressus, Pōllam querentem audit; inter arborēs immōtus stat.

Pōlla: quid faciam? Helvidius trēs diēs iam abest, neque scio quō ille ierit. intereā tōtam domum nostram videō ad nūptiās meās odiōsās parārī. ō Helvidī, ēripe mē ex hīs malīs!

Helvidius: (subitō prōgressus) id libenter faciam. nēmō mē prohibēbit.

Pōlla: (gaudiō et pavōre commōta) Helvidī! quō modō hūc vēnistī? sī hīc captus eris, interficiēris. fuge, priusquam pater meus tē cōspiciat!

Helvidius: fugiam vērō, sed nōn sine tē. fuge mēcum, mea Pōlla! tē ex hīs malīs ēripiam, sicut tū modo precābāris.

Pōlla: quō modō fugere possumus? tū ipse scīs mē semper custodīrī. nūptiās odiōsās nūllō modō vītāre possum. parentēs, Imperātor, lēgēs mē iubent cōguntque Sparsō nūbere.

Helvidius: minimē, mea Pōlla! tibi polliceor mē moritūrum esse priusquam ille senex tē uxōrem dūcat. nōbīs procul ex hāc urbe fugiendum est, ubi parentēs tui nōs invenīre numquam poterunt.

Pōlla: distrahor et excrucior. hūc amor, illūc pietās mē trahit.

Helvidius: nōlī timēre, mea Pōlla! tē numquam dēseram, semper servābō.

Flāvia: (intrā domum) Pōlla! Pōlla, ubi es?

Pōlla: ēheu! ā mātrem vocor. audī, mī Helvidī! haec ultima verba tibi dīcō; nōn enim puto mē umquam tē iterum vīsūram esse. crās ego Sparsō nūbam. est mihi nūlla spēs fugae. sed quamquam Sparsus mē uxōrem ductūrus est, mī Helvidī, iūrō mē tē sōlum amāre, iūrō mē ... (lacrimās retinēre frūstrā cōnātur)

Helvidius: (dextram Pōllae arripiēns) Pōlla, deōs testor Sparsum tē uxōrem numquam ductūrum esse. cōnfide mihi, mea Pōlla! (Pōllam ardentem amplexus, Helvidius abit.)

Pōlla: (incerta utrum spēret an timeat) dea Fortūna, servā eum!

prīdiē the day before

errat: errāre wander

5

ēripe: ēripere rescue, snatch away

10

15

20

uxōrem dūcat: uxōrem dūcere take as a wife, marry

25 distrahor: distrahere tear apart, tear in two  
hūc ... illūc this way ... that way, one way ... another way

30 pietās duty  
intrā inside

iūrō: iūrāre swear

35

dēficit: dēficere fail, die away  
dextram: dextra right hand  
arripiēns: arripere seize  
testor: testārī call to witness

40 ardentem passionately

## About the language 2: perfect subjunctive

1 In Stage 36, you met the present subjunctive:

incertus sum ubi Mārtiālis hodiē **recitet**.  
I am not sure where Martial **is reciting** today.

2 In Stages 37 and 38, you have met sentences like these:

cognōscere volō quārē Domitiānus nōs **vocāverit**.  
I want to find out why Domitian **has called** us.

senātor nescit quō modō Imperātōrem **offenderit**.  
The senator does not know how he **has offended** the emperor.

The form of the verb in **boldface** is the **perfect subjunctive**.

3 Further examples:

- a crās cognōscēmus quantam pecūniam parentēs nōbīs reliquerint.
- b centuriō scīre vult num senex equum cōspexerit.
- c Pōlla nescit quō Helvidius ierit.
- d uxor mē cotīdiē rogat quārē hanc vīllam ēmerim.
- e incertī sumus utrum barbarī castra oppugnāvērīnt an fūgerīnt.

4 Compare the perfect subjunctive with the perfect indicative:

perfect indicative	perfect subjunctive
portāvī	portāverim
portāvistī	portāverīs
portāvit	portāverit
portāvimus	portāverīmus
portāvistis	portāverītis
portāvērunt	portāverīnt

Perfect subjunctive forms of **doceō**, **trahō**, and **audiō** are given on page 000 of the Language information section.

5 For the perfect subjunctive of irregular verbs, see [page 282](#).



# cōnfarreātiō

## I

diēs nūptiārū adest. Pōlla, veste nūptiālī ōrnāta, in cubiculō suō stat. māter eam īnspicit.

Flāvia: nunc tē verte ad mē, Pōlla! flammeum firmē capitī superpositum est? (Pōllam lacrimāre videt.) ō mea filiā, tibi haud lacrimandum est; diē nūptiārū nōn decōrum est lacrimāre.

servus (ingressus) domina, iussus sum vōs ad sacrificiū arcessere. dominus meus dicit victimam iam ēlēctam esse, haruspices parātōs adstāre. nūntius quoque iam adest, quī dicit Imperātōrem, comitante Sparsō, mox adventūrum esse.

Flāvia: bene! nūntiā dominō tuō nōs statim ad ātrium prōcessūrās esse.

Flāvia et Pōlla ad ātrium prōcēdunt, ubi multī amīcī, familiārēs, clientēs iam adsunt. intrat Sparsus, multīs comitantibus servīs; deinde ingreditur ipse Domitiānus. Pōlla, valdē commōta, ad Sparsum dūcitur; dextrās sollemniter iungunt. inde Domitiānus, ut Pontifex Maximus, ad mediū ātrium prōcēdit ut sacrificiū Iovī faciat. victima ā Domitiānō sacrificātur; precēs Iovī et Iūnōnī offeruntur. Pōlla tamen adeō perturbātur ut precēs audire vix possit.

Sparsus: (Pōllam perturbārī animadvertit.) nōlī timēre, mea Pōlla! age! cōnside in hāc sellā. nunc cōnfarreātiōnem celebrābimus.

Domitiānus: (libum farreum Sparsō et Pōllae offerēs) hoc libum sacrum cōnsūmite!

Sparsus et Pōlla libum sacrum cōnsūmunt.

Domitiānus: tacēte vōs omnēs, quī adestis! vōbīs prōnūntiō hanc virginem nunc in manum huius virī convenīre.

spectātōrēs: fēliciter! fēliciter!

Domitiānus: nunc cēdite testibus! tabulae nūptiālēs signandae sunt.

tabulīs signātīs, omnēs ad tricliniū prōcēdunt, ubi cēna sūmptuōsa parāta est.

## cōnfarreātiō wedding ceremony

veste: vestis clothing, clothes  
nūptiālī: nūptialis wedding

flammeum veil  
superpositum est: superponere  
place on

10

15

Pontifex Maximus Chief Priest  
20

Iūnōnī: Iūnō Juno (goddess of marriage)

25

libum farreum cake made from grain

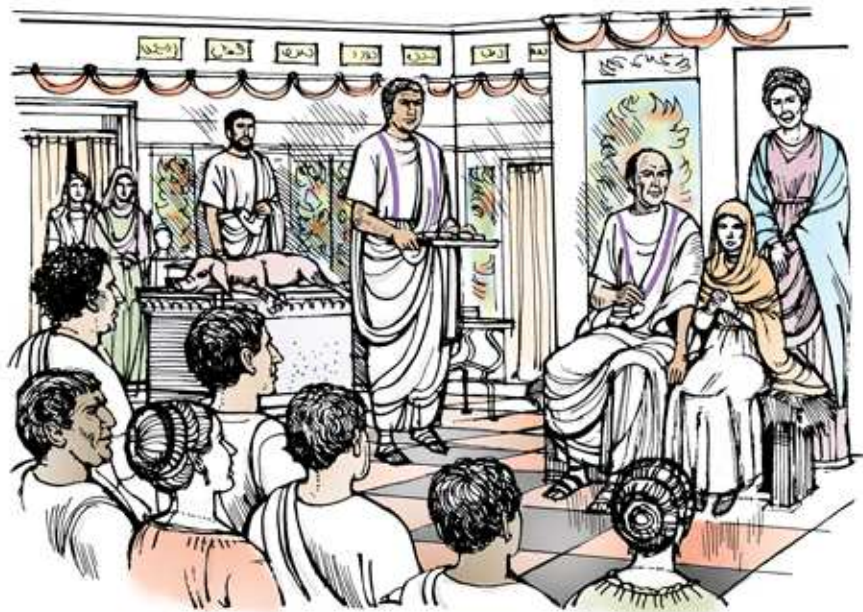
30

in manum ... convenīre  
pass into the hands of

fēliciter! good luck!

tabulae nūptiālēs marriage contract, marriage tablets

35



Sparsus Pōllam perturbārī animadvertit.

## II

sōle occidente, servī Pōllam domum Sparsī dēducere parant, ubi Sparsus, prior profectus, iam eam exspectat. chorus mūsicōrum carmen nūptiāle cantāre incipit.

chorus: ō Hymēn Hymenaeae, iō!  
ō Hymēn Hymenaeae!

Flāvia: mea filiā, sic tē amplexa valedicō. valē, mea Pōlla, valē!

servī, ut mōs est, puellam ā mātře abripiunt. puerī, quī facēs ardentēs ferunt, Pōllam forās dēducunt. magnā comitante turbā pompa per viās prōgreditur.

chorus: tollite, ō puerī, facēs!  
flammeum videō venīre.  
ō Hymēn Hymenaeae, iō!  
ō Hymēn Hymenaeae!

prior earlier  
chorus chorus, choir  
mūsicōrum: mūsicus musician

5 Hymēn and Hymenaeae:  
Hymenaeus Hymen  
(Roman god of weddings)

abripiunt: abripere tear away from

forās out of the house

10



### III

*tandem pompa domum Sparsī, flōribus ōrnātam, advenit. quī, domō ēgressus, Pōllam ita appellat:*

Sparsus: siste! quis es tū? quō nōmine hūc venīs?  
Pōlla: ubi tū Gāius, ego Gāia.

**siste: sistere** stop, halt

*quibus verbīs sollemnibus dictīs, subitō magnus clāmor audītur; ē mediā turbā ērumpit iuvenis, pugione armātus, quī praeceps in Sparsum ruit.*

5 **sollemnibus: sollemnis**  
solemn, traditional

iuvenis: nunc morere, Sparsē! (Sparsum ferōciter pugione petit.)  
Sparsus: subvenīte! subvenīte!

**morere! die!**

*ingēs strepitus orītur; servī accurrunt; aliī spectātōrēs Sparsō servīsque subveniunt, aliī immōtī et obstupefactī stant. Pōlla tamen, iuvene Helvidiō agnitō, pallēscit. servī Helvidium, tandem comprehēsum, firmē retinent.*

10 **orītur: orīrī** rise, arise

Sparsus: (exclāmāns) illum agnōscō! Helvidius est, homō infestissimus gentī Imperātōris. eum ad Imperātorem dūcite! prō certō habeo Domitiānum eī poenam aptissimam excōgitātūrum esse. (Pōlla horrēscit.) nōlī timēre, mea Pōlla! ille iuvenis īnsānus numquam iterum nōs vexābit. nunc tibi tempus est domum tuam novam intrāre.

15

**excōgitātūrum esse: excōgitāre**  
invent, think up

**horrēscit: horrēscere** shudder

20

*Sparsus Pōllam bracciīs tollit ut eam trāns līmen portet. Helvidius ad Domitiānum abdūcitur.*

## About the language 3: indirect statement (present passive infinitive)

1 In Stage 34, you met the present passive infinitive, used in sentences like these:

**laudārī** volō.  
I want to be praised.

sonitus **audīrī** nōn poterat.  
The sound was unable to be heard.

2 In Stage 38, you have met the present passive infinitive in indirect statements. Study the following examples:

*direct statements*  
“vexāris.”  
“You are annoyed.”

*indirect statements*  
scio tē **vexārī**.  
I know you to be annoyed.

Or, in more natural English:  
I know that you are annoyed.

“multī militēs exercentur.”  
“Many soldiers are being trained.”

audīmus multōs militēs **exercērī**.  
We hear that many soldiers are being trained.

3 Further examples:

- a “cēna splendida in villā iam parātur.”
- b prō certō habeo cēnam splendidam in villā iam parārī.
- c “cōsul morbō gravī affligitur.”
- d senātōrēs dīcunt cōsulem morbō gravī affligī.
- e audiō filiōs Clēmētis ā Quīntiliānō cofidiē docērī.
- f amīcus meus affīrmat tē numquam ab Imperātore laudārī, saepe culpārī.

4 The forms of the present passive infinitives are set out on [page 275](#).

# amor et mātīmōnium

## I. *dē amīcō mūtābīlī*

difficilis facilis, iūcundus acerbus es īdem:  
nec tēcum possum vīvere nec sine tē.

*Martial*

How does Martial emphasize the contradictions in his friend's character and the effect they have on himself?

## II. *dē Chloē, quae septem marītīs nūpsit*

īnscrīpsit tumulīs septem scelerāta virōrum  
“sē fēcisse” Chloē. quid pote simpliciū?

*Martial*

What does Chloe mean by **sē fēcisse**? What meaning does Martial suggest?

The following lines are taken from a longer poem, possibly written by Petronius, Nero's **arbiter elegantiae** (adviser on good taste).

## III. *dē Cupīdine, deō potentī*

ecce tacent vōcēs hominū strepitusque viārū  
et volucrum cantūs turbaque fīda canum:  
sōlus ego ex cūnctīs paveō somnumque torumque  
et sequor imperiū, magne Cupīdo, tuum.

What contrasts do you find between the first two and the last two lines? What impression are you given of the god Cupid?



**mūtābīlī: mūtābīlīs**

*changeable, contradictory*

**facilis** *here = easy-going*

**iūcundus** *pleasant*

**acerbus** *harsh, disagreeable*

**īdem** *here = you, the same person*

**tumulīs: tumulus** *tomb*

**scelerāta: scelerātus** *wicked*

**virōrum: vir** *here = husband*

**quid pote?** *what could be?*

**simpliciū: simplex** *simple*

**volucrum: volucris** *bird*

**cantūs: cantus** *song*

**fīda: fīdus** *faithful*

**cūnctīs: cūnctus** *all*

**paveō: pavēre** *dread, fear*

**somnum: somnus** *sleep*

**-que ... -que** *both ... and*

**torum: torus** *bed*

**imperiū** *here = command*

*The Romans often decorated their walls, floors, and (as here) their crockery with pictures of lovers.*

## Word patterns: Compounds of *facere*

### 1 Study the following verb forms:

facere	to make	perficere	to complete (to do thoroughly)
afficere	to affect (to do to)	reficere	to repair (to make again)
efficere	to accomplish (to carry out)		

What happens to the form of **facere** following the prefix in each of the other verbs? What other verbal compounds of **facere** have we met?

### 2 Other compounds of **facere** follow different patterns. Explain the meaning for each of the following:

aedificium, beneficium, carnifex, grātificārī, patefacere, pontifex, praefectus, sacrificium

## Practicing the language

### 1 Complete each sentence with the correct word. Then translate the sentence.

- a cognōscere volō ubi filius vester . . . . . (habitēt, habitent)
- b tot gemmās ēmisī ut nūllam pecūniam iam . . . . . (habeās, habeātis)
- c strēnuē labōrāmus ut opus ante lūcem . . . . . (perficiam, perficiāmus)
- d tam fessū est amīcus meus ut longius prōgredi nōn . . . . . (possit, possint)
- e māter nescit quārē puellae in viā . . . . . (clāmēs, clāmet, clāment)
- f iterum vōs rogō num hunc virum . . . . . (agnōscam, agnōscās, agnōscātis)

### 2 Translate the first sentence. Then change it from a direct statement to an indirect statement by completing the second sentence. Finally, translate the second sentence.

For example:

puer labōrat. dominus putat puerum labōr... .

Translated and completed, this becomes:

puer labōrat. dominus putat puerum labōrāre.

*The boy is working. The master thinks that the boy is working.*

- a multae villae ardent! c medicus tēcum cōnsentit.
- senex dīcit multās villās ard... . crēdō medicum tēcum consent... .
- b centuriō appropinquat.
- mīlitēs putant centuriōnem appropinqu... .

In sentences **d–f**, nouns as well as verbs have to be completed. Refer if necessary to the table of nouns on [pages 258–259](#).

- d rēx in illā aulā habitat.
- scio rēg. . . in illā aulā habit... .
- e servī iam dormiunt.
- f puella dentēs nigrōs habet.
- Mārtialis dīcit puell. . . dentēs nigrōs hab... .
- fūr crēdit serv. . . iam dorm... .



# Marriage

A Roman girl was normally married by the age of twenty, with the daughters of elite families often married as young as twelve; men probably married aged twenty-five to thirty. If the husband had been married previously, like Sparsus in the story on [page 48](#), there might be a wide difference in age between the man and his wife.

The husband was normally chosen for the girl by her father or guardian. According to the law, the consent of both the bride and the groom had to be given. However, it is unlikely that a daughter would have found it easy to defy the wishes of her **paterfamilias**. If all the requirements of age and consent were met, then the girl's father would negotiate with the family of her future husband about the **dōs** (dowry); this was a payment (in money or property or both) made by the bride's family to the husband.

At the ceremony of betrothal or engagement (**spōnsālia**), the father of the bride made a promise of marriage, on his daughter's behalf, to the father of the groom, or, if the husband-to-be were independent, to the man himself. Gifts were exchanged, and a ring was placed on the third finger of the girl's left hand. The Roman belief that a nerve ran directly from this finger to the heart initiated this custom, which is still practiced in many countries. Family and friends were present as witnesses, and the ceremony was followed by a party.

Under Roman law, there were two different sorts of marriage. In the first, which was known as marriage **cum manū**, the bride ceased to be a member of her father's family and passed completely into the



Above: Gold betrothal ring.

Below: Traditionally, girls were supposed to be unwilling to leave the safety of their parents' home for marriage. This painting shows a veiled bride, seated on the marriage bed, being coaxsed by the goddess Persuasion, while another goddess and human wedding attendants make preparations.



**manus** (control) of her husband; any property she possessed became her husband's, and although he could divorce her, she could not divorce him. A couple could enter into marriage **cum manu** in various ways; one was by an ancient ceremony known as **cōnfarreatiō**, in which the bride and bridegroom together ate a sacred cake made of **far** (grain). This ceremony was used only by a few aristocratic families and had almost died out by the end of the first century AD. However, on [page 54](#), Polla is married by **confarreatio** because she is related to the Emperor Domitian.

By the first century, marriage **cum manu** had become far less common than the other type of marriage, which was known as marriage **sine manū**. In this type of marriage, the bride did not pass into the **manus** of her husband; legally, she was still regarded as a member of her father's family (even though she was now no longer living with them); she could possess property of her own and she could divorce her husband. It was very easy for a couple to enter into marriage **sine manu**; all they needed to do was to live together after declaring their intention of being man and wife.

On the evening before her wedding day, the bride took off her **lūnula**, a moon-shaped locket or amulet worn on a chain around the neck. She had worn this since shortly after birth as a protection against evil but now she removed it, perhaps as a sign that she was leaving her childhood behind. The groom would already have dedicated his **bullā** to his family's lares when he became a citizen at about the age of seventeen.

Whether a couple became married **cum manu** or **sine manu**, they usually celebrated their wedding with some of the many customs and ceremonies that were traditional among the Romans. Some of these are mentioned in the story of Polla's wedding to Sparsus on [pages 54–57](#): the flame-colored bridal veil (**flammeum**); the sacrifice and the taking of the omens by a **haruspex**; the signing of the marriage contract, witnessed by the wedding guests; the symbolic joining of hands (**iūctiō dextrārum**); the wedding feast (**cēna nūptialis**) at the bride's house; the ancient custom of pretending to pull the bride away from her mother by force; the torch-lit procession to the bridegroom's house; the wedding song; the calling out of noisy greetings and coarse jokes to the bridegroom; the traditional words of the bride to her husband, **ubi tū Gāius, ego Gāia** (*Where you are Gaius, I am Gaia*); the anointing of the doorposts with oil; and the custom of carrying the bride across the threshold of her new home. Other traditions and ceremonies included the careful arrangement of the bride's hair, parted with the point of a spear and then divided into six plaits; the presentation of fire and water by the bridegroom to the bride; and the undressing of the bride by **mātrōnae ūnivrāe** (women who had had only one husband).

The chief purpose of Roman marriage, as stated in marriage contracts and in various laws, was the obvious one of producing



Pictures of weddings very often show the joining of hands (**iūctiō dextrārum**).



*A woman suckling her baby while her husband looks on.*

and bringing up children. The Roman government often made efforts to encourage marriage and large families; in particular, the Emperor Augustus introduced a law which imposed penalties on those who remained unmarried (for example, by forbidding them to receive legacies) and offered special privileges to married couples who produced three or more children. Nevertheless, the birthrate in Rome dropped steadily from the second century BC onwards, especially among the senatorial class.

A Roman wife had fewer legal rights than her husband. In the eyes of the law, unless she had three children (four if she was a freedwoman), she was under the authority of either her husband or her father (or guardian), depending on whether she had been married cum manu or sine manu. She could not vote in elections, take an active part in public or political life, sit on a jury, or plead in court. But in some ways a first-century Roman wife had more freedom than women in other countries, and enjoyed a higher status than they did. She was not restricted to the home but could visit friends, go to the theater and the baths, and accompany her husband to dinner parties (unlike the women of classical Athens, for example). Her traditional day-to-day task, the running of the household, was regarded by most Romans as important and valuable, and a woman could gain great prestige and respect for the way in which this task was carried out; in many aristocratic and wealthy families, running the house was a highly complicated and demanding job, involving the management and supervision of a large number of domestic slaves.

Our knowledge of Roman married life is very incomplete. We know far less about the poor than about the wealthy upper classes,



*A wife could go to a party with her husband (painting in Pompeii).*

and have hardly any information on married life from the wife's point of view, because most of what is written in Latin was written by men. Nevertheless, the writings of Roman authors include many references to married life. The following letter, for example, was written by Pliny to his wife Calpurnia:

**The strength of my longing for you is hard to believe. Love is the reason above all others. Another reason is that we are not used to being separated. I spend most of the night awake, picturing you. During the day, at the times when I usually come to see you, my feet guide me to your room; then I turn sadly back, sick at heart.**

Calpurnia was Pliny's third wife. At the time of their marriage, she was about fifteen and he was in his early forties. In another letter, he writes about Calpurnia:

**From sheer affection for me, she keeps copies of my speeches, reads them over and over again and even learns them by heart. She is tortured with worry when I appear in court, and is overcome with relief when the case is over. Whenever I give a recitation, she listens from behind a curtain waiting eagerly for comments of approval. As for my poems, she sets them to music and sings them, taught not by some musician but by love, the best of teachers.**

A letter by Cicero describes an incident from the stormy relationship between his brother Quintus and Quintus' wife Pomponia:

**We lunched at Arcanum. When we got there, Quintus said, perfectly politely, "Pomponia, you invite the women, and I'll get the slave-boys together." There was nothing to be cross about, as far as I could see, in either what he said or the way he said it. But, within everyone's hearing, Pomponia replied, "What, me? I'm only a stranger here!" – just because Quintus had made arrangements for the lunch without telling her, I suppose. "There you are," said Quintus. "That's what I have to put up with every day." I hid my feelings. We sat down to eat; she refused to join us. Quintus sent her some food from the table; she sent it back. The following day, Quintus told me that she had refused to sleep with him and had continued to behave as she had done at lunchtime.**

*Roman married life is also referred to in numerous epitaphs, written in memory of husbands and wives. There are extracts from three of them below.*

HERE LIES  
AMYMONE,  
WIFE OF MARCUS,  
MOST GOOD AND  
MOST BEAUTIFUL,  
WOOL-SPINNER,  
DUTIFUL, MODEST,  
CAREFUL, CHASTE,  
HOME-LOVING.

I HAVE  
WRITTEN THESE  
WORDS SO THAT  
THOSE WHO READ  
THEM MAY REALISE  
HOW MUCH WE  
LOVED EACH  
OTHER.

TO MY DEAREST WIFE  
WITH WHOM I LIVED  
TWO YEARS, SIX  
MONTHS, THREE DAYS,  
TEN HOURS.

## Vocabulary checklist 38

**certus, certa, certum**

**prō certō habere**

**clam**

**cōpiaē, cōpiārum, f. pl.**

**dextra, dextrae, f.**

**ēripīō, ēripere, ēripuī, ēreptus**

**familia, familiae, f.**

**grātus, grāta, grātum**

**ignōrō, ignōrāre, ignōrāvī**

**iungō, iungere, iūnxī, iūctus**

**lēx, lēgis, f.**

**līmen, līminis, n.**

**nūbō, nūbere, nūpsī (+ DAT)**

**orior, orīrī, ortus sum**

**polliceor, pollicērī, pollicitus sum**

**prohibeō, prohibēre, prohibuī, prohibitus**

**queror, querī, questus sum**

**regō, regere, rēxī, rēctus**

**vereor, verērī, veritus sum**

**vērō**

**virgō, virginis, f.**

*certain, infallible*

*know for certain*

*secretly, in private*

*forces*

*right hand*

*rescue, snatch away*

*household*

*acceptable, pleasing*

*not know about*

*join*

*law*

*threshold, doorway*

*marry*

*rise, arise*

*promise*

*prevent*

*lament, complain about*

*rule*

*be afraid, fear*

*indeed*

*virgin*



*A beautiful marble container provided by one of the emperor's freedmen for the ashes of his wife, Vernasia Cyclas.*





# STUDIA

Stage 39

# hērēdēs prīncipis

## I

in aulā Imperātōris, duo puerī in studiīs litterārum sunt occupatī. alter puer, Titus nōmine, fābulam nārrāre cōnātur; alter, nōmine Pūblius, intentē audit. adest quoque puerōrum rhētōr, M. Fabius Quīntiliānus. Titus Pūbliusque, filiī Clēmentis ac frātrēs Pōllae, nūper hērēdēs Imperātōris facti sunt.

Titus: (fābulam nārrāns) deinde Iuppiter, rēx deōrum, sceleribus hominum valdē offēnsus, genus mortāle magnō dīluviō dēlēre cōstituit. prīmō eī placuit dē caelō fulmina spargere, quae tōtam terram cremārent. timēbat tamen nē deī ipsī, sī flammae ad caelum ā terrā ascendissent, eōdem ignī cremārentur. dīversam ergō poenam impōnere māluit.

Titō nārrante, iānua subitō aperītur. ingreditur Epaphrodītus. puerī anxii inter sē aspiciunt; Quīntiliānus, cui Epaphrodītus odiō est, nihilōminus eum cōmiter salutat.

Quīntiliānus: libenter tē vidēmus, Epaphro-  
Epaphrodītus: (interpellāns) salvēte, puerī. salvē tū, M. Fabī. hūc missus sum ut mandāta prīncipis nūntiem. prīnceps vōbīs imperat ut ad sē quam celerrimē contendātis.

Quīntiliānus: verba tua, mī Epaphrodīte, nōn intellegō. cūr nōs ad Imperātōrem accessimus?

Epaphrodītus, nūllō respōnsō datō, puerōs Quīntiliānumque per aulam ad Imperātōris tablīnum dūcit. puerī, timōre commōti, extrā tablīnum haesitant.



studiīs: studium study  
litterārum: litterae literature

5

genus mortāle  
the human race  
dīluviō: dīluvium flood  
10 fulmina: fulmen thunderbolt  
cremārent: cremāre  
burn, destroy by fire  
diversam: diversus different

15

20

25

Quīntiliānus: (timōrem suum dissimulāns) cūr perturbāminī, puerī?  
Pūblius: bonā causā perturbāmur. Imperātōr enim nōs sine dubiō castigābit vel pūniet.  
Quīntiliānus: nimis timidus es, Pūblī. sī prūdenter vōs gesseritis, neque castigābiminī neque pūniēminī.

## II

Quīntiliānus et puerī, tablīnum ingressī, Domitiānum ad mēnsam sedentem muscāsque stilō trānsfigentem inveniunt. Domitiānus neque respicit neque quicquam dīcit. puerī pallēscunt.

Domitiānus: (tandem respiciēns) nōlīte timēre, puerī. vōs nōn pūnitūrus sum – nisi mihi displicueritis. (muscam aliam trānsfigit; dēnique, stilō dēpositō, puerōs subitō interrogat:) quam diū discipulī M. Fabiī iam estis?

Titus: (haesitāns) d-duōs mēnsēs, domine.  
Domitiānus: nōbīs ergō tempus est cognōscere quid didiceritis. (ad Pūblium repente conversus) Pūblī, quid heri docēbāminī?

Pūblius: versūs quōsdam legēbāmus, domine, quōs Ovidius poēta dē illō dīluviō fābulōsō composuit.  
Domitiānus: itaque, versibus Ovidiānis heri lēctis, quid hodiē facitis?

Pūblius: hodiē cōnāmur eandem fābulam verbīs nostrīs nārrāre.

Quīntiliānus: ubi tū nōs accessivistī, domine, Titus dē irā Iovis nārrātūrus erat.

Domitiānus: fābula scīlicet aptissima! eam audīre velim. Tite, nārrātiōnem tuam renovā!

Titus: (fābulam timidē renovāns) Iu-Iuppiter nimbōs ingentēs dē ca-caelō dēmittere cōstituit. statim Aquilōnem in ca-cavernīs Aeoliīs inclūsit, et Notum liberāvit. quī madidis ālis ēvolāvit; ba-barba nimbīs gravābātur, undae dē capillīs fluēbant. simulatque Notus ēvolāvit, nimbī dēnsī ex aethere cum ingentī fragōre effūsī sunt. sed tanta erat Iovis irā ut imbribus caelī contentus nōn esset; auxilium ergō ā frātre Neptūnō petīvit. quī cum terram tridente percussisset, illa valdē tremuit viamque patefēcit ubi undae fluerent. statim flūmina ingentia per campōs apertōs ruēbant.

Domitiānus: satis nārrāvistī, Tite. nunc tū, Pūblī, nārrātiōnem excipe.

30 castigābit: castigāre  
scold, reprimand  
vōs gesseritis: sē gerere  
behave, conduct oneself

muscās: musca fly  
respicit: respicere look up

5 displicueritis: displicēre  
displease

didiceritis: discere learn

10

fābulōsō: fābulōsus  
legendary, famous  
Ovidiānis: Ovidiānus of Ovid

15

nārrātiōnem: nārrātiō  
narration  
nimbōs: nimbus rain cloud  
cavernīs: caverna cave, cavern

25 Aeoliīs: Aeolius Aeolian  
inclūsit: inclūdere shut up  
Notum: Notus South wind  
ālis: āla wing  
gravābātur: gravāre  
load, weigh down

30 imbribus: imber rain  
Neptūnō: Neptūnus Neptune  
(Roman god of the sea)  
tridente: tridēns trident  
campōs: campus plain  
excipe: excipere take over

35

**Pūblius:** iamque inter mare et tellūrem nūllum discrīmen erat; mare ubique erat, neque ūlla lītora habēbat. hominēs exitium effūgere cōnābantur. aliī montēs ascendērunt; aliī, in nāvibus sedentēs, per agrōs illōs rēmīgāvērunt quōs nūper arābant; hic suprà segetēs aut tēcta villārum mersārum nāvigāvit; ille in summīs arboribus piscēs invēnit. lupī inter ovēs natābant; leōnēs fulvī undīs vehēbantur. avēs, postquam terram diū quaerēbant ubi cōsistere possent, tandem in mare fessīs ālīs dēcidērunt. capellae gracilēs –

*Pūbliō hoc nārrantī Domitiānus manū significat ut dēsistat. diū tacet, puerīs anxīis exspectantibus. Quīntiliānus verētur nē puerī Imperātōrī nōn placuerint. tandem ille loquitur.*

**Domitiānus:** fortunātī estis, Pūblī ac Tite; nam, ut decōrum est prīncipis hērēdibus, ab optimō rhētore docēminī, quī optima exempla vōbīs prōposuit. sī vōs, puerī, causās vestrās tam faciundē dixeritis quam Ovidius versūs composuit, saepe victōrēs ē basilicā discēdētis; ab omnibus laudābiminī. (timōre iam dēpositō) nōnne ūna rēs tē fallit, domine? nōs sumus hērēdēs tuī; nōnne igitur nōs, cum causās nostrās dixerimus, nōn saepe sed semper victōrēs discēdēmus et ab omnibus laudābimur?

*Quīntiliānus ērubescit. Domitiānus, audaciā Titī obstupefactus, nihil dicit. tandem, rīdēns vel rīsum simulāns, puerōs rhētoremque dīmittit; deinde, stilō resūptō, muscās iterum trānsfigere incipit.*



*ab omnibus laudābiminī.*

**tellūrem:** tellūs land, earth  
**discrīmen** boundary, dividing line  
 40 **rēmīgāvērunt:** rēmīgāre row  
**arābant:** arāre plow  
**hic ... ille** this man ... that man, one man ... another man  
 45 **suprà** over, on top of  
**aut** or  
**mersārum:** mergere submerge  
**piscēs:** piscis fish  
**ovēs:** ovis sheep  
 50 **fulvī:** fulvus tawny  
**capellae:** capella she-goat  
**gracilēs:** gracilis graceful  
**causās ... dixeritis:** causam dicere plead a case  
**faciundē** fluently, eloquently  
 55 **fallit:** fallere escape notice of, slip by  
 60 **simulāns:** simulāre pretend  
**resūptō:** resūmere pick up again





## About the language 1: fearing clauses

### 1 Study the following examples:

timeō **nē inquiēta sit Britannia**, dum Hibernia īnsula in libertāte manet.  
*I am afraid that (lest, in case) Britain may be unsettled, as long as the island of Ireland remains free.*

timēbat Iuppiter **nē deī ipsī eōdem ignī cremārentur**.  
*Jupiter feared that the gods themselves might be consumed by the same fire.*

Quīntiliānus verētur **nē puerī Domitiānō nōn placuerint**.  
*Quintilian is afraid that the boys have not pleased Domitian.*

Glabriō timēbat **nē Imperātōrem graviter offenderet**.  
*Glabrio was afraid that he had seriously offended the emperor.*

The groups of words in **boldface** are known as **fearing clauses**. The verb in a fearing clause in Latin is always subjunctive. Because a fear can be for the past, the present, or the future, you must pay particular attention to the tense of the subjunctive verb.

### 2 In fearing clauses, the conjunction **nē** means *that (lest/in case)* and the negative is **nē ... nōn**. Occasionally the negative can be **ut**, e.g.

Quīntiliānus verētur **ut** puerī Domitiānō **placuerint**.  
*Quintilian is afraid that the boys have not pleased Domitian.*

### 3 Further examples:

- a timeō **nē** genus mortāle deōs fallere cōnātum sit.
- b Domitia, fragōre audītō, verita est **nē** Paris dē arbore cecidisset.
- c timēbāmus **nē** diūtius dubitāvissēmus.
- d anxiane erās ut tē hīs malīs ēriperem?



*This coin shows the infant son of Domitian among the stars with the description **divus Caesar**, divine Caesar. This suggests that the coin was issued after the child's death as emperors and members of their families were often posthumously proclaimed as gods. Domitian and Domitia only had one son and therefore Domitian later took on Titus and Publius as his heirs.*



**sed tanta erat Iovis ira ut imbribus caeli contentus nōn esset; auxilium ergō ā fratre Neptūnō petivit.**

*This Greek bronze sculpture from the fifth century BC stands over 6.5 feet (2 meters) tall and was found in a shipwreck. It is disputed whether it portrays the Jupiter or Neptune. The figure would have hurled a thunderbolt or trident from his right hand.*



# versūs Ovidiānī

The story of the flood, told by Publius and Titus on [pages 66–68](#), is based on the following lines written by the poet Ovid. When you have read them, answer the questions on the next page. At the start of the extract, the god Jupiter is about to punish the human race for its wickedness by submerging the earth in a great flood.

prōtinus **Aeoliūs** Aquilōnem claudit in **antrīs**.<sup>\*</sup>  
ēmittitque Notum; **madidīs** Notus ēvolat **ālīs**;  
barba gravis nimbīs, **cānīs** fluit unda **capillīs**.  
fit fragor; hinc **dēnsī** funduntur ab aethere **nimbī**.  
nec **caelō** contenta **suō** est Iovis īra, sed illum  
caeruleus frāter iuvat auxiliāribus undīs.  
ipse tridente suō terram percussit, at illa  
intremuit mōtūque viās patefēcit aquārum.  
**exspatiāta** ruunt per apertōs **flūmina** campōs.  
iamque mare et tellūs nūllum discrīmen habēbant:  
omnia pontus erant, dēerant quoque lītora pontō.  
occupat hic collem, **cumbā** sedet alter **aduncā**  
et dūcit rēmōs illīc, ubi nūper arābat;  
ille suprà segetēs aut **mersae** culmina **villae**  
nāvīgat, hic **summā** piscem dēprendit in **ulmō**.  
nat lupus inter ovēs, **fulvōs** vehit unda **leōnēs**,  
quaesītisque diū terrīs, ubi sistere possit,  
in mare **lassātīs** volucris vaga dēcidit **ālīs**.  
et, modo quā **gracilēs** grāmen carpsēre **capellae**,  
nunc ibi **dēfōrmēs** pōnunt sua corpora **phōcae**.

**antrīs**: **antrum** cave  
**cānīs**: **cānus** white  
**fit**: **fieri** be made, occur  
5 **hinc** then, next  
**caeruleus** from the deep blue sea  
**iuvat**: **iuvāre** help, assist  
**auxiliāribus**: **auxiliāris** additional  
**intremuit**: **intremere** shake  
10 **exspatiāta**: **exspatiārī** extend, spread out  
**pontus** sea  
**dēerant**: **dēesse** be lacking, be missing  
**collem**: **collis** hill  
15 **cumbā**: **cumba** boat  
**aduncā**: **aduncus** curved  
**illīc** there, in that place  
**culmina**: **culmen** roof  
**ulmō**: **ulmus** elm tree  
20 **nat**: **nāre** swim  
**lassātīs**: **lassāre** tire, weary  
**vaga**: **vagus** wandering  
**quā** where  
**grāmen** grass  
**carpsēre** = **carpsērunt**: **carpere**  
chew, nibble, crop  
**dēfōrmēs**: **dēfōrmis** ugly, inelegant  
**phōcae**: **phōca** seal

## Questions

- 1 **prōtinus ... Notum** (lines 1–2). What two things did Jupiter do?
- 2 **madidīs ... capillīs** (lines 2–3). In this description of the South wind, how does Ovid emphasize that he brings rain? Make three points.
- 3 **fit ... nimbī** (line 4). What happened when the South wind appeared?
- 4 Who came to Jupiter’s assistance (lines 5–6)? What was his name?
- 5 What did he do?
- 6 What results did this have (lines 7–9)?
- 7 How does Ovid emphasize the vastness of the flood (line 11)?
- 8 **dūcit rēmōs** (line 13). Where is this man rowing?
- 9 **ille ... nāvīgat** (lines 14–15). Where is this one sailing?
- 10 **hic ... piscem dēprendit** (line 15). What is remarkable about this?
- 11 **nat lupus inter ovēs** (line 16). What is strange about the relationship of these animals?
- 12 **quaesītīs ... ālīs** (lines 17–18). What happened to the birds? Why?
- 13 What is the connection between the goats and seals (lines 19–20)?
- 14 Which Latin word in line 20 is used to contrast with **gracilēs** in line 19?
- 15 How does Ovid vary his subject-matter? Give three examples taken from the text.

## Questions for discussion

- 1 Which detail or incident in this passage can you picture most vividly?
- 2 Which seems to you to be the better description of Ovid’s account: “serious” or “light-hearted”?

<sup>\*</sup> Some noun-and-adjective phrases, in which an adjective is separated by one word or more from the noun which it describes, are shown in **boldface**.

## About the language 2: word order (continued)

1 In Stage 36, you met verse sentences like this:

exigis ut **nostrōs** dōnem tibi, Tucca, **libellōs**.  
*You demand that I should give you my books, Tucca.*

The adjective **nostrōs** is separated from the noun which it describes (**libellōs**).

2 In Stage 39, you have met sentences in which one noun-and-adjective phrase is followed by another:

**caeruleus frāter** iuvat **auxiliāribus undīs**.  
*His brother from the deep blue sea helps him with additional waves.*

Further examples:

- a **arbore** sub **magnā parva** latēbat **avis**.  
b **vertice** dē **summō liquidōs** mōns ēvomit **ignēs**.

**liquidōs: liquidus**      liquid  
**ēvomit: ēvomere**      spit out, spew out

Study the pattern formed by the pairs of noun-and-adjective phrases in each of the above sentences. Similar patterns are often formed in English verse by rhymes at the end of lines. For example:

A man he was to all the country **dear**,  
And passing rich with forty pounds a **year**;  
Remote from towns he ran his godly **race**,  
Nor e'er had changed, nor wished to change his **place**.

3 You have also met sentences in which one noun-and-adjective phrase is placed inside another one:

nunc ibi **dēfōrmēs** pōnunt **sua corpora phōcae**.  
*Now the ugly seals rest their bodies there.*

Further examples:

- a **in mediōs** vēnit **iūvenis fortissimus hostēs**.  
b cōnstitit ante **oculōs pulchra puella meōs**.

Suggest how the order of the words helps to convey the images described by the words.

Compare the arrangement of the noun-and-adjective phrases in the previous sentences with the arrangement of the rhyming lines in such verse as the following:

Ring out, wild bells, to the wild **sky**,  
The flying cloud, the frosty **light**;  
The year is dying in the **night**:  
Ring out, wild bells, and let him **die**.

4 In each of the following examples, pick out the Latin adjectives and say which nouns they are describing:

- a aure meā ventī murmura rauca sonant.  
*The hoarse murmurs of the wind sound in my ear.*  
b iam nova prōgeniēs caelō dēmittitur altō. (Virgil)  
*Now a new generation is being sent down from high heaven.*  
c nōn fuit ingeniō Fāma maligna meō. (Ovid)  
*Fame has not been unkind to my talent.*  
d agna lupōs audit circum stabula alta frementēs. (Ovid)  
*The lamb hears the wolves howling around the tall sheepfolds.*  
e atque opere in mediō laetus cantābat arātor.  
*And the happy plowman was singing in the middle of his work.*  
f vincuntur mollī pectora dūra prece. (Tibullus)  
*Hard hearts are won over by soft prayer.*

5 Translate the following examples:

- a *A cry for help*  
at puer infēlix mediīs clāmābat in undīs.  
b *An echo*  
reddēbant nōmen concava saxa meum.  
c *Travel plans*  
nunc mare per longum mea cōgitat īre puella. (Propertius)  
d *Evening*  
maiōrēsq̄ cadunt altīs dē montibus umbrae. (Virgil)

**concava: concavus**    hollow

Pick out the adjectives in each example and say which nouns they are describing.

## Word patterns: verbs and nouns

1 Study the form and meaning of each of the following verbs and nouns:

nōmināre	<i>nominate, name</i>	nōmen	<i>name</i>
volvere	<i>turn, roll</i>	volūmen	<i>roll of papyrus, scroll</i>
ungere	<i>anoint, smear</i>	unguentum	<i>ointment</i>

2 Following the example of paragraph 1, complete the following table:

certāre	<i>compete</i>	certāmen	.....
crīmināre	<i>accuse</i>	crīmen	.....
arguere	.....	argūmentum	<i>proof, argument</i>
impedīre	.....	impedīmentum	<i>hindrance, nuisance</i>
vestīre	<i>clothe, dress</i>	vestīmenta	.....
ōrnāre	.....	ōrnāmentum	.....
torquēre	.....	tormentum	.....

## Practicing the language

1 In each sentence, replace the noun in **boldface** with the correct form of the noun in parentheses. Then translate the sentence.

Use the table of nouns on [pages 258–259](#) to help you, if necessary; you may also need to consult the Vocabulary to find out the genitive singular of 3rd declension nouns, as a guide to forming the other cases.

- a subitō Pōlla **Flāviam** vīdit. (māter)
- b nūntius **uxōrī** epistulam trādidit. (fēmina)
- c senātōrēs ad aulam **Domitiānī** contendēbant. (Imperātor)
- d iuvenis **Agricolae** tōtam rem nārāvit. (dux)
- e ingēns multitūdō **Rōmānōrum** in amphitheātrō conveniēbat. (cīvis)
- f poēta **audītōribus** paucōs versūs recitāvit. (amīcus)

2 Complete each sentence with the correct verb. Then translate the sentence.

- a fessus sum! cotīdiē ā centuriōne labōrāre ..... (iubeor, teneor)
- b tū semper bene recitās; semper ā rhētore ..... (parāris, laudāris)
- c nōlī dēspērāre, mī amīce! mox ..... (spectāberis, liberāberis)
- d maximē gaudeō; crās enim ab Imperātore ..... (honōrābor, vituperābor)
- e cum in urbe habitārem, strepitū continuō ..... (audiēbar, mittēbar, vexābar)
- f medicus tē sānāvit, ubi morbo gravī ..... (afficiēbāris, dēcipiēbāris, dūcēbāris)

3 Translate the first sentence. Then change it from a direct statement to an indirect statement by completing the second sentence. Finally, translate the second sentence.

For example: hostēs advēnērunt.  
nūntius dīcit hostēs advēn . . . .

Translated and completed, this becomes:  
hostēs advēnērunt.  
*The enemy have arrived.*  
nūntius dīcit hostēs advēnisse.  
*The messenger says that the enemy have arrived.*

In sentences **a–c**, a perfect *active* infinitive is required. For examples of the way in which this infinitive is formed, see [page 34](#), paragraph 3.

- a Imperātor sententiam mūtāvit.  
cīvēs crēdunt Imperātorem sententiam mūtāv . . . .
- b nautae nāvem ingentem comparāvērunt.  
mercātor dīcit nautās nāvem ingentem comparāv . . . .
- c fabrī mūrū optimē refēcērunt.  
putō fabr . . . . mūrū optimē refēc . . . .

In sentences **d–f**, a perfect *passive* infinitive is required. For examples of the way in which it is formed, see [page 37](#), paragraph 3. Note that the first part of this infinitive (e.g. **parātus** in **parātus esse**) changes its ending to agree with the noun it describes.

For example: epistulae missae sunt.  
crēdō epistulās miss . . . . .

Translated and completed, this becomes:  
epistulae missae sunt.  
*The letters have been sent.*  
crēdō epistulās missās esse.  
*I believe that the letters have been sent*

- d victima ā pontifice ēlēcta est.  
spectātōrēs putant victimam ā pontifice ēlēct . . . . .
- e multī amīcī ad cēnam vocātī sunt.  
scio multōs amīcōs ad cēnam vocāt . . . . .
- f captīvus occīsus est.  
mīlitēs dīcunt captīv . . . occīs . . . . .

# Authors, readers, and listeners

After a Roman writer had recited his work to his patron or friends, or to a wider audience at a recitatio, as described in Stage 36, he had to decide whether or not to make it available to the general public. If he decided to go ahead, his next step was to have several copies made. If he or his patron owned some sufficiently educated slaves, they might be asked to make copies for the author to distribute among his friends. Cicero sent volumes of his work to his banker friend, Atticus, who had many such **librarii**. Alternatively, the author might offer his work to the **bibliopōlae**, the booksellers, whose slaves would make a number of copies for sale to the public.

Most Roman booksellers had their shops in the Argiletum, a street which ran between the Forum Romanum and the Subura. Books were fairly inexpensive. A small book of poems might cost 5 sesterces if it were an ordinary copy, 20 sesterces if it were a deluxe edition made of high-quality materials. Martial tells us that his first book of epigrams, about 700 lines, sold for 20 sesterces. After the work had been copied, all money from sales of the book belonged to the booksellers, not to the author. We do not know if the booksellers ever paid anything to an author for letting them copy his work.

One result of these arrangements for copying and selling books was that there was no such thing in Rome as a professional writer; no author could hope to make a living from his work. Some of the people who wrote books were wealthy amateurs like Pliny, who made most of his money as a landowner and wrote as a hobby; others, like Martial, depended on patrons for support. Writers fit into the general client–patron system we learned about in Unit 3. An author, unlike ordinary **clientes**, however, could offer his **patrōnus** a wider reputation, a chance for perpetual **dignitas**.

Sometimes the emperor became an author’s patron. For example, the poets Virgil and Horace were helped and encouraged first by the Emperor Augustus’ friend, Maecenas, and then by Augustus himself. Other authors, however, got into trouble with the emperor. Ovid, for instance, was sent into exile by Augustus because he had been involved in a mysterious scandal in the emperor’s own family and because he had written a poem entitled *Ars Amatoria* (*The Art of Love*), a witty and light-hearted guide for young men on the conduct of love affairs. The *Ars Amatoria* greatly displeased Augustus, who had introduced a number of laws for the encouragement of respectable marriage, and Ovid was exiled to a distant part of the empire for the rest of his life. Under later emperors, such as Domitian, it was safest for an author to publish nothing at all, or else to make flattering remarks about the emperor in his work, as Martial did in his poem on [page 18](#) (lines 6–9).

Some works of Latin literature reached a wide public. For example, thousands of people saw the comic plays of Plautus when



*The Argiletum, where the book shops were, is the long street emerging from the Forum at top left, passing through the narrow Forum Transitorium which Domitian began, and running down to the bottom right in the crowded Subura district.*



*Choosing a book.*



they were performed in the theater. But most Roman authors wrote for a small, highly educated group of readers who were familiar not only with Latin literature, but also with the literature of the Greeks.

Schoolboys, like Publius and Titus in the story on [pages 66–68](#), and perhaps a few girls as well, were introduced by their teachers to the study of both Greek and Roman authors. The famous educator and orator, Quintilian (c. AD 35 – c. 100), was the first teacher to obtain a salary from the state when he was appointed instructor of rhetoric by Vespasian. Besides Domitian’s adopted sons, Quintilian taught Pliny the Younger. The most influential of Quintilian’s books, *The Education of an Orator*, covered education from infancy to the level of the experienced speaker. The book also included a long list of recommended Greek and Latin authors, with comments on each one. For example, he wrote: “Ovid is light-hearted even on serious subjects and too fond of his own cleverness, but parts of his work are excellent.”

Latin literature played an important part in Roman education. Roman education, in turn, played an important part in the writing of Latin literature. Most Roman authors had received a thorough training from a **rhētor**, who taught them how to express themselves persuasively and artistically, how to choose words and rhetorical devices that would have maximum effect on an audience, and how to organize a speech. This training had a great influence on the way Latin literature was written.

*Above: The poet Horace was given this farm in the Sabine Hills by his patron, Maecenas.*

*Below: A boy practicing public speaking. Round his neck he wears a bulla, a child’s locket containing an amulet.*





An important difference between Latin and modern literature is that most modern literature is written for silent reading, whereas Latin literature was often written to be read aloud. The three reasons for this have already been mentioned: first, the easiest way for an author to tell the public about his work was to read it aloud to them; second, most authors had received extensive training in public speaking and this affected the way they wrote; third, many Romans when reading a book, would read it aloud or have it read to them.

The fact that Latin literature was written for speaking aloud, and not for silent reading, made a great difference to the way Roman authors wrote. They expressed themselves in ways that would sound effective when heard, not just look effective when read. For example, suppose a Roman author wished to say, in the course of a story:

*The unfortunate boy did not see the danger.*

He might express this quite straightforwardly:

**puer infelix periculum nōn vidit.**

But he might, especially in poetry, choose a more artistic word order. For instance, he might place the emotional word **infelix** in the prominent first position in the line, juxtapose the alliterative **periculum** and **puer**, and separate the adjective from its noun.

**infelix periculum puer nōn vidit.**

Again, the author might prefer a more dramatic way of expressing himself. He might address the character in the story as if he were physically present, and put a question to him:

**heu, puer infelix! nōnne periculum vidēs?**

*Alas, unfortunate boy! Do you not see the danger?*

On the printed page, especially in English translation, such artistic variations as these may sometimes appear rather strange to a modern reader. When they are read aloud in Latin, however, the effect can be very different. To read Latin literature silently is like looking at a page of written music; it needs to be performed aloud for full effect.

## Domitian's palace

The Emperor Domitian was a great builder. He finished Vespasian's Colosseum and gave Rome a stadium and a new forum (the Forum Transitorium) as well as many smaller buildings. He restored much of Rome after a serious fire. But his greatest building was his own palace, on the Palatine hill.



*Fragment of a floor made by cutting white and colored marbles and red and green porphyry to an elaborate pattern.*



*The side of the palace overlooking the Circus Maximus.*



*The palace reconstructed.*



*The Hippodrome: a garden in the shape of a stadium.*

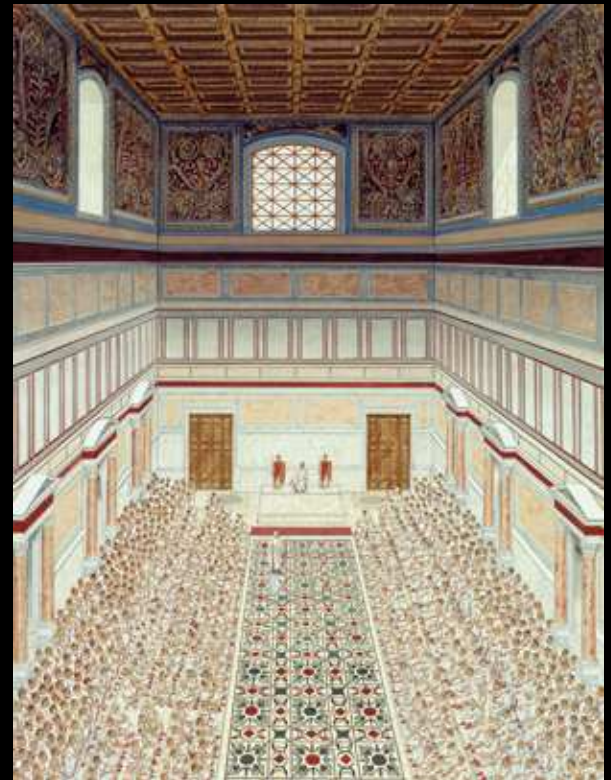
*A wall belonging to the state rooms shown on [page 36](#), showing the holes for the builders' scaffolding. The builders constructed two brick walls and filled the gap between with mortar and rubble, i.e. concrete. The scaffolding holes would have been hidden by marble facing or stucco rendering.*

## Vocabulary checklist 39

arbor, arboris, f.	<i>tree</i>
aut	<i>or</i>
cadō, cadere, cecidī	<i>fall</i>
campus, campī, m.	<i>plain</i>
capilli, capillōrum, m. pl.	<i>hair</i>
discrīmen, discrīminis, n.	<i>dividing line; crisis</i>
ergō	<i>therefore</i>
fallō, fallere, fefellī, falsus	<i>deceive, escape notice of, slip by</i>
fragor, fragōris, m.	<i>crash</i>
genus, generis, n.	<i>race</i>
hinc	<i>from here; then, next</i>
iuvō, iuvāre, iūvī, iūtus	<i>help, assist</i>
littera, litterae, f.	<i>letter (of the alphabet)</i>
litterae, litterārum, f. pl.	<i>letter; letters (correspondence), literatu</i>
mēnsis, mēnsis, m.	<i>month</i>
simulō, simulāre, simulāvī, simulātus	<i>pretend</i>
spargō, spargere, sparsī, sparsus	<i>scatter</i>
stilus, stilī, m.	<i>pen (pointed stick for writing on wax tablet)</i>
studium, studiī, n.	<i>enthusiasm; study</i>
ūllus, ūlla, ūllum	<i>any</i>



*Domitian's palace: connecting rooms  
leading to the Hippodrome.*



# IUDICIUM

Stage 40

ingēns senātōrum multitudō in cūrīā convēnerat, ubi Gāius  
Salvius Līberālis accūsābātur.



1 “multa scelera ā Salviō in Britannīā  
commissa sunt.”

p̄mus accūsātor affirmāvit multa scelera ā  
Salviō in Britannīā commissā esse.



2 “Salvius testāmentum rēgis fīnxit.”

secundus accūsātor dīxit Salvium  
testāmentum rēgis fīnxisse.



3 “innocēns sum.”

Salvius respondit sē innocentem esse.

## accūsātiō

accūsātiō accusation



## I

septimō annō Domitiānī p̄ncipātūs, C. Salvius Līberālis, quī  
priōre annō fuerat cōsul, ab Aciliō Glabriōne falsī accūsātus est.  
quā rē imprōvisā perturbātus, amīcōs statim cōsultuit utrum  
accūsātiōnem sperneret an dēfēnsiōnem susciperet.

Salviō rogantī quid esset agendum, aliī alia suādēbant. aliī  
affirmāvērunt nūllum perīculum īnstāre quod Salvius vir  
magnae auctōritātis esset. aliī exīstimābant Domitiānī īram  
magis timendam esse quam minās accūsantium; Salvium  
hortābantur ut ad Imperātōrem īret veniamque peteret. amīcīs  
diversa monentibus, Salvius exspectāre cōstituit, dum  
cognōsceret quid Domitiānus sentīret.

intereā Glabriō et aliī accūsātōrēs causam parābant. eīs  
magnō auxiliō erat L. Mārcius Memor, haruspex et Salvīi cliēns,  
quī, socius quondam scelerum Salvīi, nunc ad eum prōdendum  
adductus est, spē praemiī vel metū poenārum. quō testīmōniō  
ūsī, accūsātōrēs rem ad Imperātōrem rettulērunt.

Domitiānus, ubi verba accūsātōrum audīvit, cautē sē gessit;  
bene enim sciēbat sē ipsum sceleribus Salvīi implicārī. intereā, ut  
speciem amīcitiāe praeberet, Salvium dōnīs honorāvit, ad cēnam  
invītāvit, cōmiter excēpit.

p̄ncipātūs: p̄ncipātus

principate, reign

falsī: falsum

forgery

imprōvisā: imprōvisus

unexpected, unforeseen

sperneret: spernere

ignore

5 dēfēnsiōnem: dēfēnsiō

defense

aliī alia ...

some ... one thing,

some ... another

īnstāre

be pressing, threaten

minās: minae

threats

10 diversa: diversus

different

accūsātōrēs: accūsātor

accuser, prosecutor

socius

companion, partner

ad eum prōdendum

to betray

15

him

testīmōniō: testīmōnium

evidence

implicārī: implicāre

implicate,

involve

20 speciem: speciēs

appearance



## I

Domitia autem, iam ab exiliō revocāta atque in favōrem Domitiānī restitūta, intentē ultionem adversus Salvium meditābātur. patefēcerat enim Myropnous pūmiliō Salvium auctōrem fuisse exiliī Domitiae, Paridis mortis; Salvium domum Hateriī falsīs litterīs Domitiam Paridemque invītāvisse; Salviō auctōre, Domitiam in īnsulam duōs annōs relēgātam esse, Paridem occīsum esse.

accūsātōrēs igitur, ā Domitiā incitātī, cognitiōnem senātūs poposcērunt et impetrāvērunt. invidia Salviī aucta est suspiciōne Cogidubnum venēnō necātum esse. praetereā nōnnūllī dīxērunt reliquiās corporum in thermīs Aquārū Sūlis inventās esse, dēfixiōnēs quoque nōmine Cogidubnī īnscrīptās. quibus audītīs, multī crēdebant Salvium dīs īnferīs inimicōs cōnsecrāvisse.

tum dēmum Salvius intellēxit quantō in periculō esset. veste ergō mūtātā, domōs circumiit amīcōrum, quī sibi auxiliō essent. omnibus autem recūsantibus, domum rediit, spē omnī dēiectus.



## cognitiō

diē dictā, magna senātōrum multitudō ad causam audiendam in cūriā convēnit. Salvius, iam metū cōnfectus, ad cūriam lecticā vectus est; filiō comitante, manibus extēns, Domitiānō lentē ac suppliciter appropinquāvit. quī Salvium vultū compositō excēpit; crīminibus recitātīs, pauca dē Salviō ipsō addidit: eum Vespasiānī patris amīcum fuisse, adiūtoremque Agricolaē ā sē missum esse ad Britanniam administrandam. dēnique L. Ursum Serviānum, senātōrem clārissimum, elēgit quī cognitiōnī praeesset.

**restitūta: restituere** restore  
**adversus** against  
**domum Hateriī** to Haterius' house

**cognitiōnem senātūs: cognitiō senātūs** trial by the senate

**impetrāvērunt: impetrāre** obtain  
**invidia** unpopularity

**reliquiās: reliquiae** remains

**dēfixiōnēs: dēfixiō** curse

**dīs īnferīs: dī īnferī** gods of the underworld

**cōnsecrāvisse: cōnsecrāre** consecrate

**veste ... mūtātā: vestem mūtāre** change clothing, i.e. put on mourning clothes

**circumiit: circumīre** go around

**dictā: dictus** appointed  
**ad causam audiendam** to hear the case, for the purpose of the case being heard

**cōnfectus** exhausted  
**suppliciter** like a suppliant, humbly

**crīminibus: crīmen** charge  
**adiūtorem: adiūtor** assistant

prīmō diē cognitiōnis Glabriō crīmina levia et inānia exposuit. dīxit Salvium domī statuam suam in locō altiōre quam statuam prīncipis posuisse; imāginem dīvi Vespasiānī quae aulam rēgis Cogidubnī ōrnāvisset ā Salviō vīlī pretiō vēnditam esse; et multa similia. quibus audītīs, Salvius spērāre coepit sē ē manibus accūsātōrum elāpsūrum esse.

posttrīdiē tamen appāruit accūsātōr novus, Quīntus Caecilius Iūcundus. vōce ferōcī, vultū minantī, oculīs ardentibus, verbīs īnfestissimīs Salvium vehementer oppugnāvit. affirmāvit Salvium superbē ac crūdēliter sē in Britannīā gessisse; cōnātum esse venēnō necāre Ti. Claudium Cogidubnum, rēgem populō Rōmānō fidēlissimum et amīcissimum; rēge mortuō, Salvium testāmentum finxisse; poenās maximās meruisse.

Quīntō haec crīmina expōnentī ācritē respondit Salvius: “id quod dīcis absurdum est. quō modō venēnum Cogidubnō darī potuit, tot spectātōribus adstantibus? quis tam stultus est ut crēdat mē mortem rēgis octogintā annōrum efficere voluisse? etiam rēgēs mortālēs sunt.” dē testāmentō nihil explicāvit.

subitō extrā cūriam īnfestae vōcēs sunt audītae clāmantium sē ipsōs Salvium interfectūrōs esse sī poenam scelerum effūgisset. aliī effigiem Salviī dēreptam multis contumēliis in Tiberim iēcērunt; aliī domum eius circumventam secūribus saxisque pulsāre coepērunt. tantus erat strepitus ut ēmitteret prīnceps per urbem mīlitēs praetōriānōs quī tumultum sēdarent.

intereā Salvius, lecticā vectus, ā tribūnō domum dēductus est; utrum tribūnus custōs esset an carnifex, nēmō sciēbat.

**10 levia: levis** trivial  
**exposuit: expōnere** set out, explain  
**imāginem: imāgō** image, bust

**15 crūdēliter** cruelly

**20 amīcissimum: amīcus** friendly  
**finxisse: fingere** forge  
**meruisse: merēre** deserve  
**ācritē** keenly, fiercely

**25 dēreptam: dēripere** tear down

**sēdarent: sēdāre** quell, calm down

35



## About the language 1: indirect statement (concluded)

- 1 From Stage 35 on, you have met sentences in which indirect statements are introduced by a verb in the present tense, such as **dicīt, spērant, audiō**, etc.:

<i>direct statements</i>	<i>indirect statements</i>
“custōs revenit.”	puer dicīt custōdem revenīre.
“The guard is returning.”	The boy says that the guard is returning.
“puella recitābit.”	spērant puellam recitātūram esse.
“The girl will recite.”	They hope that the girl will recite.
“villae dēlētae sunt.”	audiō villās dēlētās esse.
“The villas have been destroyed.”	I hear that the villas have been destroyed.

- 2 In Stage 40, you have met sentences in which indirect statements are introduced by a verb in the perfect or imperfect tense, such as **dixit, spērābant, audīvī**, etc.

<i>direct statements</i>	<i>indirect statements</i>
“custōs revenit.”	puer dixit custōdem revenīre.
“The guard is returning.”	The boy said that the guard was returning.
“puella recitābit.”	spērābant puellam recitātūram esse.
“The girl will recite.”	They hoped that the girl would recite.
“villae dēlētae sunt.”	audīvī villās dēlētās esse.
“The villas have been destroyed.”	I heard that the villas had been destroyed.

Compare the indirect statements in paragraph 1 with the indirect statements in paragraph 2. How do they differ?

- 3 Further examples:

- “Salvius multa scelera commisit.”
- accūsātōrēs affirmāvērunt Salvium multa scelera commisisse.
- “militēs urbem facile capient.”
- centuriō crēdebāt militēs facile urbem captūrōs esse.
- “Agricola iniūstē revocātus est.”
- multī senātōrēs putābant Agricolam iniūstē revocātum esse.
- “frāter tuus in Britannīā iam habitat.”
- nūntius dixit frātre meum in Britannīā illō tempore habitāre.
- “Domitiānus timōre coniūratiōnis saepe perturbātur.”
- cīvēs sciēbant Domitiānum timōre coniūratiōnis saepe perturbārī.

## dēspēratiō

dēspēratiō *despair*

### I

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

intereā Rūfilla, Salvii uxor, dum spēs eius firma manēbat, pollicēbātur sē sociam cuiuscumque fortunae futūram esse. cum autem sēcūrētis Domitiae precibus veniam ā principe impetrāvisset, Salvium dēserere cōstituit; dēnique mediā nocte ē mariti cubiculō ēgressa domum patris suī rediit.

tum dēmum Salvius dēspērābat. filius Vitelliānus identidem affirmāvit senātōrēs numquam eum damnātūrōs esse; Salvium hortābātur ut animō firmō dēfensiōnem postrīdiē renovāret. Salvius autem respondit nullam iam spem manēre: infestōs esse senātōrēs, principem nullō modō leniri posse.

postulāvit tabulās testamētī. quās signātās libertō trādidit. tum frēgit anulū suū, nē postea ad aliōs accūsandōs ūsuī esset. postrēmō litterās in hunc modum compositās ad principem mīsit:

“opprimor, domine, inimicōrum coniūratiōne mendācibusque testibus, nec mihi licet innocentiam meam probāre. deōs immortalēs testor mē semper in fidē mānsisse. hoc ūnum ōrō ut filiō meō innocentī parcās. nec quicquam aliud precor.”

dē Rūfillā nihil scrīpsit.

**dum** *so long as*

**firma:** **firmus** *firm*

**sociam:** **socia** *companion, partner*

**cuiuscumque:** **quicumque**

5 *any, any whatever*

10

**ūsuī esset:** **ūsuī esse** *be of use*

**mendācibus:** **mendāx** *lying,*

15 *deceitful*

**mihi licet** *I am allowed*

**innocentiam:** **innocentia**

*innocence*

**in fidē mānsisse:** **in fidē**

**manēre** *remain loyal*

### Questions

- What did Rufilla at first promise?
- Explain why she broke her promise (lines 2–4). Who was Domitia?
- What suggests that Rufilla did not tell Salvius about her decision (lines 4–5)?
- What effect did Rufilla’s behavior have on Salvius?
- How did his son try to reassure him? What did he encourage him to do (lines 7–8)?
- Salvius ... manēre** (line 9). Why did Salvius think this?
- What did Salvius do after sealing and handing over his will? Explain why he did this (lines 11–13).
- In his letter to the emperor, Salvius explains the reasons for his downfall (lines 15–16). What were they?
- What request did Salvius make to the emperor in his letter (lines 17–18)? What did he say about his wife?
- Does this story change your previous opinion of Salvius? Give a reason.



## H

cum advesperāsceret, Salvius aliīs servīs pecūniam, aliīs libertātem dedit. deinde mortem sibi cōnsciscere parāvīt. venēnō ūtī nōn potuit; nam corpus iam diū antidōtīs mūniēbātur. cōstituit ergō venās pugione incidere. quō factō, in balneum inlātus mox exanimātus est.

at prīnceps, simulac mortem ā Salvio cōgitārī per ministrōs cognōvit, tribūnum mīlitēsque domum eius ēmīsīt. mandāvit ēis ut Salvii mortem prohibērent; ipse enim crūdēlis vidērī nōlēbat. mīlitēs igitur, ā tribūnō iussī, Salvium ē balneō extrāxērunt, dēligāvērunt brachia vulnerāta, sanguinem suppressērunt.

## damnātiō

postrīdiē Ursus Serviānus, quī cognitiōnī praefuerat, sententiam prōnūtiāvit: nōmen Salvii Fāstis ērādendum esse; bonōrum eius partem publicādam, partem filio trādendam; Salvium ipsum quīnque annōs relēgandum.

ille igitur, vulneribus sānātis, Rōmā discessit. eōdem diē mīrum fidē exemplum oculis populī Rōmānī obiectum est. Q. Haterius Latrōniānus, quī favōrem Salvii flōrentis semper quaerēbat, eum rēbus adversis oppressum nōn dēseruit, sed in exilium comitātus est.

paucis post diēbus Domitiānus accūsātōribus honōrēs ac praemia distribuit. Glabriōnī sacerdotium dedit; plūrimī autem existimābant Glabriōnem rē vērā Domitiānum hāc accūsātiōne graviter offēdisse. Quīntō Caeciliō prīnceps favōrem suum ad honōrēs petendōs pollicitus est; simul autem eum monuit nē nimis elātus vel superbus fieret. pūmiliōnī Myropnoō, quī Salvii scelera Domitiae patefēcerat, libertātem obtulit; quam tamen ille recūsāvit. “quid mihi cum libertāte?” rogāvit; “satis est mihi amicum mortuum vindicāvisse.” et tibiīs dēmum resūptis, exultāns cantāre coepit.

**mortem sibi cōnsciscere**

*commit suicide*

**antidōtīs: antidōtum**

*antidote,*

5 *remedy*

**mūniēbātur: mūnīre**

*protect,*

*immunize*

**venās: vena**

*vein*

**incidere**

*cut open*

10 **suppressērunt: suppressere**

*staunch, stop the flow of*

**damnātiō**

*condemnation*

**sententiam: sententia**

*sentence*

**prōnūtiāvit: prōnūtiāre**

*announce*

**Fāstis: Fāsti**

*the list of consuls*

5 **bonōrum: bona**

*goods, property*

**publicādam: publicāre**

*confiscate*

**flōrentis: flōrēre**

*flourish*

10

15

## About the language 2: more about gerundives

1 In Stage 32, you met sentences like these:

mihi fābula nārranda est.

*I must tell a story.*

Haterius laudandus est.

*Haterius should be praised.*

In these examples, the gerundives **nārranda** and **laudandus** are being used with **est** to indicate that something *ought* to be done (“the story *ought* to be told,” “Haterius *ought* to be praised”).

2 In Stage 40, you have met the gerundive used with **ad**, meaning *for the purpose of* ...:

deinde Quīntus ad Salvium accūsandum surrēxit.

*Then Quintus stood up for the purpose of Salvius being accused.*

Or, in more natural English:

*Then Quintus stood up to accuse Salvius.*

mercātōrēs in portū ad nāvem reficiendam manēbant.

*The merchants stayed in port for the purpose of their ship being repaired.*

Or, in more natural English:

*The merchants stayed in port to repair their ship.*

3 Further examples:

- a Calēdoniī nūntiōs ad pācem petendam mīsērunt.
- b sculptor ingentem marmoris massam ad statuās faciendās comparāvit.
- c poēta ad versūs recitandōs scaenam ascendit.
- d Memor ad scelera Salvii patefacienda adductus est.
- e servōs in agrōs ad frūmentum colligendum ēmīsīt.







3 Complete each sentence with the correct verb. Then translate the sentence. Finally write down whether the sentence expresses a purpose, a result, or an indirect command.

- a iuvenis puellae persuādēre nōn poterat ut sēcūm . . . . . (fugeret, sperneret)
- b senātōrēs tacēre cōstituērunt nē Imperātōrem . . . . . (offenderent, incēderent)
- c tam fortis erās ut vērum dīcere nōn . . . . . (funderēs, timērēs)
- d tālis erat ille homō ut nēmō eī . . . . . (crēderet, spērāret)
- e uxōrēs ducem ōrābant nē captīvōs . . . . . (interficeret, dēcideret)
- f tam diū in villā rūsticā manēbam ut ad urbem regredī . . . . . (sentīrem, nōllem)
- g Domitiānus vōbīs imperat ut ad aulam statim . . . . . (vincātis, conveniātis)
- h vīsne mēcūm ad theātrum venīre ut pantomīmum nōtissimū . . . . . ?  
(spectēmus, moveāmus)



## Domitian

In this picture, Domitian is shown as a young man at the start of the principate of his father, Vespasian. Domitian is in the center, welcoming Vespasian (right) to Rome.

When Vespasian became emperor he was campaigning overseas, and Domitian looked after affairs in Rome until his father could get back to the capital and take control himself. His critics said this experience gave Domitian a lust for power. When eventually he became emperor himself, he was a tyrant. He ignored the senate much of the time, relying on his inner circle of amici. Conspiracies against him were ruthlessly suppressed. Eventually he was assassinated by plotters including his wife, Domitia.

## Roman law courts

At the beginning of the first century AD, there were several different law courts in Rome, for handling different sorts of cases. If a Roman was charged with a criminal offense, he or she might find themselves in one of a group of jury courts known as **quaestiones** (commissions of inquiry), each responsible for judging a particular crime, such as treason, murder, adultery, misconduct by governors of provinces, forgery, and election bribery. If he or she was involved in a civil (that is, non-criminal) case, such as a dispute over a legacy or an attempt to gain compensation from a next-door neighbor for damage to property, he or she would go first of all to a **praetor**. The praetor would inquire into the cause and nature of the dispute, then either appoint an individual judge (**iudex**) to hear the case or refer it to an appropriate court. Cases involving inheritance or property claims, for example, usually went to the court of the **centumviri**.

By the time of Domitian, some further ways of handling law cases had been added. For example, a senator charged with a crime could be tried in the senate by his fellow-senators, like Salvius in the story on [pages 85–90](#); and the emperor himself took an increasingly large part in administering the law (see [page 43](#)). But the courts described in the previous paragraph continued to operate alongside these new arrangements.

In modern times, someone who has committed an offense is liable to be charged by the police and prosecuted by a lawyer who acts on behalf of the state; the system is supervised by a government department. In Rome, however, there were no charges by the police, no state lawyers, and no government department responsible for prosecutions. If a man committed a crime, he could be prosecuted only by a private individual, not by a public official. A man who held citizenship could bring a prosecution, and if the accused was found guilty, there was sometimes a reward for the prosecutor. A woman who was not under the authority of her father or husband was allowed to bring a criminal charge, but only if she had a personal interest in the case (that is, if an offense had been committed against herself or a close relative). She was also allowed to bring a civil suit on her own behalf but not to represent others in such cases, and it may in fact have been more usual for a woman to be represented in court by a male advocate.

The courts played an important part in the lives of many Romans, especially senators and their sons. Success as a speaker in court was one of the aims of the long training which they had received from the rhetor. In the courts, a Roman could make a name for himself with the general public, play his part as a patron by looking after any clients who had gotten involved with the law, and catch the eye of people (such as the emperor and his advisers) whose support might help him gain promotion in the *cursus honorum*. One such success story concerns



*This coin illustrates voting in the senate: in the center, under a canopy, the presiding magistrate's chair; on the right, the tablets used by the jurors (A and C); and on the left the urn into which they were cast.*

Cicero, a young, unknown lawyer with no family influence. A case with political ramifications attracted attention to this **novus homō**. In only a few days the extraordinary eloquence of his defense made him a leading figure in the courts and laid the foundation for his future political success.

Fame and prestige usually mattered more than financial reward to the men who conducted cases in the courts. For a long time, they were forbidden to receive payment at all from their clients. Later, they were permitted to accept a fee for their services, but this fee was regarded as an unofficial “present,” or donation, which the client was not obliged to pay and the lawyer was not supposed to ask for.

Roman courts were probably at their liveliest in the first century BC, when rival politicians fought each other fiercely in the courts as part of their struggle for power. By the time of Domitian, some of the glamor had faded; now that Rome was ruled by an emperor, there was less political power to be fought for. Nevertheless, the contests in court still mattered to the speakers and their clients and attracted enthusiastic audiences. When a well-known orator was to speak, the news spread and a large audience gathered, often taking sides vocally. Pliny gives a vivid description of a case that aroused particularly lively interest:

**There they were, one hundred and eighty jurors, a great crowd of lawyers for both plaintiff and defendant, dozens of supporters sitting on the benches, and an enormous circle of listeners, several rows deep, standing around the whole courtroom. The platform was packed solid with people, and in the upper galleries of the basilica men and women were leaning over in an effort to hear, which was difficult, and see, which was rather easier.**

The writings of Martial, Pliny, and Quintilian are full of casual details which convey the liveliness and excitement of the courts: the gimmicky lawyer who always wears an eye-patch while pleading a case; the claque of spectators who applaud at the right moments in return for payment; the successful speaker who wins a standing ovation from the jury; the careful allocation of time for each side, measured by the water clock; the lawyer with the booming voice, whose speech is greeted by applause not only in his own court but also from the court next door; the windbag who is supposed to be talking about the theft of three she-goats, but goes off into long irrelevant ramblings about Rome’s wars with Carthage three hundred years earlier (see the poem on [page 92](#)); and the anxious wife who sends messengers to court every hour to find out how her husband is doing.

It is difficult to say how fair Roman justice was. Some of the tactics used in Roman law courts had very little to do with the rights and wrongs of the case. An accused man might dress up in mourning or hold up his little children to the jury to arouse their pity. A speaker whose client was in the wrong might ignore the facts altogether, and



*Statue of a Roman making a speech.*

try to win his case by appealing to the jury’s emotions or prejudices, or by using irrelevant arguments. Sometimes a man might be accused and found guilty for political reasons; there were a number of “treason trials” under Domitian, in which innocent men were condemned. However, the writings of such men as Pliny and Quintilian show that at least some Roman judges made an honest effort to be fair and just.

Fairness in a Roman court was partly the result of the **lēgēs** (the laws) themselves. In the middle of the fifth century BC the Romans had set up a ten-man board (**decemviri lēgibus scribendis**) to write down the important points of law on bronze tablets for all to see and use. These Twelve Tables (**duodecim tabulae**), since they were written and publicly displayed, eliminated arbitrary decisions by magistrates. Over the centuries the laws evolved, accumulating legal interpretations and precedents. At its best Roman law was careful, practical, and immensely detailed; it became the basis of many present-day legal systems in North America and Europe.



*Remains of the Basilica Iulia in the Forum, an important law court. The case described by Pliny took place here. This is the building seen in the background on [page 42](#).*

## Vocabulary checklist 40

affirmō, affirmāre, affirmāvī

amicitia, amicitiae, f.

augeō, augēre, auxī, auctus

cōsul, cōsulis, m.

crīmen, crīminis, n.

cūria, cūriae, f.

dēmum

tum dēmum

existimō, existimāre, existimāvī, existimātus

inānis, ināne

invidia, invidiae, f.

levis, leve

minor, minārī, minātus sum

mūtō, mūtāre, mūtāvī, mūtātus

obiciō, obicere, obiēcī, obiectus

probō, probāre, probāvī, probātus

prōdō, prōdere, prōdidi, prōditus

similis, simile

socius, socii, m.

suādeō, suādēre, suāsī

ūtor, ūtī, ūsus sum

videor, vidērī, vīsus sum

*declare*

*friendship*

*increase*

*consul (senior magistrate)*

*charge*

*senate-house*

*at last*

*then at last, only then*

*think, consider*

*empty, meaningless*

*jealousy, envy, unpopularity*

*light, slight, trivial*

*threaten*

*change*

*present, put in the way of, expose to*

*prove*

*betray*

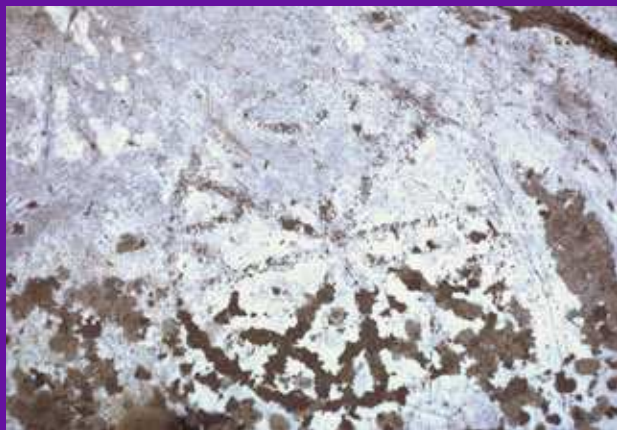
*similar*

*companion, partner*

*advise, suggest*

*use*

*seem*



*One of the boards for various games scratched on the steps of the Basilica Julia.*



BITHYNIA

Stage 41



# Governing an empire

For about four hundred and fifty years, the Romans controlled an empire that, at its height, stretched from the Atlantic Ocean to the edge of Russia and from Scotland to the Sahara Desert. The empire's provinces were ruled by an enormous and complicated organization of governors and their staffs.

As a rule, we know very little about the day-to-day running of this vast network; but in one case we have an unusually large amount of information because the provincial governor's letters to the emperor have survived, together with the emperor's replies. In about AD 110, Gaius Plinius Caecilius Secundus (Pliny) was appointed by the Emperor Trajan to govern the province of Bithynia et Pontus (roughly equivalent to northern Turkey). It was an abnormal governorship: Pliny had been personally chosen by the emperor himself; he was given special authority and status, and he had a special job to do. Stage 41 contains five of Pliny's official letters to Trajan, together with Trajan's replies.



Pliny's route.

# adventus

## I

Gāius Plīnius Trāiānō Imperātōrī

nāvigātiō mea, domine, usque Ephesum salūberrima erat; inde, postquam vehiculīs iter facere coepī, gravissimīs aestibus atque etiam febriculīs affligēbar; Pergamī igitur ad convalēscendum substitī. deinde, cum nāvem iterum cōnscendissem, contrāriīs ventīs retentus sum; itaque Bīthyniam intrāvī aliquantō tardius quam spērāveram, id est XV Kal. Octōbrēs.

nunc ratiōnēs Prūsēnsium excutiō; quod mihi magis ac magis necessārium vidētur. multae enim pecūniae, variīs ex causīs, ā privātīs cīvibus retinentur; praeterea quaedam pecūniae sine iūstā causā impenduntur. dispice, domine, num necessārium putēs mittere hūc mēnsōrem, ad opera pūblica īnspicienda; crēdō enim multās pecūniās posse revocārī ā cūrātōribus pūblicōrum operum, sī mēnsūrae fidēliter agantur. hanc epistolam tibi, domine, in ipsō adventū meō scrīpsī.

## Questions

- 1 How did Pliny travel to Ephesus?
- 2 What change in his method of traveling did he make when he got there?
- 3 Why was he forced to stop at Pergamum?
- 4 What method of travel did he use for the final stage of his journey? What delayed him?
- 5 What is Pliny doing at Prusa? From lines 9–11 find two reasons why Prusa is short of public money.
- 6 What kind of assistant does Pliny ask Trajan for?
- 7 What job does Pliny want this assistant to do?
- 8 What impression does Pliny give by the words **nunc** (line 8) and **in ipsō adventū** (lines 14–15)? Can you suggest why Pliny is so anxious to impress Trajan in this way – is it, for example, to make up for any failure on his part?

- nāvigātiō** voyage  
**usque Ephesum** as far as Ephesus  
5 **salūberrima: salūbris** comfortable  
**vehiculīs: vehiculum** carriage  
**gravissimīs: gravis** severe  
**aestibus: aestus** heat  
**febriculīs: febricula** slight fever  
10 **Pergamī: at Pergamum**  
**ad convalēscendum** for the purpose of getting better; in order to get better  
**substitī: subsistere** halt, stop  
**aliquantō** somewhat, rather  
15 **XV Kal. Octōbrēs** September 17 (literally fifteen days before October 1)  
**Prūsēnsium: Prūsēsēs** people of Prusa  
**excutiō: excutere** examine, investigate  
**necessārium: necessārius** necessary  
**pecūniae: pecūnia** sum of money  
**iūstā: iustus** proper, right  
**impenduntur: impendere** spend  
**dispice: dispicere** consider  
**mēnsōrem: mēnsor** surveyor  
**opera: opus** work, building  
**revocārī: revocāre** recover  
**ā** from  
**cūrātōribus: cūrātōr** supervisor, superintendent  
**mēnsūrae: mēnsūra** measurement  
**fidēliter** faithfully, reliably

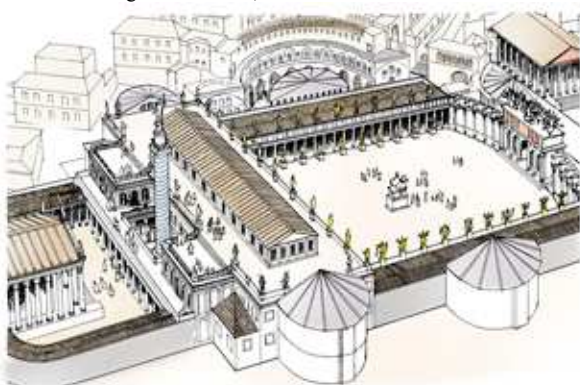
## I

Trāiānus Plīniō

cognōvī litterīs tuīs, Secunde cārissime, quō diē in Bīthyniam pervēnissēs. brevī tempore, crēdō, Bīthynī intelligent prōvinciam mihi esse cūrae: nam ego tē ēlēgī quī ad eōs meī locō mittāris; tū efficiēs ut benignitās mea sit manifesta illīs.

prīmum autem tibi ratiōnēs publicae sunt excutiendae; nam satis cōnstat et eās vexātās esse.

mēnsōrēs vix sufficientēs habeō etiam eīs operibus quae aut Rōmae aut in proximō fiunt. sed in omnī prōvincia inveniuntur mēnsōrēs quibus crēdere possīmus; et ideō nōn vereor nē tibi dēsint. sī tū dīligerter excutiēs, inveniēs.



mēnsōrēs vix sufficientēs habeō etiam eīs operibus quae aut Rōmae aut in proximō fiunt.

### Questions

- 1 What phrase does Trajan use to emphasize that Pliny's job in Bithynia is an important one?
- 2 What impression of himself does Trajan want the Bithynians to have?
- 3 Why is Trajan unable to agree to Pliny's request for a surveyor? What steps does he suggest Pliny should take instead?
- 4 On the evidence of this pair of letters, what special task has Pliny been sent to Bithynia to perform? Can you suggest reasons why Trajan should have chosen Pliny for this task?

**Bīthynī** *Bithynians*

**meī locō** *in my place*

5 **efficiēs ut: efficere ut** *bring it about that, see to it that*

**benignitās** *concern, kindly interest*

**vexātās: vexātus** *confused, in chaos*

10 **sufficientēs: sufficiēns** *enough, sufficient*

**aut ... aut** *either ... or*

**in proximō** *nearby*

**omnī: omnis** *every*

**dēsint: dēesse** *be lacking, be unavailable*

## carcer

## I

Gāius Plīnius Trāiānō Imperātōrī

rogō, domine, ut mē tuō cōnsiliō adiuvēs: incertus enim sum utrum carcerem custōdire dēbeam per publicōs servōs (quod usque adhūc factum est) an per mīlitēs. sī enim servīs publicīs ūtar, vereor nē parum fidēlēs sint; sī mīlitibus ūtar, vereor nē hoc officium magnum numerum mīlitum dīstringat. interim publicīs servīs paucōs mīlitēs addidī. videō tamen in hōc cōnsiliō perīculum esse nē utrīque neglegentiōrēs fiant; nam sī quid adversī acciderit, culpam mīlitēs in servōs, servī in mīlitēs trānsferre poterunt.

**usque adhūc** *up till now, until now*

5 **parum** *too little, not ... enough*

**fidēlēs: fidēlis** *reliable, trustworthy*

**officiū** *task, duty*

**dīstringat: dīstringere** *distract, divert*

**utrīque** *both groups of people*

10 **sī quid** *if anything*

**adversī: adversus** *unfortunate, undesirable*

**culpam: culpa** *blame*

**trānsferre** *transfer, put*

### Questions

- 1 What problem is causing Pliny difficulty? What disadvantage does each of his two alternatives have?
- 2 What step has Pliny taken for the moment?
- 3 Is Pliny satisfied with his present solution? If not, why not?
- 4 What reply would you expect from Trajan? Would you expect him to agree with what Pliny has done? or to prefer another solution? or to snap at Pliny for bothering him with trivialities?





Trajan addressing the army.

## II

Trāiānus Plīniō

nihil opus est, mī Secunde cārissime, mīlitēs ad carcerem custōdiendum convertere. melius est persevērāre in istūis prōvinciae cōnsuētūdine, et pūblicīs servīs ad vīgilandum in carcere ūtī; tū enim, sevērītate ac dīligentiā tuā, potes efficere ut servī fidēliter hoc faciant. nam, sī mīlitēs servīs pūblicīs permiscentur, rēctē verērīs nē utrīque neglegentiōrēs sint; sed nōs semper oportet hoc meminisse: mīlitēs Rōmānōs in prōvinciīs nostrīs positōs esse nōn ad carcerēs custōdiendōs, sed ad pugnandum.

### Questions

- 1 In Trajan's view, who ought to guard the prisoners?
- 2 Why had Pliny been reluctant to adopt this solution, and how does Trajan answer his objection?
- 3 Which of Pliny's fears does Trajan agree with?
- 4 What aspect of the problem does Trajan seem to feel most strongly about? Is it the unreliability of the public slaves, the disadvantage of sharing the work, or some other aspect?

nihil opus est there is no need  
 convertere divert  
 perseverāre continue  
 5 cōnsuētūdine: cōnsuētūdō custom  
 ad vīgilandum for keeping watch  
 sevērītate: sevērītās strictness,  
 severity  
 permiscentur: permiscere  
 10 mix with

## About the language 1: gerunds

1 In Stage 40, you met the gerundive used with **ad**, meaning “for the purpose of ...”:

Quīntus ad Salvium accūsandum surrēxit.

*Quintus stood up for the purpose of Salvius being accused.*

Or, in more natural English:

*Quintus stood up in order to accuse Salvius.*

iuvenēs ad pompam spectandam advēnērunt.

*The young men arrived for the purpose of the procession being watched.*

Or, in more natural English:

*The young men arrived to watch the procession.*

2 In Stage 41, you have met sentences like these:

pontifex ad **sacrificandum** aderat.

*The priest was present for the purpose of sacrificing.*

Or, in more natural English:

*The priest was present in order to sacrifice.*

liberī ad **lūdendum** exiērunt.

*The children went out for the purpose of playing.*

Or, in more natural English:

*The children went out to play.*

The word in **boldface** is known as a **gerund**.

Further examples:

a puer in fossam ad latendum dēsilit.

b senex ad cēnandum recumbēbat.

3 Further examples of sentences containing gerunds and gerundives:

a mīlitēs ad imperātōrem **salūtandum** īnstrūctī erant. (*gerundive*)

b mīlitēs ad **pugnandum** īnstrūctī erant. (*gerund*)

c Plīnius ad **convalescendum** in oppidō manēbat. (*gerund*)

d haruspīcēs ad victimās **īnspiciendās** prōcessērunt. (*gerundive*)

e servus ad **labōrandum** ē lectō surrēxit. (*gerund*)

f dominus ad pecūniam **numerandam** in tablīnō sedēbat. (*gerundive*)

g clientēs ad patrōnōs **vīsītandōs** per viās contendēbant.

h amīcus meus ad **dormiendum** abiit.

i multī āthlētae ad **certandum** aderant.

j cīvēs aquam ad incendium **extinguendum** quaerēbant.

In sentences **g–j**, which of the words in **boldface** are gerundives, and which are gerunds?

# aquaeductus

## I

Gāius Plīnius Trāiānō Imperātōrī

in aquaeductum, domine, Nīcomēdēnsēs impendērunt sestertium  
[XXX] CCCXVIII, quī, imperfectus adhūc, nōn modo omissus  
sed etiam dēstrūctus est; deinde in alium aquaeductum impēnsa  
sunt CC. hōc quoque relictō, novō impendiō opus est, ut aquam  
habeant, postquam tantam pecūniam perdidērunt. ipse pervēnī ad  
fontem pūrissimum, ex quō vidētur aqua dēbēre perdūcī (sicut  
initiō temptātum erat), arcuātō opere, nē tantum ad humilēs  
regiōnēs oppidī perveniat. manent adhūc paucissimī arcūs;  
possunt etiam exstruī arcūs complūrēs lapide quadrātō quī ex  
priore opere dētractus est; aliqua pars, ut mihi vidētur, testācēo  
opere agenda erit (id enim et facilius et vilius est). sed in prīmīs  
necessārium est mittī ā tē vel aquilegem vel architectum, nē id  
quod prius accidit rūrsus ēveniat. ego quidem cōnfidō et  
ūtilitātem operis et pulchritūdinem prīncipātū tuō esse  
dignissimam.

### Questions

- 1 What happened to the Nicomedians' first aqueduct?
- 2 What has happened to their second attempt?
- 3 Why does the aqueduct have to be carried on arches?
- 4 **manent ... agenda erit** (lines 9–12). What three suggestions does Pliny make for the providing of arches?
- 5 What request does he make of Trajan?
- 6 How does Pliny attempt to make his idea more persuasive to Trajan?

**aquaeductus** *aqueduct*  
**Nīcomēdēnsēs** *people of Nicomedia*

[XXX] CCCXVIII 3,318,000:  
= multiply by 1,000;  
[ ] = multiply by 100,000

5 **adhūc** *still*  
**omissus = omissus est: omittēre** *abandon*

**dēstrūctus est: dēstruere** *pull down, demolish*

10 CC 200,000  
**impendiō: impendium** *expense, expenditure*

**opus est** *there is need of (literally there is work (to be done) with)*

15 **perdidērunt: perdere** *waste, lose*  
**perdūcī: perdūcere** *bring, carry*  
**arcuātō: arcuātus** *arched*  
**humilēs: humilis** *low-lying*  
**quadrātō: quadrātus** *squared, in blocks*

**testācēo opere: testāceum opus** *brickwork*

**in prīmīs** *in the first place*  
**vel ... vel** *either ... or*

**aquilegem: aquilex** *water engineer, hydraulic engineer*

**ēveniat: ēvenīre** *occur*

**ūtilitātem: ūtilitās** *usefulness*

**pulchritūdinem: pulchritūdō** *beauty*

## II

Trāiānus Plīniō

cūrāndum est, ut aqua in oppidum Nīcomēdiām perdūcātur.  
cōnfidō tē summā dīligentiā hoc opus effectūrum esse. sed  
medius fidius! necesse est tibi eādē dīligentiā ūtī ad  
cognōscendum quōrum vitīō tantam pecūniam Nīcomēdēnsēs  
perdiderint; suspicor eōs ideō tot aquaeductūs incohāvisse et  
reliquisse, ut inter sē grātificentur. quicquid cognōveris, perfer in  
nōtitiā meam.

5

**cūrāndum est** *steps must be taken*  
**medius fidius!** *for goodness sake!*  
**vitīō: vitium** *fault, failure*  
**incohāvisse: incohāre** *begin*  
**grātificentur: grātificārī** *do favors*  
**perfer: perferre** *bring*  
**nōtitiā: nōtitiā** *notice*

### Questions

- 1 Does Trajan give permission for the new aqueduct?
- 2 What is Trajan especially concerned about? What does he suspect?
- 3 What does Trajan do about Pliny's request for a water engineer?



*lapis quadrātus.*



*testāceum opus.*



# supplicium

## I

Gāius Plīnius Trāiānō Imperātōrī

Semprōnius Caeliānus, ēgregius iuuenis, duōs servōs inter tīrōnēs repertōs mīsit ad mē; quōrum ego supplicium distulī, ut tē cōsulerem dē modō poenae. ipse enim ideō maximē dubitō, quod hī servī, quamquam iam sacrāmentum dīxērunt, nōndum in numerōs distribūtī sunt. rogō igitur, domine, ut scrībās quid facere dēbeam, praesertim cum pertineat ad exemplum.



Legionaries on the march.

**ēgregius** *excellent, outstanding*  
**tīrōnēs: tīrō** *recruit*  
**distulī: differre** *postpone*  
**sacrāmentum dīxērunt:**  
**sacrāmentum dicere** *take the military oath*  
**numerōs: numerī** *military units*  
**cum** *since, because*  
**pertineat ad exemplum:**  
**pertinēre ad exemplum** *involve a precedent*

Questions

1

What has Sempronius Caelianus discovered? What action has he taken?

2

What does Pliny want Trajan to decide?

3

Why is Pliny particularly hesitant?

4

Why does he think the case is important?

## II

Trāiānus Plīniō

rēctē mīsit Semprōnius Caeliānus ad tē eōs servōs, quī inter tīrōnēs repertī sunt. nunc tē oportet cognōscere num supplicium ultimum meruisse videantur. rēfert autem utrum voluntārī vēnerint an lēctī sint vel etiam vicārī ab aliīs datī. sī lēctī sunt, illī peccāvērunt quī ad militandum eōs ēlēgērunt; sī vicārī datī sunt, culpa est penes eōs quī dedērunt; sī ipsī, cum habērent condiōnis suae cōscientiam, nihilōminus vēnerunt, sevērē pūniendī erunt. neque multum rēfert, quod nōndum in numerōs distribūtī sunt. illō enim diē, quō prīmum probātī sunt, vērītās condiōnis eōrum patefacienda erat.



Marble bust of Trajan.

Questions

1

What punishment are the slaves liable to suffer if they are found guilty?

2

Trajan refers to three possible explanations for the situation. What are they? What action does he think should be taken in each case?

3

When should the status of the recruits to have been discovered?

4

Who seems to have a better grasp of the problem, Pliny or Trajan?

**rēfert: rēferre** *make a difference*  
**voluntārī: voluntārius** *volunteer*  
**vēnerint: venīre** *come forward*  
**lēctī sint: legere** *recruit, conscript*  
**vicārī: vicārius** *substitute*  
**datī: dare** *put forward*  
**peccāvērunt: peccāre** *do wrong, be to blame*  
**penes** *with*  
**condiōnis: condiciō** *status*  
**cōscientiam: cōscientia** *awareness, knowledge*  
**probātī sunt: probāre** *examine (at time of enrollment)*  
**vērītās** *truth*

## About the language 2: present subjunctive passive

### 1 Study the following examples:

tam stultus est ille puer ut ā cēterīs discipulīs semper **dērideātur**.  
*That boy is so stupid that he is always laughed at by the other pupils.*

medicus ignōrat quārē hōc morbō **affligāris**, mī amīce.  
*The doctor does not know why you are stricken with this illness, my friend.*

The form of the verb in **boldface** is the **present subjunctive passive**.

Further examples:

- a scīre velīm quot captīvī in illō carcere retineantur.
- b tot clientēs habēmus ut in viās semper salūtēmur.
- c arma semper gerō nē ā latrōnibus interficiar.

### 2 Compare the active and passive forms of the present subjunctive of **portō**:

<i>present subjunctive active</i>	<i>present subjunctive passive</i>
portem	porter
portēs	portēris
portet	portētur
portēmus	portēmur
portētis	portēminī
portent	portentur

The present subjunctive passive of all four conjugations is set out in full on [page 273](#) of the Language information section.

### 3 Study the following examples:

nescio quid iuvenis effīcere **cōnētur**.  
*I do not know what the young man is trying to achieve.*

crās equōs cōnscendēmus ut **proficiscāmur**.  
*Tomorrow we will mount our horses in order to set out.*

The verbs in **boldface** are present subjunctive forms of deponent verbs.

Further examples:

- a tam timidī sunt servī meī ut etiam umbrās vereantur.
- b dīcite mihi quārē illōs senēs sequāminī.

The present subjunctive of deponent verbs is set out in full on [page 278](#).

## incendium

### I

*Gāius Plīnius Trāiānō Imperātōrī*

cum dīversam partem prōvinciae circumīrem, vāstissimum incendium Nicomēdiae coortum est. nōn modo multās cīvium privātōrum domōs dēlēvit, sed etiam duo pūblica opera, Gerūsian et templum Īsidis. flammae autem lātius sparsae sunt, prīmum violentiā ventī, deinde inertiā hominum, quī ōtiōsī et immōtī adstābant, neque quicquam ad adiuvandū fēcērunt. praeterea, nūllus est usquam pūblicus sīpō, nūlla hama, nūllum omnīnō īnstrūmentum ad incendia exstinguenda. et haec quidem īnstrūmenta, ut iam praecēpī, parābuntur; tū, domine, dispice num putēs collēgium fabrōrum esse īnstituendum, dumtaxat hominum CL. ego efficiam nē quis nisi faber in hoc collēgium admittātur, nēve fabrī hōc iūre in aliud ūtantur; nec erit difficile custōdīre tam paucōs.

### Questions

- A 1 What has happened in Nicomedia?
- 2 Where was Pliny at the time?
- 3 How extensive was the damage?
- 4 What was the attitude of the bystanders?
- 5 In what way was the city ill-prepared for such a disaster?
- 6 What preventive measure is Pliny taking?
- 7 What further suggestion does he make to the emperor?
- H 1 Why does Pliny mention his whereabouts at the time of the disaster?
- 2 Do the words **ōtiōsī et immōtī adstābant** (lines 6–7) merely describe the scene, or do they also convey Pliny's attitude toward the bystanders? If so, what *is* his attitude?
- 3 Does Pliny's suggestion to the emperor seem to you reasonable? What reply would you expect to this letter?
- 4 Do lines 11–14 (from **dumtaxat hominum** to the end) indicate Pliny's confidence that the emperor will agree to his suggestion, or does he think the emperor may disapprove?

**vāstissimum:** **vāstus** great, large

**Nicomēdiae** at Nicomedia

**coortum est:** **coortī** break out

5 **Gerūsian** Greek accusative of

**Gerūsia** the Gerusia (club

for wealthy elderly men)

**lātius:** **lātē** widely

**sparsae sunt:** **spargere** spread

10 **violentia:** **violentia** violence

**inertiā:** **inertia** laziness, idleness

**sīpō** fire pump

**hama** fire bucket

**īnstrūmentum** equipment

instruct,

**praecēpī:** **praecipere** order

**collēgium** brigade

**fabrōrum:** **faber** fireman

**īnstituendum:** **īnstituere** set up

**dumtaxat** not exceeding

**nē quis** that nobody

**nēve** and that ... not

**iūre:** **iūs** right, privilege

**in aliud** for any other purpose



## II

*Trāiānus Plīniō*

tibi in mentem vēnit collēgium fabrōrum apud  
Nīcomēdēnsēs īnstituere, sīcut in aliīs prōvinciīs factum est.  
sed nōs oportet meminisse prōvinciam istam et praecipuē urbēs  
factiōnibus eius modī saepe vexātās esse. quodcumque nōmen  
dederimus eīs quī in idem contractī erunt, hetaeriae brevī tempore fient.  
melius igitur est comparāre ea quae ad incēdia exstinguenda  
auxiliō esse possint; admonendī quoque sunt domini  
praediōrum ut ipsī flammās exstinguere cōnentur; dēnique, sī  
opus est, auxiliū ā spectantibus est petendum.

### Questions

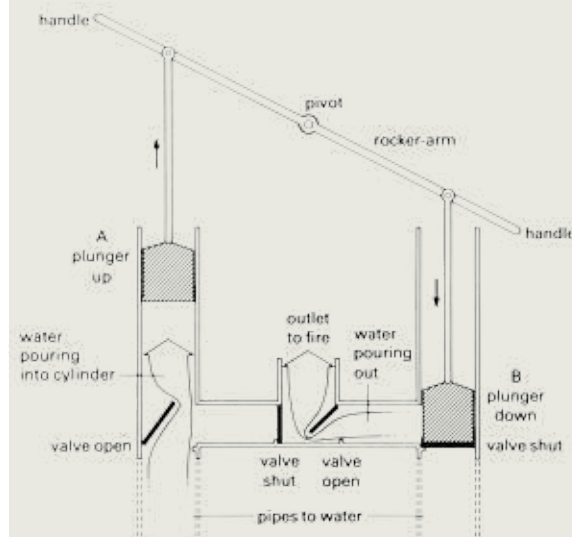
- 1 What decision does Trajan give?
- 2 How has the previous history of Bithynia affected Trajan's decision?
- 3 What three suggestions does Trajan make?
- 4 To what extent do you agree with the following opinion?  
"Trajan seems more concerned with politics than with the safety of his subjects; his advice to Pliny is vague and unhelpful. He appears not to realize the seriousness of fires in large towns."

*admonendī quoque sunt  
dominī praediōrum ut  
ipsī flammās exstinguere  
cōnentur.*

- in mentem vēnit: in mentem**  
**venīre** occur; come to mind  
**praecipuē** especially  
5 **factiōnibus: factiō** organized group  
**quodcumque** whatever  
**in idem** for a common purpose,  
for the same purpose  
10 **contractī erunt: contrahere**  
bring together; assemble  
**hetaeriae: hetaeria** political club  
**dominī: dominus** owner  
**praediōrum: praedium** property



*Bronze water pump.*



*How the pump worked.*

## About the language 3: more about *cum* clauses

### 1 Study the following examples:

**cum nāvem iterum cōscendissem**, contrāriīs ventīs retentus sum.  
*When I had boarded a ship again, I was held back by headwinds.*

rogō quid facere dēbeam, **praesertim cum pertineat ad exemplum**.  
*I ask what I should do, especially since it involves a precedent.*

sī ipsī, **cum habērent condiōnis suae cōscientiam**, vēnērunt, pūniendī erunt.  
*If they came themselves, although they were aware of their status, they will have to be punished.*

In Unit 3, we met the conjunction **cum** meaning *when* as in the first sentence above. While *when* is also a possible equivalent for **cum** in the second and third sentences, *since* and *although* are more satisfactory meanings. You will need to check all three meanings, to see which makes the best sense in any particular sentence.

### 2 Further examples:

- a difficile est incendium exstinguere, cum nullum instrumentum adsit.
- b nullōs mēnsōrēs, cum dīlīgenter excuterem, invēnī.
- c architectus pecūniam, cum opus nōdum perfēcerit, poscit.
- d iūdex, cum crīmīna audīvisset, sententiam prōnūtiāvit.
- e Imperātor Salviō praeium meritum pollicitus est, cum Domitia Parisque pūnītī essent.
- f cum diversam partem prōvinciae circumīrēmus, duo aedificia Nīcomēdiāe perditā sunt.

### 3 **cum fēlēs abest**, mūrēs lūdunt. *When the cat's away, the mice play.*

servīs **cum revēnerō**, dīcam.  
*I shall speak to the slaves when I return.*

**cum** meaning *when* can introduce clauses in which the verb is indicative mood.

**cum** meaning *since* or *although* cannot.

## Practicing the language

### 1 The following list contains the 3rd person singular present and perfect forms of seven verbs, jumbled together. Sort them into pairs, writing the present form first and then the perfect, and give the meaning of each form.

For example: **portat** *he carries*      **portāvit** *he carried*  
portat, facit, tulit, est, cōgit, fēcit, fert, ēgit, fuit, vēnit, cōēgit, venit, agit, portāvit.

### 2 Complete each sentence with the correct word and then translate.

- a ego vōs servāvī, ubi ab inimicīs . . . . . (accūsābāminī, fingēbāminī)
- b difficile erat nōbīs prōcēdere, quod ā turbā . . . . . (dicēbāmur, impediēbāmur)
- c audīte, meī amīcī! nōs ad aulam contendere . . . . . (regimur, iubēmur)
- d rēctē nunc . . . . ., quod ā proeliō heri fūgistis. (culpāminī, agnōscimīnī)
- e epistolam ad prīncipem hodiē mittam, mīlitēs, ut facta nostra nūntiem; sine dubiō ab illō . . . . . (rogābimur, laudābimur)
- f iūdex “facinus dīrum commīsistis” inquit. “crās . . . . .” (amābimīnī, necābimīnī)

### 3 Referring to the letters on [pages 106–109](#), complete each of the sentences below with one of the following groups of words. Then translate the sentence. Use each group of words once only.

Plīnium rem dīlīgenter effectūrum esse  
quamquam multam pecūniam impenderant  
quod servī erant  
num servī supplicium ultimum meruissent  
ut architectum ad Bīthyniam mitteret

- a Nīcomēdēnsēs, . . . . ., nūllam aquam habēbant.
- b Plīnius Imperātōrī persuādere cōnābātur . . . . .
- c Trāiānus cōnfīdēbat . . . . .
- d Semprōnius duōs tīrōnēs ad Plīnium mīsīt . . . . .
- e Plīnius incertus erat . . . . .





*The provinces of the Roman empire during the reign of Trajan.*

## The government of the Roman provinces

The map on [page 116](#) shows the provinces of the Roman empire at the time of its greatest extent, during the reign of the Emperor Trajan. The Romans obtained these territories gradually during several centuries, starting with the island of Sicily in the third century BC, and ending with Trajan's conquests in Dacia (modern Romania) and the east. Some provinces, such as Britain, became part of the empire as a result of a successful Roman invasion. Others were given to the Romans by their previous rulers; Bithynia, for example, was bequeathed to Rome by its king in his will.

A number of provinces (which were generally the more dangerous frontier provinces and whose names are marked on the map in **italics**) were known as "imperial provinces." Their governor was chosen by the emperor, he usually ruled for three years, and his official title was **lĕgātus Augusti** (emperor's deputy). The other provinces (which were generally the more peaceful provinces and whose names are in **boldface** on the map) were known as "senatorial provinces." Their governor was appointed by the senate, he generally governed for one year, and his official title was **prōcōsul**. Occasionally the emperor stepped in and picked the governor of a senatorial province himself, as Trajan did when he appointed Pliny as governor of Bithynia, instead of leaving the choice to the senate.

Both the senate and the emperor took trouble to select suitable people for governorships. No senator could become the governor of a province unless he had previously held the praetorship, and some important provinces could be governed only by men who had been consul. The senate and emperor kept a lookout for men who had shown special skill or talent during the earlier part of their career. For example, both Agricola and Pliny were sent to provinces where they could put their particular qualities and experience to good use; Agricola had already served in Britain as a military tribune and as a legionary commander, and Pliny had served in two treasury offices. (See [page 45](#) for the cursus honorum of each man.)

A small group of imperial provinces were governed by members of the equestrian class, who were known as **praefecti**. The most important of these provinces was Egypt, whose governorship was one of the highest honors that an **eques** could hope for. No senator was allowed to enter Egypt without the emperor's permission, for fear that an ambitious senator would cut off the grain supply to Rome. Another province with an equestrian governor was Judea, one of whose praefecti was the best known of all Roman governors, Pontius Pilatus (Pilate), who offended the Jews with his harshness and tactlessness and became notorious among Christians for the crucifixion of Jesus.



*Peutinger Table showing Bithynia.*

A governor's first and most important duty was a military one, to protect his province against attack from outside and rebellion from inside. Under his command were one or more **legiōnēs** or **auxilia**. He might, like Agricola in Scotland, use these troops to conquer further territory; he could also use them, if necessary, to deal with problems such as bandits or pirates. A small number of soldiers were taken away from their military duties to serve as officials on the governor's staff, but the governor was not supposed to use soldiers for jobs that could be done by civilians. Trajan reminded Pliny firmly about this when Pliny thought of using soldiers as prison guards. (See **carcer**, [pages 103–104](#).) Whoever the governor was, he would not be completely inexperienced in army matters, because normally he would have served as a military tribune in the early part of his career and, in most cases, he would have commanded a legion after his praetorship.

The governor's other main task was to administer the law, by traveling around his province and acting as judge in the towns' law courts. He had supreme power, and his decisions could not be challenged, with one exception: any Roman citizen who was sentenced to death or flogging had the right to appeal to the emperor against the governor's decision. One man who appealed in this way was St Paul, who was arrested in the province of Judea. The Jews wished to try him in their own court. Paul, however, not only insisted

on being tried in a Roman court but also appealed to the emperor. The following extract from the Acts of the Apostles describes the confrontation between Paul and the Roman governor Festus:

**But Paul said to Festus, “Against the Jews I have committed no offense, as you very well know. If I am guilty of any capital crime, I do not ask to escape the death penalty; but if there is no truth in the charges which these men bring against me, no one has any right to hand me over to them. I appeal to Caesar!” Then Festus, after consulting his council of advisers, replied, “You have appealed to Caesar; to Caesar you shall go.”**

Sometimes, especially in imperial provinces, the governor was too busy with his military tasks to carry out his other duty of administering the law. When this happened, the emperor could send out another official, known as a **iūridicus**, to take charge in the law courts while the governor carried on with the fighting. For example, Salvius acted as a iuridicus in the south of Britain while Agricola was busy campaigning in Scotland.

A governor appointed by the emperor was normally given instructions or **mandāta** about the work he was to do in the province. Pliny, for example, was instructed in his mandata to make a public announcement banning political clubs. It is likely that he was also under Trajan's orders to investigate the financing and construction of public

*The Pont du Gard, an aqueduct built by the Romans in Gaul.*





buildings in his province. The Bithynians had been spending large sums of money on schemes of this kind, often with disastrous results. Several of Pliny's letters deal with building projects; for example, he writes to Trajan about an aqueduct in Nicomedia, public baths at Prusa, a theater at Nicaea, and a smelly and unhygienic sewer at Amastris.

In the first century BC, Roman governors were often feared and hated for their greed and cruelty. This was, in part, due to the Roman system of taxation in the provinces. Tax collection was contracted out to the highest bidder. The **publicānus** (tax collector or publican) was required to make up, himself, any deficit to what his tax contract called for. On the other hand, he was allowed to keep for himself any surplus monies. The very system encouraged abuse: most publicans demanded high taxes from the provincials to ensure a surplus for themselves. No wonder the people of the provinces believed that the Romans were interested in their empire only for what they could get out of it.

A fair analysis of provincial government is difficult, since most of our information comes from the Romans themselves, rather than from the people being governed. By the time of Trajan, however, there seems to have been some improvement. The correspondence of Pliny and Trajan testifies to an interest in the health, safety, and financial accountability of the people of Bithynia. Pliny's letters often express concern for the Bithynians' well-being (e.g. in **incendium**, [pages 111–112](#)). Tacitus, in his account of Agricola's life, claims that a deliberate attempt was made to introduce the Britons to some benefits of the Roman way of life:

**Agricola encouraged individuals and gave help to local communities for the building of temples, forums, and houses. He also provided an education for the sons of the chieftains. Those who had recently refused to use the Roman language were now eager to make speeches in it. Roman clothing became a sign of status, and togas were often to be seen.**

Roman governors may have behaved in this way partly from kindness, partly from self-interest; if people are comfortable and contented, they are less likely to make trouble for their rulers. Tacitus follows his description of Agricola's policy with a cynical comment:

**The Britons were gradually led astray by the temptations of idleness and luxury: colonnades, baths, and elegant dinner parties. In their innocence, the Britons referred to this as "civilization;" in fact it was part of their slavery.**

Many people, however, were bitterly hostile to the Romans and their empire. In the following extract, Tacitus imagines the speech

which might have been made by a Scottish chieftain whose homeland was being invaded:

*The Romans plunder the whole world; when there is no land left for them to devastate, they search the sea as well. If their enemy is rich, they are greedy for wealth; if he is poor, they are eager for glory. They describe robbery and slaughter with the deceptive name of "empire;" they make a desert and call it "peace."*



*Coins of Nicomedes III of Bithynia (above) and of Mithridates VI Eupator Dionysus of Pontus (below).*



## Vocabulary checklist 41

diversus, diversa, diversum

factum, facti, n.

glōria, glōriae, f.

incendium, incendiū, n.

lūdō, lūdere, lūsī, lūsus

mereō, merēre, meruī

nōndum

opus est (+ABL)

peditēs, peditum, m. pl.

perdō, perdere, perdidī, perditus

sī quis

sī quid

vīlis, vīle

vitium, vitiū, n.

*different*

*deed, achievement*

*glory*

*fire*

*play*

*deserve*

*not yet*

*there is need of*

*foot soldiers, infantry*

*waste, lose*

*if anyone*

*if anything*

*cheap*

*sin, fault, vice*



*Aureus of Trajan.*





# CARMINA

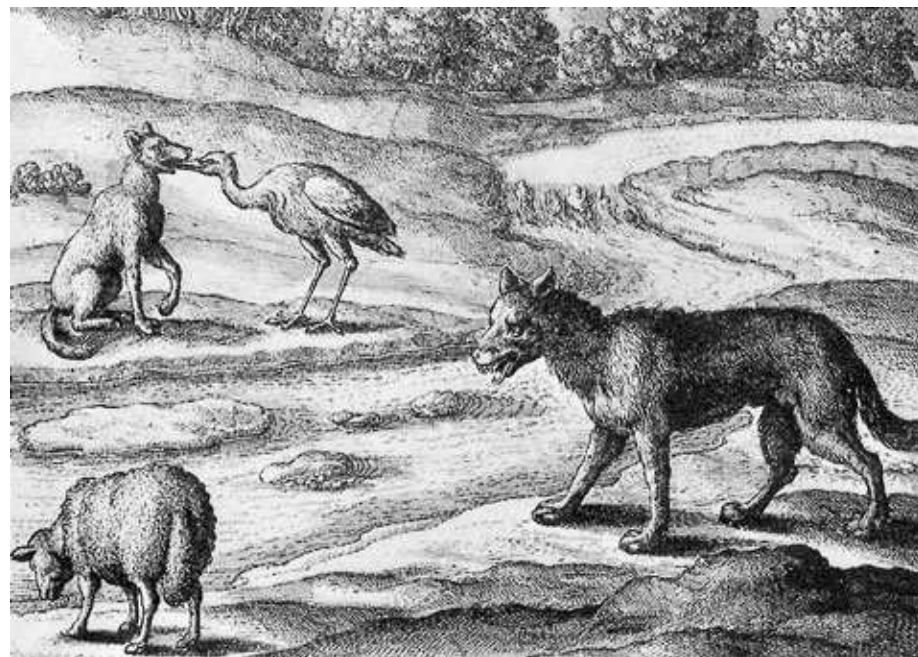
Stage 42

## Phaedrus

Phaedrus, who lived in the first half of the first century AD, was originally a slave of the emperor, and became a **libertus Augusti**. He composed five books of verse mainly based on the animal fables of Aesop, such as the following fable of the wolf and the lamb:

ad rīvum eundem lupus et agnus vēnerant  
sistī compulsī; superior stābat lupus  
longēque infērior agnus. tunc fauce improbā  
latrō incitātus iūrgīū causam intulit.  
“quārē” inquit “**turbulentam** fecistī mihi  
**aquam**\* bibentī?” lāniger contrā timēns:  
“quī possum, quaesō, facere quod quereris, lupe?  
ā tē decurrat ad mēos haustūs liquor.”  
repulsus ille vēritātis vīribus:  
“ante hōs sex mēnsēs male” ait “dixistī mihi.”  
respondit agnus: “equidem nātus nōn eram.”  
“pater hercle tuus” ille inquit “male dixit mihi;”  
atque ita correptum lacerat, iniūstā nece.

rīvum: rīvus *stream*  
siti: sitis *thirst*  
compulsi: compellere *drive, compel*  
superior *higher, farther upstream*  
inferior *lower, farther downstream*  
tunc *then*  
fauce (ablative singular)  
*hunger (literally throat)*  
improbā: improbus *wicked, relentless*  
latrō *the robber, i.e. the wolf*  
iūrgi: iūrgium *argument, dispute*  
causam intulit: causam inferre  
*make an excuse, invent an excuse*  
turbulentam: turbulentus *disturbed,*  
*muddy*  
lāniger *the woolly one, i.e. the lamb*  
contrā *in reply*  
quī? *how?*  
dēcurrit: dēcurrere *run down*  
haustūs: haustus *drinking, drinking-*  
*place*  
liquor *water*  
repulsus *repelled, taken aback*  
vīribus: vīrēs *strength*  
male ... dīxisti: male dīcere *insult*  
ait *said*  
corruptum: corrīpere *seize*  
lacerat: lacerāre *tear apart*  
iniūstā: iniūstus *unjust*  
nece: nex *slaughter*



*Aesop's fables*

## Questions

- 1 Where had the wolf and lamb come to, and why? Where did they stand?
- 2 Who started the argument? What excuse did he invent?
- 3 What reason did the lamb give for saying that the wolf must be wrong?
- 4 What accusation did the wolf then make? What was the lamb's reply?
- 5 How did the wolf then change his accusation? What did he do next?
- 6 Suggest a moral (or a title) for this fable. Then compare your moral with the one which Phaedrus wrote:

**haec** propter illōs scrīpta est hominēs **fābula**  
quī fictīs causīs innocentēs opprimunt.

\* Some noun-and-adjective phrases, in which an adjective is separated by one word or more from the noun which it describes, are shown in **boldface**.

# Catullus

Gaius Valerius Catullus came from Verona in the north of Italy. He was born in about 84 BC and died not long after 54 BC. His poems, mostly short, vary from tender and loving to insulting and obscene. Stage 42 contains two poems by Catullus in very contrasting styles.

## I

Egnātius, quod **candidōs** habet **dentēs**,  
renīdet usque quāque. sī ad reī ventum est  
subsellium, cum ōrātor excitat flētum,  
renīdet ille; sī ad **pīi** rogum **fili**  
lūgētur, **orba** cum flet ūnicum **māter**,  
renīdet ille. quidquid est, ubicumque est,  
quodcumque agit, renīdet: hunc habet morbum,  
neque ēlegantem, ut arbitror, neque urbānum.  
quārē monendum est tē mihi, bone Egnāti.  
sī urbānus essēs aut Sabīnus aut Tīburs  
aut pinguis Umber aut obēsus Etruscus  
aut quīlibet, quī pūrīter lavit dentēs,  
tamen renīdēre usque quāque tē nōllem:  
nam rīsū ineptō **rēs** ineptior **nūlla** est.

5

10

**candidōs: candidus** bright, gleaming  
white

**renīdet: renīdēre** grin, smirk  
**usque quāque** on every possible  
occasion

**reī: reus** defendant  
**ventum est** people have come (literally  
there has been an arrival)

**subsellium** bench (for prisoner in  
court)

**ōrātor** speaker (in court), pleader  
**flētum: flētus** weeping, tears  
**pīi: pius** good, pious  
**lūgētur** mourning is taking place,  
mourning is in progress

**orba: orbus** bereaved  
**flet: flēre** weep for  
**ūnicum: ūnicus (filius)** one and only  
(son)

**quidquid est** whatever is happening  
**ubicumque** wherever  
**arbitror: arbitrarī** think  
**urbānum: urbānus** (line 8) refined  
**quārē** therefore

**urbānus** (line 10) a city-dweller,  
a man from Rome

**Sabīnus** a Sabine  
**Tīburs** a man from Tibur

**pinguis** plump

**Umber** an Umbrian

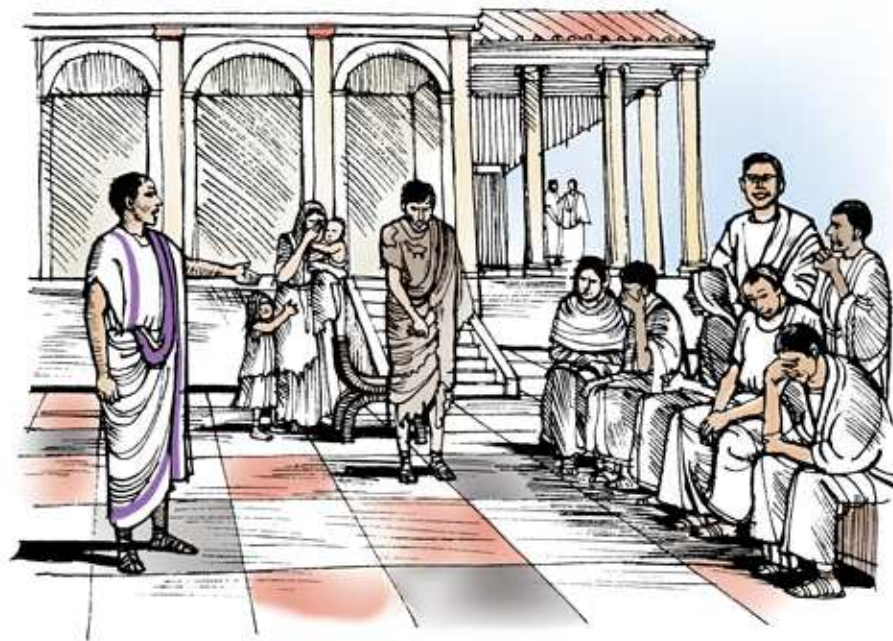
**Etruscus** an Etruscan

**quīlibet** anyone at all

**pūrīter** decently, with clean water

**nōllem** I would not want

**ineptō: ineptus** silly



sī ad reī ventum est subsellium, cum ōrātor excitat flētum, renīdet ille.

## Questions

- 1 Why, according to Catullus, does Egnatius grin so continually?
- 2 What is happening in lines 2–5 (a) in court and (b) at the funeral pyre? What does Egnatius do on each occasion? Suggest reasons why Catullus includes the words **cum ōrātor excitat flētum** (line 3) and **orba cum flet ūnicum māter** (line 5) in his description of the scenes.
- 3 Suggest a reason why the verb **renīdet** is repeated so often (lines 2, 4, 6, 7, and **renīdēre** in line 13).
- 4 How does Catullus describe Egnatius' habit in lines 7–8?
- 5 What does Catullus say he must do to Egnatius in line 9?
- 6 Study the long sentence in lines 10–13. Does Catullus imply that Egnatius in fact comes from any of these places? Does he imply that Egnatius cleans his teeth **pūrīter**?
- 7 According to line 14, why would Catullus still object to Egnatius' smile, no matter where he came from?



## I

multās per gentēs et multa per aequora vectus,  
 adveniō **hās miserās**, frāter, ad **īnferiās**,  
 ut tē postrēmō dōnārem mūnere mortis  
 et **mūtam** nēquīquam adloquerer **cinerem**.  
 quandoquidem fortūna mihi tētē abstulit ipsum,  
 heu miser indignē frāter adēmp̄te mihi,  
 nunc tamen intereā haec\*, **priscō** quae **mōre** parentum  
 trādita sunt tristī mūnere ad īnferiās,  
 accipe\* **frāternō** multum mānantia **flētū**,  
 atque in perpetuum, frāter, avē atque valē.

**aequora: aequor** *sea*  
**vectus: vehī** *be carried* (e.g. by horse or ship), *travel*  
**īnferiās: īnferiae** *tribute to the dead*  
 5 **postrēmō: postrēmus** *last*  
**mūnere: mūnus** *gift*  
**mūtam: mūtus** *silent*  
**nēquīquam** *in vain*  
**(ut) adloquerer** *(so that) I might speak to*  
 10 **quandoquidem** *seeing that, since*  
**mihi** *from me*  
**tētē = tē**  
**heu = ēheu**  
**indignē** *unfairly*  
**adēmp̄te: adēmp̄tus** *taken away*  
**haec** *these things, these gifts*  
**priscō ... mōre** *by the ancient custom*  
**parentum: parentēs** *ancestors, forefathers*  
**tristī mūnere** *as a sad gift, by way of a sad gift*  
**frāternō: frāternus** *of a brother, fraternal*  
**multum mānantia** *drenched*  
**avē atque valē** *hail and farewell*

### Questions

- 1 How does Catullus emphasize the distance he has traveled?
- 2 Why has he made this journey? Why do you think he emphasizes its length?
- 3 Explain **nēquīquam** in line 4. How is your explanation supported by other words in the same line?
- 4 What indications are there in the poem that Catullus believes or disbelieves in an afterlife?
- 5 Where in the poem does the emotion seem to be most intense? What, in your opinion, is the mood of the final line?

\* These two words go closely together.

## Mārtialis

A number of Martial's epigrams were included in Stage 36. Martial (Marcus Valerius Martialis) was originally a native of Spain, and lived from about AD 40 to about AD 104. Pliny said of him: "He was a talented man, sharp and shrewd, whose epigrams had plenty of salt and vinegar in them."

## I

tū Sēfina quidem semper vel Massica pōnis,  
 Pāpyle, sed rūmor tam bona vīna negat:  
 dīceris hāc factus caelebs quater esse lagōnā.  
 nec puto nec crēdō, Pāpyle, nec sitiō.

**Sēfina = vīna Sēfina** *Setian wine*  
 (a good wine)  
**Massica = vīna Massica**  
*Massic wine* (another good wine)  
**pōnis: pōnere** *serve*  
**rūmor** *rumor*  
**negat: negāre** *deny, say that ... not*  
**tam bona vīna negat = negat ea esse**  
**tam bona vīna**  
**caelebs** *widower*  
**quater** *four times*  
**lagōnā: lagōna** *bottle*  
**sitiō: sitīre** *be thirsty*

## II

Eutrapelus tōnsor dum circuit ōra Lupercī  
 expingitque genās, altera barba subit.

**Eutrapelus tōnsor dum = dum**  
**Eutrapelus tōnsor**  
**circuit = circumit**  
**expingit: expingere** *paint, put paint onto*  
**genās: genās** *cheek*  
**subit: subire** *come up*

## III

nūbere Paula cupit nōbīs, ego dūcere Paulam  
 nōlō: anus est. vellem, sī magis esset anus.

**nōbīs = mihi**  
**dūcere** *marry*  
**vellem** *I would be willing*



## About the language 1: conditional sentences

1 From Unit 2 on, you have met sentences like these:

**sī illud dixistī**, errāvistī.

*If you said that, you were wrong.*

**sī filius meus mortuus est**, fundum libertīs lēgō.

*If my son is dead, I leave the farm to the freedmen.*

The group of words in **boldface** is known as a **conditional clause**, and sentences which contain a conditional clause are known as **conditional sentences**.

2 Translate the following examples, and pick out the conditional clause in each sentence:

a sī Marcō crēdis, īnsānus es.

b sī Salvius tālia facinora commisit, pūniendus est.

c sī illam ancillam magnō pretiō ēmistī, vērālīcius tē dēcēpit.

3 From Stage 33 on, you have met sentences in which a conditional clause refers to the future:

sī **respexerit**, aliquid mīrī **vidēbit**.

*If he looks back, he will see something amazing.*

sī tū dīlīgenter **excutiēs**, mēnsōrēs **inveniēs**.

*If you investigate carefully, you will find surveyors.*

Notice again how the verb in the Latin conditional clause is put into either the future perfect tense (as in the first example, **respexerit**) or the future tense (as in the second example, **excutiēs**). English, however, normally uses a present tense (looks back, investigate).

4 Further examples:

a sī pecūniam meam reppereritis, vōbīs praemium ingēns dabō.

b sī pompam spectābis, dēlectāberis.

c sī Virginēs Vestālēs ignem sacrum neglēxerint, dī populum Rōmānum pūnient.

d sī tū mihi nocueris, ego tibi nocēbō.

5 Notice how the word nisi (“unless” or “if . . . not”) is used in conditional clauses:

nisi tacueritis, ē tabernā ēiciēminī.

*Unless you are quiet, you will be thrown out of the inn.*

Or, in more natural English:

*If you aren't quiet, you'll be thrown out of the inn.*

Further examples:

a nisi prīnceps mē liberābit, in exiliō reliquam vītā manēbō.

b nisi cāveris, custōdēs tē invenient.

6 In Stage 42, you have met a slightly different type of conditional sentence:

sī urbānus essēs, tamen renīdēre usque quāque tē nōllem.

*If you were a city-dweller, I still wouldn't want you to be forever grinning.*

sī magis esset anus, Mārtiālis eam dūcere vellet.

*If she were older, Martial would be willing to marry her.*

Notice that in these sentences, Latin uses the subjunctive and English uses the word “would.”

# Horātius

Quintus Horatius Flaccus, the son of a freedman auctioneer, was a native of Venusia in southern Italy. He went to Athens to continue his education. Once he arrived in Rome, he became a literary success almost immediately, enjoying the patronage of Maecenas and the friendship of Virgil and the Emperor Augustus. Horace's poems cover a wide range of topics. The following has a philosophical theme.

tū nē quaesierīs, scīre nefās, **quem** mihi, **quem** tibi  
**finem** dī dederint, Leuconoē, nec **Babylōniōs**  
temptāris **numerōs**. ut melius quidquid erit patī,  
seu plūrēs hiemēs seu tribuit Iuppiter ultimam,  
quae nunc oppositīs dēbilitat pūmicibus mare  
Tyrhēnum: sapiās, vīna liquēs, et spatiō brevī  
spem longam resecēs. dum loquimur, fūgerit invida  
aetās: carpe diem, quam minimum crēdula posterō.

5

nē quaesierīs do not ask (nē + perfect subjunctive for a more polite form of command than nōlī quaerere)  
nefas (est) (it is) forbidden  
dī = deī  
Leuconoē: Leuconoē Leuconoe (Her name may mean clear-minded.)  
Babylōniōs . . . numerōs: Babylōnī numerī Babylonian calculations (This is an allusion to the mathematical calculations of Babylonian astrologers.)  
nec . . . temptāris = et nōlī temptāre and do not meddle with  
ut melius (est) how much better (it is)  
tribuit: tribuere grant, allot, assign  
ultimam (hanc hiemem) (this) final (winter)  
dēbilitat: dēbilitāre weaken, exhaust, cripple  
pūmicibus: pūmex cliff, volcanic stone  
sapiās, liquēs, resecēs (present subjunctives for polite commands)  
sapiās: sapere be wise  
liquēs: liquāre strain  
spatiō: spatium space of time  
resecēs: resecāre cut back, prune  
aetās time  
carpe: carpere seize, pluck  
crēdula: crēdulus trusting

## Questions

- A 1 In lines 1–3, what two things does Horace warn Leuconoe not to do?  
2 What advice does the poet give at the end of line 3?  
3 In line 4, what image marks the passage of years? Who is seen as responsible for the granting of these years?  
4 In the seasonal battle between the sea and its shoreline, which would be the expected winner? In lines 5–6, how does Horace reverse this image?  
5 liquēs, resecēs (lines 6–7): what advantage is gained by straining the wine? by pruning a shrub?  
6 What is happening even while Leuconoe and Horace speak (lines 7–8)?
- G 1 Write down and examine all the verbs with which Horace gives advice to Leuconoe. What philosophical school would applaud this advice?  
2 In line 4, Horace uses the word hiemēs rather than annōs or aestātēs. Suggest why.  
3 How do the images from nature in lines 4–7 prepare for the carpe diem image in the last line?  
4 In lines 5–6, Horace uses the phrase mare Tyrhēnum rather than just mare. Suggest why.  
5 How does the rapid movement of the poem reinforce the theme of the poem?



## About the language 2: *fiō*

### 1 Study the following pairs of sentences:

puerī clāmōrem faciunt. <i>The boys are making a noise.</i>	clāmor fit. <i>A noise is being made.</i>
Nerō multa et dīra faciēbat. <i>Nero was doing many terrible things.</i>	multa et dīra fiēbant. <i>Many terrible things were being done.</i>

The words in **boldface** are forms of the irregular verb **fiō** (“I am made”).

### 2 The verb **faciō** (“I make, I do”) has no passive forms in the present, future, and imperfect tenses. Instead, Latin uses the following forms of **fiō**:

#### *present indicative*

<b>fiō</b>	<i>I am made</i>
<b>fīs</b>	<i>you (sing.) are made</i>
<b>fit</b>	<i>s/he is made</i>
<b>fiunt</b>	<i>they are made</i>

#### *future indicative*

<b>fiām</b>	<i>I shall be made</i>
<b>fiēs</b>	<i>you (sing.) shall be made</i>
etc.	

#### *imperfect indicative*

<b>fiēbam</b>	<i>I was being made</i>
<b>fiēbās</b>	<i>you (sing.) were being made</i>

For complete tables of the forms of **fiō**, see [page 286](#) of the Language information section.

Translate the following pairs of sentences:

- a** mīlitēs impetum mox facient.  
impetus mox fiet.
- b** servus nihil in cūlinā faciēbat.  
nihil in cūlinā fiēbat.
- c** ignōrābāmus quid senātōrēs in cūriā facerent.  
ignōrābāmus quid in cūriā fieret.

### 3 Notice some of the different ways in which **fiō** can be translated:

aliquid mīrī fiēbat.  
*Something strange was being done.*  
Or, *Something strange was happening.*  
  
ecce! deus fiō.  
*Look! I'm being made into a god.*  
Or, *Look! I'm becoming a god.*

Further examples:

- a** crās nōs cōsulēs fiēmus.
- b** salvē, Marce! quid in fundō tuō hodiē fit?
- c** tam timidē hostēs resistēbant ut peditēs nostrī audāciōrēs fierent.

**peditēs**                      *foot soldiers, infantry*

### 4 The perfect, future perfect, and pluperfect tenses of the passive of **faciō** are formed in the normal way. Study the following pairs of sentences and notice some of the different ways of translating **factus est**, etc.:

- a** mīlitēs Claudium imperātōrem fēcērunt.  
*The soldiers made Claudius emperor.*
- b** Claudius imperātōr factus est.  
*Claudius was made emperor.*  
Or, *Claudius became emperor.*
- c** haruspex rem rīdiculam fēcērat.  
*The soothsayer had done a silly thing.*
- d** rēs rīdícula facta erat.  
*A silly thing had been done.*  
Or, *A silly thing had happened.*

# Ovidius

Stage 39 included a short extract from the Metamorphoses of Ovid (Publius Ovidius Naso, 43 BC–AD 17). The following lines are taken from Ovid’s Ars Amatoria or Art of Love, of which the first two sections (or “books”) give advice to young men on how to find, win, and keep a girlfriend. Here, Ovid is telling his reader what to do if a girl ignores him and sends his love messages back without reading them:

sī nōn accipiet sc̄riptum inl̄ctumque remittet,  
l̄ctūram sp̄rā pr̄positumque tenē.  
tempore **difficilēs** veniunt ad arātra **iuvenċī**,  
tempore **lenta** patī **frēna** docentur equī.  
**ferreus** assiduō cōnsūmitur **ānulus** ūsū,  
interit assiduā vōmer aduncus humō.  
quid magis est saxō dūrum, quid mollius undā?  
**dūra** tamen mollī **saxa** cavantur aquā.  
Pēnelopēn ipsam, perstā modo, tempore vincēs:  
**capta** vidēs sērō **Pergama**, capta tamen.

**inl̄ctum:** **inl̄ctus** unread  
**l̄ctūram sp̄rā** = **sp̄rā eam id**  
**l̄ctūram esse**  
**pr̄positum:** **pr̄positum** intention,  
resolution  
**tenē:** **tenēre** keep to, hold on to  
**difficilēs:** **difficilis** obstinate  
**arātra:** **arātrum** plow  
**iuvenċī:** **iuvenċus** bullock, young ox  
**lenta:** **lentus** supple  
**frēna** reins  
**ferreus** iron, made of iron  
**assiduō:** **assiduus** continual  
**interit:** **interire** wear away, wear out  
**vōmer** plowshare  
**Pēnelopēn** (Greek accusative) Penelope  
**sērō** late, after a long time

## Questions

- 1 What is Ovid’s advice to the young man? What arguments does he use to support his advice? Do these arguments actually prove Ovid’s point? If not, why does he include them?
- 2 Using a classical dictionary or the Internet if necessary, find out what or where Pergama (line 10) was, and how long a time is referred to by sērō (line 10). Then (using the dictionary again if needed) find out who Penelope was, and suggest reasons why Ovid uses her as his example in line 9.



Illustration from a medieval manuscript showing Doctor Ovid lecturing in a Garden of Lovers.



# Vergilius



Writing exercise on papyrus, containing a line from Virgil.

Publius Vergilius Maro (70–19 BC) was born in northern Italy near Mantua. His chief work was the Aeneid, an epic poem in nearly ten thousand lines, which related the adventures of Aeneas, the legendary ancestor of the Romans. The following lines form a tiny but complete episode in this huge poem; Aeneas, who is describing his earlier wanderings to Dido, Queen of Carthage, tells of a storm that hit him and his Trojan companions as they sailed westwards from the island of Crete.

postquam altum tenuēre ratēs nec iam amplius ūllae  
appārent terrae, caelum undique et undique pontus,  
tum mihi **caeruleus** suprā caput adstitit **imber**  
noctem hiememque ferēns, et inhorruit unda tenebrīs.  
continuō venī vōlvunt mare magnaue surgunt  
aequora, dispersī iactāmur gurgite vāstō;  
involvēre diem nimbī et nox ūmida caelum  
abstulit, ingeminant abruptīs nūbibus ignēs.  
excutimur cursū et **caecīs** errāmus in **undīs**.  
ipse\* diem noctemque negat discernere caelō  
nec meminisse viae **mediā** Palinūrus\* in **undā**.  
**trēs adeō** incertōs caecā cālīgine **sōlēs**  
errāmus pelagō, totidem sine sīdere noctēs.  
**quārtō** terra **diē** prīmum sē attollere tandem  
vīsa, aperīre procul montēs ac volvere fūmum.

\* These two words go closely together.

**altum** *deep sea, open sea*  
**tenuēre** = **tenuērunt**: **tenēre** *occupy, be upon*

**ratēs**: **ratis** *boat*  
**amplius** *any more*  
**caeruleus** *dark*  
**adstitit**: **adstāre** *stand*  
**imber** *storm cloud*  
**noctem**: **nox** *darkness*  
**hiemem**: **hiems** *storm*  
**inhorruit**: **inhorrēscere** *shudder*  
**continuō** *immediately*  
**volvunt**: **volvere** (line 5) *set rolling, turn to billows*

**dispersī**: **dispergere** *scatter*  
**gurgite**: **gurgēs** *whirlpool, swirling water*

**involvēre** = **involvērunt**: **involvere**  
*envelop, swallow up*

**ūmida**: **ūmidus** *rainy, stormy*  
**ingeminant**: **ingemināre** *redouble*  
**abruptīs**: **abrupere** *split, tear apart*  
**ignēs**: **ignis** *lightning*  
**excutimur**: **excutere** *shake off, drive violently off*

**caecīs**: **caecus** (line 9) *unseen (literally blind)*

**negat** = **negat sē posse discernere** *distinguish*

**Palinūrus** *Palinurus (the Trojans' helmsman)*

**trēs adeō** *as many as three, three entire*

**caecā**: **caecus** (line 12) *impenetrable*  
**cālīgine**: **cālīgō** *darkness, gloom*

**sōlēs**: **sōl** *day*

**pelagō**: **pelagus** *sea*

**totidem** *the same number*

**prīmum** *for the first time*

**sē attollere** *raise itself, rise up*

**aperīre** *reveal*

**volvere** (line 15) *send rolling upwards*

## Questions

- A
- 1 Where were the boats when the storm broke? What surrounded them?
  - 2 What was the first sign of trouble? Where was it? What did it bring with it?
  - 3 What did the winds do to the ocean (line 5)? What happened to the Trojans?
  - 4 What was the effect of the rain clouds (line 7)? What further detail of the storm does Virgil give in line 8?
  - 5 What was the next thing that happened to the Trojans?
  - 6 What did Palinurus say he could not do (line 10)? What other difficulty was he having?
  - 7 For how long did the Trojans wander? What was unusual about the **noctēs** (line 13)?
  - 8 When did the Trojans finally catch sight of land?
  - 9 List the three stages in which they got an increasingly detailed view of land in lines 14–15.



Mosaic of ships.

**B 1** What idea is most strongly emphasized in lines 1–2? In what way is it relevant to the storm that follows?

**2** What does Virgil suggest in line 4 about the appearance of the sea?

**3** Compare the following translations of **continuō ventī volvunt mare magnaue surgunt aequora** (lines 5–6):

**1** “The ruffling winds the foamy billows raise.”

*(John Dryden, 1697)*

**2** “The winds quickly set the sea-surface rolling and lifted it in great waves.”

*(W.F. Jackson Knight, 1956)*

**3** “Winds billowed the sea at once, the seas were running high.”

*(C. Day Lewis, 1952)*

**4** “The winds roll up the sea, great waters heave.”

*(Allen Mandelbaum, 1981)*

**5** “Soon the winds  
Made the sea rise and big waves came against us.”

*(Robert Fitzgerald, 1983)*

Which of the translations is most successful in conveying the feeling of Virgil’s words?

Which gives the most vivid picture?

**4** What is the point of **ipse** (line 10)?

**5** Compare the following translations of lines 12–13:

**1** “Three starless nights the doubtful navy strays  
Without distinction, and three sunless days.”

*(Dryden)*

**2** “For three whole days, hard though they were to reckon, and as many starless nights,  
we wandered in the sightless murk over the ocean.”

*(Jackson Knight)*

**3** “Three days, three days befogged and unsighted by the darkness,  
We wandered upon the sea, three starless nights we wandered.”

*(Day Lewis)*

**4** “We wander for three days in sightless darkness and for as many nights without a star.”

*(Mandelbaum)*

**5** “Three days on the deep sea muffled in fog,  
Three starless nights we wandered blind.”

*(Fitzgerald)*



*The storm.*

## About the language 3: more about word order

- 1 In Stage 39, you met sentences in which one noun-and-adjective phrase is placed inside another one:

cōnstitit ante *oculōs* **pulchra puella** *meōs*.  
*A beautiful girl stood before my eyes.*

- 2 In Stage 42, you have met sentences like this, in which two noun-and-adjective phrases are intertwined with each other:

*dūra* tamen **mollī** *saxa* cavantur **aquā**.  
*Nevertheless, hard stones are hollowed out by soft water.*

Further examples:

- a **parva** necat morsū *spatiōsum* **vīpera** *taurum*. (Ovid)  
b *frīgīdus* **īgentēs** irrigat *imber* **agrōs**.

**morsū**: **morsus** *bite, fangs*  
**spatiōsum**: **spatiōsus** *huge*  
**vīpera** *viper*  
**frīgīdus** *cold*  
**irrigat**: **irrigāre** *to water*

- 3 In each of the following examples, pick out the Latin adjectives and say which nouns they are describing:

- a *impiaque aeternam timuērunt saecula noctem*. (Virgil)  
*The evil generations were in fear of endless night.*  
b *molliaque immītēs fixit in ōra manūs*. (Propertius)  
*And it fastened its cruel hands on her soft face.*

- 4 Translate the following examples:

- a *Poets and poverty*:  
Maeonidēs nullās ipse relīquit opēs. (Ovid)  
b *A poet's epitaph on himself*:  
hīc iacet immītī cōnsūptus morte Tibullus. (Tibullus)  
c *Ovid congratulates Cupid on his forthcoming victory procession*:  
haec tibi magnificus pompa triumphus erit. (Ovid)  
**Maeonidēs** *Homer (the greatest of Greek poets)*

## Practicing the language

- 1 Notice again that there are often several different ways of translating a Latin word, and that you always have to choose the most suitable translation for the particular sentence you are working on.

For example, the Vocabulary section at the end of the book gives the following meanings for **ēmittō**, **petō**, and **referō**:

**ēmittō** *throw, send out*  
**petō** *head for, attack; seek, beg for, ask for*  
**referō** *bring back, carry, deliver; tell, report*

Translate the following sentences, using suitable translations of **ēmittō**, **petō**, and **referō** chosen from the above list:

- a *dux trīgintā equitēs ēmīsīt*.  
b *duo latrōnēs, fūstibus armātī, senem petīvērunt*.  
c *uxor tōtam rem rettulīt*.  
d *nautae, tempestāte perterritī, portum petēbant*.  
e *subitō milītēs hastās ēmittere coepērunt*.  
f *mercātor nihil ex Āfricā rettulīt*.  
g *captīvus, genibus ducis haerēns, libertātem petīvīt*.

- 2 Complete each sentence with the correct word and then translate.

- a *corpora milītum mortuōrum crās* . . . . . (sepeliētur, sepelientur)  
b *nōlīte timēre, cīvēs! ā vestris equitibus* . . . . . (dēfendēris, dēfendēminī)  
c *sī custōdēs mē cēperint, ego sine dubiō* . . . . . (interficiar, interficiēmur)  
d *fābula nōtissima in theātrō* . . . . . (agētur, agentur)  
e *difficile erit tibi nāvīgāre; nam ventīs et tempestātibus* . . . . . (impediēris, impediēminī)  
f *nisi fortiter pugnābimus, ab hostibus* . . . . . (vincar, vincēmur)

- 3 Translate the first sentence. Then change it from a direct statement to an indirect statement by completing the second sentence. Finally, translate the second sentence.

For example: equī hodiē exercentur.  
audiō equ... hodiē exerc....

Translated and completed, this becomes:

equī hodiē exercentur.  
*The horses are being exercised today.*  
audiō equōs hodiē exercērī.  
*I hear that the horses are being exercised today.*

In sentences **a–c**, a *present passive* infinitive is required. For examples of the way in which this infinitive is formed, see [page 294](#), paragraph 1.

- a** patrōnus ā clientibus cōfidiē salūtātur.  
scio patrōn. . . ā clientibus cōfidiē salūt. . . .
- b** duae puellae in hōc carcere retinentur.  
centuriō putat du. . . puell. . . in hōc carcere retin. . . .
- c** vīlla nova prope montem aedificātur.  
agricola dīcit . . . prope montem . . . .

In sentences **d–f**, a *future active* infinitive is required. For examples of the way in which it is formed, see [page 295](#), paragraph 1. Note that the first part of this infinitive (e.g. **parātūrus** in **parātūrus esse**) changes its ending to agree with the noun it describes.

For example:      puella ad nōs scrībet.  
                         spērō puell. . . ad nōs scrīb . . . .

Translated and completed, this becomes:

                         puella ad nōs scrībet  
                         *The girl will write to us.*  
  
                         spērō puellam ad nōs scrīptūram esse  
                         *I hope that the girl will write to us.*

- d** gladiātor crās pugnābit.  
exīstimō gladiāt. . . crās pugnā . . . .
- e** nostrī mīlitēs vincent.  
dux crēdit nostr. . . mīl. . . vic . . . .
- f** discipulī crās recitābunt.  
rhētor pollicētur . . . crās . . . .

## Latin poetry

Quintilian, the instructor engaged by Domitian to teach his adopted sons (Stage 39), had them learning poetry. This was not unusual. In his book, *Institutio Oratoria* (*The Training of an Orator*), Quintilian rated poetry above all other forms of literature as being suitable for future Roman leaders to study.

**It is to the poets that we must turn for inspiration,  
for elevation of language, for stirring all our emotions, and for  
appropriateness in delineating character.**

However, Quintilian was writing as a teacher of rhetoric, and he felt that poetry, with (in his opinion) its emphasis only on entertainment, its many unrealistic images, and the constraining effect of its rules for rhythm and structure, was at best an imperfect model for the courtroom. For a poet’s view of poetry, we could turn to Horace, whose lyric poetry, written a century before Quintilian’s time, won justified praise from the rhetor. In a long poem which has come to be known as the *Ars Poetica* (*The Art of Poetry*), he wrote,

**Poets want either to be of use or to give pleasure or to say things  
which are both pleasing and useful for life at the same time . . . .  
The poet who has mixed the useful (ūtile) with the pleasurable  
(dulce) is superior, because he delights and advises the reader  
at one and the same time.**

But what of the average Roman? Where did poetry rate in his or her life? Consider this famous graffito from Pompeii:

**ADMIROR, O PARIES, TE NON CECIDISSE (RVINIS),  
QVI TOT SCRIPTORVM TAEDIA SVSTINEAS.**  
*I wonder, o wall, that you have not collapsed (in ruins), since  
you bear the boring weight of so many writers.*

This commentary, scratched on the walls of Pompeii, is, in fact, in Latin verse. Its structure and rhythm are those of an elegiac couplet, the same form that Martial used for the epigrams we read in Stage 36. (For basic meters and rhythmical patterns, see the Language information, [pages 303–306](#).) Latin poets also deliberately used stylistic or rhetorical devices. In the two lines of the graffito, the writer personifies the wall, chooses the word **taedia** to refer to the scrawlings on the walls and metaphorically to compare them to heavy and boring items of baggage, and uses humor to condemn the habit of writing on walls while self-deprecatingly adding to the “baggage.” This average Roman, in short, was well aware of the characteristics of Latin poetry and able to use them effectively.

Let us examine some of these characteristics in more detail.

A line of Latin poetry is distinguished by its meter or repetitive pattern of sound. Prose normally has no such regular rhythm. The repetition of rhythmic



patterns takes various forms in different literary traditions. English metrical poetry relies on the natural word accent to give stressed and unstressed syllables. Latin meter, unlike English poetry, does not rely on accent but on quantity, that is, on the number of long and short syllables in a line.

The Romans initially considered Greek as the language of literature. Greek poetry was originally closely allied to music and the long or short quantity of a syllable represented the musical time allowed (like half notes and quarter notes) for the pronunciation of the syllable. Latin poets very early borrowed the Greek system of quantitative meter as part of their general imitation of Greek literary forms and techniques, even though Latin poetry was not meant to be sung. By the time of Augustus, Latin poets had adapted Greek meters to Latin and had vindicated Latin as a great literary language in itself.

It is not only meter, however, that characterizes Latin poetry. It is in poetry that the effects of rhetorical training and the striving for originality and style are most strongly felt. Roman poets make an abundant use of rhetorical devices such as connotations, antithesis, parallelism, sound effects, word choices, imagery, figures of speech, effective use of proper names, and many other stylistic features. (See [pages 301–302](#) for examples and definitions of these stylistic terms.)

Among the stylistic devices used in Latin poetry, word order is a distinctive feature. Latin is an inflected language: it is the ending of the word not the order of the words that provides the meaning. This fact enables the poet to vary the order of his words. For example, an important word may be placed in the emphatic first word or last word position in a line of verse, a word may be placed out of its usual order and framed by a pair of related words, words of one noun-and-adjective phrase may interlock with those of another, one word may be juxtaposed with another, and so on. From their position and their relation, the poet’s words take on added point and significance.

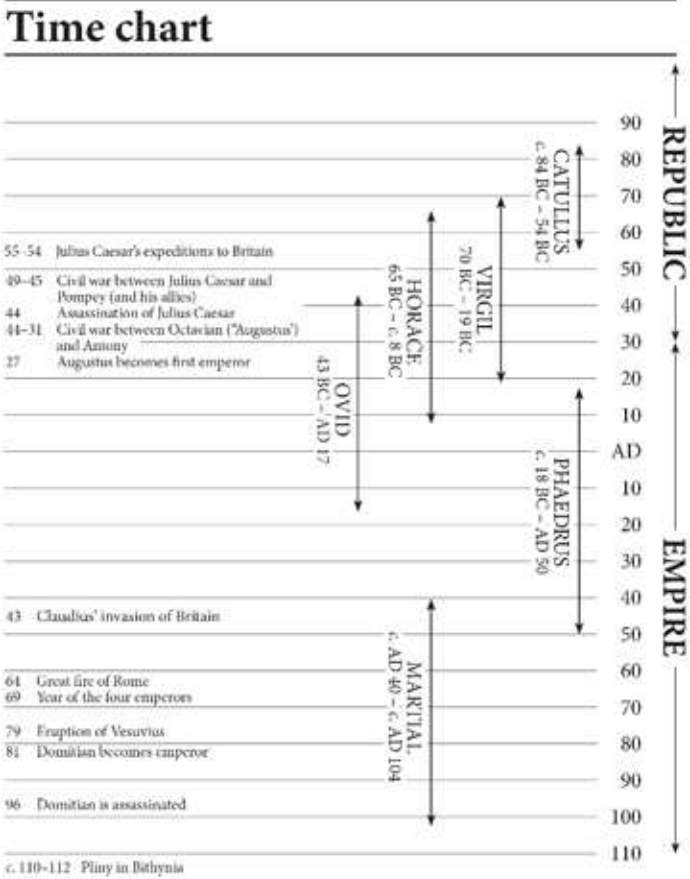
Roman poets frequently use allusions, brief references to details the writers expect their readers to recognize. Through the fabric of Latin poetry runs the thread of classical mythology. A knowledge of the myths is part of the equipment of the Roman poet. Sometimes he (or – very occasionally perhaps – she) uses a passing reference to a myth, sometimes he bases a whole work on a familiar story. Besides mythological allusions, Roman poets often use historical or geographical references which the readers must know if they are to participate fully in the poem.

A scrupulous and detailed examination of a poem or a passage ideally will allow you to say what elements give a work its peculiar quality, to analyze the poetic craftsmanship or artistic expression, and to explain clearly your considered reaction to it. There are various stylistic terms which are the common currency of literary criticism. It is not enough, however, merely to recognize and label poetic devices. It is more important to examine how the poet uses



each stylistic device and what effect is achieved by its use in its context, and to consider the blending of the different elements in the creation of the poetic whole.

This time chart shows the dates of the six Roman poets represented in Stage 42, together with some events in Roman history.



## Vocabulary checklist 42

adloquor, adloquī, adlocūtus sum

caecus, caeca, caecum

genū, genūs, n.

longē

lūgeō, lūgēre, lūxī

meminī, meminisse

mollis, molle

neque

nec ... nec

quicumque, quaecumque, quodcumque

reperiō, reperīre, repperī, repertus

sepeliō, sepelīre, sepelivī, sepultus

sīdus, sīderis, n.

*speak to, address*

*blind; invisible, unseen*

*knee*

*far; a long way*

*lament, mourn*

*remember*

*soft*

*and not, nor*

*neither ... nor*

*whoever; whatever*

*find*

*bury*

*star*



"ut ... mūtā nēquāquam adloquerer cinerem." A cinerary urn.



# UNIVIRA

Stage 43

# mātrōna Ephesia

Versions of the following story have been found all over the world. Its first appearance in Latin is in the fables of Phaedrus, and it was particularly popular in the Middle Ages; numerous versions exist in Latin, French, Italian, English, German, Russian, Chinese, and Hebrew; and it was turned into a stage play (*A Phoenix Too Frequent*) by twentieth-century writer Christopher Fry. The following version is based closely on the *Satyricon* by Petronius, who is probably the same man as Gaius Petronius Arbiter, Nero's **arbiter elegantiae** (adviser on taste and fashion) who was eventually ordered by Nero to commit suicide in AD 66.



Facades of Roman  
"house" tombs.

## I

mātrōna quaedam, quae Ephesī habitābat, ita nōta erat propter pudicitiam ut ab omnibus fēminīs illius locī laudārētur. haec ergō, marītō mortuō, tantō dolōre affecta est ut sine eō vīvere nōllet; nōn modo fūnus eius, ut mōs erat, passīs crīnibus et veste scissā prōsecūta est, sed etiam servīs imperāvit ut ipsa in sepulcrō eōdem ūnā cum corpore marītī clauderētur. ibi corpus eius custōdīre ac flēre tōtās noctēs diēsque coepit; neque cibum neque vīnum accipere volēbat; precēs parentum, propinquōrum, etiam magistrātuum, repudiāvit; cōstituerat enim mortem inediā iuxtā corpus marītī obīre.

### Ephesī: Ephesus

Ephesus (city in Asia Minor)

ita so

pudicitiam: pudicitia

chastity, virtue, purity

fūnus funeral procession

passīs: passus loose, disheveled

5 prōsecūta est: prōsequī follow;  
escort

propinquōrum: propinquus

relative

repudiāvit: repudiāre reject

10 inediā: inedia starvation

quīntum iam diem mātrōna sine cibō agēbat, cīvibus affirmantibus eam vērū pudicitiae amōrisque exemplum omnibus uxōribus praestitisse.

interim lēgātus prōvinciae trēs latrōnēs iussit crucibus affigī prope illud sepulcrum ubi mātrōna lūgēbat. proximā ergō nocte, mīles quīdam, ad crucēs custōdiendās ēlēctus, nē corpora ad sepultūrā ā propinquīs latrōnum dētraherentur, lūmine inter sepulcra cōspectō et gemitū lūgentis audītō, statim contendit ad cognōscendum quid ibi fieret. sepulcrum ingressus, vīsāque mātrōnā pulcherrimā, attonitus cōstitit; deinde, cum corpus marītī vīdisset lacrimāsque mātrōnae, intellēxit eam dēsiderium mortuī nōn posse patī; ad sepulcrum igitur cēnulam suam attulit, coepitque hortārī lūgentem nē in dolōre inānī persevēraret; omnibus enim mortālibus tandem pereundum esse. "quid tibi prōderit" inquit "sī inediā perieris, sī tē vīvam sepelīveris?" et cibum vīnumque mātrōnae obtulit. quae, inediā paene cōfecta, tandem passa est superārī pertināciam suam.

at mīles, quī mātrōnam esse pulcherrimam prius animadverterat, in sepulcrō multās hōrās manēbat, et eīsdem blanditiīs pudicitiam eius aggredi coepit, quibus eam antea incitāverat ut cibum acciperet. multa dē pulchritūdine eius locūtus est, multa dē amōre suō. postrēmō mīles mātrōnae persuāsit ut illam noctem ibi in sepulcrō sēcūm iacēret.

## II



mātrōnae quid accidisset exposuit. (line 7)

crucibus: crux cross

15 crucibus affigī: cruci

affigere nail to a cross,  
crucify

sepultūrā: sepultūra burial

lūmine: lūmen light

20

dēsiderium loss

cēnulam: cēnula snack,  
little supper

quid ... prōderit? what good  
will it do?

25

passa est: patī allow

pertināciam: pertinācia  
obstinacy, determination

30 aggredi assail, make an  
attempt on



mediā autem nocte, cum miles et femina in sepulchrō unā iacērent, parentēs unius latrōnum crucibus affixōrum, ubi viderunt nēminem crucēs custōdīre, corpus clam dē cruce detractum ad rīte sepeliendum abstulērunt.

postrīdiē māne miles, ē sepulchrō ēgressus, ubi vidit unam sine corpore crucem esse, supplicium ultimum sibi verēbātur. mātṛōnae quid accidisset exposuit; negāvit sē iūdicis sententiam exspectātūrum esse; potius sē ipsum neglegentiam suam pūnitūrum esse. “trāde mihi pugiōnem” inquit “ut ego hīc in marītī tuī sepulchrō moriar atque sepeliar.” mātṛōna tamen, quae nōn minus misericors quam pudica erat, “nē illud deī sinant” inquit “ut eōdem tempore corpora duōrum mihi cārissimōrum hominum spectem. mālō mortuum impendere quam vīvum occīdere.” quibus verbīs dictīs, imperāvit ut ex arcā corpus marītī suī tollerētur atque illi quae vacābat crucī affīgerētur. itaque miles cōnsiliō prūdentissimae mātṛōnae libenter ūsus est, et postrīdiē populus mīrābātur quō modō mortuus in crucem ascendisset.

### Questions

- 1 What happened outside the tomb in the middle of the night?
- 2 What did the soldier see next morning when he came out of the tomb? What did he fear would happen to him? Rather than wait for this fate, what did he say he would do?
- 3 What did he ask the lady to do? What were his intentions?
- 4 What reason did the lady give for objecting violently to the soldier’s request?
- 5 Whom did she mean by **mortuum** and **vīvum** (line 13)?
- 6 What did she tell the soldier to do?
- 7 Why were the people puzzled next day?
- 8 Do you approve of the lady’s decision?
- 9 Why do you think this story has been so popular and been retold so often?

**rīte** properly

- 5 **neglegentiam: neglegentia** carelessness

**minus** less

**misericors** tender-hearted, full of pity

- 10 **pudica: pudicus** chaste, virtuous

**nē illud deī sinant!** heaven forbid! (literally may the gods not allow it!)

- 15 **impendere** make use of

**arcā: arca** coffin

**vacābat: vacāre** be empty, be unoccupied

## About the language 1: imperfect subjunctive (passive and deponent)

- 1 Study the following examples:

lēgātus prōvinciam tam bene regēbat ut ab omnibus **diligerētur**.  
The governor ruled the province so well that he was loved by everybody.

nesciēbāmus utrum ā sociīs nostrīs **adiuvārēmur** an **impedirēmur**.  
We did not know whether we were being helped or hindered by our companions.

The form of the verb in **boldface** is the **imperfect subjunctive passive**.

Further examples:

- a intellegere nōn poteram quārē feminae liberīque in oppidō relinquerentur.
- b tam ignāvus erat coquus ut ā cēterīs servīs contemnerētur.
- c ferōciter resistēbāmus nē ā barbarīs superārēmur.

- 2 Compare the active and passive forms of the imperfect subjunctive of **portō**:

*imperfect subjunctive active      imperfect subjunctive passive*

portārem	portārer
portārēs	portārēris
portāret	portārētur
portārēmus	portārēmur
portārētis	portārēminī
portārent	portārentur

The imperfect subjunctive passive of all four conjugations is set out in full on [page 273](#) of the Language information section.

- 3 Study the following examples:

tantus erat fragor ut omnēs nautae **verērentur**.  
So great was the crash that all the sailors were afraid.

iūdex mē rogāvit num **mentīrer**.  
The judge asked me whether I was lying.

The verbs in **boldface** are imperfect subjunctive forms of deponent verbs.

Further examples:

- a cum ēgrederēmur, amīcus meus subitō cōstitit.
- b pontifex cīvibus imperāvit ut deōs immortalēs precārentur.

Imperfect subjunctive forms of deponent verbs are set out in full on [page 278](#).

# Tūria

The funeral ceremony of a Roman noble often included a **laudatiō** or speech in praise of the dead person, which might later be inscribed on the tomb. The following passages are based on one of these speeches, which survives (in an incomplete form) on a number of stone fragments. It is not known who the speaker was but we refer to him in this Stage as “Vespillo,” and to his wife (the subject of the inscription) as “Turia.” As often in such speeches, the dead woman is addressed directly by her husband as “you,” as if her **mānes** (departed spirit) could hear the speech or read it on the inscription.

## I

Vespillo and Turia lived through a time of great violence, when the Romans’ system of Republican government was collapsing in ruins, and Italy was torn by a series of horrific civil wars. The *laudatio* mentions three separate incidents which reflect the violence of the period. The first occurred on the eve of Vespillo and Turia’s wedding:

orba repente facta es ante nūptiārum diem, utrōque parente in rūsticā sōlitūdine occīsīs. per tē maximē (quod ego in Macedoniam abieram) mors parentum nōn inulta mānsit. tū officium tuum tantā diligentīā et tantā pietatē ēgistī, efflāgitandō et investigandō et ulciscendō, ut ego ipse, sī adfuissem, nōn amplius efficere potuissem.

In 49 BC, civil war broke out between Julius Caesar and Pompey the Great. Vespillo had to flee for his life, and he describes the help he received from Turia on that occasion:

mihi fugientī tū maximō auxiliō fuistī; omne aurum margarītaque corpori tuō detracta tradidistī quae ferrem mēcum; callidē deceptīs inimicīs nostrīs, mihi absentī servōs et pecūniam et alia bona subinde prae buistī.

In 43 BC, civil war was again raging and Vespillo was in still greater danger; his name was published in a list of “public enemies,” and a reward was offered for killing him. Vespillo evidently wanted to make a bold dash for escape, but Turia persuaded him otherwise:

ubi amīcī nostrī mē ad imminētia perīcula vītanda excitābant, tuō cōnsiliō servātus sum. tū enim mē audaciā meā efferrī nōn passa es, sed latebrās tūtās parāvistī; mē inter cameram et tēctum cubiculī celātum ab exitiō servāvistī. tanta erat virtūs tua ut mē dēfendere assiduē cōnārēris, nōn sine magnō periculō tuō.



Woman using a drop spindle.

**orba** orphan  
**sōlitūdine:** sōlitūdō lonely place  
**pietate:** pietās piety, family feeling  
**efflāgitandō:** efflāgitāre demand justice  
**investigandō:** investigāre investigate  
**ulciscendō:** ulciscī take vengeance  
**nōn ... potuissem** would not have been able

**margarīta:** margarītum pearl  
**detracta:** detrāhere take off  
**callidē** cleverly  
**subinde** regularly

**efferrī:** efferre carry away  
**cameram:** camera ceiling



tanta erat virtūs tua ut mē dēfendere assiduē cōnārēris.

## II

After the civil wars were over, Vespillo and Turia could at last enjoy peace and prosperity. But in their private life, they had one cause of great unhappiness:

pācātō orbe terrārum, restitūtā rēpublicā, tandem contigit nōbīs ut temporibus quietīs fruerēmur. magis ac magis liberōs optābāmus, quōs diū sors nōbīs invīderat. sī precibus nostrīs fortūna fāvisset, quid ultrā cupivissēmus? annīs tamen lābentibus, spēs nostrae ēvānēscēbant.

diffidēns fēcunditātī tuae et dolēns orbitātē meā, timēbās nē ego, tenendō tē in mātīmōniō, spem habendī liberōs dēpōnerem atque ideō fierem infēlix; dīvortium igitur prōpōnere ausa es. dixistī tē vacuam domum nostram alicui fēminae fēcundiōrī traditūram esse; tē ipsam mihi dignam uxōrem quaesitūram, ac futūrōs liberōs prō tuīs habitūram esse.

quibus verbīs audītīs, adeō cōnsiliō tuō incēnsus sum ut vix redderem mihi. num mihi erat tanta mihi cupiditās aut necessitās habendī liberōs, ut propterea fidem fallerem, mūtārem certa dubiīs? sed quid plūra? mānsistī apud mē; nōn enim cēdere tibi sine dēdecōre meō et commūnī dolōre poteram.

**pācātō:** pācāre make peaceful  
**rēpublicā:** rēpublica the republic (i.e. republican government, which Augustus, the first Roman emperor, claimed to have restored)  
**contigit nōbīs ut** it was our good fortune that ..., we had the good fortune that ...  
**optābāmus:** optāre pray for, long for  
**sors** fate, one’s lot  
**invīderat:** invīdēre begrudge  
**ultrā** more, further  
**cupivissēmus** would have wanted  
**lābentibus:** lābī pass by, slide by  
**ēvānēscēbant:** ēvānēscere die away, vanish  
**fēcunditātī:** fēcunditās fertility  
**orbitātē:** orbitās childlessness  
**dēpōnerem:** dēpōnere give up, abandon

**dīvortium** divorce  
**fēcundiōrī:** fēcundus fertile  
**futūrōs:** futūrus future  
**prō** as  
**habitūram esse:** habēre regard, consider  
**redderem mihi:** sibi reddī be restored to one’s senses, be restored to oneself  
**cupiditās** desire  
**necessitās** need  
**propterea** for that reason  
**fidem fallerem:** fidem fallere break one’s word  
**dubīus:** dubius uncertain  
**quid plūra?** why say more?  
**dēdecōre:** dēdecus disgrace  
**commūni:** commūnis shared (by both of us)

### III

Vespillo praises Turia for being faithful, obedient, and loving; he says she was conscientious in her weaving and spinning (two traditional tasks of Roman wives), elegant without being showy, and religious without being superstitious. Finally, he speaks of Turia's death and his own bereavement:

contigit nobīs ut ad annum XXXXI sine ullā discordiā  
mātrimōnium nostrum perdūceretur. iūstius erat mihi, ut maiōrī  
annīs, priōrī mortem obīre. tū tamen praecucurrīstī; mihi dolōrem  
dēsīderiumque lēgāvīstī. aliquandō dēspērō; sed exemplō tuō  
doctus, dolōrī resistere cōnor. fortūna mihi nōn omnia ēripuit;  
adhūc enim est mihi memoria tuī.

optō ut dī mānēs tē quiētam iacere patiantur atque tueantur.

**perdūceretur: perdūcere**

*continue*

**iūstius erat** *it would have been  
fairer, more proper*

**praecucurrīstī: praecurrere**

*go on ahead, run ahead*

**dī mānēs** *the spirits of the dead*

**tueantur: tuērī** *watch over;  
protect*



Part of the inscription on which the story of Vespillo and Turia is based.

## About the language 2: more about gerunds

1 In Stage 41, you met the gerund used with *ad* meaning “for the purpose of ...” in sentences like this:

ego et frāter meus **ad certandum** missī sumus.

*My brother and I were sent for the purpose of competing.*

Or, in more natural English:

*My brother and I were sent to compete.*

In this example, the gerund is in the **accusative** case, because it is being used with the preposition **ad**.

2 In Stage 43, you have met the **genitive** and **ablative** cases of the gerund, used in sentences like these:

*genitive* nūlla spēs **habendī** liberōs iam manet.

*No hope of having children remains now.*

in omnibus āthlētīs ingēns cupīdō **vincendī** inest.

*In all athletes, there is an immense love of winning.*

*ablative* **investigandō** Tūria cognōvit quid accidisset.

*By investigating, Turia found out what had happened.*

nūntius, celerrimē **currendō**, Rōmam prīmā lūce pervēnit.

*The messenger, by running very fast, reached Rome at dawn.*

The cases of the gerund are listed in full on [page 275](#).

3 Further examples of the gerund used in the accusative, genitive, and ablative cases:

**a** cōsul ōs ad respondendum aperuit; nihil tamen dicere poterat.

**b** optimam occāsiōnem effugiendī nunc habēmus.

**c** ad bene vivendum, necesse est magnās opēs possidēre.

**d** cantandō et saltandō, puellae hospitēs dēlectāvērunt.

**e** poētae nihil dē arte nāvīgandī sciunt.

**f** et Agricola et milītēs magnam glōriam adeptī sunt, ille imperandō, hī pārendō.

## Practicing the language

- 1 Match each word in the top list with a word of similar meaning taken from the bottom list.

For example: aedificāre                      exstruere

aedificāre, epistula, festināre, fīdus, igitur, metus, nihilōminus, occīdere, poena, rūsus, sermō, uxor

ergō, supplicium, autem, colloquium, interficere, litterae, exstruere, iterum, contendere, coniūnx, timor, fidēlis

- 2 Complete each sentence with the most suitable word from the box below, and then translate.

erit    reperiēmus    necābunt    gaudēbit    poteritis    dabit

- a sī mēcum domum revēneris, frāter meus . . . . .  
b sī dīligerter quaesīverimus, equum āmissum mox . . . . .  
c sī mea fīlia huic senī nūpserit, semper miserrima . . . . .  
d mīlitēs sī urbem oppugnāvērunt, multōs cīvēs . . . . .  
e sī patrōnus meus tē ad cēnam invītāverit, vīnum optimum tibi . . . . .  
f sī ad forum hodiē ieritis, pompam spectāre . . . . .

- 3 Translate each sentence into Latin by selecting correctly from the list of Latin words.

- a *We were being hindered by shortage of water.*

inopiae      aquae              impediēmur  
inopiā      aquā              impediēbāmur

- b *They were afraid that the robbers would return next day.*

timēbant      nōn      latrōnī      postrīdiē      revenīrent  
timēbunt      nē      latrōnēs      cotīdiē      reveniēbant

- c *As the enemy approached, I heard strange noises.*

hostibus      appropinquantibus      sonitum      mīrōs      audītī  
hostēs      appropinquantēs      sonitūs      mīrum      audīvī

- d *We tried to set out at first light.*

prīmam      lūcem      proficīscī      cōnātus      erāmus  
prīmā      lūce      proficīscimur      cōnātī      sumus

- e *Why do you promise what you cannot carry out?*

cūr                      pollicēmur      id quod      suscipere      nōn      vultis?  
ubi                      pollicēminī      is quī      efficere      nusquam      potestis?

## About the language 3: more about indirect speech

- 1 Study the following examples:

**dicō** testem mentīrī.

*I say that the witness is lying.*

**rogāvimus** quis cibum reliquum cōnsūmpsisset.

*We asked who had eaten the rest of the food.*

**duxnūntiāvit** sociōs nōbīs mox subventūrōs esse.

*The leader announced that our companions would soon come to our aid.*

Each sentence contains

- a a verb of speaking, asking, etc., e.g. **dicō**, **rogāvimus**;  
b an indirect statement or indirect question.

Notice that in each example, the verb of speaking, asking, etc. is placed at the *beginning* of the sentence.

- 2 Compare the examples in paragraph 1 with the following sentences:

multōs barbarōs **dicimus** in proeliō cecidisse.

*We say that many barbarians fell in the battle.*

quid prīnceps cupiat, numquam **scio**.

*I never know what the emperor wants.*

haruspex deōs nōbīs favēre **affirmāvit**.

*The soothsayer declared that the gods favored us.*

In these examples, the verb of speaking, asking, knowing, etc. is placed in the *middle* or at the end of the sentence.

- 3 Read through each of the following sentences, noticing the position of the verb of speaking, asking, etc.; then translate the sentence.

a nūntius hostēs in eōdem locō manēre dicit.

b quārē familiam convocāverīs, omnīnō ignōrō.

c togam tuam vīdī scissam esse.

d fabrōs opus iam perfēcisse audīvimus.

e ubi rēx exercitum suum collocāvisset, incertum erat.

f ego vērō et gaudeō et gaudēre mē dicō. (*Pliny*)

**convocāverīs: convocāre** *call together*



# Divorce and remarriage

The Romans believed that the first divorce in Rome took place in about 230 BC, when the senator Spurius Carvilius, although he loved his wife deeply, divorced her because she was unable to have children.

The story of Carvilius' divorce may be partly or entirely fiction; it certainly cannot have happened in 230 BC, because laws about divorce appear as early as the Twelve Tables of 451 BC (see [page 97](#)). But the reason for Carvilius' divorce is a very typical one; it is the same reason as the one put forward by Turia on [page 155](#). Roman marriage was supposed to produce children. When a marriage ended in divorce, childlessness was the reason in many cases.

There were, of course, many other reasons why a husband or wife, or both, might decide to end a marriage. Continual bickering and disagreement, or objectionable behavior such as unfaithfulness or brutality, could all lead to divorce. Divorces were sometimes arranged for political reasons, especially in the first century BC; for example, an ambitious man might divorce his wife in order to remarry into a wealthier or more powerful family. In fact, however, no cause had to be given by either party for a marriage to be dissolved.

If a wife was under the legal control (**manus**) of her husband, he could divorce her but she could not divorce him. But if the marriage had taken place **sine manū** (see [pages 60–61](#)), the wife was free from her husband's legal control, and husband and wife each had the power to divorce the other (although if either of their fathers was alive they may have required his consent). In law, the child of a marriage belonged to the father and after divorce children remained in the household of the father.

There was no religious ban on divorce and no social stigma was attached to a divorced spouse. The only thing necessary for divorce, in the eyes of the law, was that the husband or wife, or both, had to demonstrate that they regarded the marriage as finished and intended to live separately in future; if one partner moved out of the marital house and began to live somewhere else, nothing else was legally required. But the husband and wife could also follow certain procedures, in action or in writing, to emphasize that they intended their separation to be permanent. In the early years of Rome's history, a husband could divorce his wife by addressing her, in front of witnesses, with the phrase **tuās rēs tibi habētō** (take your things and go)



*A Roman couple.*

or by demanding the return of the keys of the house. By the first century AD, these picturesque customs were no longer in common use; instead, one partner might send the other a written notification of divorce, or the husband and wife might make a joint declaration, either spoken before witnesses or put in writing, as in the following agreement, which was discovered on an Egyptian papyrus:

**Zois, daughter of Heraclides, and Antipater, son of Zeno, agree that they have separated from each other, ending the marriage which they made in the seventeenth year of Augustus Caesar, and Zois acknowledges that she has received from Antipater by hand the goods which he was previously given as dowry, namely clothes to the value of 120 drachmas and a pair of gold earrings. Hereafter it shall be lawful both for Zois to marry another man and for Antipater to marry another woman without either of them being answerable.**

It is difficult to discover how common divorce was in Rome. Among the richer classes, it may perhaps have reached

a peak in the first century BC, and then declined during the following century. (Nothing is known about the divorce rate of Rome's poor.) Some Roman writers speak as if divorce was rare in early Roman history but common in their own times. Juvenal says of one woman that she "wears out her wedding veil as she flits from husband to husband, getting through eight men in five years." But it is impossible to tell how much truth there is in Juvenal's description and how much is satirical exaggeration; nor do we know how typical such women were.

Any husband who was thinking of divorcing his wife had to bear in mind that he would have to return all or part of her **dōs**, or dowry, as in the papyrus document quoted above. This may have made some husbands have second thoughts about going ahead with a divorce.

Remarriage after divorce was frequent. "They marry in order to divorce; they divorce in order to marry," said one Roman writer. Remarriage was also common after the death of a husband or wife, especially if the surviving partner was still young. For example, a twelve-year-old girl who married an elderly husband might find herself widowed in her late teens, and if a wife died in childbirth, a man might become a widower within a year or two of the marriage, perhaps while he himself was still in his early twenties; in this situation, the idea of remarriage was often attractive and sensible for the surviving partner.

Nevertheless, the Romans had a special respect for women who married only once. They were known as **ūnivirae** and had certain religious privileges; for a long time, they were the only people allowed to worship at the temple of Pudicitia (*Chastity*) and it was a Roman tradition for a bride to be undressed by univirae on her wedding night. Some women took great pride in the idea that they were remaining faithful to a dead husband, and the description univira is often found on tombstones.

The idea of being univira is sometimes used by Roman authors for the purposes of a story or poem. For example, the lady in the story on [pages 150–151](#) is so determined to remain loyal to her dead husband that she refuses to go on living after his death, until a twist in the story persuades her to change her mind. A similar idea provides the starting point of Book Four of Virgil's poem, the *Aeneid*. In an earlier part of the poem, the Trojan prince Aeneas had landed in Africa and been hospitably received by Dido, Queen of Carthage. The two are strongly attracted to each other, and Dido is very much moved by Aeneas' account of his adventures. Aeneas, however,



*The death of Dido*

is under orders from the gods to seek a new home in Italy, while Dido has sworn an oath of loyalty to her dead husband, binding herself like a Roman univira never to marry again; and so, although a love affair quickly develops between Dido and Aeneas, it ends in disaster and death.

## Vocabulary checklist 43

aggredior, aggredi, aggressus sum  
bona, bonōrum, n. pl.  
contemnō, contemnere, contempsī, contemptus  
efferō, efferre, extulī, ēlātus  
fidus, fida, fidum  
inopia, inopiae, f.  
iuxtā  
magistrātus, magistrātūs, m.  
negō, negāre, negāvī, negātus  
possideō, possidēre, possēdī, possessus  
propter (+ACC)  
repente  
mēnsis, mēnsis, m.  
ulcīscor, ulcīscī, ultus sum

*attack, make an attempt on  
goods, property  
despise, disregard  
carry out, carry away  
loyal, trustworthy  
shortage, scarcity, poverty  
next to  
elected government official  
deny, say . . . not  
possess  
because of  
suddenly  
month  
avenge, take revenge on*



*Statue of a mourning woman.*



# DAEDALUS ET ICARUS

Stage 44



The following story is taken from Ovid's poem, the *Metamorphoses*, an immense collection of myths, legends, and folktales which begins with the creation of the world and ends in Ovid's own day.

**I**

Daedalus, who was famous as a craftsman and inventor, came from Athens to the island of Crete at the invitation of King Minos. The king, however, quarreled with him and refused to allow him and his son Icarus to leave the island.



Daedalus intereā Crētēn longumque perōsus  
exilium, tāctusque locī nātālis amōre,  
clausus erat pelagō. “terrās licet” inquit “et undās  
obstruat, at caelum certē patet; t̄bimus illāc!  
omnia possideat, nōn possidet āera Mīnōs.”  
dīxit et ignōtās\* animum dīmīttit in artēs,  
nātūramque novat. nam pōnit in ōrdine pennās,  
ut clīvō crēvisse putēs; sic rūstica quondam  
fistula disparibus paulātīm surgit avēnīs.

\*Some noun-and-adjective phrases, in which an adjective is separated by one word or more from the noun which it describes, are shown in **boldface**.

**Crētēn** (Greek accusative) *Crete*  
**perōsus** *hating*  
**tāctus: tangere** *touch, move*  
**locī nātālis: locus nātālis**  
*place of birth, native land*  
**clausus erat: claudere** *cut off*  
**licet** *although*  
**obstruat** *he (i.e. Minos) may block my*  
*way through*

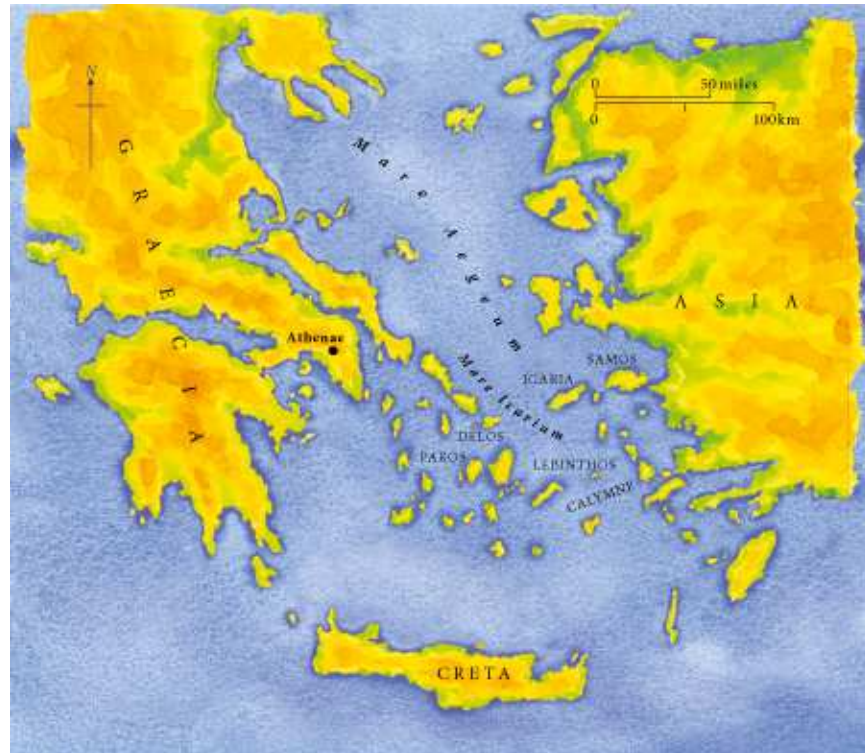
**at** *yet*  
**certē** *at least*  
**patet: patēre** *lie open*  
**illāc** *by that way*  
**omnia possideat** *he may possess*  
*everything (else)*

**āera** (accusative of **āēr**) *air*  
**dīmīttit: dīmītere** *turn, direct*  
**novat: novāre** *change, revolutionize*  
**pennās: penna** *feather*  
**clīvō: clīvus** *slope*  
**crēvisse: crēscere** *grow*  
**crēvisse = pennās crēvisse**

**5 putēs** *you would think*  
**sic** *in the same way*  
**rūstica: rūsticus** *of a countryman*  
**quondam** *sometimes*  
**fistula** *pipe*  
**disparibus: dispār** *of different length*  
**surgit: surgere** *grow up, be built up*  
**avēnīs: avēna** *reed*

## Questions

- 1 Why was Daedalus eager to leave Crete?
- 2 Why was it difficult for him to get away?
- 3 What method of escape did he choose?
- 4 How did he set about preparing his escape?
- 5 What did the arrangement of feathers resemble?



*Crete and the Greek Islands.*

## II

tum līnō mediās et cērīs adligat īmās,  
atque ita compositās parvō curvāmine flectit,  
ut vērās imitētur avēs. puer Icarus ūnā  
stābat et, ignārus **sua** sē tractāre **perīcla**,  
ōre renīdentī modo, quās vaga mōverat aura,  
captābat plūmās, flāvam modo pollice cēram  
mollībat, lūsūque suō mīrābile patris  
impediēbat opus. postquam manus ultima coeptō  
imposita est, geminās **opifex** librāvit in ālās  
**ipse** suum corpus mōtāque pependit in aurā.

- 5 **linō: līnum** thread  
**mediās (pennās)** the middle (of the feathers)  
**īmās (pennās)** the bottom (of the feathers)  
**curvāmine: curvāmen** curve  
**flectit: flectere** bend  
**ūnā** with him  
**sua ... perīcla** cause of danger for himself (literally his own danger)  
10 **tractāre** handle, touch  
**ōre renīdentī** with smiling face  
**modo ... modo** now ... now, sometimes ... sometimes  
**aura** breeze  
**plūmās: plūma** feather  
**flāvam: flāvus** yellow, golden  
**mollībat = molliēbat: mollire** soften  
**lūsū: lūsus** play, games  
**manus ultima** final touch  
**coeptō: coeptum** work, undertaking  
**geminās ... ālās** the two wings  
**opifex** inventor, craftsman  
**librāvit: librāre** balance  
**mōtā: mōtus** moving (literally moved, i.e. by the wings)

### Questions

- 1 What materials did Daedalus use to fasten the feathers together? Where did he fasten them? What did he then do to the wings?
- 2 In line 4, what was Icarus failing to realize?
- 3 How did Icarus amuse himself while his father was working? Judging from lines 5–8, what age would you imagine Icarus to be?
- 4 What actions of Daedalus are described in lines 9–10? Has the journey begun at this point?



“Daedalus Winged” by Michael Ayrton.



Fragment of a Greek painted vase.

### III

īnstruit et nātum, “mediō” que “ut līmite currās,  
 Īcare,” ait “moneō, nē, sī dēmissior ībis,  
 unda gravet pennās, sī celsior, ignis adūrat.  
 inter utrumque volā! nec tē spectāre Boōtēn  
 aut Helicēn iubeō strictumque Ōrionis ēnsem:  
 mē duce carpe viam!” pariter praecepta volandī  
 trādit et ignōtās umerīs accommodat ālās.

**īnstruit: īnstruere** equip, fit (with wings)  
**nātum: nātus** son  
**īnstruit et nātum = et īnstruit nātum**  
 5 **mediō ... līmite** middle course  
**currās: currere** go, fly  
**ait** says  
**dēmissior** lower, too low  
**pennās: penna** wing  
**celsior** higher, too high  
**ignis** fire, heat of sun  
**adūrat: adūrere** burn  
**volā: volāre** fly  
**Boōtēn** (accusative of **Boōtēs**) Herdsman (constellation)  
**Helicēn** (accusative of **Boōtēs**) Great Bear  
**strictum: stringere** draw, unsheathe  
**Ōrionis: Ōrion** Orion, the Hunter  
**ēnsem: ēnsis** sword  
**carpe: carpere** hasten upon  
**pariter** at the same time  
**praecepta: praeceptum** instruction  
**accommodat: accommodāre** fasten

## About the language 1: historical present

### 1 Study the following example:

fūr per fenestram intrāvit. circumspectavit; sed omnia tacita erant. subitō sonitum **audit**; ē tablinō canis **sē praecipitat**. fūr effugere **cōnātur**; **lātrat** canis; **irrupunt** servī et fūrem **comprehendunt**.

*A thief entered through the window. He looked around; but all was silent. Suddenly he **hears** a noise; a dog **hurts** out of the study. The thief **tries** to escape; the dog **barks**; the slaves **rush in** and **seize** the thief.*

### 2 Notice that all the verbs in the above example, after the first two sentences, are in the *present* tense, even though the event obviously happened in the past. This is known as the historical use of the present tense (**historical present** for short); it is often used by Roman writers to make the narration rather more lively and vivid, as if the action were happening before the reader's (or listener's) eyes.

### 3 The historical present in Latin can be translated *either* by an English present tense (as in the example in paragraph 1), *or* by a past tense.

### 4 Look again at lines 6–7 of Part 1 on [page 166](#). Which verbs in these two lines are in the historical present tense, and which in the perfect tense?

### 5 You have already met examples of the historical present in sentences containing the word **dum** (meaning *while*):

dum equitēs **morantur**, nūntius prīncipia irrūpit.  
*While the cavalry were delaying, a messenger burst into headquarters.*



## IV

inter opus monitūsque genae maduēre senīlēs,  
et patriae tremuēre manūs. dedit ōscula nātō  
nōn iterum repetenda suō pennīsque levātus  
ante volat, comitīque timet, velut āles, ab **altō**  
quae teneram prōlem prōdūxit in āera **nīdō**;  
hortāturque sequī, damnōsāsque ērudīt artēs,  
et movet ipse **suās** et nātī respicit **ālās**.  
hōs\* aliquis, **tremulā** dum captat **harundine** piscēs,  
aut pāstor baculō stīvāve innīxus arātor  
vīdit\* et obstipuit, quīque aethera carpere possent  
rēdidit esse deōs.

**inter** *during*  
**monitūs: monitus** *warning, advice*  
**genae: gena** *cheek*  
**maduēre = maduērunt:**  
5 **madēscere** *become wet*  
**senīlēs: senilis** *old*  
**patriae: patrius** *of the father*  
**tremuēre = tremuērunt**  
**nōn iterum repetenda** *never to be*  
10 *repeated, never to be sought*  
*again*  
**levātus: levāre** *raise, lift up*  
**ante** *in front*  
**velut** *like*  
**āles** *bird*  
**teneram: tener** *tender, helpless*  
**prōlem: prōlēs** *offspring, brood*  
**prōdūxit: prōducere** *bring forward,*  
*bring out*  
**damnōsās: damnōsus** *ruinous, fatal*  
**ērudīt: ērudire** *teach*  
**tremulā: tremulus** *quivering*  
**harundine: harundō** *rod*  
**baculō: baculum** *stick, staff*  
**stīvā: stīva** *plow handle*  
**-ve** *or*  
**innīxus: innīti** *lean on*  
**obstipuit: obstipēscere** *gape in*  
*amazement*  
**carpere** *hasten through, fly through*



Wall painting of Daedalus and Icarus from Pompeii.

### Questions

- A 1 What signs of emotion did Daedalus show while speaking to Icarus?
- 2 What was his last action before the journey began?
- 3 What is Daedalus compared to as he sets out on his flight?
- 4 Who witnessed the flight? What did they think of Daedalus and Icarus, and why?
- E 1 What do you think caused Daedalus' agitation in lines 1–2?
- 2 In what ways is the comparison in lines 4–5 appropriate?
- 3 Does Ovid suggest in any way that the journey will end in disaster?

\*These two words go closely together.



# V

et iam Iūnōnia laevā  
 parte Samos (fuerant Dēlosque Parosque relictæ),  
 dextra Lebinthos erat fēcundaque melle Calymne,  
 cum puer audācī coepit gaudēre volātū  
 dēseruitque ducem, caelīque cupīdine tractus  
 altius ēgit iter. rapidī vīcīnia sōlis  
 mollit odōrātās, pennārum vincula, cērās.  
 tābuerant cērae; nūdōs quatit ille lacertōs,  
 rēmigiōque carēns nōn ūllās percipit aurās.  
 ōraque caeruleā patrium clāmantia nōmen  
 excipiuntur aquā, quae nōmen trāxit ab illō.  
 at pater infēlix nec iam pater “Īcare,” dīxit;  
 “Īcare,” dīxit, “ubi es? quā tē regiōne requīram?  
 Īcare,” dīcēbat; pennās aspexit in undīs,  
 dēvōvitque suās artēs corpusque sepulcrō  
 condidit, et tellūs ā nōmine dicta sepultī.

- Iūnōnia: Iūnōnius** *sacred to Juno*  
**laevā parte** *on the left hand*  
**-que ... -que** *both ... and*  
**dextra: dexter** *on the right*  
**fēcunda ... melle** *rich in honey*  
**gaudēre** *be delighted*  
**volātū: volātus** *flying, flight*  
**tractus: trahere** *draw on, urge on*  
**altius** *higher, too high*  
**ēgit iter: iter agere** *make one's way, travel*  
**rapidī: rapidus** *blazing, consuming*  
**vīcīnia** *nearness*  
**odōrātās: odōrātus** *sweet-smelling*  
**vincula: vincula** *fastenings*  
**tābuerant: tābescere** *melt*  
**nūdōs: nūdus** *bare*  
**quatit: quaterere** *shake, flap*  
**lacertōs: lacertus** *arm*  
**rēmigiō: rēmigium** *wings (literally oars)*  
**carēns: carēre** *lack, be without*  
**percipit: percipere** *take hold of, get a grip on*  
**ōra: ōs** *mouth*  
**caeruleā: caeruleus** *dark blue, dark green*  
**trāxit: trahere** *draw, derive*  
**nec iam** *no longer*  
**requīram: requirere** *search for*  
**aspexit: aspicere** *catch sight of*  
**dēvōvit: dēvovēre** *curse*  
**condidit: condere** *bury*  
**dicta = dicta est: dīcere** *call, name*  
**sepultī: sepultus** *the one who was buried*



“The Fall of Icarus” by Allegrini.

## Questions

- A** 1 On the map on [page 167](#), find the point reached by Daedalus and Icarus in lines 1–3.  
 2 What mistake did Icarus make?  
 3 What effect did this have on his wings?  
 4 Where did he fall? What was he doing as he fell?  
 5 How did Daedalus learn of his son’s fate? What did he do then?
- F** 1 Why did Icarus not obey his father’s instructions?  
 2 What effect is gained by describing Daedalus as **pater ... nec iam pater** in line 12?  
 3 After reading this story, what impression do you have of the different personalities of Daedalus and Icarus?

## About the language 2: ellipsis

1 From Stage 13 on, you have met sentences like this:

Britannī cibum laudāverunt, Rōmānī vīnum.

*The Britons praised the food, the Romans (praised) the wine.*

2 From Stage 15 on, you met a slightly different type of sentence:

Britannī cibum, Rōmānī vīnum laudāverunt.

3 Compare the examples in paragraphs 1 and 2 with a longer way of expressing the same idea:

Britannī cibum laudāverunt, Rōmānī vīnum laudāverunt.

This kind of sentence is grammatically correct, but is not often used in Latin; the Romans would normally prefer the shorter versions in paragraphs 1 and 2, to avoid repeating the word **laudāverunt**.

4 Sentences similar to the ones in paragraphs 1 and 2 are very common in Latin. Study the following examples, which you have met in Stages 36 and 44:

Thāis habet nigrōs, niveōs Laecānia dentēs.

*Thais has black teeth, Laecania has white ones.*

(Compare this with a longer way of expressing the same idea:

Thāis dentēs nigrōs habet, Laecānia dentēs niveōs habet.)

et movet ipse suās et nātī respicit ālās.

*He both moves his own wings himself and looks back at the wings of his son.*

(Compare: et ipse suās ālās movet et ālās nātī respicit.)

The omission of words seen in the above examples is known as **ellipsis**.

5 Further examples:

a centuriō gladium, mīles hastam gerēbat.

(Compare: centuriō gladium gerēbat, mīles hastam gerēbat.)

b hic caupō vēndit optimum, ille vīnum pessimum.

(Compare: hic caupō vīnum optimum vēndit, ille caupō vīnum pessimum vēndit.)

c nōs in urbe, vōs prope mare habitātis.

d altera fēmina quīnque līberōs habēbat, altera nūllōs.

e dīvitiās quaerit senex, spernit iuvenis.

f ēnumerat mīles vulnera, pāstor ovēs. (*Propertius*)

g culpāvit dominus, laudāvit domina vīlicum.

h nōn semper viātōrēs ā latrōnibus, aliquandō latrōnēs ā viātōribus occīduntur.

ēnumerat: ēnumerāre *count*

viātōrēs: viātor *traveler*

## Practicing the language

1 In Stage 42, the different ways of translating **ēmittere**, **petere**, and **referre** were practiced. Another verb with a wide variety of translations is **solvere**, which you have often met with the meaning “untie” but which can be translated in many other ways as well. Match each of the phrases in the left-hand column with the correct English translation from the right-hand column.

nāvem solvere	<i>relaxed by the wine</i>
catēnās ex aliquō solvere	<i>to discharge a promise made to the gods</i>
vīnō solūtus	<i>to set out on a voyage</i>
aenigma solvere	<i>to settle a debt</i>
margaritam in acētō solvere	<i>to free somebody from chains</i>
pecūniam solvere	<i>to solve a puzzle</i>
vōtum solvere	<i>to dissolve a pearl in vinegar</i>

Suggest reasons why the Romans used **solvere** in all these phrases: is there any connection in meaning between them?

2 In each pair of sentences, translate the first sentence; then with the help of [pages 258–259](#) and [270](#) express the same idea in a passive form by completing the noun and verb in the second sentence in the correct way, and translate again.

For example: hostēs nōs circumveniēbant.  
ab host. . . circumveni. . .

Translated and completed, this becomes:  
hostēs nōs circumveniēbant.  
*The enemy were surrounding us.*  
ab hostibus circumveniēbāmur.  
*We were being surrounded by the enemy.*

- a cūr artifex tē culpābat?  
cūr ā artif. . . culp. . . ?
- b optimē labōrāvistis, puerī; vīlicus vōs certē laudābit.  
optimē labōrāvistis, puerī; ā vīlic. . . certē laud. . .
- c moritūrus sum; amīcī mē in hōc locō sepelient.  
moritūrus sum; ab amīc. . . in hōc locō sepel. . .
- d soror mē cotīdiē vīsitat.  
ā sorōr. . . cotīdiē vīsīt. . .
- e barbarī nōs interficiēnt.  
ā barbar. . . interfici. . .

3 Complete each sentence by describing the word in **boldface** with the correct form of a suitable adjective from the box below. Refer to [page 260-261](#) if necessary. Do not use any adjective more than once.

īrātus	ingēns	fortis	pulcher	magnus
fēlix	longus	audāx	gravis	

- a dominus **ancillās** arcessīvit.
- b iuvenis pecūniam **senī** reddidit.
- c sacerdotēs **templum** intrāvērunt.
- d dux virtūtem **militum** laudāvit.
- e cīvēs **spectaculō** dēlectātī sunt.
- f centuriō, **hastā** armātus, extrā carcerem stābat.

4 Complete each sentence with the correct infinitive or group of words from the list below, and then translate.

nūllam pecūniam habēre  
per hortum suum flūxisse  
scrīptam esse  
aedificārī  
equum occīsūrōs esse

- a nūntius sciēbat epistolam ab Imperātōre . . . . .
- b senex affirmāvit sē . . . . .
- c rēx crēdēbat leōnēs . . . . .
- d agricola querēbātur multam aquam . . . . .
- e puer dīxit novum templum . . . . .

## About the language 3: syncope

1 In Stage 6, you met the 3rd person plural of the perfect tense:

cīvēs gladiātōrem **incitāvērunt**.  
*The citizens urged the gladiator on.*

2 From Stage 36 on, you have met examples like this:

centum mē **tetigēre** manūs.      clientēs patrōnum **salūtāvēre**.  
*A hundred hands touched me.      The clients greeted their patron.*

In these examples, the 3rd person plural of the perfect tense ends in **-ēre** instead of **-ērunt**. The meaning is unchanged. This way of forming the 3rd person plural is especially common in verse, and is called **syncope**.

3 Translate the following:

- a servī contrā dominum coniūrāvēre.
- b in illō proeliō multī barbarī periēre.
- c coniūnxēre; ēripuēre; perdidēre; respexēre; studuēre.



*“Icarus at the Climax”  
by Michael Ayrton.*

## Icarus in art

The story of Daedalus and Icarus has inspired many artists. The oldest surviving version of the story in picture form comes from Greece: a small fragment of a painted vase (see [page 170](#)) shows the lower edge of a tunic, two legs wearing winged boots, and the inscription I K A P O Σ (*Ikaros*). The vase was made in the middle of the sixth century BC, more than five hundred years earlier than Ovid’s version of the story.

Daedalus and Icarus also appear in wall paintings excavated at Pompeii. One of these paintings is shown on [page 173](#). The figure of Daedalus flying in the center has been almost entirely lost because of the hole in the painting, and only the wing tips are visible. Icarus, however, appears twice, once at the top near the sun, and again at the bottom where Daedalus is shown burying his son. The bystanders gaze skywards in wonder, as in Ovid’s account (**Part IV**, line 10). The sun is shown not as a ball of fire but as a god driving his chariot and horses across the sky.

The works reproduced on pages [169](#) and [180](#) are by the twentieth-century artist Michael Ayrton. Ayrton was fascinated by the story of Daedalus and Icarus, and came back to it again and again during a period of several years. He created a large number of drawings, reliefs, and sculptures dealing not only with the making of the wings and the fall of Icarus, but also with other details of the Daedalus story, such as the maze that Daedalus built in Crete, and the monstrous half-man, half-bull known as the Minotaur, who lived at the center of the maze. Ayrton also retold the Daedalus story in his own words in two novels.

“The Fall of Icarus,” reproduced on [page 177](#), is by Allegrini (1491–1534), a Renaissance painter. Here, against a strong atmospheric sky, Daedalus looks back in horror at the sight of Icarus tumbling headlong. Like the onlookers in Ovid’s version (**Part IV**, line 10), the people in the foreground gape in consternation, but, unlike the onlookers in Ovid’s version, these people are witnesses of the tragedy and gesticulate in dread.

In the middle of the sixteenth century, Pieter Bruegel (1525–1569), a Flemish artist, painted the picture which is reproduced on [page 183](#). Some of the details of Bruegel’s “Landscape with the Fall of Icarus” are very close to Ovid’s account; the plowman leaning on his plow, the shepherd with his staff, and the fisherman (**Part IV**, lines 8–9) are all there. In other ways, however, Bruegel’s treatment of the story is unusual



and at first sight surprising. Bruegel's bystanders, for example, are behaving very differently from those in Ovid's account. As the legs of Icarus disappear into the water, Bruegel's people are either unaware of or indifferent to the tragedy. In the face of the vastness of nature and the indifference of people, human aspirations are futile.

Just as the story of Daedalus and Icarus, as told by Ovid and other writers, became a subject for many artists, so Bruegel's painting, in turn, inspired the following poem by W. H. Auden. Auden's title, *Musée des Beaux Arts*, refers to the gallery in Brussels (Belgium) where Bruegel's painting is hung.

*Musée des Beaux Arts*

About suffering they were never wrong,  
 The Old Masters: how well they understood  
 Its human position; how it takes place  
 While someone else is eating or opening a window or just  
     walking dully along;  
 How, when the aged are reverently, passionately waiting  
 For the miraculous birth, there always must be  
 Children who did not specially want it to happen, skating  
 On a pond at the edge of the wood:  
 They never forgot  
 That even the dreadful martyrdom must run its course  
 Anyhow in a corner, some untidy spot  
 Where the dogs go on with their doggy life and the  
     torturer's horse  
 Scratches its innocent behind on a tree.

In Bruegel's Icarus, for instance: how everything turns away  
 Quite leisurely from the disaster; the ploughman may  
 Have heard the splash, the forsaken cry,  
 But for him it was not an important failure; the sun shone  
 As it had to on the white legs disappearing into the green  
 Water; and the expensive delicate ship that must have seen  
 Something amazing, a boy falling out of the sky,  
 Had somewhere to get to and sailed calmly on.



*"Landscape with the Fall of Icarus" by Bruegel.*

## Vocabulary checklist 44

aspiciō, aspicere, aspexī, aspectus	<i>look towards, catch sight of</i>
coniungō, coniungere, coniūnxī, coniūctus	<i>join</i>
coniūrō, coniūrāre, coniūrāvī	<i>plot</i>
crēscō, crēscere, crēvī	<i>grow</i>
cupīdō, cupīdinis, f.	<i>desire</i>
fēlix, gen. fēlicis	<i>lucky, happy</i>
licet, licēre	<i>be allowed</i>
mihi licet	<i>I am allowed</i>
paulātim	<i>gradually</i>
studeō, studēre, studi	<i>study</i>
tellūs, tellūris, f.	<i>land, earth</i>
ūnā cum	<i>together with</i>
uterque, utraque, utrumque	<i>both, each of two</i>
vinculum, vinculī, n.	<i>fastening, chain</i>



*A fisherman.*



# LESBIA

Stage 45



Some of Catullus' most famous poems are concerned with a woman to whom he gave the name "Lesbia." Stage 45 contains eight of the Lesbia poems.

# I

ille mī pār esse deō vidētur,  
ille, sī fās est, superāre dīvōs,  
quī sedēns adversus identidem tē  
spectat et audit

dulce ridentem, **miserō**\* quod omnēs  
ēripit sēnsūs **mihi**: nam simul tē,  
Lesbia, aspexi, nihil est super mī  
vōcis in ōre,

lingua sed torpet, tenuis sub artūs  
flamma dēmānat, sonitū suōpte  
tintinant aurēs, **geminā** teguntur  
lūmina **nocte**.

ōtium, Catulle, tibi molestum est:  
ōtiō exsultās nimiumque gestīs:  
ōtium et rēgēs prius et beātās  
perdidit urbēs.

mī = mihi  
fās right  
superāre surpass  
adversus opposite  
dulce sweetly  
5 quod (a thing) which  
sēnsūs: sēnsus sense  
simul = simulac  
nihil ... vōcis no voice  
est super = superest: superesse  
remain, be left  
10 torpet: torpēre be paralyzed  
tenuis thin, subtle  
sub to the depths of  
artūs: artus limb  
dēmānat: dēmānāre flow down  
suōpte = suō  
15 tintinant: tintināre ring  
geminā: geminus twofold, double  
teguntur: tegere cover  
lūmina eyes  
exsultās: exsultāre get excited  
gestīs: gestire become restless  
prius before now  
beātās: beātus prosperous, wealthy

## Questions

- 1 Why does Catullus regard **ille** (lines 1 and 2) as fortunate? Why does he regard himself as **miserō** (line 5)?
- 2 **omnēs ēripit sēnsūs** (lines 5–6): give an example of this from lines 7–12.
- 3 What warning does Catullus give himself in lines 13–16? Do you think these lines follow on naturally from lines 1–12, or are they a separate topic?

\* Some noun-and-adjective phrases, in which an adjective is separated by one word or more from the noun which it describes, are shown in **boldface**.



A girl picking flowers.



## II

vīvāmus, mea Lesbia, atque amēmus,  
 rūmōrēsque senum sevēriōrum  
 omnēs ūnius aestimēmus assis!  
 sōlēs occidere et redire possunt:  
 nōbīs, cum semel occidit brevis lūx,  
 nox est perpetua ūna dormienda.  
 dā mī bāsia mīlle, deinde centum,  
 dein mīlle altera, dein secunda centum,  
 deinde usque altera mīlle, deinde centum,  
 dein, cum mīlia multa fēcerimus,  
 conturbābimus illa, nē sciāmus,  
 aut nē quis malus invidere possit,  
 cum tantum sciat esse bāsiōrum.

vīvāmus *let us live*  
 rūmōrēs *gossip*  
 sevēriōrum: sevērior *over-strict*  
 ūnius ... assis *at a single as (smallest*  
 5 *Roman coin)*  
 aestimēmus: aestimāre *value*  
 semel *once*  
 est ... dormienda *must be slept*  
*through*  
 10 bāsia: bāsiūm *kiss*  
 dein = deinde  
 usque altera *yet another*  
 conturbābimus: conturbāre  
*mix up, lose count of*  
 nē quis *in case anyone*  
 invidere *cast an evil eye*  
 tantum *so much, such a large number*

### Questions

- 1 Who, according to Catullus, might be making comments about him and Lesbia? What does he think he and Lesbia should do about these comments?
- 2 What contrast does Catullus draw between sōlēs (line 4) and nōs (nōbīs, line 5)?
- 3 What have lines 7–9 got to do with lines 4–6?
- 4 Why does Catullus suggest in line 11 that he and Lesbia should deliberately lose count?



*vīvāmus, mea Lesbia, atque amēmus!*

## About the language 1: more about the subjunctive

### 1 Study the following examples:

vīvāmus atque amēmus! *Let us live and let us love!*  
 nē dēspērēmus! *Let us not despair!*  
 aut vincāmus aut vincāmur! *Let us either conquer or be conquered!*

In these sentences, the speaker is ordering or encouraging himself and one or more other people to do something. The 1st person plural form (“we”) is used, and the verb is in the present tense of the subjunctive. This is known as the **hortatory** use of the subjunctive.

Further examples:

- a in mediam pugnam ruāmus!
- b nē haesitēmus!
- c sociōs nostrōs adiuvēmus.
- d opus perficiāmus.
- e gaudeāmus igitur, iuvenēs dum sumus.
- f flammās exstinguere cōnēmur!

### 2 The subjunctive can also be used in a 3rd person form of the verb (“he,” “she,” “it,” or “they”):

omnēs captīvī interficiantur! *Let all the prisoners be killed!*  
 Or,  
*All the prisoners are to be killed.*  
 nē respiciat! *Let him not look back!*  
 Or,  
*He is not to look back.*

This is known as the **jussive subjunctive**.

Further examples:

- a statim redeat!
- b sit amīcītia inter nōs et vōs.
- c primum taurus sacrificētur; deinde precēs lovī adhibeantur.

### 3 Occasionally, the jussive subjunctive is used in a 2nd person command (“you”):

dēsīnās querī. *You should stop complaining.*

But it is far more common for Latin to use the imperative:

dēsīne querī! *Stop complaining!*

## III

lūgēte, ō Venerēs Cupīdinēsque,  
 et quantum est hominum venustiōrum!  
 passer mortuus est meae puellae,  
 quem plūs illa oculis suis amābat.  
 nam mellītus erat suamque nōrat  
 ipsam tam bene quam puella mātrem,  
 nec sēsē ā gremiō illius movēbat,  
 sed circumsiliēns modo hūc modo illūc  
 ad sōlam dominam usque pīpiābat;  
 quī nunc it per iter tenebricōsum  
 illūc, unde negant redīre quemquam.  
 at vōbīs male sit, malae tenebrae  
 Orcī, quae omnia bella dēvorātis:  
 tam bellum mihi passerem abstulistis.  
 ō factum male! ō miselle passer!  
 tuā nunc operā, meae puellae  
 flendō turgidulī rubent ocelli.



### Venerēs Cupīdinēsque

*gods and goddesses of love,  
 Venuses and Cupids*

**quantum est** *all the company*

5 (literally *as much as there is*)

**venustiōrum: venustus** *tender; loving*

**passer** *sparrow*

**mellītus** *sweet as honey*

**nōrat = nōverat**

10 **ipsam: ipsa** *mistress*

**tam ... quam** *as ... as*

**sēsē = sē**

**gremiō: gremium** *lap*

**circumsiliēns: circumsilire** *hop around*

15

**usque** *continually*

**tenebricōsum: tenebricōsus**

*dark, shadowy*

**quemquam: quisquam** *anyone*

**vōbīs male sit** *curses on you*

**Orcī: Orcus** *the underworld, Hell*

**ō factum male!** *Oh dreadful deed!*

(literally *Oh dreadfully done!*)

**miselle: misellus** *wretched little*

**tuā ... operā** *by your doing, because of you*

**turgidulī: turgidulus** *swollen*

**rubent: rubere** *be red*

**ocelli: ocellus** *poor eye, little eye*

### Questions

- 1 What has happened?
- 2 Who are asked to mourn in line 1? Why are they appropriate mourners on this occasion?
- 3 Is Catullus chiefly concerned about the death, or about something else?
- 4 Why does he speak as if he had been bereaved (**mihi**, line 15)?
- 5 Compare the two descriptions of the sparrow in (a) lines 8–10, (b) lines 11–12. Do they sound equally serious, or is one of the descriptions slightly comic? How serious is the poem as a whole?

## IV

nūllī sē dīcit mulier mea nūbere malle  
 quam mihi, nōn sī sē Iuppiter ipse petat.  
 dīcit: sed mulier **cupīdō** quod dīcit **amantī**,  
 in ventō et rapidā scribere oportet aquā.

### Questions

- 1 What does Lesbia say in lines 1–2? Why does the mention of Jupiter imply a compliment to Catullus?
- 2 What would be the best translation for the first **dīcit** in line 3?
  - a “She says”
  - b “She says so”
  - c “That’s what she says”
  - d “That’s what she says”
 or none of these?
- 3 What comment does Catullus then make about Lesbia’s remark?
- 4 What does he mean? Does he mean, for example, that women can’t be trusted? Or is he suggesting something more precise than that? Is he being cynical or fair-minded?



Wall painting of lovers.

**nūllī** *used as dative of nēmō*  
**mulier** *woman*  
**nōn sī** *not even if*  
**sed mulier ... quod dīcit = sed quod mulier ... dīcit**  
**cupīdō**: **cupīdus** *eager, passionate*  
**amantī**: **amāns** *lover*  
**rapidā**: **rapidus** *rushing, racing*

## V

dīcēbās quondam **sōlum** tē nōsse **Catullum**,  
 Lesbia, nec prae mē velle tenēre Iovem.  
 dīlēxī tum tē nōn tantum ut vulgus amīcam,  
 sed pater ut gnātōs dīligit et generōs.  
 nunc tē cognōvī: quārē etsī impēnsius ūror,  
 multō mī tamen es vīlior et levior.  
 quī potis est, inquis? quod amantem iniūria tālis  
 cōgit amāre magis, sed bene velle minus.

5

**nōsse** = **nōvisse**  
**prae** *instead of, rather than*  
**tenēre** *possess*  
**vulgus** *the ordinary man, the common man*  
**amīcam**: **amīca** *mistress, girlfriend*  
**gnātōs** = **nātōs**  
**quārē** *and so*  
**etsī** *although, even if*  
**impēnsius**: **impēnsē** *strongly, violently*  
**ūror**: **ūrere** *burn (with passion)*  
**levior**: **levis** *worthless*  
**quī potis est?** *how is that possible?*  
*how can that be?*  
**bene velle** *like, be friendly*

### Questions

- 1 What statement by Lesbia does Catullus recall in lines 1–2? What were his feelings about her at that time, according to lines 3–4?
- 2 What is the point of the comparison in line 4?
- 3 Explain what Catullus means by **nunc tē cognōvī** (line 5). In what way has his discovery affected his feelings for Lesbia? Why has it had this effect?

## About the language 2: more about relative pronouns

- 1 From Unit 3 on, you have met sentences in which forms of the pronoun *is* are used as antecedents of the relative pronoun **quī**:

**is** *quī nūper servus erat* nunc dīvitissimus est.  
*He who was recently a slave is now extremely rich.*

**id** *quod mihi nārrāvistī* numquam patefaciam.  
*That which you have told me I shall never reveal.*

Or, in more natural English:

*I shall never reveal what you have told me.*

dominus **eōs** pūniet *quī pecūniam amīsērunt*.  
*The master will punish those who lost the money.*

Notice that in these sentences the antecedent (in **boldface**) comes *before* the relative clause (*italicized*).

Further examples:

- a id quod dīcis vērū est.
- b is *quī rēgem vulnerāvit* celeriter fūgit.
- c nūllum prae-mium dabitur *eīs quī officiū neglegunt*.

- 2 You have also met sentences like these, in which the antecedent comes *after* the relative clause:

*quī auxilium mihi prōmīsērunt*, **eī** mē iam dēserunt.  
*Those who promised me help are now deserting me.*

*quod potuimus*, **id** fēcimus.  
*That which we could do, we did.*

Or, in more natural English:

*We did what we could.*

Further examples:

- a quod saepe rogāvistī, ecce! id tibi dō.
- b quōs per tōtum orbem terrārum quaerēbam, **eī** in hāc urbe inventī sunt.

- 3 In Stages 41–45, you have met sentences in which the antecedent is omitted altogether:

quod mulier dīcit amantī, in ventō scribere oportet.  
*What a woman says to her lover should be written on the wind.*

quī numquam timet stultus est.  
*He who is never frightened is a fool.*

quī speciem amīcitiae praebent nōn semper fidēlēs sunt.  
*Those who put on an appearance of friendship are not always faithful.*

Further examples:

- a quod suscēpī, effēcī.
- b quae tū mihi heri dedistī, tibi crās reddam.
- c quī multum habet plūs cupit.
- d quod sentīmus loquāmur.
- e quī rēs adversās fortiter patiuntur, maximam laudem merent.

**laudem: laus** *praise, fame*



## VI

ōdī et amō. quārē id faciam, fortasse requīris.  
nescio, sed fierī sentiō et excrucior.

**requīris: requirere** *ask*

Do the first three words of this poem make sense? Does Catullus mean that he hates at some times and loves at others, or that he hates and loves simultaneously?



## VII

miser Catulle, dēsīnās ineptūre,  
et quod vidēs perīsse perditum dūcās.  
fulsēre quondam candidī tibi sōlēs,  
cum ventitābās quō puella dūcēbat  
amāta nōbīs quantum amābitur nūlla.  
ibi illa multa cum iocōsa frēbant,  
quae tū volēbās nec puella nōlēbat,  
fulsēre vērē candidī tibi sōlēs.

nunc iam illa nōn volt: tū quoque impotēns nōlī,  
nec quae fugit sectāre, nec miser vīve,  
sed obstinātā mente perfer, obdūrā.

valē, puella. iam Catullus obdūrat,  
nec tē requīret nec rogābit invītā.  
at tū dolēbis, cum rogāberis nūlla.  
scelesta, vae tē, quae tibi manet vīta?  
quis nunc tē adībit? cui vidēberis bella?  
quem nunc amābis? cuius esse dīcēris?  
quem bāsiābis? cui labella mordēbis?  
at tū, Catulle, dēsīnātus obdūrā.

### Questions

- 1 Explain the advice which Catullus gives himself in lines 1–2. What English proverb corresponds to the idea expressed in line 2?
- 2 Does line 3 simply mean that it was fine weather?
- 3 Which word in line 9 contrasts with **quondam** (line 3)?
- 4 What future does Catullus foresee in lines 14–15?
- 5 On the evidence of lines 12–19, does Catullus seem capable of following his own advice? Give reasons for your view.
- 6 What is the mood of the poem? Sad, angry, bitter, determined, resigned? Does the mood change during the course of the poem? If so, where and in what way?

**ineptūre** *be a fool*  
**perditum: perditus** *completely lost, gone forever*

**dūcās: dūcere** *consider*  
**candidī: candidus** *bright*  
**ventitābās: ventitāre** *often go, go repeatedly*

5 **nōbīs = mihi** *by me*  
**quantum** *as, as much as*  
**ibi** *then, in those days*  
**illa multa cum ... frēbant = cum illa multa ... frēbant**

10 **iocōsa** *moments of fun, moments of pleasure*

**vērē** *truly*  
**nunc iam** *now however, as things are now*

**volt = vult**  
15 **impotēns** *being helpless, being powerless*  
**sectāre** (imperative of **sectārī**) *chase after*

**perfer: perferre** *endure*  
**obdūrā: obdūrāre** *be firm*  
**requīret: requīrere** *go looking for*  
**nūlla: nūllus** *not at all*  
**scelesta: scelestus** *wretched*  
**vae tē!** *alas for you!*  
**bāsiābis: bāsiāre** *kiss*  
**labella: labellum** *lip*  
**mordēbis: mordēre** *bite*  
**dēsīnātus** *determined*

## VIII

In the first four stanzas of this poem, given here in translation, Catullus describes the loyalty and friendship of Furius and Aurelius:

Furius and Aurelius, comrades of Catullus,  
whether he journeys to furthest India,  
whose shores are pounded by far-resounding  
Eastern waves,

or whether he travels to soft Arabia,  
to Persia, Scythia, or the arrow-bearing Parthians,  
or the plains which are darkened by the seven mouths  
of the River Nile,

or whether he crosses the lofty Alps,  
visiting the scene of great Caesar's triumphs,  
over the Rhine and the ocean, to Britain on the  
edge of the world,

ready to join in any adventure,  
whatever the will of the gods may bring,  
carry a few bitter words  
to my girl.

The poem's last two stanzas are Catullus' message:

cum **suīs** vīvat valeatque **moechīs**,  
quōs simul complexa tenet trecentōs,  
nūllum amāns vērē, sed identidem omnium  
ilia rumpēns;

nec meum respectet, ut ante, amōrem,  
quī illius culpā cecidit velut prāti  
ultimī flōs, **praetereunte** postquam  
tāctus **arātrō** est.



5

10

15

20

**valeat: valēre** *thrive, prosper*  
**moechīs: moechus** *lover, adulterer*  
**complexa: complecti** *embrace*  
**trecentōs: trecentī** *three hundred*  
**ilia: ilia** *groin*  
**rumpēns: rumpere** *burst, rupture*  
**respectet: respectāre** *look towards, count on*  
**illius culpā** *through her fault, thanks to her*  
**cecidit: cadere** *die*  
**prāti: prātum** *meadow*  
**ultimī: ultimus** *farthest, at the edge*

### Questions

- 1 Why does Catullus spend so much of this poem describing Furius' and Aurelius' loyalty?
- 2 What is the gist of the message which he asks them to deliver?
- 3 What phrases or words in lines 17 and 19 remind you of other poems by Catullus that you have read?
- 4 "His final goodbye to Lesbia." Do you think this is an accurate description of the last two stanzas?

## Practicing the language

1 Match each word in the top list with a word of opposite meaning taken from the bottom list.

For example: amor odium

amor, celeriter, dare, dēmittere, hiems, impedīre, incipere,  
lūgēre, multō, poena, salūs, tenebrae

tollere, adiuvāre, gaudēre, paulō, odium, periculum, lūx,  
dēsinere, aestās, accipere, lentē, praemium

2 Translate the first sentence of each pair. Then change it from a direct question to an indirect question by completing the second sentence with the correct form of the present subjunctive active or passive. Finally, translate the second sentence.

For example: cūr semper errātis?  
dicite nobīs cūr semper . . .

Translated and completed, this becomes:

cūr semper errātis?  
*Why are you always wandering around?*  
dicite nobīs cūr semper errētis.  
*Tell us why you are always wandering around.*

The active and passive forms of the present subjunctive are given on [pages 272–273](#). You may also need to consult the Vocabulary at the end to find which conjugation a verb belongs to.

- a ubi habitās?  
dic mihi ubi . . .
- b quō captīvī illī dūcuntur?  
scīre volō quō captīvī illī . . .
- c quot fundōs possideō?  
oblītus sum quot fundōs . . .
- d quid quaerimus?  
tibi dīcere nolumus quid . . .
- e novumne templum aedificātur?  
incertus sum num novum templum . . .
- f cūr in hōc locō sedētis?  
explicāte nobīs cūr in hōc locō . . .

3 Complete each sentence with the correct word or phrase and then translate.

- a dēnique poēta . . . . . surrēxit. (ad recitandum, ad dormiendum)
- b nūntius, celeriter . . . . ., mox ad castra pervēnit. (scrībendō, equitandō)
- c captīvī, quī nūllam spem . . . . . habēbant, dēspērābant. (coquendī, effugiendī)
- d omnēs hospitēs in triclinium . . . . . contendērunt. (ad cēnandum, ad pugnandum)
- e senex, quī procul ā marī habitābat, artem . . . . . numquam didicerat. (nāvigandī, spectandī)
- f pater meus, diligenter . . . . ., tandem magnās dīvitiās adeptus est. (labōrandō, bibendō)

## About the language 3: more about the dative case

1 In Stage 9, you met the dative case used in sentences like this:

pater **nobīs** dōnum ēmit.  
*Father bought a present **for us**.*

This use of the dative is sometimes described as the **dative of advantage**.

2 In Unit 4, you have met the dative used in sentences like these:

Fortūna **mihi** frātre[m] ēripuit.  
*Fortune has snatched my brother away **from me**.*  
  
tenebrae Orcī **eī** passerem.  
*The shades of Hell stole the sparrow **from her**.*

This use of the dative is sometimes described as the **dative of disadvantage**.

Further examples:

- a fūr mihi multam pecūniam abstulit.
- b barbarī eīs cibum ēripuerunt.
- c Rōmanī nobīs libertātem auferre cōnantur.

# Catullus and Lesbia

The real identity of “Lesbia” is uncertain, but there are reasons for thinking that she was a woman named Clodia. Clodia came from the aristocratic family of the Claudii (who used a different spelling of their name), and was married to Metellus, a wealthy and distinguished noble. She was an attractive, highly educated woman, whose colorful lifestyle caused continual interest and gossip at Rome. Among the other rumors that circulated around her, she was said to have murdered her husband and committed incest with her brother.

One of Clodia’s lovers was the lively and talented Marcus Caelius Rufus. Their relationship lasted for about two years, before being broken off by Caelius. There was a violent quarrel; and Clodia, furious and humiliated, was determined to revenge herself. She launched a prosecution against Caelius, alleging (among other things) that he had robbed her and attempted to poison her.



Mars and Venus.

Clodia, in spite of her doubtful reputation, was a powerful and dangerous enemy, with many influential friends, and the prosecution was a serious threat to Caelius. To defend himself against her charges, he turned to various friends, including Rome’s leading orator, Cicero. Not only was Cicero a close friend of Caelius, but he had a bitter and long-running feud with Clodia’s brother Clodius.

Some of the charges were dealt with by other speakers for the defense; Cicero’s job was to deal with Clodia’s allegations of theft and poisoning. It would not be enough to produce arguments and witnesses; Clodia herself had to be discredited and (if possible) made to look ridiculous, if a verdict of “not guilty” was to be achieved.



“Lesbia and her Sparrow” by Poynter. Which aspects of her character does the artist capture?

The following paragraphs are from Cicero's speech in defense of Caelius:

Two charges in particular have been made: theft and attempted murder, and both charges involve the same individual. It is alleged that the gold was stolen from Clodia, and that the poison was obtained for administering to Clodia. The rest of the chief prosecutor's speech was not a list of charges, but a string of insults, more suitable to a vulgar slanging-match than a court of law. When the prosecutor calls my client "adulterer, fornicator, swindler," these are not accusations, but mere abuse. Such charges have no foundation; they are wild mud-slinging, by an accuser who has lost his temper and has no one to back him up.

But when we come to the charges of theft and attempted murder, we have to deal not with the prosecutor but the person behind him. In speaking of these charges, gentlemen of the jury, my concern is wholly with Clodia, a lady who possesses not only nobility of birth but also a certain notoriety. However, I shall say nothing about her except in connection with the charges against my client. I should be more energetic and forceful in speaking about Clodia, but I do not wish to seem influenced by political dispute with her husband – I mean her *brother*, of course (I'm always making that mistake). I shall speak in moderate language, and will go no further than I am obliged by my duty to my client and the facts of the case: for I have never felt it right to argue with a woman, especially with one who has always been regarded not as any man's enemy but as *every* man's friend ...

I shall name no names, but suppose there were a woman, unmarried, blatantly living the life of a harlot both here in the city and in the public gaze of the crowded resort of Baiae, flaunting her behavior not only by her attitude and her appearance, not only by her passionate glances and her insolent tongue, but by lustful embraces, drinking sessions, and beach parties, so that she seemed to be not merely a harlot, but a harlot of the lewdest and most lascivious description – suppose that a young man,



*An interpretation of Lesbia by Weguelin in a statuesque pose with sparrows at her feet.*

like my client, were to associate with such a woman; do you seriously claim that he would be seducing an innocent victim? ...

I was present, gentlemen, and indeed it was perhaps the saddest and bitterest occasion of my whole life, when Quintus Metellus, who only two days previously had been playing a leading part in the political life of our city, a man in the prime of his years, in the best of health and at the peak of his physical strength, was violently, suddenly, shockingly taken from us. How can the woman, who comes from that house of crime, now dare to speak in court about the rapid effects of poison?

Caelius was acquitted. Nothing is known of Clodia's later fate.

Catullus' poems, whether about Lesbia or not, display an intensity of feeling and a mastery of different meters. These characteristics put Catullus' poetry firmly in the lyric genre. In Greek poetry this term applied originally to songs which were accompanied by music ("poetry sung to the lyre") and which expressed the personal sentiments of the poets, as distinct from the objectivity of, for example, epic or dramatic poetry. The adoption of the Greek lyric meters into Latin presented great difficulty. However, Catullus and, later, Horace were successful enough to become the two chief Roman lyric poets. Latin lyric poetry differed from Greek lyric in that it was written to be recited or read instead of sung to music. However, the Roman poets did continue the elements which still characterize lyric poetry in its wider meaning today: melodic poetry written in an intensely personal and direct style.



*Statue from the second century AD. This respectable Roman matron's face and Flavian hairstyle contrast strikingly with her naked body and Venus-like pose.*



## Vocabulary checklist 45

aestās, aestātis, f.

candidus, candida, candidum

culpa, culpaе, f.

fleō, flēre, flēvī

modo ... modo

mulier, mulieris, f.

orbis, orbis, m.

orbis terrārum

ōtium, ōtīi, n.

quisquam, quicquam

rumpō, rumpere, rūpī, ruptus

speciēs, speciēi, f.

tegō, tegere, tēxī, tēctus

tenuis, tenuis, tenue

*summer*

*bright, shining*

*blame*

*weep*

*now ... now, sometimes ... sometimes*

*woman*

*circle, globe*

*world*

*leisure*

*anyone, anything*

*break, split*

*appearance*

*cover*

*thin*



*Wall painting of cupids playing.*



# CLADES

Stage 46

Pliny wrote two letters to the historian Tacitus giving an eyewitness account of the eruption of Mount Vesuvius, which had taken place in the late summer or fall of AD 79 when Pliny was seventeen. In the first letter, he described the death of his uncle (Pliny the Elder), who went too near the danger zone on a rescue mission, and was choked to death by the fumes. In the second letter, on which the passages in this Stage are based, Pliny describes the adventures which he and his mother had at Misenum after Pliny the Elder had departed on his mission.



## tremōrēs

### I

profectō avunculō, ipse reliquum tempus studiīs impendī (ideō enim remāseram); deinde balneum, cēna, somnus inquiētus et brevis. per multōs diēs priōrēs, tremor terrae sentiēbātur, minus formīdolōsus quia Campāniae solitus; sed illā nocte ita invaluit, ut nōn movērī omnia sed ēvertī vidērentur. irrūpit cubiculum meum māter; surgēbam ipse, ad eam excitandam sī dormīret. cōnsēdimus in āreā domūs, quae mare ā tēctīs modicō spatiō dīvidebat; ego, ut timōrem mātris meā sēcūrītātē lēnīrem, poposcī librum et quasi per ōtium legere coepī. subitō advenit amīcus quīdam avunculī, quī ubi mē et mātrem sedentēs, mē vērō etiam legentem videt, vituperat illīus patientiam, sēcūrītātem meam. ego nihilōminus intentus in librum manēbam.

iam hōra diēi prīma; sed adhūc dubia lūx. iam quassātīs proximīs tēctīs, magnus et certus ruīnae metus. tum dēmum fugere cōstituimus; nam sī diūtius morāfī essēmus, sine dubiō periissēmus. ultrā tēcta prōgressī, ad respīrandum cōsistimus. multa ibi mīrābilīa vidēmus, multās formīdinēs patimur.

**avunculō: avunculus** *uncle*  
**remāseram: remanēre**

*stay behind*

**somnus** *sleep*

5 **formīdolōsus** *alarming*

**Campāniae** *in Campania*

**solitus** *common, usual*

**invaluit: invalēscere** *become strong*

10 **tēctīs: tēctum** *building*

**spatiō: spatium** *space, distance*

**dīvidebat: dīvidere** *separate*

**sēcūrītātē: sēcūrītās**

*unconcern, lack of anxiety*

15 **per ōtium** *at leisure, free from care*

**quassātīs: quassāre** *shake violently*

**ruīnae: ruīna** *collapse*

**ultrā** *beyond*

**respīrandum: respīrare**

*recover one's breath, get one's breath back*

**formīdinēs: fōrmīdō** *fear, terror*

## I

nam vehicula, quae prōdūci iusserāmus, quamquam in plānissimō campō, in contrāriās partēs agēbantur, ac nē lapidibus quidem fulta in eōdem locō manēbant. praeterea mare in sē resorbērī vidēbāmus, quasi tremōre terrae repulsum esset. certē prōcesserat lītus, multaue maris animālia siccīs arēnīs dētīnēbantur. ab alterō latere nūbēs ātra et horrenda in longās flammārum figūrās dēhīscēbat; quae et similēs et maiōrēs fulguribus erant. tum vērō ille amīcus avunculī vehementius nōs hortātus est ut effugere cōnārēmur: “sī frāter” inquit “tuus, tuus avunculus, vīvit, salūtem vestram cupit; sī periit, superstītēs vōs esse voluit; cūr igitur cūctāminī?” respondimus nōs salūtī nostrae cōnsulere nōn posse, dum dē illō incertī essēmus. nōn morātus ultrā, sē convertit et quam celerrimē ē periculō fūgit.

nec multō post, illa nūbēs ātra dēscendit in terrās, operuit maria; cēlāverat Capreās, Mīsēnī prōmunturium ē cōspectū abstulerat. tum māter mē ōrāre hortārī iubēre, ut quōquō modō fugerem; affirmāvit mē, quod iuvenis essem, ad salūtem pervenīre posse; sē, quae et annīs et corpore gravārētur, libenter moritūram esse, sī mihi causa mortis nōn fuisset. ego respondi mē nōlle incolumem esse nisi illa quoque effūgisset; deinde manum eius amplexus, addere gradum cōgō. pāret invīta, castīgatque sē, quod mē morētur.

**plānissimō: plānus** level, flat

**campō: campus** ground

**partēs: pars** direction

**agēbantur: agī** move, roll

**fulta: fulcīre** prop up, wedge

**resorbērī: resorbēre** suck back

**siccīs: siccus** dry

**arēnīs: arēna** sand

**dētīnēbantur: dētīnēre**

hold back, strand

**latere: latus** side

**dēhīscēbat: dēhīscere** gape

open

**fulguribus: fulgur** lightning

**cūctāminī: cūctārī** delay,

hesitate

**cōnsulere** take thought for,

give consideration to

**operuit: operīre** cover

**Capreās: Capreae** Capri

**Mīsēnī: Mīsēnum** Misenum

**prōmunturium** promontory

**ōrāre hortārī iubēre = ōrābat**

hortābātur iubēbat

**quōquō: quisquis**

whatever (i.e. whatever

possible)

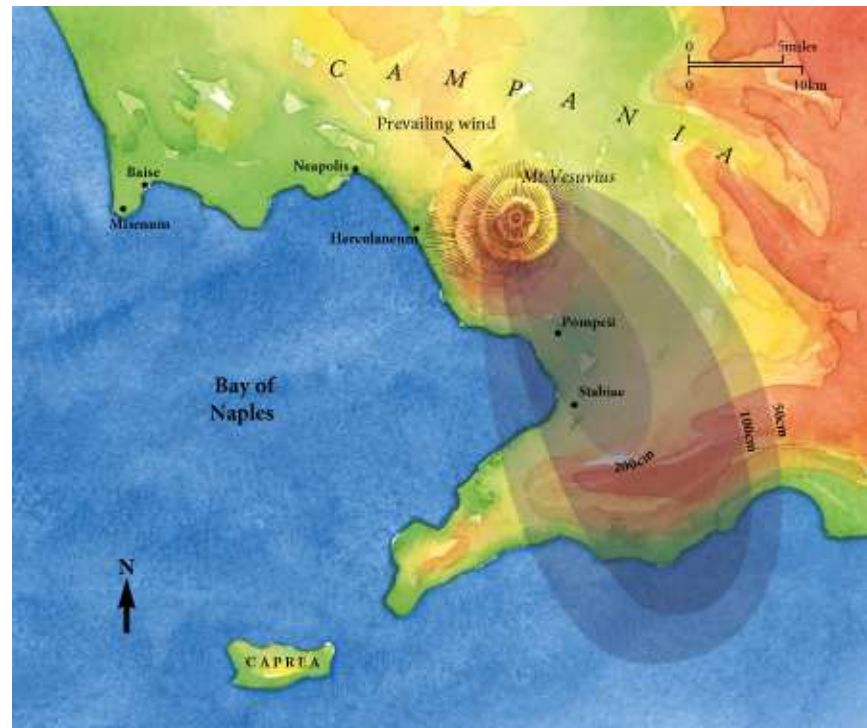
**incolumem: incolumis** safe

**amplexus: amplexī** grasp, clasp

**addere gradum** go forward

step by step (literally add

one step (to another))



The area affected by ashfall after the eruption of Vesuvius in AD 79.

### Questions

- 1 What strange things were happening to (a) Pliny's carriage, (b) the sea and shore, (c) the sea creatures?
- 2 Describe what Pliny saw in the sky (lines 5–7).
- 3 What did the friend of Pliny's uncle urge Pliny and his mother to do? What reason did they give for refusing? What did the friend then do?
- 4 What were the effects of the black cloud, as described in lines 14–16?
- 5 Why did Pliny's mother think they should separate? What action did Pliny take in response to her entreaties?
- 6 What impression do you have of the character of (a) the friend of Pliny's uncle, (b) Pliny and his mother, as shown by their behavior during the eruption?



## About the language 1: pluperfect subjunctive passive

- 1 In Stage 30, you met the pluperfect indicative passive:

omnēs servī **dīmissī erant**.

*All the slaves had been sent away.*

- 2 In Stage 46, you have met sentences like these:

cum omnēs servī **dīmissī essent**, ad āream rediimus.

*When all the slaves had been sent away, we returned to the courtyard.*

Plīnius scīre voluit num avunculus **servātus esset**.

*Pliny wanted to know whether his uncle had been saved.*

The form of the verb in **boldface** is the **pluperfect subjunctive passive**.

Further examples:

- a ancilla cognōvit quid in testāmentō dominī scriptum esset.
- b cum victimae sacrificātae essent, pontifex pauca verba dixit.
- c amīcī vestrī ignōrābant quārē comprehēnsī essētis.

- 3 Compare the indicative and subjunctive forms of the pluperfect passive of **portō**:

<i>pluperfect passive indicative</i>	<i>pluperfect passive subjunctive</i>
portātus eram	portātus essem
portātus erās	portātus essēs
portātus erat	portātus esset
portātī erāmus	portātī essēmus
portātī erātis	portātī essētis
portātī erant	portātī essent

Pluperfect subjunctive passive forms of all conjugations are given on page 000 of the Language information section.

- 4 Study the following examples:

iūdex rogāvit quantam pecūniam mercātor mihi **pollicitus esset**.

*The judge asked how much money the merchant had promised me.*

cum Rōmam **regressus essem**, prīnceps mē arcessīvit.

*When I had returned to Rome, the emperor sent for me.*

The words in **boldface** are pluperfect subjunctive forms of deponent verbs.

Further examples:

- a cum multās gemmās adeptī essēmus, domum revēnimus.
- b memineram quid māter mea locūta esset.

Pluperfect subjunctive forms of deponent verbs are given on [page 273](#).

## tenebrae

iam dēcidēbat cinis, adhūc tamen rārus. respiciō; dēnsa cālīgō, tergīs nostrīs imminēns, nōs sequēbātur quasi ingēns flūmen ātrum in terram effūsum esset. “dēflectāmus” inquam, “dum vidēmus, nē in viā sternāmur et in tenebrīs ā multitudīne fugientum obterāmur.”

vix cōnsēderāmus, cum dēscendit nox dēnsissima, quasi omnia lūmina in conclāvī clausō exstincta essent. sī adfuisse, audivissēs ululātūs fēminārum, infāntum vāgītūs, clāmōrēs virōrum; aliī vōcibus parentēs requirēbant, vōcibusque nōscitābant, aliī liberōs, aliī coniugēs; hī suum cāsum, aliī suōrum lūgēbant; nōnnūllī metū mortis mortem precābantur; multī ad deōs manūs tollēbant, plūrēs nusquam iam deōs ūllōs esse affirmābant.

paulum relūxit, quod nōn diēs nōbīs, sed appropinquantis ignis indicium vidēbātur. ignis tamen procul substitit; deinde tenebrae rūsus, cinis rūsus, multus et gravis. nisi identidem surrēxissēmus et cinerem excussissēmus, sine dubiō opertī atque etiam oblīsī pondere essēmus.

tandem cālīgō tenuāta ac dissolūta est, sicut fūmus vel nebula. mox diēs rediit; sōl etiam fulgēbat, pallidus tamen. attonitī vīdimus omnia mūtāta altōque cinere tamquam nive operta. regressī Mīsenum, noctem spē ac metū exēgimus. metus praevalēbat; nam tremor terrae persevērābat. nōbīs tamen nūllum cōnsilium abeundī erat, dōnec cognōscerēmus num avunculus servātus esset.



*Petrified bodies.*

**rārus** occasional

**dēflectāmus: dēflectāre**

*turn aside, turn off the road*

- 5 **sternāmur: sternere** *knock over*

**obterāmur: obterere** *trample to death*

**ululātūs: ululātus** *shriek*

- 10 **vāgītūs: vāgitus** *wailing, crying*  
**nōscitābant: nōscitāre**

*recognize*

**paulum** *a little, to a slight extent*

- 15 **relūxit: relūcēscere** *become light again*

**opertī = opertī essēmus:**

**operīre** *bury*

**oblīsī ... essēmus: oblīdere**

- 20 *crush*

**pondere: pondus** *weight*

**tenuāta: tenuāre** *thin out*

**dissolūta est: dissolvere**

*disperse, dissolve*

**nebula** *mist*

**nive: nix** *snow*

**Mīsenum** *to Misenum*

**exēgimus: exigere** *spend*

**praevalēbat: praevalēre**

*prevail, be uppermost*

**dōnec** *until*

## About the language 2: more about conditionals

### 1 Study the following conditional sentences:

sī iuvenis respexisset, latrōnem vīdisset.

*If the young man had looked back, he would have seen the robber.*

sī mē vocāvissēs, statim vēnissem.

*If you had called me, I would have come at once.*

nisi canis lātrāvisset, servī effūgissent.

*If the dog had not barked, the slaves would have escaped.*

sī Imperātor ipse hanc rem iūdicāvisset, damnātī essētis.

*If the emperor himself had judged this case, you would have been condemned.*

Notice that:

- a the Latin verbs are in the pluperfect tense of the subjunctive;
- b the English translations contain the words *had . . .*, followed by *would have . . .*

### 2 Further examples:

- a sī nautae in portū mānsissent, tempestātem vītāvissent.
- b sī satis pecūniae obtulissētis, agricola vōbīs equum vēndidisset.
- c sī centuriō tergum vertisset, minus graviter vulnerātus esset.
- d sī filia tua illī senī nūpsisset, miserrima fuisset.
- e sī exercitus noster superātus esset, princeps novās cōpiās ēmisisset.
- f nisi pater mē prohibuisset, tibi subvēnissem.

## Practicing the language

1 Translate each sentence; then, referring if necessary to the table of nouns on [pages 258–259](#) and to the Vocabulary at the end of the book, change the number of the words in **boldface** (i.e. change singular words to plural, and plural words to singular) and translate again.

- a centuriō barbarōs **catēnis** vīnixit.
- b fūr vestēs **amīci tui** abstulit.
- c sacerdos ad **templa** ambulābat.
- d multitūdō artem **gladiātōris** mīrābātur.
- e pāstōrēs strepitum **canum** audīvērunt.
- f puer cum **ancillis** et **iuvenibus** stābat.
- g **mercātōri** pecūniam trādīdit.
- h ego callidior **meis inimicis** sum.

2 This exercise is based on lines 1–12 of **tremōrēs I** on [page 207](#). Read the lines again, then translate the following sentences into Latin. All necessary vocabulary can be found on [page 207](#) in lines 1–12, but you will need to make various alterations to the word-endings, e.g. by changing a verb from 1st person to 3rd person, or a noun from the nominative to the genitive. Refer to the appropriate pages in the Language information section where necessary.

- a Plinius spent the remaining time *on dinner* (dative) and *sleep* (dative).
- b Throughout those days, tremors were being felt.
- c Plinius began to read a book, in order that he might calm *his* (omit) mother's fear.
- d They *saw* (use either perfect or historical present) his uncle's friend arriving.
- e Plinius, having been scolded *by the friend* (**ab** + ablative), was nevertheless remaining in the courtyard.

3 Translate each pair of sentences; then replace the word in **boldface** with the correct form of the relative pronoun **quī**, using the table in paragraph 1 on [page 267](#) and adjusting the word order if necessary so that the relative pronoun comes at the beginning of the second sentence; then translate again. Do not join the two sentences together, but translate the relative pronoun as a *connecting relative*, i.e. as “he,” “she,” “it,” “this,” etc. If necessary, check the gender of the word in **boldface**.

For example: in mediā urbe stābat templum. simulatque **templum** intrāvī,  
attonitus cōnstiī.  
*In the middle of the city stood a temple. As soon as I entered the temple I halted in amazement.*

This becomes: in mediā urbe stābat templum. **quod** simulatque intrāvī,  
attonitus cōnstiī.  
*In the middle of the city stood a temple. As soon as I entered it, I halted in amazement.*

- a subitō appāruērunt duo lupī. cum **lupōs** vīdisset, pāstōrēs clāmōrem sustulērunt.
- b agricola uxōrem monuit ut fugeret. **uxor** tamen obstinātē recūsāvit.
- c rēx epistolam celeriter dictāvit. cum servus **epistolam** scrīpsisset, nūntius ad Imperātōrem tulit.
- d fūr ātrium tacitē intrāvit. **fūre** vīsō, canis lātrāvit.
- e Quīntus “Salvium perfidiae accuso,” inquit. **verbis** audītis, Salvius tacuit.
- f “ubi est pecūnia mea?” rogāvit mercātor. nēmō **mercātōri** respondere audēbat.
- g hominēs clāmāre coepērunt. clāmōribus **hominum** excitātus, surrēxī.
- h crās pontifex sacrificium faciet. ut **sacrificium** videās, tē ad templum dūcam.

## About the language 3: more about ellipsis

- 1 From Unit 1 on, you have met sentences like these, containing various forms of the verb **esse** (*to be*):

nihil tam ferōx est quam leō.

*Nothing is as ferocious as a lion.*

postrīdiē discessimus; sed iter longum et difficile erat.

*We left the next day; but the journey was long and difficult.*

- 2 Sometimes, however, the various forms of **esse** are omitted, especially in verse or fast-moving narrative. In more recent Stages, you have met sentences like these:

nam tam terribile quam incendium.

*Nothing is as frightening as a fire.*

caelum undique et pontus.

*On every side was sky and sea.*

subitō fragōrem audīvimus; deinde longum silentium.

*Suddenly we heard a crash; then there was a long silence.*

- 3 Translate again lines 13–14 of **tremōrēs I** on [page 207](#), from **iam** to **metus**. How many times does the Latin omit the word **erat** where the English translation contains the word “was”?

## Roman letters

What the Romans called **ōtium** (free time), the freedom from **negōtium** (the business of life), was actually laborious leisure in which a great amount of time was devoted to reading and writing. Someone once expressed wonder at what Pliny the Elder had accomplished: he had performed important and time-consuming official duties, had practiced law, and had written many books. His nephew, Pliny the Younger, explained that **studia**, learning and studying, filled all his uncle’s spare time. While he was resting after lunch, while dining, while traveling, while being carried through Rome in a litter, even while being rubbed down and dried after a bath, Pliny the Elder had books read aloud to him while he took notes, wrote extracts, or dictated to his secretary. Apparently Pliny the Younger practiced this routine as well. He tells us that, relaxing at his beloved Laurentine villa, he never wasted time even while hunting: “I was sitting by the hunting nets with stylus and writing tablets instead of hunting spears by my side, thinking and making notes, so that, even if I came home empty-handed, I should have my wax tablets filled at least.”

This inclination for reading and writing was widespread among cultivated Romans and letter writing accounted for a great amount of that time and devotion. In the small city-states of the Greek world, there had been relatively little need for written communication and the number of letters in classical Greek literature is small. But with Rome at the center of an expanding empire, written correspondence became absolutely essential. Landowners visiting their estates in Italy, bureaucrats on military or administrative service in the provinces, travelers, merchants, tax collectors, students, soldiers, and exiles, all needed to keep in touch with home or the capital.

Every traveler went laden with letters he had been asked to deliver, often in return for letters of introduction to influential persons (**epistulae commendaticiae**). A person about to send a messenger or who intended to go on a journey made it a point of courtesy to notify friends in time for them to prepare letters. There was a danger, of course, that letters sent in this way might fall into the wrong hands or be lost. It was customary, therefore, to send a copy of an important letter by another person and, if possible, by another route.

Notes, short letters, lists, receipts, and first drafts of literary works were written on wax tablets (**cērae**). A page of papyrus (**charta**) was expensive and was used only for important correspondence. Normally two parallel columns were written on each charta. A book was a long strip of papyrus, made from a number of chartae glued together. It was kept rolled in a scroll (**volūmen**) and was unrolled as it was read.

The sheer volume of correspondence carried on by most Romans of wealth made it impossible for them to write all their letters in their



*Roman writing tablet.*

own hand, except for the most important or those to dear friends. It was, therefore, the practice to use **āmanuēnsēs** or secretaries. A slave employed in writing correspondence from dictation or copying was called a **notārius**, a **librārius**, or a **servus ab epistulis**. If letters had been written by a secretary, the authors would often add a line or two in their own hand. Soon the personal letters of important men began to be collected. Cicero and Pliny, the most famous Roman letter writers, and their secretaries kept copies of letters they thought worth keeping and glued them together in **volumina**.



*Part of an epitaph praising a secretary.*

Over nine hundred letters written by Cicero (106–43 BC), the famous orator and lawyer, have survived. Some of these, like newsletters, provide official and unofficial, public and private, views on current politics; others deal with personal and cultural matters. Some of Cicero’s letters are private and were written without any thought of publication; others clearly have a wider circulation in mind. The letters discuss all that is in the writer’s mind, in a lively, colloquial, and immediate style, much as in a modern journal. After Cicero no one could compose a letter without being conscious of the established epistolary form. It was to serve as a model for many Roman writers, including Pliny the Younger.

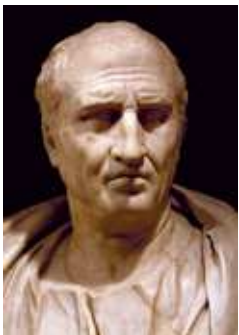
The letters of Pliny the Younger (c. AD 61 – c.112) resemble Cicero’s in that they cover a wide range of topics and reflect the life, interests, and personality of their author. However, Pliny’s letters, more so than Cicero’s, were written self-consciously and selectively, with a view to future publication. The letters are fluent, elegant, and polished. From the hundreds of letters that have been preserved, we get an exceptionally vivid picture of the private lives of the Romans. The letters of both Cicero and Pliny show the results of a thorough education in rhetoric. Both men express themselves so well that their letters belong to the field of literature.

Distinct literary categories, or genres of literature, were established by the Greeks and had become traditional by Roman times – history, philosophy, oratory, comedy, tragedy, epic, pastoral, lyric, and didactic or instructive poetry. The Romans themselves claimed only one new invention, verse satire. Today, however, letter writing is also a recognized genre of Latin literature and, according to some critics, it is, next to satire, Rome’s most distinctive literary legacy.

A Roman letter follows a conventional structure: it is expected to have a greeting, a body, and a valediction. The letter begins with the writer’s name (in the nominative case) followed by the recipient’s name (in the dative case). The next line generally reads **SAL**, **SD**, or **SPD** for **salūtem**, **salūtem dicit**, or **salūtem plurimam dicit**. In the body of the letter the Romans often, although not always, put the verbs in the tense which would be the actual time when the letter was read, not the tense appropriate at the time of writing; for example, **scribēbam** often means “I am writing.” This is called the epistolary tense. After the message, the writer often uses formulaic phrases of courtesy or affection as a conclusion, for example **SVBE** (**sī valēs**, **bene est**), **valē**, or **cūrā ut valeās**. Since the sender’s name has already appeared in the salutation, the letter is not signed at the end. The use of stylized opening and closing phrases injects a tone of formality even in personal letters.

As a genre, Roman letters often have certain stylistic characteristics in common, as well. Each letter is normally confined to a single theme. Consistency of literary style – the color and pattern of language and the tone or feeling – is also characteristic. Simplicity of language is combined with oratorical artifice in word order and structure. A young man once asked Pliny for a course of study. Pliny suggested that letter writing would be a valuable element in the proposed curriculum: “I know that your chief interest is law, but that is not a reason for advising you to limit yourself to this style ... I should like you sometimes to take a passage of history or turn your attention to letter writing, for often history, in a speech, calls for a narrative or poetic description; and letters develop brevity and simplicity of style.”

A publishing trade existed in Rome but, with duplication of works limited to the output of slaves copying by hand, publication was not on a great enough scale to provide authors with an income. The motive for publishing literary works, including letters, was not money but literary prestige, **dignitās**. However, whether for publication or not, Roman letters allowed both their writers and their readers to share in the enjoyment of well-written, entertaining correspondence.



*Cicero.*



## Vocabulary checklist 46

clādēs, clādis, f.

iūdicō, iūdicāre, iūdicāvī, iūdicātus

lapis, lapidis, m.

lūmen, lūminis, n.

minus

paulum

quisquis

quidquid (also spelled quicquid)

reliquus, reliqua, reliquum

requirō, requirere, requisivī

somnus, somnī, m.

sternō, sternere, strāvī, strātus

tēctum, tēctī, n.

ultrā

*disaster*

*judge*

*stone*

*light*

*less*

*a little, slightly*

*whoever*

*whatever*

*remaining, the rest*

*ask, seek*

*sleep*

*lay low, knock over*

*building*

*further*



*A letter found in a military camp in Britain.*



# LUDI

Stage 47

The following narrative, told partly in Latin and partly in translation, comes from Book Five of Virgil's *Aeneid*.



Map showing the voyage of Aeneas.

During their wanderings after the destruction of Troy, Aeneas and his Trojan followers have arrived at the island of Sicily, where Aeneas' father Anchises is buried. They decide to mark the anniversary of Anchises' death by holding a festival of games in his honor.

## certāmen

### I

First is the race between four ships,  
Picked from the whole fleet, well-matched with heavy oars:  
The speedy *Pristis*, with a keen crew led by Mnesteus;  
Massive *Chimaera*, huge as a city, commanded by Gyas;  
The large *Centaur*, which carries Sergestus,  
And sea-blue *Scylla*, with Cloanthus as captain.

### II

est procul in pelagō saxum spūmantia contrā  
litora, quod **tumidis**\* summersum tunditur ōlim

\*Some noun-and-adjective phrases, in which an adjective is separated by one word or more from the noun which it describes, are shown in **boldface**.

spūmantia: spūmare foam  
contrā opposite  
tumidis: tumidus swollen  
tunditur: tundere beat, buffet  
ōlim sometimes  
flūctibus: flūctus wave  
hibernī: hibernus wintry, of winter  
condunt: condere hide  
hibernī condunt ubi = ubi hibernī ...  
condunt  
Cōri: Cōrus Northwest wind  
tranquillō: tranquillus calm weather  
attollitur: attollī rise  
viridem: viridis green  
frondenti: frondēns leafy  
īlice: īlex oak tree  
cōstituit: cōstituere set up, place  
circumflectere cursūs: circumflectere  
cursum turn one's course around

flūctibus, hibernī condunt ubi sīdera Cōrī;  
tranquillō silet immōtāque attollitur undā.  
hīc viridem **Aenēas** frondenti ex īlice mētā  
cōstituit signum nauīs **pater**, unde revertī  
scīrent et longōs ubi circumflectere cursūs.  
inde ubi clāra dedit sonitum tuba, **finibus** omnēs  
(haud mora) prōsiluēre **suīs**; ferit aethera clāmor  
nauticus, adductīs spūmant freta versa lacertīs.  
effugit ante aliōs prīmisque elābitur undīs  
turbam inter fremitumque Gyās; quem deinde Cloanthus  
cōnsequitur, melior rēmīs, sed pondere pīnus  
tarda tenet. post hōs aequō discīmine Pristis  
Centaurusque locum tendunt superāre priōrem;  
et nunc Pristis habet, nunc victam praerit ingēns  
Centaurus, nunc ūnā ambae iūctisque feruntur  
frontibus et longā sulcant vada salsa carīnā.



immōtā ... attollitur undā.

clāra: clārus loud (literally clear)  
finibus: finis starting place  
5 ferit: ferire strike  
nauticus made by the sailors  
adductīs: addūcere pull, draw up (to the chest)  
freta: fretum water, sea  
10 versa: vertere churn up  
fremitum: fremitus noise, din  
cōnsequitur: cōsequī follow, chase  
pīnus pine tree, i.e. boat (made from pine wood)  
15 tarda: tardus slow  
tenet: tenēre hold back  
aequō discīmine at an equal distance (from the leaders)  
tendunt: tendere strain, strive  
superāre achieve, win  
iūctīs: iūctus side by side  
frontibus: frōns prow  
sulcant: sulcāre plow through  
vada: vadum water  
salsa: salsus salty  
carīnā: carīna keel

## Questions

- 1 Where is the rock? What happens to it when the weather is stormy? What happens in calm weather?
- 2 What does Aeneas place on the rock? Why? Which noun in lines 5–7 emphasizes Aeneas' position of responsibility?
- 3 What is the starting signal? What do the words **haud mora** and **prōsiluēre** (line 9) indicate about the manner in which the competitors move off?
- 4 What does Virgil say in lines 9–10 about (a) the shouting of the sailors, (b) the appearance of the sea, (c) the movements of the oarsmen?
- 5 Who takes the lead?
- 6 Who comes next? What advantage does he have, and what disadvantage?
- 7 Which two ships are struggling for third place? What is happening at each of the three stages of the struggle, introduced by **nunc ... nunc ... nunc** (lines 16–17)?
- 8 The verb **sulcāre** (**sulcant**, line 18) literally means "to drive a furrow." In what way is it appropriate to the description of the ships' course?



# Gyās et Cloanthus

## I

They were nearing the rock, close to the turning point,  
When Gyas, leading at the halfway mark,  
Cried out to his helmsman Menoetes: “What are you doing?  
Don’t wander so far to the right! Keep over this way!  
Run close to the rock, let the oars on the port side graze it!  
The rest can stay out to sea, if they want.” But Menoetes,  
Fearing a hidden reef, turned the prow to the open water.  
“Where are you off to?” cried Gyas again. “Make for the rock!”  
And looking round as he shouted, he saw Cloanthus,  
Hard on his tail, cutting in between him and the rock.  
Cloanthus, scraping through on the inside, took the lead  
And reached safe water, leaving the turning post far behind.

## II

tum vērō exarsit iuvenī dolor ossibus ingēns  
nec lacrimīs caruēre genae, sēgnemque Menoetēn  
in mare praecipitem puppī dēturbat ab altā;  
ipse gubernāclō rēctor subit, ipse magister  
hortāturque virōs clāvumque ad lītora torquet.  
at gravis\* ut fundō vix tandem redditus īmō est  
iam senior madidāque fluēns in veste **Menoetēs**  
summa petit scopulī siccāque in rūpe resēdit.  
illum et lābentem Teucrī et rīsēre natantem  
et salsōs rīdent revomentem pectore fluctūs.

exarsit: exardēre blaze up  
ossibus: os bone

sēgnem: sēgnis timid,  
unenterprising

Menoetēn Greek accusative of  
Menoetēs

5 puppī: puppis stern, poop  
dēturbat: dēturbāre push, send  
flying

gubernāclō: gubernāclum  
helm, steering oar

10 rēctor helmsman  
subit: subire take over  
magister pilot

clāvum: clāvus tiller; helm  
torquet: torquēre turn

ut when

fundō: fundus depth

vix tandem at long last

īmō: īmus lowest

senior elderly

fluēns dripping, streaming

scopulī: scopulus rock

resēdit: residere sit down, sink  
down

Teucrī Trojans

revomentem: revomere vomit up

pectore: pectus chest



Competitors in a boat race.

## Questions

- 1 Who is the **iuvenis** (line 1)? What does he do to Menoetes in lines 2–3?
- 2 Who replaces Menoetes as helmsman? What are his first actions on taking over?
- 3 Which words and phrases in line 6 indicate that Menoetes (a) went a long way down, (b) did not resurface for some time, (c) could do nothing about getting to the surface himself but could only wait for the sea to buoy him up?
- 4 Why do you think Virgil includes the phrase **iam senior** (line 7) in his description of Menoetes? Which word in line 6 is partly explained by the phrase **madidāque fluēns in veste** in line 7?
- 5 What did Menoetes do as soon as he had resurfaced?
- 6 What three actions of Menoetes are described in lines 9–10? Do the Trojans show any sympathy for him? Does Virgil?

\*Some noun-and-adjective phrases, in which an adjective is separated by one word or more from the noun which it describes, are shown in **boldface**.



# Sergestus et Mnēstheus

## I

And now the two tailenders, Mnestheus and Sergestus,  
 Are fired with a joyful hope of catching Gyas.  
 As they reach the rock, Sergestus is in the lead,  
 Though not by as much as a boat-length; his bows are in front,  
 But his stern is overlapped by the eager *Pristis*.  
 And Mnestheus, pacing between his lines of rowers,  
 Is driving them on: "Now pull with your oars;  
 Once you were comrades of Hector, and when Troy fell  
 You became my chosen companions; now summon your strength,  
 Now summon the courage you showed on the African sandbanks,  
 The Ionian sea, the racing waves of Greece.  
 I can hope no longer now to finish first  
 (Though perhaps ... but victory lies in the hand of Neptune) –  
 Yet to come in last, my friends, would be shameful;  
 Prevent the disgrace!" And his men, with a mighty heave,  
 Pulled hard on their oars; the whole ship shook with their efforts;  
 The sea raced by beneath them, their throats and limbs  
 Were gripped by breathless exertion, they streamed with sweat.

## II

attulit ipse virīs optātum cāsus honōrem.  
 namque **furēns animī** dum prōram ad saxa suburget  
 interior spatiōque subit **Sergestus** inīquō,  
 infēlix saxīs in prōcurrentibus haesit.  
 cōnsurgunt nautae et magnō clāmōre morantur  
 ferrātāsque trudēs et acūtā cuspidē contōs  
 expediunt frāctōsque legunt in gurgite rēmōs.

5

**cāsus** *chance*  
**furēns animī** *furiously determined,*  
*with furious eagerness*  
**prōram: prōra** *prow*  
**suburget: suburgere** *drive ... up close*  
**interior** *in the inside*  
**subit: subire** *approach*  
**inīquō: inīquus** *narrow,*  
*dangerous*  
**prōcurrentibus: prōcurrere** *project*  
**cōnsurgunt: cōnsurgere** *jump up*  
**morantur: morārī** *hold (the ship) steady*  
**ferrātās: ferrātus** *tipped*  
*with iron*  
**trudēs: trudi** *pole*  
**acūtā: acūtus** *sharp*  
**cuspidē: cuspis** *point*  
**contōs: contus** *pole, rod*  
**expediunt: expedire** *bring out, get out*  
**legunt: legere** *gather up*

# About the language 1: more about the ablative

1 From Unit 1 on, you have met sentences like these:

sacerdōs **ā templō** discessit.  
*The priest departed from the temple.*  
 servī **in agrīs** labōrābant.  
*The slaves were working in the fields.*

In these sentences, “from” is expressed by one of the prepositions **ā**, **ab**, **ē**, or **ex**, while “in” is expressed by the preposition **in**. Each preposition is followed by a noun in the ablative case.

2 In verse, however, the idea of “in” and “from” is often expressed by the ablative case alone, without any preposition:

ipse diem noctemque negat discernere **caelō** ... Palinūrus.  
*Palinurus himself says he cannot distinguish day and night in the sky.*  
**finibus** omnēs ... prōsiluēre **suīs**.  
*They all leapt forward from their starting places.*  
 ... **immōtā**que attollitur **undā**.  
 ... and it rises up from the still water.

Further examples:

- a nōbīs tempus erat patriā discēdere cārā.
- b flūmine nant piscēs, arbore cantat avis.
- c iamque senex laetus nostrā proficīscitur urbe.
- d dīcitur immēnsā Cyclōps habitāre cavernā.

I

at laetus Mnēstheus successūque ācrior ipsō  
prōna petit maria et pelagō dēcurrit apertō.  
et primum in scopulō **lūctantem** dēserit altō  
**Sergestum** brevibusque vadīs frūstrāque vocantem  
auxilia et frāctīs discentem currere rēmīs.  
inde Gyān ipsamque ingentī mōle Chimaeram  
cōnsequitur; cēdit, quoniam spoliāta magistrō est.

Questions

- 1 Why does Mnestheus feel encouraged at this point?
- 2 Who is the first competitor to be overtaken by Mnestheus? What is he doing, and trying to do?
- 3 Whom does Mnestheus overtake next? Why is he able to do so?

II

sōlus iamque **ipsō** superest in **fine** Cloanthus:  
quem petit et summīs adnīxus vīribus urget.  
tum vērō ingeminat clāmōr cūctīque sequentem  
īnstīgant studiīs, resonatque fragōribus aethēr.  
hī proprium decus et partum indignantur honōrem  
nī teneant, vītāque volunt prō laude pacīscī;  
hōs successus alit: possunt, quia posse videntur.  
et fors aequātīs cēpissent praemia rōstrīs,  
nī palmās pontō tendēns utrāsq̄ue Cloanthus  
fūdissetque precēs dīvōsq̄ue in vōta vocāset:  
“dī, quibus imperium est pelagī, quōrum aequora currō,  
vōbīs laetus ego **hōc** candentem in **litore** taurum  
cōstituiam ante ārās vōtī reus, exāque salsōs  
prōiciam in flūctūs et vīna liquentia fundam.”  
dīxit, eumque īmīs sub flūctibus audiit omnis  
Nēreidum Phorcīque chorus Panopēaque virgō,  
et pater ipse manū magnā Portūnus euntem  
impulit: illa Notō citius volucrīque sagittā  
ad terram fugit et portū sē condidit altō.

**successū:** **successus** *success*  
**ācrior:** **ācer** *eager, excited*  
**prōna:** **prōnus** *easy*  
**dēcurrit:** **dēcurrere** *speed, race*  
**dēserit:** **dēserere** *leave behind*  
**currere** *race, row*  
5 **Gyān** *Greek accusative of Gyās*  
**mōle:** **mōlēs** *bulk*  
**quoniam** *since*  
**spoliāta ... est:** **spoliāre** *deprive*

**adnīxus:** **adnīti** *strain, exert oneself*  
**urget:** **urgēre** *pursue, press upon*  
**cūctī:** **cūctus** *all*  
**īnstīgant:** **īnstīgāre** *urge*  
**studiīs:** **studium** *shout of support, cheer*  
**resonat:** **resonāre** *resound*  
**fragōribus:** **fragor** *shout*  
**proprius:** **proprius** *one's own, that belongs to one*

- 5 **decus** *glory*  
**partum:** **parere** *gain, win*  
**indignantur:** **indignāri** *feel shame, think it shameful*  
**nī = nisi**
- 10 **indignantur ... nī teneant** *think it shameful if they do not hold on to*  
**pacīscī** *exchange, bargain*  
**alit:** **alere** *encourage*  
**fors** *perhaps*
- 15 **aequātīs:** **aequātus** *level, side by side*  
**rōstrīs:** **rōstrum** *prow*  
**palmās:** **palma** *hand (literally palm)*  
**tendēns:** **tendere** *stretch out*  
**fūdisset:** **fundere** *pour out*



**in vōta** *to (hear) his vow*  
**vocāset = vocāvisset**  
**candentem:** **candēns** *gleaming white*  
**vōtī reus** *bound by one's vow, in payment of one's vow*  
**prōiciam:** **prōicere** *cast (as an offering)*  
**liquentia:** **liquēre** *flow*  
**Nēreidum:** **Nēreis** *sea nymph*  
**Phorcī:** **Phorcus** *Phorcus (a sea god)*  
**Panopēa** *Panopea (one of the sea nymphs)*  
**Portūnus** *Portunus (god of harbors)*  
**citius:** **citō** *quickly*  
**volucrī:** **volucer** *winged, swift*  
**sagittā:** **sagitta** *arrow*  
**sē condidit:** **sē condere** *bring oneself to rest*

Questions

- A 1 Which two captains are involved in the final dash for victory? Which of them has the better chance, and which phrase in line 1 emphasizes this?
- 2 What happens in line 3 to the noise level? Suggest a reason for this. Which contestant do the spectators support?
- 3 Why are Cloanthus' men especially anxious not to be beaten? How deeply (according to Virgil) do they care about winning?
- 4 What psychological advantages do Mnestheus and his men have?
- 5 What would the result have been, but for Cloanthus' prayer?
- 6 Which gods does Cloanthus address? What three promises does he make? Does his prayer imply a request as well as a promise?
- 7 Who heard the prayer? What help did Cloanthus receive?
- 8 Which word in lines 17–18 has Virgil placed in an especially emphatic position, and why?
- 9 What is the speed of Cloanthus' boat compared to? What is the result of Portunus' action?
- J 1 To what extent (if any) do the *personalities* of the four captains influence the action and result of the race?
- 2 Consider how victor II should be read aloud. At which point or points should the reading be liveliest? How should Cloanthus' prayer be read? Are there any points where the reading should be calm or quiet?

## About the language 2: poetic plurals

### 1 Study the following quotations from Latin verse:

**ō**raque caeruleā patrium clāmantia nōmen  
excipiuntur aquā. (*Ovid*)  
*And his mouth, shouting the name of his father,*  
*was received by the dark blue water:*

per amīca **silentia** lūnae (*Virgil*)  
*through the friendly silence of the moonlight*

cōnscendit furibunda **rogōs**. (*Virgil*)  
*She climbed the funeral pyre in a mad frenzy.*

In each of these phrases or sentences, the poet uses a **plural noun** (**ōra**, **silentia**, **rogōs**) with a **singular meaning** (*mouth*, *silence*, *pyre*). A similar use of the plural is sometimes found in English verse:

And it is clear to my long-searching eyes  
That love at last has might upon the **skies**.

While Shasta signals to Alaskan **seas**  
That watch old sluggish glaciers downwards creep.

### 2 From each of the following lines in Stage 47, pick out one example of a plural noun used with a singular meaning:

- a **victor I** ([page 226](#)), line 5.
- b **victor II** ([page 226](#)), line 14.

## Practicing the language

### 1 Match each word in the top list with a word of similar meaning taken from the bottom list.

For example: aedificāre      exstruere

castīgāre, dēcipere, dīvitiae, dulcis, ignis, nocēre, nōn, ōlim, quia, scelus, spernere,  
superāre, timēre, tūtus, vērō

suāvis, quod, culpāre, laedere, quidem, vincere, fallere, contemnere, haud, opēs, verērī,  
incolumis, facinus, quondam, incendium

### 2 Complete each sentence with the correct word and then translate.

- a sī mē rogāvissēs, . . . . . (dūxissem, respondiissem)
- b sī Icarus mandātis patris pāruiisset, nōn in mare . . . . . (cecidisset, crēdidisset)
- c sī exercituī nostrō subvēnissētis, vōbīs magnum praemium . . . . . (dedissēmus, exstrūxissēmus)
- d sī in Circō heri adfuiissēs, spectāculō . . . . . (dēlectātus essēs, dēpositus essēs)
- e nisi senex ā libertīs dēfēnsus esset, latrōnēs eum . . . . . (exiissent, occīdissent)

### 3 Translate each sentence, then replace the verb in **boldface** with the correct form of the verb in parentheses, keeping the same person, tense, etc. Refer if necessary to the Vocabulary at the end of the book, and to the tables of deponent verbs on [pages 276–278](#).

For example: cōsul pauca verba **dixit**. (loquī)  
This becomes: cōsul pauca verba **locūtus est**.  
*The consul said a few words.*

- a dux nautās **incitābat**. (hortārī)
- b captīvus quidem sum; sed effugere **temptābō**. (cōnārī)
- c crās ab hōc oppidō **discēdēmus**. (proficiscī)
- d **prōmisi** mē pecūniam mox redditūrum esse. (pollicescī)
- e mīlitēs arma nova **comparāvērunt**. (adipiscī)
- f cognōscere volēbam num omnēs nūntiī **revēnissent**. (regredi)

### 4 Complete each sentence with the most suitable word from the box below, and then translate. Refer to the story on [pages 220–227](#) where necessary.

ēiceret	taurum	tuba	relictō	parum
---------	--------	------	---------	-------

- a simulatque . . . . . sonuit, omnēs nāvēs prōsiluērunt.
- b iuvenis adeō irātus erat ut senem ē nāve . . . . .
- c Sergestus, quī . . . . . cautē nāvigābat, in scopulum incurrit.
- d saxō . . . . ., nautae cursum ad litus dīrigēbant.
- e Cloanthus pollicitus est sē . . . . . deīs sacrificātūrum esse.

# The chariot race in Homer's *Iliad*

When Virgil wrote the *Aeneid*, part of his inspiration came from two famous epic poems of ancient Greece, the *Iliad* and *Odyssey* of Homer. Throughout his poem, Virgil uses ideas, incidents, and phrases from Homer, but reshapes them, combines them with his own subject matter, and handles them in his own style, to produce a poem which in some ways is very similar to the *Iliad* and *Odyssey*, but in other ways is utterly different.

The following extracts from Book Twenty-three of Homer's *Iliad* describe the chariot race which took place during the funeral games held by the Achaians (Greeks) outside the walls of Troy during the Trojan War. Homer's account provided Virgil with some of the raw material for his description of the boat race. The chief characters involved are:

- Achilleus** (often known as Achilles), who had organized the games in honor of his dead friend Patroklos;
- Antilochos** son of Nestor and grandson of Neleus;
- Diomedes** son of Tydeus, hated by the god Phoibos Apollo but befriended and supported by the goddess Athene; he drives a team of horses which he has captured from the Trojans, and his companion is named Sthenelos;
- Eumelos** son of Admetos (sometimes described as son of Pheres);
- Menelaos** son of Atreus (Atreides), brother of the great king Agamemnon, whose mare Aithe he has borrowed for the chariot race.

The winner of the race is to receive as his prize a skilled slave woman and a huge tripod with ear-shaped handles.

They stood in line for the start, and Achilleus showed them the turn-post far away on the level plain, and beside it he stationed a judge, Phoinix the godlike, the follower of his father ...  
Then all held their whips high-lifted above their horses, then struck with the whip thongs and in words urged their horses onward into speed. Rapidly they made their way over the flat land and presently were far away from the ships. The dust lifting clung beneath the horses' chests like a cloud or a stormwhirl. Their manes streamed along the blast of the wind, ...  
... the drivers  
stood in the chariots, with the spirit beating in each man with the strain to win, and each was calling aloud upon his own horses, and the horses flew through the dust of the flat land. But as the rapid horses were running the last of the race-course back, and toward the grey sea, then the mettle of each began to show itself, and the field of horses strung out, and before long out in front was the swift-stepping team of the son of Pheres, Eumelos, and after him the stallions of Diomedes,

the Trojan horses, not far behind at all, but close on him, for they seemed forever on the point of climbing his chariot and the wind of them was hot on the back and on the broad shoulders of Eumelos. They lowered their heads and flew close after him.  
And how he might have passed him or run to a doubtful decision, had not Phoibos Apollo been angry with Diomedes, Tydeus' son, and dashed the shining whip from his hands, so that the tears began to stream from his eyes, for his anger as he watched how the mares of Eumelos drew far ahead of him while his own horses ran without the whip and were slowed. Yet Athene did not fail to see the foul play of Apollo on Tydeus' son. She swept in speed to the shepherd of the people and gave him back his whip, and inspired strength into his horses. Then in her wrath she went on after the son of Admetos and she, a goddess, smashed his chariot yoke, and his horses ran on either side of the way, the pole dragged and Eumelos himself was sent spinning out beside the wheel of the chariot so that his elbows were all torn, and his mouth, and his nostrils, and his forehead was lacerated about the brows, and his eyes filled with tears, and the springing voice was held fast within him.  
Then the son of Tydeus, turning his single-foot horses past him, went far out in front of the others, seeing that Athene had inspired strength in his horses and to himself gave the glory.



The plain of Troy.

After him came the son of Atreus, fair-haired Menelaos. But Antilochos cried out aloud to his father's horses: "Come on, you two. Pull, as fast as you can! I am not trying to make you match your speed with the speed of those others, the horses of Tydeus' valiant son, to whom now Athene has granted speed and to their rider has given the glory.



But make your burst to catch the horses of the son of Atreus  
nor let them leave you behind, for fear Aithe who is female  
may shower you in mockery. Are you falling back, my brave horses?  
For I will tell you this, and it will be a thing accomplished. 50  
There will be no more care for you from the shepherd of the people,  
Nestor, but he will slaughter you out of hand with the edge  
of bronze, if we win the meaner prize because you are unwilling.  
Keep on close after him and make all the speed you are able. 55  
I myself shall know what to do and contrive it, so that  
we get by in the narrow place of the way. He will not escape me.”  
So he spoke, and they fearing the angry voice of their master  
ran harder for a little while, and presently after this  
battle-stubborn Antilochos saw where the hollow way narrowed. 60  
There was a break in the ground where winter water had gathered  
and broken out of the road, and made a sunken place all about.  
Menelaos shrinking from a collision of chariots steered there,  
but Antilochos also turned out his single-foot horses  
from the road, and bore a little way aside, and went after him;  
and the son of Atreus was frightened and called out aloud to Antilochos: 65  
“Antilochos, this is reckless horsemanship. Hold in your horses.  
The way is narrow here, it will soon be wider for passing.  
Be careful not to crash your chariot and wreck both of us.”  
So he spoke, but Antilochos drove on all the harder 70  
with a whiplash for greater speed, as if he had never heard him.  
As far as is the range of a discus swung from the shoulder  
and thrown by a stripling who tries out the strength of his young manhood,  
so far they ran even, but then the mares of Atreides gave way  
and fell back, for he of his own will slackened his driving 75  
for fear that in the road the single-foot horses might crash  
and overturn the strong-fabricated chariots, and the men  
themselves go down in the dust through their hard striving for victory.  
But Menelaos of the fair hair called to him in anger:  
“Antilochos, there is no other man more cursed than you are. 80  
Damn you. We Achaians lied when we said you had good sense.  
Even so, you will not get this prize without having to take oath.”



A Greek two-horse chariot.



Fragment of a Greek painted vase showing spectators watching a chariot race.

(The finish:)  
... and now Tydeus’ son in his rapid course was close on them  
and he lashed them always with the whipstroke from the shoulder. His horses  
still lifted their feet light and high as they made their swift passage. 85  
Dust flying splashed always the charioteer, and the chariot  
that was overlaid with gold and tin still rolled hard after  
the flying feet of the horses, and in their wake there was not much  
trace from the running rims of the wheels left in the thin dust.  
The horses came in running hard. Diomedes stopped them 90  
in the middle of where the men were assembled, with the dense sweat starting  
and dripping to the ground from neck and chest of his horses.  
He himself vaulted down to the ground from his shining chariot  
and leaned his whip against the yoke. Nor did strong Sthenelos  
delay, but made haste to take up the prizes, and gave the woman 95  
to his high-hearted companions to lead away and the tripod  
with ears to carry, while Diomedes set free the horses.  
After him Neleian Antilochos drove in his horses,  
having passed Menelaos, not by speed but by taking advantage.  
But even Menelaos held fast his horses close on him ... 100  
... At first he was left behind the length of a discus  
thrown, but was overhauling him fast, with Aithe  
of the fair mane, Agamemnon’s mare, putting on a strong burst.  
If both of them had had to run the course any further,  
Menelaos would have passed him, and there could have been no argument ... 105  
Last and behind them all came in the son of Admetos  
dragging his fine chariot and driving his horses before him.

(translation by Richmond Lattimore)

### Questions

- 1 What part do the gods play in Homer’s chariot race? In what way does it differ from the part they played in Virgil’s boat race?
- 2 Compare the incident at the “narrow place” (lines 43–82) with the incident at the rock in **Sergestus et Mnēstheus I and II** and **victor I**. What are the similarities and differences between the two incidents?
- 3 What other points of similarity do you notice between Virgil’s account of the boat race and Homer’s account of the chariot race?

## Vocabulary checklist 47

aequor, aequoris, n.

careō, carēre, caruī

flūctus, flūctūs, m.

lābor, lābī, lāpsus sum

laus, laudis, f.

mora, morae, f.

optō, optāre, optāvī, optātus

parum

pondus, ponderis, n.

sagitta, sagittae, f.

spatium, spatii, n.

vīrēs, vīrium, f. pl.

*breeze, air*

*lack, be without*

*wave*

*fall, glide; pass by*

*praise, fame*

*delay*

*pray for; long for*

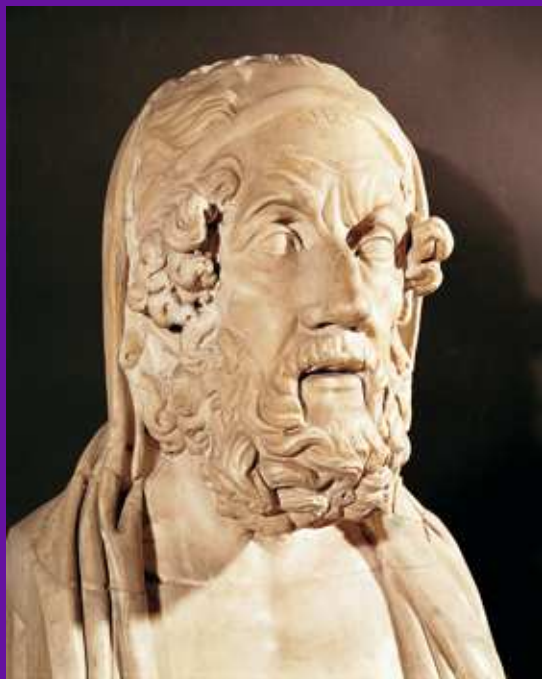
*too little*

*weight*

*arrow*

*space, distance*

*strength*



*Homer.*



# NERO ET AGRIPPINA

Stage 48

The two chief characters in this Stage are the Emperor Nero, who ruled from AD 54 to AD 68, and his mother Agrippina. The Latin text is based on the account written by Tacitus in his *Annals* (a history of Rome from the accession of the Emperor Tiberius to the death of Nero).

Agrippina was an able, ambitious, and unscrupulous woman. In AD 54 she arranged the murder of her husband, the Emperor Claudius, by poison. Then with the help of Burrus, the commander of the praetorian guard, she had Nero proclaimed emperor, although he was still only a youth of sixteen.

At first Agrippina enjoyed not only great prestige as the emperor's mother but also considerable power. Possible rivals to the young emperor were removed quickly, efficiently, and ruthlessly. But before long, Agrippina's power and influence were considerably weakened by Burrus and Nero's tutor Seneca, who established themselves as Nero's chief advisers. They handled Nero skillfully, mixing their advice with flattery, and in this way they controlled most of the major decisions about the government of Rome and the empire.

As time went on, however, Nero became more and more interested in getting his own way. He also increasingly hated his mother, partly because he had fallen violently in love with the beautiful Poppaea Sabina, and was determined to marry her, while his mother was equally determined that he should not. In the following pages, the outcome of their struggle is described.

## Insidiae

### I

at Nerō, quī vetustāte imperiī frēbat iam audācior, amōre Poppaeae magis magisque accēnsus, postrēmō mātrem interficere cōstituit; ministrōs convocātōs cōsultuit utrum venēnō an ferrō vel quā aliā vī ūterētur. placuit primō venēnum. sī tamen inter epulās prīncipis venēnum darētur, mors cāsui assignārī nōn poterat, nam similī exitiō Britannicus antea perierat; atque Agrippina ipsa praesūmendō remēdia mūnierat corpus. quō modō vīs et caedēs cēlārentur nēmō excōgitāre poterat; et metuēbat Nerō nē quis tantō facinorī dēlēctus iussa sperneret.



Coin showing Nero and Agrippina.

vetustāte: vetustās	length, duration
imperii: imperium	rule, reign
accēnsus	inflamed, on fire
quā: quī	some
epulās: epulae	feast, banquet
assignārī: assignāre	attribute, put down to
Britannicus	Britannicus (the Emperor Claudius' son, poisoned on Nero's orders)
praesūmendō: praesūmere	take in advance
caedēs	murder
metuēbat: metuere	be afraid, fear
nē quis	lest anyone, that anyone
dēlēctus: dēligere	choose, select
sperneret: spernere	disobey, disregard

tandem Anicētus lībertus, cui Agrippina odiō erat, cōsiliū callidū prōposuit: nāvem posse compōnī cuius pars, in ipsō marī per artem solūta, Agrippinam ēiceret ignāram. subridēns Anicētus “nihil” inquit, “tam capāx fortuitōrum quam mare; et sī naufragiō Agrippina perierit, quis adeō suspiciōsus erit ut scelerī id assignet quod ventī et flūctūs fēcerint? mātrem dēfūntā, facile erit prīncipī pietātem ostendere templō exstruendō vel ad ārās sacrificandō.”



ministrōs convocātōs cōsultuit utrum venēnō an ferrō vel quā aliā vī ūterētur.

### Questions

- 1 What two reasons, according to Tacitus, led Nero to make up his mind to kill his mother?
- 2 Whose advice did Nero seek? What question did he put to them?
- 3 What were the two disadvantages of poison? What were the two disadvantages of violence?
- 4 Who offered a solution to the problem? What plan did he suggest?
- 5 Why (according to Anicetus) would his plan be unlikely to arouse suspicion? What further steps did he suggest to convince the people of Nero's innocence?

10

compōnī: compōnere	construct
per artem	deliberately, by design
15 ignārum: ignārus	unsuspecting
subridēns: subridēre	smile, smirk
capāx	liable to, full of
fortuitōrum: fortuita	accidents
dēfūntā: dēfūntus	dead



## II

placuit Nerōnī calliditās Anicētī; praetereā occasiō optima reī temptandae aderat, nam Nerō illō tempore Bāiās ad diem fēstum celebrandum visitābat. illūc mātrem ēlicuit; advenientī in itinere obviam iit; excēpit manū et complexū; ad villam eius maritīmam, Baulōs nōmine, dūxit. stābat prope villam nāvis ōrnatissima, quasi ad mātrem pīncipis honōrandam; invitāta est Agrippīna ad epulās Bāiīs parātās, ut facinus nocte ac tenebrīs cēlārētur. rūmōre tamen īnsidiārūm per aliquem prōditōrem audītō, Agrippīna incerta prīmō num crēderet, tandem Bāiās lecticā vecta est. ibi blanditiae sublevāvēre metum: cōmiter excepta, iuxta Nerōnem ipsum ad cēnam collocāta est. Nerō modo familiārītate iuvenīlī sē gerēbat, modo graviter loquēbātur. tandem, cēnā multīs sermōnibus diū prōductā, prōsequitur Agrippīnam abeuntem, artius oculīs et pectorī haerēns, vel ad simulātiōnem explendam vel quod peritūrae mātis suprēmū aspectus saevum animum eius retinēbat.



The coast near Baiae.

**Bāiās: Bāiae** *Baiae* (seaside resort)

**complexū: complexus**

5 *embrace*

**maritīmam: maritimus**

*seaside, by the sea*

**Baulōs: Bauli**

**Bāiīs** *at Baiae*

10 **prōditōrem: prōditor**

*betrayor, informer*

**Bāiās** (line 9) *to Baiae*

**sublevāvēre: sublevāre**

*remove, relieve*

15 **familiārītate: familiārītās**

*friendliness*

**iuvenīlī: iuvenilis**

*youthful*

**prōductā: prōducere**

*prolong, continue*

**artius** *particularly closely*

**haerēns: haerere** *linger, cling*

**simulātiōnem: simulatiō**

*pretense, play acting*

**explendam: explere** *complete,*

*put final touch to*

**suprēmū** *last*

**aspectus** *sight*

**retinēbat: retinere** *restrain,*

*check*



The gulf of Baiae.

### Questions

- 1 What did Nero think of Anicetus' suggestion? Why did he have a good opportunity to put the plan into operation?
- 2 What did Nero do when Agrippina arrived? Suggest a reason for his behavior.
- 3 What method of travel was available to Agrippina at Bauli? What did Nero invite her to do? Why was it important to Nero that his mother's journey to Baiae should take place in the evening?
- 4 What happened at this point to upset Nero's plan? What was Agrippina's first reaction to the information? How did she eventually travel to Baiae?
- 5 In what way did her feelings change at Baiae? How was she treated there? How did Nero vary his manner during the feast?
- 6 How did Nero behave on his mother's departure? What two explanations does Tacitus give for this?

## About the language 1: deliberative questions

1 From Stage 38 on, you have met sentences like these:

quid faciam?

*What am I to do?*

quā tē regiōne requīram?

*In what region am I to search for you?*

utrum captīvōs liberēmus an interficiāmus?

*Should we free the prisoners or kill them?*

Questions like these are usually known as **deliberative questions**, because the speaker is “deliberating,” or wondering what to do.

Further examples:

a quid dīcam?

b unde auxilium petāmus?

c quō mē vertam?

d utrum abeāmus an maneāmus?

2 You have also met sentences like these:

prīnceps amīcōs rogāvit quid faceret.

*The emperor asked his friends what he should do.*

pater nesciēbat quā regiōne filiū requireret.

*The father did not know in what region he was to search for his son.*

*We did what we could.*

incertus eram utrum vī an venēnō ūterer.

*I was uncertain whether to use violence or poison.*

*We did what we could.*

In each of these examples, a deliberative question is being *reported* or *mentioned*.

Examples like these are known as **indirect deliberative questions**.

Further examples:

a difficile est Nerōnī scīre quid respondēret.

b libertum rogābō quō modō rem administrem.

c mīlitēs incertī erant utrum cēderent an resisterent.

d in animō volvēbāmus quāle dōnum rēgī darēmus.

3 Notice that the verb in a deliberative question, whether direct or indirect, is always subjunctive.

## naufragium

### I

deī noctem sīderibus illūstrem et placidō marī quiētā praebuēre, quasi ad scelus patefaciendum. nec multum erat prōgressa nāvis, duōbus amīcīs Agrippīnae comitantibus ex quibus Creperēus Gallus haud procul gubernaculō adstābat. Acerrōnia ad pedēs Agrippīnae cubitantis recumbēns paenitentiam filiī per gaudium commemorābat, cum datō signō ruere tēctum multō plumbō grave. pressus Creperēus statim periit: Agrippīna et Acerrōnia ēminentibus lectī parietibus protectae sunt. nec dissolutiō nāvis sequēbātur, turbātis omnibus et quod plērīque nautae, sceleris ignārī, eōs impediēbant quī cōscīī erant. hī igitur cōnātī sunt ūnum in latus inclīnāre atque ita nāvem sommergere; nōn tamen eīs erat prōptus in rem subitam cōnsēsus, et aliī contrā nītentēs dedēre Agrippīnae facultātem lēniter in mare dēscendendī.



*Agrippina the Younger.*

**illūstrem:** illūstris *bright*

**cubitantis:** cubitāre *lie down, rest*

**paenitentiam:** paenitentia

5 *repentance, change of heart*

**per gaudium** *joyfully*

**ruere = ruit:** ruere *collapse*

**plumbō:** plumbum *lead*

10 **pressus:** premere *crush*

**ēminentibus:** ēminēre *project*

**parietibus:** pariēs *side*

**protectae sunt:** prōtegere

*protect*

**dissolutiō** *disintegration, breakup*

**turbātis:** turbātus *confused*

**inclīnāre** *lean*

**prōptus** *quick*

**in rem subitam** *to meet the sudden crisis*

**cōnsēsus** *agreement*

**contrā** *in the opposite direction*

**nītentēs:** nītī *lean*

**facultātem:** facultās

*opportunity*

Acerrōnia autem, dum sē Agrippinam esse imprūdentem clāmat utque subvenīrētur māt̄rī principis, contīs et rēmīs cōnficitur. Agrippina silēns eōque minus agnita (ūnum tamen vulnus umerō excēpit) ad lēnunculos quōsdam nandō pervenit quī haud procul erant; deinde in Lucrīnum lacum vecta, ad villam suam dūcitur.

ibi cōgitābat quid faceret; animadverterat enim nāvem neque ventīs ad litus āctam, neque saxīs impulsam esse, sed summā suā parte velut terrestre māchināmentum concidisse. observāns etiam Acerrōniae caedem, simul suum vulnus aspiciēns, solum īnsidiarum remēdium esse putāvit, sī nōn intellegere vidērētur. mīsīt igitur libertum quī nūntiāret filiō sē benignitāte deōrum et fortunā eius ēvāsisse gravem cāsum; orāre ut Nerō, quamvis periculō māt̄ris perterritus, vīsēdī cūram differret; sibi ad praesēns quiēte opus esse. atque interim medicāmenta vulnerī adhibet; imperat quoque ut testāmentum Acerrōniae requīratur – hoc solum nōn per simulatiōnem.

15 **imprūdentem** *stupidly, foolishly*  
**subvenīrētur** *help should be brought*

**cōnficitur: cōficere** *finish off, murder*

20 **eō** *therefore, for this reason*  
**agnita: agnōscere** *recognize*  
**lēnunculos: lēnunculus** *small boat*

**Lucrīnum lacum: Lucrinus**

25 **lacus** *the Lucrine lake*  
(a lagoon near Baiae)

**āctam: agere** *drive*

**summā suā parte** *from the top downwards (literally*

30 *from its highest part)*

**terrestre: terrestris** *on land*  
**māchināmentum** *machine, contraption*

**concidisse: concidere** *collapse*  
**observāns: observāre** *notice, observe*

**ēvāsisse: ēvādere** *escape*  
**quamvis** *although*  
**vīsēdī: vīsere** *come to visit*  
**cūram: cūra** *trouble, bother*  
**ad praesēns** *for the present, for the moment*

## Questions

- 1 In what way, according to Tacitus, did the gods take sides (or seem to take sides) in the murder attempt?
- 2 What was Acerronia doing when the roof fell in? Why does Tacitus mention this?
- 3 What did the conspirators try to do after the original plan misfired? Why were they again unsuccessful?
- 4 Why do you think Acerronia shouted out that she was Agrippina? Is there more than one possible explanation for her action?
- 5 What reasons led Agrippina to realize that the shipwreck had been a deliberate attempt on her life? What did she decide was her only hope of safety?
- 6 In her message, Agrippina described Nero as **periculō māt̄ris perterritus**. Is this likely to be true? If not, why did Agrippina describe him in this way?
- 7 What order did Agrippina give? What do you think her reason was?
- 8 What impression do you gain from this passage of Agrippina's ability and character?

## I

at Nerōnī, nūntiōs patrātī facinoris exspectantī, affertur Agrippinam ēvāsisse ictū levī vulnerātam. tum pavōre exanimis et affirmāns iam iamque adfore mātrem uliōnis avidam, Burrum et Senecam statim arcessīvit. longum utrūque silentium; tandem Seneca respexit Burrum ac rogāvit num militēs caedem Agrippinae exsequī iubērentur. ille praetōriānōs tōtī Caesarum domū obstrictōs esse respondit: “militēs” inquit, “nihil ātrōx adversus filiam Germānicī facere audēbunt; efficiat Anicētus prōmissa.” quī haudquāquam haesitat; poscit summam sceleris. ad haec verba Nerō profitētur illō diē sibi tandem darī imperium auctōremque tantī mūneris esse libertum; Anicētō imperāvit ut ad villam statim proficīscerētur dūceretque sēcum hominēs fidēlissimōs.



Members of the praetorian guard, the emperor's personal bodyguard (see pages 252–253).

**patrātī: patrāre** *accomplish, commit*

**affertur: afferre** *bring news, report*

5 **ictū: ictus** *blow*  
**exanimis** *out of one's mind*  
**iam iamque** *at any moment now*

**adfore:** *future infinitive of*

10 **adesse** *be present, arrive*  
**exsequī** *carry out*

**Caesarum: Caesarēs** *the Caesars* (family of the first Roman emperors)

**domū: domus** *family*

**obstrictōs esse: obstringere** *bind (with oath of loyalty)*

**ātrōx** *violent, dreadful*

**Germānicī: Germānicus**

*Germanicus* (Agrippina's father, a popular general and member of the imperial family)

**prōmissa: prōmissum** *promise*  
**summam: summa**

*full responsibility, supreme command*

**profitētur: profitērī** *declare*

## Questions

- 1 Describe Nero's reaction to the news of Agrippina's escape. Compare it with Agrippina's own reaction to the attempt on her life.
- 2 Why do you think Seneca and Burrus are so silent and unhelpful (lines 4–8)? Why do you think Anicetus is so eager to carry out the deed (lines 8–9)?
- 3 How does Nero's mood change after Anicetus has taken charge? Explain his comment **illō diē ... esse libertum** (lines 10–11).

## About the language 2: historical infinitives

1 From Unit 1 on, you have met sentences like this:

Pompēiānī rīdēbant, clāmābant, plaudēbant.  
*The Pompeians were laughing, shouting, and applauding.*

2 In Stage 46, you met a different way of expressing the same idea:

Pompēiānī rīdēre, clāmāre, plaudere.

Further examples:

māter ōrāre hortārī iubēre ut fugerem.  
*My mother begged, urged, and ordered me to flee.*

spectāculum horribile in campīs patentibus – sequī fugere occīdī capī.  
*There was a hideous sight on the open plains – men were chasing, were fleeing, were being killed, and were being captured.*

Notice how the *infinitive* of the verb is used in these examples, instead of an indicative tense such as an imperfect, to describe events happening in the past. This is known as the *historical* use of the infinitive (**historical infinitive** for short). It occurs most often in descriptions of lively and rapid action.

3 Further examples:

- a omnēs amīcī bibere cantāre saltāre.
- b in urbe maximus pavor; aliī ad portās fugere; aliī bona sua in plaustra impōnere; aliī uxōrēs liberōsque quaerere; omnēs viae multitudīne complērī. (*from the historian Sallust*)



## percussōrēs

interim vulgātō Agrippīnae periculō, omnēs, ut quisque audīverat, dēcurrere ad litus. hī mōlēs, hī proximās scaphās cōnscendere; aliī, quantum corpus sinēbat, prōcēdere in mare; nōnnūllī manūs extendere; omnis ōra complērī questibus, precibus, clāmōre hominum dīversa ōrantium aut incerta respondentium; affluere ingēns multitudō cum lūminibus, atque ubi incolumem esse Agrippīnam vulgātum est, ad grātulandum sēsē expedīre, dōnec aspectū agminis hominum armātōrum et minantium disiectī sunt. Anicētus villam mīlitibus circumvenit, effrāctāque iānuā servōs eōs abripit quī obstant, dōnec ad forēs cubiculī venīret; ibi paucī adstābant, cēterīs terrōre irumpentium exterrītis. cubiculō modicum lūmen inerat et ancillārum ūna; magis ac magis anxīa fiēbat Agrippīna quod nēmō ā filiō vēnisset. abeunte dēnique ancillā, Agrippīna “tu quoque mē dēseris” inquit; tum respicit Anicētum triērarchō et centuriōne comitātum. “quī estis?” inquit. “dīcite mihi quārē hūc missī sītis.” nūllum respōsum; circumsistunt lectum percussōrēs et prior triērarchus fūstī caput eius afflīxit. deinde centuriōnī gladium ad occīdendum dēstringentī Agrippīna prōtendēns uterum “ventrem ferī” exclāmāvit multīsq̄e vulneribus cōnfecta est.

cremāta est eādē nocte convīvālī lectō et exequiīs vīlibus; num īnspererit mātrem mortuam Nerō (ut multī affirmant) et fōrmam corporis eius admīrātus sit, incertum est. hunc fore suī finem multōs ante annōs crēdiderat Agrippīna contemperatque. nam eī rogantī dē fortunā Nerōnis respondērunt astrologī illum imperātūrum mātremque occīsūrum; atque Agrippīna “occīdat” inquit, “dum imperet.”



“dīcite mihi quārē  
hūc missī sītis.”

percussōrēs: percussor

assassin

vulgātō: vulgāre make known

ut quisque as soon as each one

hī ... hī some ... others

mōlēs: mōlēs embankment,

5 seawall

quantum as far as

sinēbat: sinere allow

questibus: questus

lamentation, cry of grief

10 affluere flock to the spot

sēsē expedīre prepare oneself,  
get ready

disiectī sunt: disicere scatter;  
disperse

15 abripit: abripere remove by  
force

forēs door

exterrītis: exterrēre frighten  
away

20 triērarchō: triērarchus

naval captain

circumsistunt: circumsistere

take up position around

fūstī: ablativē offūstis

25 afflīxit: affligere strike

prōtendēns: prōtendere

thrust forward

uterum: uterus womb

convīvālī: convīvālis dining

exequiīs: exequiae funeral  
rites

fore = futūrum esse

contemperat: contemnere

disregard

imperātūrum (esse):

imperāre be emperor

dum provided that



## About the language 3: perfect subjunctive passive

- 1 In Stage 30, you met the perfect indicative passive:

duo cōsulēs creātī sunt.

*Two consuls have been appointed.*

- 2 In Stage 48, you have met sentences like these:

puer stultus nescit quot cōsulēs **creātī sint**.

*The stupid boy does not know how many consuls have been appointed.*

dominus cognōscere vult quanta pecūnia **impēnsa sit**.

*The master wants to find out how much money has been spent.*

The form of the verb in **boldface** is the **perfect subjunctive passive**.

Further examples:

**a** incertī sumus utrum Agrippīna servāta an necāta sit.

**b** dīcite mihi quot hostēs captī sint.

**c** ignōrō quārē ā centuriōne ēlēctus sim.

- 3 Compare the indicative and subjunctive forms of the perfect passive of **portō**:

*perfect passive indicative*

portātus sum

portātus es

portātus est

portātī sumus

portātī estis

portātī sunt

*perfect passive subjunctive*

portātus sim

portātus sis

portātus sit

portātī sīmus

portātī sītis

portātī sint

Perfect subjunctive passive forms of all conjugations are given on [page 273](#) of the Language information section.

- 4 Study the following examples:

tam callidus est mercātor ut magnās opēs **adeptus sit**.

*The merchant is so clever that he has obtained great wealth.*

iūdex scīre vult num senī umquam **minātī sīmus**.

*The judge wants to know whether we have ever threatened the old man.*

The words in **boldface** are perfect subjunctive forms of deponent verbs.

Further examples:

**a** dīc mihi quid patrōnus tibi pollicitus sit.

**b** scīre volō quārē nūntiī nōndum profectī sint.

Perfect subjunctive forms of deponent verbs are given on [page 278](#).

## Practicing the language

- 1 Translate each sentence into Latin by selecting correctly from the list of Latin words.

**a** *I gave money to the boy (who was) carrying the books.*

puerī	librōs	portantī	pecūnia	dedī
puerō	liberōs	portātī	pecūniam	dederam

**b** *The same women are here again, master.*

eadem	fēminae	simul	adsunt	dominus
eaedem	fēminam	rūsus	absunt	domine

**c** *By running, he arrived at the prison more quickly.*

currendō	ad carcerem	celeriter	advēnit
currentī	ā carcere	celerius	advēnī

**d** *If you do not obey the laws, you will be punished.*

sī	lēgibus	pārueritis	pūnīminī
nisi	lēgī	pārēbātis	pūniēminī

**e** *Let us force the chiefs of the barbarians to turn back.*

prīncipēs	barbarīs	revertor	cōgimus
prīncipem	barbarōrum	revertī	cōgāmus

**f** *Men of this kind ought not to be made consuls.*

hominibus	huius	generis	cōnsulem	facere	nōnne	dēbet
hominēs	huic	generī	cōsulēs	fieri	nōn	dēbent

- 2 Translate the first sentence. Then, with the help of [pages 258–259](#) and [270–271](#), express the same idea in a passive form by correctly completing the nouns and verbs in the second sentence. Finally, translate the second sentence.

For example:

timēbam nē mīlitēs mē caperent.

timēbam nē ā mīl. . . caper. . . .

Translated and completed, this becomes:

timēbam nē mīlitēs mē caperent.

*I was afraid that the soldiers would catch me.*

timēbam nē ā mīlitibus caperer.

*I was afraid that I would be caught by the soldiers.*

đīc mihi quārē domina numquam ancillās laudet.

đīc mihi quārē ancill. . . numquam ā domin. . . laud. . . .

Translated and completed, this becomes:

đīc mihi quārē domina numquam ancillās laudet.

*Tell me why the mistress never praises the slave girls.*

đīc mihi quārē ancillae numquam ā dominā laudentur.

*Tell me why the slave girls are never praised by the mistress.*

- a dominus cognōscere vult num servī cēnam parent.  
dominus cognōscere vult num cēn. . . ā serv. . . par. . . .
- b tantum erat incendium ut flammae aulam dēlērent.  
tantum erat incendium ut aul. . . flamm. . . dēlēr. . . .
- c barbarī frūmentum incendērunt ut inopia cibī nōs impedīret.  
barbarī frūmentum incendērunt ut inop. . . cibī impēd. . . .
- d in silvā tibi latendum est nē hostēs tē videant.  
in silvā tibi latendum est nē ab host. . . vid. . . .
- e nisi vōs adiūvissem, barbarī vōs circumvēnissent.  
nisi vōs adiūvissem, ā barbar. . . circumven. . . .
- f nescio quārē prīnceps mē relēgāverit.  
nescio quārē ā prīncip. . . relēg. . . .

## The emperor

By AD 59, when the events described in Stage 48 took place, Rome had been ruled by emperors for nearly a century. The Republican system of government (in which two consuls were elected annually as joint heads of state, assisted by other magistrates and the senate) had collapsed in violence and bloodshed at the end of the first century BC. Supreme power in the Roman world was in the hands of a single ruler, the emperor.

To the senate and the people of Rome, the emperor was often known as the **prīnceps** (*chief citizen*); to the soldiers, he was **imperātor** (*commander*). But the word **rēx** (*king*), which might seem a very appropriate title in view of the emperor's great personal power, was deliberately avoided, because the Romans had a long tradition of hatred toward the idea of kings. Kings had ruled Rome in the distant past, and the last one had been so unpopular that he was driven out; four and a half centuries later, when Julius Caesar was suspected of intending to make himself a king, he was assassinated.

The first emperor (Augustus) and most of his successors tried to encourage the belief that in many ways the business of government was being carried out much as before. For example, consuls and other magistrates continued to be appointed, and the senate continued to meet, just as in the days of the Republic. However, the senate, consuls, and magistrates were now much less powerful than before; and they were no longer elected by the people of Rome, but were in many cases appointed directly by the emperor.

The lives and reigns of the emperors in the first century AD are narrated by Tacitus in his *Annals* and *Histories*, and by Suetonius in his *Lives of the Emperors*. They give a vivid and sometimes appalling description of the emperors' immense personal power, the stupidity, greed, lust, extravagance, and cruelty of individual emperors, the frequent plottings and struggles for power that went on among the emperor's advisers and associates, and the savagery and ruthlessness with which emperors treated possible rivals or conspirators.

But even when the emperor was vicious, eccentric, or tyrannical, government of the empire still carried on, and the emperor himself had a crucial part to play; otherwise he risked losing popularity and power. Some emperors behaved sadistically or arrogantly to individuals and still carried out humane and efficient policies in government. For example, Domitian treated the senate with insolence and contempt, and put several of its members to death with little or no excuse, but Suetonius says of him that "he took such great care in supervising the city magistrates and provincial

governors that they were more honest and just during his reign than at any other time.”



*Roman bridge built by Trajan at Alcantara, Spain.*

If an emperor was conscientious, his workload was heavy. He took an important and ever-increasing part in administering the law; he chose men for provincial governorships, legionary commands, consulships, the senate, and numerous other positions and privileges; he acted as the commander-in-chief of the Roman army, determining the soldiers’ pay, selecting the officers, allocating the legions and auxiliaries to particular parts of the empire, and (in the case of some emperors) leading troops on military campaigns; he received ambassadors from provinces and foreign states who brought him greetings, petitions, complaints, or accusations, to which he would be expected to make an eloquent speech in reply (one of the causes of Nero’s dispute with his mother was her attempt to sit at his side, as if she were joint ruler with him, when foreign ambassadors came to see him); he dealt with the problems referred to him by provincial governors (the Bithynia correspondence of Pliny and Trajan provides a good example of this); he often had to care for the plebs or ordinary people of Rome, by providing regular distributions of grain or money to the citizens, putting on splendid and costly shows in the circus and amphitheater, and undertaking large programs of public building to beautify the city and relieve unemployment; he had the power to make law by bringing proposals before the senate; and by holding the post of Pontifex Maximus he was the official head of the state religion.



*The Emperor Augustus as Pontifex Maximus presiding at a sacrifice.*

**The emperor at work**

For much of his time, the emperor carried out his responsibilities by receiving and replying to requests, and by hearing and judging disputes. The following examples (based on actual situations and incidents) give some indication of the variety of pleas and problems which he dealt with:

**The inhabitants of a neighboring town have made a violent attack on us, killing and injuring many innocent people.**

**Please, will you give Roman citizenship to a doctor who cured me of a dangerous illness.**

**Several towns in this province have been badly damaged by an earthquake; please, can troops and money be sent.**

**My husband has been in exile for many years and is now old and ill; I appeal to you to allow him to come back.**

**There is a serious danger of revolt by the local tribes, and our soldiers urgently need reinforcements.**

**Please grant our city the privilege of building a temple in honor of your late father.**

**My neighbor claims his slave is his, but he’s a liar; the slave is mine.**

**Please, will you grant me the honor of the *lātus clāvus* [broad purple stripe on tunic and toga, indicating membership of the senate].**

**The governor of our province has illegally tortured and executed Roman citizens; we ask that he be tried and punished.**

Some of the requests and disputes were handled in writing; a constant stream of letters, petitions, appeals, accusations, and other documents poured onto the emperor’s desk. He was expected to deal with each one personally, deciding the substance of the reply and in many cases dictating its actual words, occasionally adding a sentence or two in his own handwriting. This correspondence was sometimes carried on in Latin, but often in Greek, especially when dealing with the eastern part of the empire. Other requests and disputes were presented verbally to the emperor in person by the people concerned, some of whom traveled vast distances to do so. An anecdote told by the Greek writer Dio about the

Emperor Hadrian illustrates the way in which a Roman emperor was expected to make himself available to his subjects:

**When Hadrian was on a journey, he was stopped by a woman who wished to put a request to him. Being in a hurry, he moved on, saying “I’m too busy,” whereupon the woman shouted after him, “Then stop being emperor.” On hearing this, Hadrian turned around, came back, and listened to her request.**

**The emperor’s helpers**

It was impossible, of course, for one man to govern an empire of fifty million inhabitants single-handed, and although the emperors were reluctant to share power with other people, they needed reliable assistants of various sorts. For military tasks, the emperor could turn to the praetorian guard, who acted as his personal bodyguard and could be immensely important at times of crisis. In Tacitus’ account of Nero’s attempt to murder Agrippina, one of the first people the emperor sends for when the plot goes wrong is Burrus, the praetorian guard’s commander (see [page 243](#), lines 3–4). When the emperor was administering the law or making a decision on which he wanted advice, he could summon his **cōnsilium** (*council*) and ask for opinions of his **amīcī** (*friends*). For assistance in the day-to-day running of government, the emperor could make use of his slaves and (more particularly) his freedmen. These were not official employees of the state, but were members of the emperor’s personal household. Some of the freedmen possessed great power and influence; for instance, in the events related in Stage 48, a crucial part was played by the freedman Anicetus, who not only invented a method for carrying out Agrippina’s murder ([page 237](#), lines 10–17), but also took control of the situation when the plot misfired ([page 243](#), lines 8–12).

**The succession**

One of the most important questions facing an emperor was to decide who should succeed him. Sometimes the position of emperor was inherited by a son from his father; sometimes an emperor with no sons of his own adopted another member of the family as his heir and successor. Some emperors deliberately looked outside their family in an effort to find the most suitable person; the Emperor Nerva chose an experienced and popular general (Trajan) to succeed him, and adopted him as his heir in preference to any of his own relatives. But on many occasions, the question was settled by force and violence. For example, in



*The emperor's freedman Epaphroditus.*

AD 41 the soldiers of the praetorian guard, having murdered the Emperor Caligula, found Caligula’s uncle Claudius hiding in the palace and proclaimed him as the new emperor; nobody was in a position to stop them, because they could get their own way by physical force. And in AD 69, which became known as the “year of the four emperors,” there was a savage civil war, in which each of several rival candidates, supported by different sections of the Roman army, tried to make himself emperor.

**Emperor-worship**

At his death, an emperor was normally deified. He received the title **divus** (*god*) and was honored with prayers and sacrifices; altars and (sometimes) temples were dedicated to him. Some emperors were worshipped as gods even during their lifetime, especially in the eastern provinces, which had long been accustomed to paying divine honors to their own rulers. For many inhabitants of the empire, worship of this kind was a natural response to the immense power possessed by a Roman emperor.



*Carved gem showing the deification of the Emperor Augustus.*



## Vocabulary checklist 48

caedēs, caedis, f.	<i>murder, slaughter</i>
dōnec	<i>until</i>
ēvādō, ēvādere, ēvāsī	<i>escape</i>
incolumis, incolume	<i>safe</i>
latus, lateris, n.	<i>side</i>
metuō, metuere, metuī	<i>be afraid, fear</i>
mūnus, mūneris, n.	<i>gift</i>
nē quis	<i>in case anyone</i>
nē quid	<i>in case anything</i>
pectus, pectoris, n.	<i>breast, heart</i>
pietās, pietātis, f.	<i>duty, piety (respect for the gods, homeland, and family)</i>

premō, premere,	<i>press, crush</i>
pressī, pressus	<i>each</i>
quisque	<i>either ... or</i>
vel ... vel	<i>as if, like</i>
velut	<i>force, violence</i>
vīs, vis, f.	

## Numbers

ūndecim	<i>eleven</i>
duodecim	<i>twelve</i>
tredecim	<i>thirteen</i>
quattuordecim	<i>fourteen</i>
quīndecim	<i>fifteen</i>
sēdecim	<i>sixteen</i>
septendecim	<i>seventeen</i>
duodēvigintī	<i>eighteen</i>
ūndēvigintī	<i>nineteen</i>
trecentī	<i>three hundred</i>
quadringentī	<i>four hundred</i>
quīngentī	<i>five hundred</i>
sescentī	<i>six hundred</i>
septingentī	<i>seven hundred</i>
octingentī	<i>eight hundred</i>
nōngentī	<i>nine hundred</i>

*Statue of Tacitus,  
outside the Austrian  
parliament in Vienna.*





*Fragment of an inscription in Domitian's palace. There were once bronze letters set into the marble.*

# LANGUAGE INFORMATION

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## Contents

<b>Part One: About the language</b>	<a href="#"><u>258</u></a>
Nouns	<a href="#"><u>258</u></a>
Adjectives	<a href="#"><u>260</u></a>
Comparitives and superlatives	<a href="#"><u>262</u></a>
Pronouns I:	<a href="#"><u>264</u></a>
ego, tū, nōs, vōs, sē	
Pronouns II:	<a href="#"><u>265</u></a>
hic, ille, ipse, is, idem	
Pronouns III:	<a href="#"><u>267</u></a>
quī, quīdam	
Verbs	<a href="#"><u>268</u></a>
Deponent verbs	<a href="#"><u>276</u></a>
Irregular verbs	<a href="#"><u>280</u></a>
Uses of the cases	<a href="#"><u>287</u></a>
Uses of the participle	<a href="#"><u>289</u></a>
Uses of the subjunctive	<a href="#"><u>291</u></a>
Indirect statement	<a href="#"><u>294</u></a>
Subordinate clauses in indirect discourse	<a href="#"><u>297</u></a>
Conditional sentences	<a href="#"><u>298</u></a>
Gerunds and gerundives	<a href="#"><u>299</u></a>
<b>Part Two: Literary terms and rhetorical devices</b>	<a href="#"><u>301</u></a>
<b>Part Three: Metrics</b>	<a href="#"><u>303</u></a>
<b>Part Four: Vocabulary</b>	<a href="#"><u>307</u></a>

## Nouns

	<i>fourth declension</i>		<i>fifth declension</i>	
GENDER	m.	n.	m.	f.
SINGULAR				
<i>nominative and vocative</i>	portus	genū	diēs	rēs
<i>genitive (of)</i>	portūs	genūs	diēī	reī
<i>dative (to, for)</i>	portuī	genū	diēī	reī
<i>accusative</i>	portum	genū	diem	rem
<i>ablative (by, with)</i>	portū	genū	diē	rē
PLURAL				
<i>nominative and vocative</i>	portūs	genua	diēs	rēs
<i>genitive (of)</i>	portuum	genuum	diērum	rērum
<i>dative (to, for)</i>	portibus	genibus	diēbus	rēbus
<i>accusative</i>	portūs	genua	diēs	rēs
<i>ablative (by, with)</i>	portibus	genibus	diēbus	rēbus

- ## 259 Language Information



# Adjectives

## 1 first and second declension

SINGULAR	masculine	feminine	neuter	masculine	feminine	neuter
<i>nominative and vocative</i>	bonus ( <b>voc.</b> bone)	bona	bonum	pulcher	pulchra	pulchrum
<i>genitive</i>	bonī	bonae	bonī	pulchrī	pulchrae	pulchrī
<i>dative</i>	bonō	bonae	bonō	pulchrō	pulchrae	pulchrō
<i>accusative</i>	bonum	bonam	bonum	pulchrum	pulchram	pulchrum
<i>ablative</i>	bonō	bonā	bonō	pulchrō	pulchrā	pulchrō
PLURAL						
<i>nominative and vocative</i>	bonī	bonae	bona	pulchrī	pulchrae	pulchra
<i>genitive</i>	bonōrum	bonārum	bonōrum	pulchrōrum	pulchrārum	pulchrōrum
<i>dative</i>	bonīs	bonīs	bonīs	pulchrīs	pulchrīs	pulchrīs
<i>accusative</i>	bonōs	bonās	bona	pulchrōs	pulchrās	pulchra
<i>ablative</i>	bonīs	bonīs	bonīs	pulchrīs	pulchrīs	pulchrīs

## 2 third declension

SINGULAR	masculine and feminine	neuter	masculine and feminine	neuter
<i>nominative and vocative</i>	fortis	forte	fēlix	fēlix
<i>genitive</i>	fortis	fortis	fēlicis	fēlicis
<i>dative</i>	fortī	fortī	fēlicī	fēlicī
<i>accusative</i>	fortem	forte	fēlicem	fēlix
<i>ablative</i>	fortī	fortī	fēlicī	fēlicī
PLURAL				
<i>nominative and vocative</i>	fortēs	fortia	fēlicēs	fēlicia
<i>genitive</i>	fortium	fortium	fēlicium	fēlicium
<i>dative</i>	fortibus	fortibus	fēlicibus	fēlicibus
<i>accusative</i>	fortēs	fortia	fēlicēs	fēlicia
<i>ablative</i>	fortibus	fortibus	fēlicibus	fēlicibus

## 3rd declension continued:

SINGULAR	masculine and feminine	neuter	masculine and feminine	neuter
<i>nominative and vocative</i>	ingēns	ingēns	longior	longius
<i>genitive</i>	ingentis	ingentis	longiōris	longiōris
<i>dative</i>	ingentī	ingentī	longiōrī	longiōrī
<i>accusative</i>	ingentem	ingēns	longiōrem	longius
<i>ablative</i>	ingentī	ingentī	longiōre	longiōre
PLURAL				
<i>nominative and vocative</i>	ingentēs	ingentia	longiōrēs	longiōra
<i>genitive</i>	ingentium	ingentium	longiōrum	longiōrum
<i>dative</i>	ingentibus	ingentibus	longiōribus	longiōribus
<i>accusative</i>	ingentēs	ingentia	longiōrēs	longiōra
<i>ablative</i>	ingentibus	ingentibus	longiōribus	longiōribus

# Comparatives and superlatives

## Adjectives

1		<i>comparative</i>	<i>superlative</i>
longus	longior	longissimus	
long	longer	longest, very long	
pulcher	pulchrior	pulcherrimus	
beautiful	more beautiful	most beautiful, very beautiful	
fortis	fortior	fortissimus	
brave	braver	bravest, very brave	
fēlix	fēlicior	fēlicissimus	
lucky	luckier	luckiest, very lucky	
prūdēns	prūdentior	prūdentissimus	
shrewd	shrewder	shrewdest, very shrewd	
facilis	facilior	facillimus	
easy	easier	easiest, very easy	

### 2 Irregular forms:

bonus	melior	optimus
good	better	best, very good
malus	peior	pessimus
bad	worse	worst, very bad
magnus	maior	maximus
big	bigger	biggest, very big
parvus	minor	minimus
small	smaller	smallest, very small
multus	plūs	plūrimus
much	more	most, very much
multī	plūrēs	plūrimī
many	more	most, very many

### 3 The forms of the comparative adjective **longior** are shown on [p. 261](#).

### 4 Superlative adjectives such as **longissimus** change their endings in the same way as **bonus** (shown on [p. 260](#)).

## Adverbs

### 1 Study the way in which comparative and superlative adverbs are formed.

	<i>comparative</i>	<i>superlative</i>
lātē	lātius	lātissimē
widely	more widely	most widely, very widely
pulchrē	pulchrius	pulcherrimē
beautifully	more beautifully	most beautifully, very beautifully
fortiter	fortius	fortissimē
bravely	more bravely	most bravely, very bravely
fēliciter	fēlicius	fēlicissimē
luckily	more luckily	most luckily, very luckily
prūdentē	prūdentius	prūdentissimē
shrewdly	more shrewdly	most shrewdly, very shrewdly
facile	facilius	facillimē
easily	more easily	most easily, very easily

### 2 Irregular forms.

bene	melius	optimē
well	better	best, very well
male	peius	pessimē
badly	worse	worst, very badly
magnopere	magis	maximē
greatly	more	most, very greatly
paulum	minus	minimē
little	less	least, very little
multum	plūs	plūrimum
much	more	most, very much

### 3 Translate the following examples:

- a mīlitēs nostrī fortius pugnāvērunt quam barbarī.
- b faber mūrum facillimē refēcit.
- c ubi strepitum audīvī, magis timēbam.
- d optimē respondistī, mī fili.

# Pronouns I: ego, tū, nōs, vōs, sē

## 1 ego and tū (I, you, etc.)

	SINGULAR		PLURAL	
<i>nominative</i>	ego	tū	nōs	vōs
<i>genitive</i>	meī	tuī	nostrum	vestrum
<i>dative</i>	mihi	tibi	nōbīs	vōbīs
<i>accusative</i>	mē	tē	nōs	vōs
<i>ablative</i>	mē	tē	nōbīs	vōbīs

## 2 sē (himself, herself, themselves, etc.)

	SINGULAR	PLURAL
<i>genitive</i>	suī	suī
<i>dative</i>	sibi	sibi
<i>accusative</i>	sē	sē
<i>ablative</i>	sē	sē

## 3 Note the adjectives that correspond to the pronouns in paragraphs 1 and 2:

meus, mea, meum	<i>my</i>	noster, nostra, nostrum	<i>our</i>
tuus, tua, tuum	<i>your (s.)</i>	vester, vestra, vestrum	<i>your (pl.)</i>
suus, sua, suum	<i>his own, her own</i>		
	<i>its own, their own</i>		

These adjectives, like all other adjectives, agree with the nouns they describe in case, number, and gender.

For example:

urbs vestra ā barbarīs mox dēlēbitur.  
*Your city will soon be destroyed by barbarians.*

domina līberōs suōs semper laudat.  
*The mistress is always praising her own children,*

## 4 Give the Latin for the words in *italic type* in the following sentences:

- a The prisoner was led away *from us*.
- b *Our citizens* are very courageous.
- c He improved *his own villa*, but not his father's.
- d The welfare *of my slaves* is very important.
- e They wounded *themselves* to avoid being sent into battle.
- f I do not want to give anything *to you (s.)*.
- g The patron gave money so that the villagers could have *their own temple*.
- h *You (pl.)* are rich, but *we* are happy.

# Pronouns II: hic, ille, ipse, is, īdem

## 1 hic (this, these, etc.; also used with the meaning he, she, they, etc.)

	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>genitive</i>	huius	huius	huius	hōrum	hārum	hōrum
<i>dative</i>	huic	huic	huic	hīs	hīs	hīs
<i>accusative</i>	hunc	hanc	hoc	hōs	hās	haec
<i>ablative</i>	hōc	hāc	hōc	hīs	hīs	hīs

## 2 ille (that, those, etc.; also used with the meaning he, she, it, etc.)

	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>genitive</i>	illius	illius	illius	illōrum	illārum	illōrum
<i>dative</i>	illī	illī	illī	illīs	illīs	illīs
<i>accusative</i>	illum	illam	illud	illōs	illās	illa
<i>ablative</i>	illō	illā	illō	illīs	illīs	illīs

## 3 ipse (myself, yourself, himself, etc.)

	SINGULAR			PLURAL		
	<i>masculine</i>	<i>feminine</i>	<i>neuter</i>	<i>masculine</i>	<i>feminine</i>	<i>neuter</i>
<i>nominative</i>	ipse	ipsa	ipsum	ipsī	ipsae	ipsa
<i>genitive</i>	ipsius	ipsius	ipsius	ipsōrum	ipsārum	ipsōrum
<i>dative</i>	ipsī	ipsī	ipsī	ipsīs	ipsīs	ipsīs
<i>accusative</i>	ipsum	ipsam	ipsum	ipsōs	ipsās	ipsa
<i>ablative</i>	ipsō	ipsā	ipsō	ipsīs	ipsīs	ipsīs

**4 is** (*he, she, it, etc.*; also used with the meaning *that, those, etc.*)

	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>genitive</i>	eius	eius	eius	eōrum	eārum	eōrum
<i>dative</i>	eī	eī	eī	eīs	eīs	eīs
<i>accusative</i>	eum	eam	id	eōs	eās	ea
<i>ablative</i>	eō	eā	eō	eīs	eīs	eīs

Notice again how forms of **is** can also be used with the relative pronoun **quī**:

id quod mihi nārrāvisī statim Imperātōrī nūntiābitur.

*What you have told to me will be reported at once to the Emperor.*

eīs quī modo advēnērunt neque cibum neque pecūniam dabō.

*To those who have just arrived I shall give neither food nor money.*

**5 idem** (*the same*)

	SINGULAR			PLURAL		
	<i>masculine</i>	<i>feminine</i>	<i>neuter</i>	<i>masculine</i>	<i>feminine</i>	<i>neuter</i>
<i>nominative</i>	īdem	eadem	idem	eīdem	eaedem	eadem
<i>genitive</i>	eiusdem	eiusdem	eiusdem	eōrundem	eārundem	eōrundem
<i>dative</i>	eīdem	eīdem	eīdem	eīsdem	eīsdem	eīsdem
<i>accusative</i>	eundem	eandem	idem	eōsdem	eāsdem	eadem
<i>ablative</i>	eōdem	eādem	eōdem	eīsdem	eīsdem	eīsdem

Compare the forms of **īdem** with **is** in paragraph 4.

## Pronouns III: quī, quīdam

**1** The relative pronoun **quī** (*who, which, etc.*)

	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>genitive</i>	cuius	cuius	cuius	quōrum	quārum	quōrum
<i>dative</i>	cui	cui	cui	quibus	quibus	quibus
<i>accusative</i>	quem	quam	quod	quōs	quās	quae
<i>ablative</i>	quō	quā	quō	quibus	quibus	quibus

Notice again the use of the *connecting relative* at the beginning of sentences with the meaning *he, she, it, this, etc.*:

rēx signum dedit. **quod** simulac vīdērunt, haruspīcēs ad āram prōgressī sunt.

*The king gave a signal. As soon as they saw it, the soothsayers advanced towards the altar.*

cōnsul "captīvīs parcere cōstituī," inquit. **quibus** verbīs audītīs, senātōrēs plausērunt.

*"I have decided to spare the prisoners," said the consul. On hearing these words, the senators applauded.*

**2** From Stage 17 on, you have met various forms of the word **quīdam**, meaning *one, a certain*:

	SINGULAR			PLURAL		
	<i>masculine</i>	<i>feminine</i>	<i>neuter</i>	<i>masculine</i>	<i>feminine</i>	<i>neuter</i>
<i>nominative</i>	quīdam	quaedam	quoddam	quīdam	quaedam	quaedam
<i>genitive</i>	cuiusdam	cuiusdam	cuiusdam	quōrundam	quārundam	quōrundam
<i>dative</i>	cuidam	cuidam	cuidam	quibusdam	quibusdam	quibusdam
<i>accusative</i>	quendam	quandam	quoddam	quōsdam	quāsdam	quaedam
<i>ablative</i>	quōdam	quādam	quōdam	quibusdam	quibusdam	quibusdam

quōsdam hominēs nōvī, quī tē adiuvāre poterunt.

*I know certain men, who will be able to help you.*

subitō senātor quīdam, celeriter prōgressus, silentium poposcit.

*Suddenly one senator stepped forward quickly and demanded silence.*

Compare the forms of **quīdam** with **quī** in paragraph 1.

With the help of the table above, find the Latin for the words in *italic type* in the following sentences.

- Certain* ladies were helping with the wedding preparations.
- One* young man was addressing the crowd.
- I was staying at the house of *a certain* friend.



# Verbs

## Indicative active

1		<i>first conjugation</i>	<i>second conjugation</i>	<i>third conjugation</i>	<i>fourth conjugation</i>
	PRESENT	<i>I carry, you carry, etc.</i> portō portās portat portāmus portātis portant	<i>I teach, you teach, etc.</i> doceō docēs docet docēmus docētis docent	<i>I drag, you drag, etc.</i> trahō trahis trahit trahimus trahitis trahunt	<i>I hear, you hear, etc.</i> audiō audis audit audīmus audītis audiunt
	IMPERFECT	<i>I was carrying</i> portābam portābās portābat portābāmus portābātis portābant	<i>I was teaching</i> docēbam docēbās docēbat docēbāmus docēbātis docēbant	<i>I was dragging</i> trahēbam trahēbās trahēbat trahēbāmus trahēbātis trahēbant	<i>I was hearing</i> audiēbam audiēbās audiēbat audiēbāmus audiēbātis audiēbant
	FUTURE	<i>I shall carry</i> portābō portābis portābit portābimus portābitis portābunt	<i>I shall teach</i> docēbō docēbis docēbit docēbimus docēbitis docēbunt	<i>I shall drag</i> traham trahēs trahet trahēmus trahētis trahent	<i>I shall hear</i> audiam audiēs audiet audiēmus audiētis audient

2 Translate each word, then change it from the singular to the plural, so that it means *we shall ...* or *they will ...* instead of *I shall* or *s/he will ...*. Then translate again.

nāvigābō; mittet; persuādēbit; impediam; monēbō; dūcam.

3 For ways of checking whether a verb ending in **-ēs**, **-et**, etc. belongs to the *present* tense of a *second* conjugation verb like **doceō** or the *future* tense of a *third* conjugation verb like **trahō**, see paragraph 3 on [p. 307](#).

4

	<i>first conjugation</i>	<i>second conjugation</i>	<i>third conjugation</i>	<i>fourth conjugation</i>
PERFECT	<i>I (have) carried</i> portāvī portāvistī portāvit portāvimus portāvistis portāverunt	<i>I (have) taught</i> docuī docuistī docuit docuimus docuistis docuerunt	<i>I (have) dragged</i> trāxī trāxistī trāxit trāximus trāxistis trāxerunt	<i>I (have) heard</i> audīvī audīvistī audīvit audīvimus audīvistis audīverunt
PLUPERFECT	<i>I had carried</i> portāveram portāverās portāverat portāverāmus portāverātis portāverant	<i>I had taught</i> docueram docuerās docuerat docuerāmus docuerātis docuerant	<i>I had dragged</i> trāxeram trāxerās trāxerat trāxerāmus trāxerātis trāxerant	<i>I had heard</i> audīveram audīverās audīverat audīverāmus audīverātis audīverant
FUTURE PERFECT	<i>I shall have carried</i> portāverō portāveris portāverit portāverimus portāveritis portāverint	<i>I shall have taught</i> docuerō docueris docuerit docuerimus docueritis docuerint	<i>I shall have dragged</i> trāxerō trāxeris trāxerit trāxerimus trāxeritis trāxerint	<i>I shall have heard</i> audīverō audīveris audīverit audīverimus audīveritis audīverint

The future perfect is often translated by the English present tense:

sī mē ad portum dūxeris, pecūniam tibi dabō.

*If you take me to the harbor, I shall give you money.*

## Indicative passive

1 In Unit 3, you met the following forms of the *passive*:

	<i>first conjugation</i>	<i>second conjugation</i>	<i>third conjugation</i>	<i>fourth conjugation</i>
PRESENT	<i>I am (being) carried</i> portor portāris portātūr portāmur portāminī portantur	<i>I am (being) taught</i> doceor docēris docētūr docēmur docēminī docentur	<i>I am (being) dragged</i> trahor traheris trahitūr trahimur trahiminī trahuntur	<i>I am (being) heard</i> audior audīris audītūr audīmur audīminī audiuntur
IMPERFECT	<i>I was being carried</i> portābar portābāris portābātūr portābāmur portābāminī portābantur	<i>I was being taught</i> docēbar docēbāris docēbātūr docēbāmur docēbāminī docēbantur	<i>I was being dragged</i> trahēbar trahēbāris trahēbātūr trahēbāmur trahēbāminī trahēbantur	<i>I was being heard</i> audiēbar audiēbāris audiēbātūr audiēbāmur audiēbāminī audiēbantur
FUTURE	<i>I shall be carried</i> portābor portāberis portābitūr portābimur portābiminī portābuntur	<i>I shall be taught</i> docēbor docēberis docēbitūr docēbimur docēbiminī docēbuntur	<i>I shall be dragged</i> trahar trahēris trahētūr trahēmur trahēminī trahentur	<i>I shall be heard</i> audiar audiēris audiētūr audiēmur audiēminī audientur

2 In paragraph 1, find the Latin for:

he is being dragged; you (s.) will be carried; you (pl.) were being heard; we are taught; they will be dragged; we shall be heard.

3 Translate each verb, then change it from the singular to the plural, so that it means *you (pl.) ...* or *they ...* instead of *you (s.)* or *s/he ...*. Then translate again.

audiēbāris; docēris; trahētūr; portābitūr; mittēbāris; amātūr.

4 Notice how the first and second conjugations form the future passive tense in a different way from the third and fourth conjugations. Compare this with the future active tense on [p. 268](#).

5

	<i>first conjugation</i>	<i>second conjugation</i>	<i>third conjugation</i>	<i>fourth conjugation</i>
PERFECT	<i>I have been carried, I was carried</i> portātus sum portātus es portātus est portātī sumus portātī estis portātī sunt	<i>I have been taught, I was taught</i> doctus sum doctus es doctus est doctī sumus doctī estis doctī sunt	<i>I have been dragged, I was dragged</i> tractus sum tractus es tractus est tractī sumus tractī estis tractī sunt	<i>I have been heard, I was heard</i> audītus sum audītus es audītus est audītī sumus audītī estis audītī sunt
PLUPERFECT	<i>I had been carried</i> portātus eram portātus erās portātus erat portātī erāmus portātī erātis portātī erant	<i>I had been taught</i> doctus eram doctus erās doctus erat doctī erāmus doctī erātis doctī erant	<i>I had been dragged</i> tractus eram tractus erās tractus erat tractī erāmus tractī erātis tractī erant	<i>I had been heard</i> audītus eram audītus erās audītus erat audītī erāmus audītī erātis audītī erant
FUTURE PERFECT	<i>I shall have been carried</i> portātus erō portātus eris portātus erit portātī erimus portātī eritis portātī erunt	<i>I shall have been taught</i> doctus erō doctus eris doctus erit doctī erimus doctī eritis doctī erunt	<i>I shall have been dragged</i> tractus erō tractus eris tractus erit tractī erimus tractī eritis tractī erunt	<i>I shall have been heard</i> audītus erō audītus eris audītus erit audītī erimus audītī eritis audītī erunt

6 The future perfect passive, like the future perfect active, is often translated by an English present tense:

sī exercitus noster crās victus erit, hostēs oppidum capere poterunt.

*If our army is defeated tomorrow, the enemy will be able to capture the town.*

7 Translate each example, then change it from the pluperfect to the perfect tense, keeping the same person and number (i.e. 1st person singular, etc.). Then translate each example again.

For example:

**portātī erāmus** *we had been carried* becomes **portātī sumus** *we have been carried, we were carried.*

doctus eram; audītī erant; missī erātis, accūsātī erāmus; rogātus erās; ducta erat.

## Subjunctive active

1	<i>first conjugation</i>	<i>second conjugation</i>	<i>third conjugation</i>	<i>fourth conjugation</i>
PRESENT	portem	doceam	traham	audiam
	portēs	doceās	trahās	audiās
	portet	doceat	trahat	audiat
	portēmus	doceāmus	trahāmus	audiāmus
	portētis	doceātis	trahātis	audiātis
	portent	doceant	trahant	audiant
IMPERFECT	portārem	docērem	traherem	audīrem
	portārēs	docērēs	traherēs	audīrēs
	portāret	docēret	traheret	audīret
	portārēmus	docērēmus	traherēmus	audīrēmus
	portārētis	docērētis	traherētis	audīrētis
	portārent	docērent	traherent	audīrent
PERFECT	portāverim	docuerim	trāxerim	audīverim
	portāveris	docueris	trāxeris	audīveris
	portāverit	docuerit	trāxerit	audīverit
	portāverimus	docuerimus	trāxerimus	audīverimus
	portāveritis	docueritis	trāxeritis	audīveritis
	portāverint	docuerint	trāxerint	audīverint
PLUPERFECT	portāvissē	docuissē	trāxissē	audīvissē
	portāvissēs	docuissēs	trāxissēs	audīvissēs
	portāvisset	docuisset	trāxisset	audīvisset
	portāvissēmus	docuissēmus	trāxissēmus	audīvissēmus
	portāvissētis	docuissētis	trāxissētis	audīvissētis
	portāvissent	docuissent	trāxissent	audīvissent

## Subjunctive passive

1	<i>first conjugation</i>	<i>second conjugation</i>	<i>third conjugation</i>	<i>fourth conjugation</i>
PRESENT	porter	docear	trahar	audiar
	portēris	doceāris	trahāris	audiāris
	portētur	doceātur	trahātur	audiātur
	portēmur	doceāmur	trahāmur	audiāmur
	portēminī	doceāminī	trahāminī	audiāminī
	portentur	doceantur	trahantur	audiantur
IMPERFECT	portārer	docērer	traherer	audīrer
	portārēris	docērēris	traherēris	audīrēris
	portārētur	docērētur	traherētur	audīrētur
	portārēmur	docērēmur	traherēmur	audīrēmur
	portārēminī	docērēminī	traherēminī	audīrēminī
	portārentur	docērentur	traherentur	audīrentur
PERFECT	portātus sim	doctus sim	tractus sim	audītus sim
	portātus sis	doctus sis	tractus sis	audītus sis
	portātus sit	doctus sit	tractus sit	audītus sit
	portātus simus	doctī simus	tractī simus	audītī simus
	portātī sītis	doctī sītis	tractī sītis	audītī sītis
	portātī sint	doctī sint	tractī sint	audītī sint
PLUPERFECT	portātus essem	doctus essem	tractus essem	audītus essem
	portātus essēs	doctus essēs	tractus essēs	audītus essēs
	portātus esset	doctus esset	tractus esset	audītus esset
	portātī essēmus	doctī essēmus	tractī essēmus	audītī essēmus
	portātī essētis	doctī essētis	tractī essētis	audītī essētis
	portātī essent	doctī essent	tractī essent	audītī essent

2 For ways in which the subjunctive is used, see [pp. 291-293](#).

Other forms of the verb

1	IMPERATIVE	<i>carry!</i>	<i>teach!</i>	<i>drag!</i>	<i>hear!</i>
	SINGULAR	portā	docē	trahe	audī
	PLURAL	portāte	docēte	trahite	audīte
2	PRESENT	<i>carrying</i>	<i>teaching</i>	<i>dragging</i>	<i>hearing</i>
	PARTICIPLE	portāns	docēns	trahēns	audiēns

Present participles change their endings in the same way as **ingēns** (shown on [p. 261](#)), except that their ablative singular sometimes ends in **-e**, e.g. **portante, docente**.

PERFECT PASSIVE	<i>having been</i>	<i>having been</i>	<i>having been</i>	<i>having been</i>
PARTICIPLE	<i>carried</i>	<i>taught</i>	<i>dragged</i>	<i>heard</i>
	portātus	doctus	tractus	audītus

For examples of perfect active participles, see **Deponent verbs**, [p. 279](#).

FUTURE	<i>about to</i>	<i>about to</i>	<i>about to</i>	<i>about to</i>
PARTICIPLE	<i>carry</i>	<i>teach</i>	<i>drag</i>	<i>hear</i>
	portātūrus	doctūrus	tractūrus	audītūrus

Perfect passive and future participles change their endings in the same way as **bonus** (shown on [p. 260](#)).

For examples of ways in which participles are used, see [pp. 289-290](#).

3	PRESENT	<i>to carry</i>	<i>to teach</i>	<i>to drag</i>	<i>to hear</i>
	ACTIVE	portāre	docēre	trahere	audire
	INFINITIVE				
	PRESENT	<i>to be carried</i>	<i>to be taught</i>	<i>to be dragged</i>	<i>to be heard</i>
	PASSIVE	portārī	docērī	trahī	audīrī
	INFINITIVE				
	PERFECT	<i>to have</i>	<i>to have</i>	<i>to have</i>	<i>to have</i>
	ACTIVE	<i>carried</i>	<i>taught</i>	<i>dragged</i>	<i>heard</i>
	INFINITIVE	portāvisse	docuisse	trāxisse	audīvisse
	PERFECT	<i>to have</i>	<i>to have</i>	<i>to have</i>	<i>to have</i>
	PASSIVE	<i>been carried</i>	<i>been taught</i>	<i>been dragged</i>	<i>been heard</i>
	INFINITIVE	portātus esse	doctus esse	tractus esse	audītus esse
	FUTURE	<i>to be about</i>	<i>to be about</i>	<i>to be about</i>	<i>to be about</i>
	ACTIVE	<i>to carry</i>	<i>to teach</i>	<i>to drag</i>	<i>to hear</i>
	INFINITIVE	portātūrus esse	doctūrus esse	tractūrus esse	audītūrus esse

For examples of ways in which infinitives are used to express indirect statements, see [pp. 294-296](#).

4	GERUNDIVE	portandus	docendus	trahendus	audiendus
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Gerundives change their endings in the same way as **bonus** ([p. 260](#)).

For ways in which the gerundive is used, see [p. 299-300](#).

5	GERUND ( <i>carrying, etc.</i> )				
	<i>nominative</i>	(no forms)			
	<i>genitive</i>	portandī	docendī	trahendī	audiendī
	<i>dative</i>	portandō	docendō	trahendō	audiendō
	<i>accusative</i>	portandum	docendum	trahendum	audiendum
	<i>ablative</i>	portandō	docendō	trahendō	audiendō

Notice that the gerund changes its endings in the same way as 2nd declension nouns such as **templum**; but it has no nominative case and no plural.

For ways in which the gerund is used, see [p. 299](#).



# Deponent verbs

Indicative				
1				
	<i>first conjugation</i>	<i>second conjugation</i>	<i>third conjugation</i>	<i>fourth conjugation</i>
PRESENT	<i>I try, I am trying</i> cōnor cōnāris cōnātur cōnāmur cōnāminī cōnantur	<i>I promise</i> <i>I am promising</i> polliceor pollicēris pollicētur pollicēmur pollicēminī pollicentur	<i>I speak, I am speaking</i> loquor loqueris loquitur loquimur loquiminī loquuntur	<i>I rise, I am rising</i> orior orīris orītur orīmur orīminī oriuntur
IMPERFECT	<i>I was trying</i> cōnābar cōnābāris cōnābātur cōnābāmur cōnābāminī cōnābantur	<i>I was promising</i> pollicēbar pollicēbāris pollicēbātur pollicēbāmur pollicēbāminī pollicēbantur	<i>I was speaking</i> loquēbar loquēbāris loquēbātur loquēbāmur loquēbāminī loquēbantur	<i>I was rising</i> oriēbar oriēbāris oriēbātur oriēbāmur oriēbāminī oriēbantur
FUTURE	<i>I shall try</i> cōnābor cōnāberis cōnābitur cōnābimur cōnābiminī cōnābuntur	<i>I shall promise</i> pollicēbor pollicēberis pollicēbitur pollicēbimur pollicēbiminī pollicēbuntur	<i>I shall speak</i> loquar loquēris loquētur loquēmur loquēminī loquentur	<i>I shall rise</i> oriar oriēris oriētur oriēmur oriēminī orientur

- 2 In paragraph 1, find the Latin for:  
you (s.) speak; we were trying; s/he was promising; they will rise; you (pl.) were speaking; we shall promise.
- 3 Translate the following examples:  
cōnāminī; pollicēberis; oriēbātur; loquentur; preābar; sequimur.
- 4 Notice the two different ways in which the future tense of deponent verbs is formed and compare them with the future passive forms on [p. 270](#).

5				
	<i>first conjugation</i>	<i>second conjugation</i>	<i>third conjugation</i>	<i>fourth conjugation</i>
PERFECT	<i>I (have) tried</i> cōnātus sum cōnātus es cōnātus est cōnātī sumus cōnātī estis cōnātī sunt	<i>I (have) promised</i> pollicitus sum pollicitus es pollicitus est pollicitī sumus pollicitī estis pollicitī sunt	<i>I (have) spoken</i> locūtus sum locūtus es locūtus est locūtī sumus locūtī estis locūtī sunt	<i>I have risen, I rose</i> ortus sum ortus es ortus est ortī sumus ortī estis ortī sunt
PLUPERFECT	<i>I had tried</i> cōnātus eram cōnātus erās cōnātus erat cōnātī erāmus cōnātī erātis cōnātī erant	<i>I had promised</i> pollicitus eram pollicitus erās pollicitus erat pollicitī erāmus pollicitī erātis pollicitī erant	<i>I had spoken</i> locūtus eram locūtus erās locūtus erat locūtī erāmus locūtī erātis locūtī erant	<i>I had risen</i> ortus eram ortus erās ortus erat ortī erāmus ortī erātis ortī erant
FUTURE PERFECT	<i>I shall have tried</i> cōnātus erō cōnātus eris cōnātus erit cōnātī erimus cōnātī eritis cōnātī erunt	<i>I shall have promised</i> pollicitus erō pollicitus eris pollicitus erit pollicitī erimus pollicitī eritis pollicitī erunt	<i>I shall have spoken</i> locūtus erō locūtus eris locūtus erit locūtī erimus locūtī eritis locūtī erunt	<i>I shall have risen</i> ortus erō ortus eris ortus erit ortī erimus ortī eritis ortī erunt

- 6 In paragraph 5, find the Latin for:  
they tried; you (s.) had spoken; we have risen; he will have spoken; you (pl.) had promised; he rose.
- 7 Translate each example, then change it from the pluperfect to the perfect tense, keeping the same person and number (i.e. 1st person singular, etc.). Then translate the examples again.  
For example: **cōnātus erās** *you had tried* becomes **cōnātus es** *you have tried, you tried*.  
locūtus erat; cōnāta eram; pollicitī erimus; profectī erātis; adepta erat.

## Subjunctive

1	<i>first conjugation</i>	<i>second conjugation</i>	<i>third conjugation</i>	<i>fourth conjugation</i>
PRESENT	cōner cōnēris cōnētur cōnēmur cōnēminī cōnentur	pollicear polliceāris polliceātur polliceāmur polliceāminī polliceantur	loquar loquāris loquātur loquāmur loquāminī loquantur	oriar oriāris oriātur oriāmur oriāminī oriantur
IMPERFECT	cōnārer cōnārēris cōnārētur cōnārēmur cōnārēminī cōnārēntur	pollicērer pollicērēris pollicērētur pollicērēmur pollicērēminī pollicērentur	loquerer loquerēris loquerētur loquerēmur loquerēminī loquerentur	orīrer orīrēris orīrētur orīrēmur orīrēminī orīrentur
PERFECT	cōnātus sim cōnātus sīs cōnātus sit cōnātī sīmus cōnātī sītis cōnātī sint	pollicitus sim pollicitus sīs pollicitus sit pollicitī sīmus pollicitī sītis pollicitī sint	locūtus sim locūtus sīs locūtus sit locūtī sīmus locūtī sītis locūtī sint	ortus sim ortus sīs ortus sit ortī sīmus ortī sītis ortī sint
PLUPERFECT	cōnātus essem cōnātus essēs cōnātus esset cōnātī essēmus cōnātī essētis cōnātī essent	pollicitus essem pollicitus essēs pollicitus esset pollicitī essēmus pollicitī essētis pollicitī essent	locūtus essem locūtus essēs locūtus esset locūtī essēmus locūtī essētis locūtī essent	ortus essem ortus essēs ortus esset ortī essēmus ortī essētis ortī essent

## Other forms

1	IMPERATIVE SINGULAR PLURAL	<i>try!</i> cōnāre cōnāre	<i>promise!</i> pollicēre pollicēminī	<i>speak!</i> loquere loquiminī	<i>rise!</i> orīre orīminī
2	PRESENT PARTICIPLE  PERFECT PARTICIPLE  FUTURE PARTICIPLE	<i>trying</i> cōnāns  <i>having tried</i> cōnātus  <i>about to try</i> cōnātūrus	<i>promising</i> pollicēns  <i>having promised</i> pollicitus  <i>about to promise</i> pollicitūrus	<i>speaking</i> loquēns  <i>having spoken</i> locūtus  <i>about to speak</i> locūtūrus	<i>rising</i> oriēns  <i>having risen</i> ortus  <i>about to rise</i> oritūrus
3	PRESENT INFINITIVE  PERFECT INFINITIVE  FUTURE INFINITIVE	<i>to try</i> cōnārī  <i>to have tried</i> cōnātus esse  <i>to be about to try</i> cōnātūrus esse	<i>to promise</i> pollicērī  <i>to have promised</i> pollicitus esse  <i>to be about to promise</i> pollicitūrus esse	<i>to speak</i> loquī  <i>to have spoken</i> locūtus esse  <i>to be about to speak</i> locūtūrus esse	<i>to rise</i> orīrī  <i>to have risen</i> ortus esse  <i>to be about to rise</i> oritūrus esse
4	GERUNDIVE	cōnandus	pollicendus	loquendus	oriendus
5	GERUND ( <i>trying, etc.</i> ) <i>nominative</i> <i>genitive</i> <i>dative</i> <i>accusative</i> <i>ablative</i>	(no forms) cōnandī cōnandō cōnandum cōnandō	verendī verendō verendum verendō	loquendī loquendō loquendum loquendō	oriendī oriendō oriendum oriendō

# Irregular verbs

Indicative							
1	PRESENT	<i>I am</i>	<i>I am able</i>	<i>I go</i>	<i>I want</i>	<i>I bring</i>	<i>I take</i>
		sum	possum	eō	volō	ferō	capiō
		es	potes	īs	vīs	fers	capis
		est	potest	it	vult	fert	capit
		sumus	possumus	īmus	volumus	ferimus	capimus
		estis	potestis	ītis	vultis	fertis	capitis
		sunt	possunt	eunt	volunt	ferunt	capiunt
	IMPERFECT	<i>I was</i>	<i>I was able</i>	<i>I was going</i>	<i>I was wanting</i>	<i>I was bringing</i>	<i>I was taking</i>
		eram	poteram	ībam	volēbam	ferēbam	capiēbam
		erās	poterās	ībās	volēbās	ferēbās	capiēbās
erat		poterat	ībat	volēbat	ferēbat	capiēbat	
erāmus		poterāmus	ībāmus	volēbāmus	ferēbāmus	capiēbāmus	
erātis		poterātis	ībātis	volēbātis	ferēbātis	capiēbātis	
erant		poterant	ībant	volēbant	ferēbant	capiēbant	
FUTURE	<i>I shall be</i>	<i>I shall be able</i>	<i>I shall go</i>	<i>I shall want</i>	<i>I shall bring</i>	<i>I shall take</i>	
	erō	poterō	ībō	volam	feram	capiam	
	eris	poterit	ībīs	volēs	ferēs	capiēs	
	erit	poterit	ībit	volet	feret	capiet	
	erimus	poterimus	ībimus	volēmus	ferēmus	capiēmus	
	eritis	poteritis	ībitis	volētis	ferētis	capiētis	
	erunt	poterint	ībunt	volent	ferent	capient	

PERFECT	<i>I have been,</i> <i>I was</i> fuī fuistī fuit fuimus fuistis fuērunt	<i>I have been able, I was able</i> potuī potuistī potuit potuimus potuistis potuērunt	<i>I have gone, I went</i> iī iistī iit iimus iistis iērunt	<i>I (have) wanted</i>  voluī voluistī voluit voluimus voluistis voluērunt	<i>I (have) brought</i>  tulī tulistī tulit tulimus tulistis tulērunt	<i>I have taken, I took</i> cēpī cēpistī cēpit cēpimus cēpistis cēpērunt
PLUPERFECT	<i>I had been</i> fueram fuerās fuerat fuerāmus fuerātis fuerant	<i>I had been able</i> potueram potuerās potuerat potuerāmus potuerātis potuerant	<i>I had gone</i> ieram ierās ierat ierāmus ierātis ierant	<i>I had wanted</i> volueram voluerās voluerat voluerāmus voluerātis voluerant	<i>I had brought</i> tulerā, tulerās tulerat tulerāmus tulerātis tulerant	<i>I had taken</i> cēperam cēperās cēperat cēperāmus cēperātis cēperant
FUTURE PERFECT	<i>I shall have been</i> fuerō fueris fuerit fuerimus fueritis fuerint	<i>I shall have been able</i> potuerō potueris potuerit potuerimus potueritis potuerint	<i>I shall have gone</i> ierō ieris ierit ierimus ieritis ierint	<i>I shall have wanted</i> voluerō volueris voluerit voluerimus volueritis voluerint	<i>I shall have brought</i> tulerō tuleris tulerit tulerimus tuleritis tulerint	<i>I shall have taken</i> cēperō cēperis cēperit cēperimus cēperitis cēperint

## 2 Subjunctive

PRESENT	sim	possim	eam	velim	feram	capiam
	sīs	possīs	eās	velīs	ferās	capiās
	sit	possit	eat	velit	ferat	capiat
	sīmus	possīmus	eāmus	velīmus	ferāmus	capiāmus
	sītis	possītis	eātis	velītis	ferātis	capiātis
	sint	possint	eant	velint	ferant	capiant
IMPERFECT	essem	possem	īrem	vellem	ferrem	caperem
	essēs	possēs	īrēs	vellēs	ferrēs	caperēs
	esset	posset	īret	vellet	ferret	caperet
	essēmus	possēmus	īrēmus	vellēmus	ferrēmus	caperēmus
	essētis	possētis	īrētis	vellētis	ferrētis	caperētis
	essent	possent	īrent	vellent	ferrent	caperent
PERFECT	fuerim	potuerim	ierim	voluerim	tulerim	cēperim
	fuerīs	potuerīs	ierīs	voluerīs	tulerīs	cēperīs
	fuerit	potuerit	ierit	voluerit	tulerit	cēperit
	fuerīmus	potuerīmus	ierīmus	voluerīmus	tulerīmus	cēperīmus
	fuerītis	potuerītis	ierītis	voluerītis	tulerītis	cēperītis
	fuerint	potuerint	ierint	voluerint	tulerint	cēperint
PLUPERFECT	fuissem	potuissem	iissem	voluisssem	tulissem	cēpissem
	fuiissēs	potuiissēs	iissēs	voluiissēs	tulissēs	cēpiissēs
	fuiisset	potuiisset	iisset	voluiisset	tulisset	cēpiisset
	fuiissēmus	potuiissēmus	iissēmus	voluiissēmus	tulissēmus	cēpiissēmus
	fuiissētis	potuiissētis	iissētis	voluiissētis	tulissētis	cēpiissētis
	fuiissent	potuiissent	iissent	voluissent	tulissent	cēpiissent

## 3 Other forms of the verb

IMPERATIVE			<i>go!</i>		<i>bring!</i>	<i>take!</i>
SINGULAR			ī		fer	cape
PLURAL			īte		ferite	capite
PRESENT PARTICIPLE		<i>being able</i>	<i>going</i>	<i>wanting</i>	<i>bringing</i>	<i>taking</i>
		potēns	īēns	volēns	ferēns	capiēns
		potentis	euntis	volentis	ferentis	cipientis
PRESENT INFINITIVE		<i>to be</i>	<i>to be able</i>	<i>to go</i>	<i>to want</i>	<i>to bring</i>
		esse	posse	ire	velle	ferre
						capere
PERFECT INFINITIVE		<i>to have been</i>	<i>to have been able</i>	<i>to have gone</i>	<i>to have wanted</i>	<i>to have brought</i>
		fuisse	potuisse	iisse	voluisse	tulisse
						cēpisse
FUTURE INFINITIVE		<i>to be about to be</i>	<i>to be about to go</i>		<i>to be about to bring</i>	<i>to be about to take</i>
		futūrus esse	itūrus esse		lātūrus esse	captūrus esse
GERUNDIVE		eundus			ferendus	capiendus
GERUND		eundī			ferendī	capiendī



#### 4 Study the following *passive* forms of **ferō** and **capiō**:

##### Indicative

PRESENT	<i>I am brought</i> feror ferris fertur ferimur feriminī feruntur	<i>I am taken</i> capior caperis capitur capimur capiminī capiuntur
IMPERFECT	<i>I was being brought</i> ferēbar ferēbaris etc.	<i>I was being taken</i> capiebar capiebaris etc.
FUTURE	<i>I shall be brought</i> ferar ferēris etc.	<i>I shall be taken</i> capiar capiēris etc.
PERFECT	<i>I have been brought</i> lātus sum lātus es etc.	<i>I have been taken</i> captus sum captus es etc.
PLUPERFECT	<i>I had been brought</i> lātus eram lātus erās etc.	<i>I had been taken</i> captus eram captus erās etc.
FUTURE PERFECT	<i>I shall have been brought</i> lātus erō lātus eris etc.	<i>I shall have been taken</i> captus erō captus eris etc.
PERFECT PASSIVE PARTICIPLE	<i>having been brought</i> lātus	<i>having been taken</i> captus
PRESENT PASSIVE INFINITIVE	<i>to be brought</i> ferrī	<i>to be taken</i> capī
PERFECT PASSIVE INFINITIVE	<i>to have been brought</i> lātus esse	<i>to have been taken</i> captus esse

#### 5 Subjunctive

PRESENT	ferar ferāris ferātur ferāmur ferāminī ferantur	capiar capiāris capiātur capiāmur capiāminī capiantur
IMPERFECT	ferrer ferrēris ferrētur ferrēmur ferrēminī ferrentur	caperer caperēris caperētur caperēmur caperēminī caperentur
PERFECT	lātus sim lātus sīs lātus sit lātī sīmus lātī sītis lātī sint	captus sim captus sīs captus sit captī sīmus captī sītis captī sint
PLUPERFECT	lātus essem lātus essēs lātus esset lātī essēmus lātī essētis lātī essent	captus essem captus essēs captus esset captī essēmus captī essētis captī essent

6 In Stage 42, you met the irregular verb **fiō** (i am made, I become, etc.):

	Indicative	Subjunctive
PRESENT	<i>I become, etc.</i>	
	fiō	fiam
	fīs	fīās
	fit	fīat
	(fīmus)	fīāmus
	(fītis)	fīātis
	fīunt	fīānt
IMPERFECT	<i>I was becoming, etc.</i>	
	fiebam	fierem
	fiebās	fierēs
	fiebat	fieret
	fiebāmus	fierēmus
	fiebātis	fierētis
	fiebant	fierent
FUTURE	<i>I shall become, etc.</i>	
	fiam	
	fies	
	fiet	
	fīēmus	
	fīētis	
	fient	
PRESENT	<i>to become, be made</i>	
INFINITIVE	fieri	

The forms of **fiō** are used as present, future, and imperfect tenses of the passive of **faciō** (*I make, I do*, etc.):

servī nihil faciunt.	nihil fit.
<i>The slaves are doing nothing.</i>	<i>Nothing is being done.</i>
	Or, <i>Nothing is happening.</i>
populus mē rēgem faciet.	rex fiam.
<i>The people will make me a king.</i>	<i>I shall be made king.</i>
	Or, <i>I shall become king.</i>

The other tenses of the passive of **faciō** are formed in the usual way:

equitēs impetum fēcērunt.	impetus ab equitibus factus est.
<i>The cavalry made an attack.</i>	<i>An attack was made by the cavalry.</i>

## Uses of the cases

- nominative**  
**captīvus** clāmābat. *The prisoner was shouting.*
- vocative**  
valē, **domine!** *Good-bye, master!*
- genitive**
  - māter **puerōrum** *the mother of the boys*
  - plūs **pecūniae** *more money*
  - vir **maximae virtūtis** *a man of very great courage*
- dative**
  - militibus** cibum dedimus. *We gave food to the soldiers.*
  - vestrō candidātō** nōn faveō. *I do not support your candidate.*
  - Note this use of the dative of **auxilium**, **cūra**, and **odium**:  
rēx nōbīs **magnō auxiliō** erat. *The king was a great help to us.*  
dignitās tua mihi **cūrae** est. *Your dignity is a matter of concern to me.*  
Epaphroditus omnibus **odiō** est. *Epaphroditus is hateful to everyone.*  
Or, in more natural English:  
*Everyone hates Epaphroditus.*
- accusative**
  - pontem** trānsiimus. *We crossed the bridge.*
  - trēs hōrās** labōrābam. *I was working for three hours.*
  - per **agrōs**; ad **villam**; in **forum** *through the fields; to the house; into the forum*

For examples of the accusative used in indirect statement, see [pp. 294-296](#).
- ablative**
  - spectāculō** attonitus *astonished by the sight*
  - senex **longā barbā** *an old man with a long beard*
  - nōbili gente** nātus *born from a noble family*
  - quārtō diē** revēnit. *He came back on the fourth day.*
  - cum **amīcīs**; ab **urbe**; in **forō** *with friends; away from the city; in the forum*
  - Note this use of the ablative:  
marītus erat ignāvior **uxorē**. *The husband was lazier than his wife.*  
Compare this with another way of expressing the same idea:  
**marītus erat ignāvior quam uxor**.  
g The ablative is used with adjectives such as **dignus** (*worthy*) and **plēnus** (*full*), and verbs such as **ūtor** (*I use*):  
**magnō honōre** dignus *worthy of great honor*  
**venenō** ūtī cōstituit. *He decided to use poison.*  
For examples of ablative absolute phrases, see paragraphs 5-6 on [pp. 289-290](#).

## 7 Further examples of some of the uses listed above:

- a satis pecūniae habētis?
- b theātrum spectātōribus plēnum erat.
- c septem hōrās dormiēbam.
- d es stultior asinō!
- e mīlitēs gladiīs et pugiōnibus ūtēbantur.
- f Myropnous vōbīs auxiliō erit.
- g streptiū urbis cōfectus, ad villam rūsticam discessit.
- h puella parentibus resistere nōn poterat.

## 8 locative

Study the following examples:

- |   |                               |                                  |
|---|-------------------------------|----------------------------------|
| a | <b>Rōmae</b> manēbam.         | <i>I was staying in Rome.</i>    |
| b | <b>Londiniī</b> habitāmus.    | <i>We live in London.</i>        |
| c | <b>Neāpoli</b> mortuus est.   | <i>He died at Naples.</i>        |
| d | quid <b>Pompēiūs</b> accidit? | <i>What happened in Pompeii?</i> |

The words in **boldface** are in the *locative* case.

The locative case is used only in names of towns and small islands and a small number of other words; it is therefore not normally included in lists of cases such as the table on [pp.258-259](#). In first and second declension singular nouns, the locative case has the same form as the genitive; in third declension singular nouns, it is the same as the dative; in plural nouns, it is the same as the ablative.

Notice the locative case of **domus** (*home*) and **rūs** (*country*):

- |   |                             |                                     |
|---|-----------------------------|-------------------------------------|
| e | <b>domī</b> dormiēbat.      | <i>He was sleeping at home.</i>     |
| f | <b>rūrī</b> numquam labōrō. | <i>I never work in the country.</i> |

Further examples:

- g hanc epistulam Ephesī scrībō.
- h Athēnīs manēbimus.
- i mīlitēs in castrīs Dēvae erant.
- j rūrī ōtiōsus sum.

## Uses of the participle

### 1 You have seen how participles are used to describe nouns or pronouns.

clientēs, sportulam **adeptī**, discessērunt.

*The clients, **having obtained** their handout, departed.*

centuriō tē in umbrā **latentem** vīdit.

*The centurion saw you **hiding** in the shadow.*

In the first example, the *perfect active participle* **adeptī** describes **clientēs**; in the second example, the *present participle* **latentem** describes **tē**.

### 2 Sometimes the noun or pronoun described by a participle is omitted:

valdē **perturbātus**, ex urbe fūgit.

***Having been** thoroughly alarmed, he fled from the city.*

**moritūrī** tē salūtāmus.

***We, (who are) about to die**, salute you.*

In examples like these, the ending of the verb (**fūgit**, **salūtāmus**, etc.) makes it clear that the participle refers to *he*, *we*, etc.

### 3 Sometimes the participle refers not to a particular person or thing but more vaguely to *somebody* or *some people*:

tū faciem sub aquā, Sexte, **natantis** habēs.

*You have the face, Sextus, **of (someone) swimming** under water.*

ārea plēna strepitū **labōrantium** erat.

*The courtyard was full of the noise **of (people) working**.*

### 4 Notice again how a noun and participle in the dative case may be placed at the beginning of the sentence:

**Salviō** dē fortunā **querentī** nūllum respōnsum dedī.

***To Salvius complaining** about his luck I gave no reply.*

Or, in more natural English.

*When **Salvius complained** about his luck, I gave **him** no reply.*

### 5 In Unit 3, you met ablative absolute phrases:

senex, pecūniā cēlātā, filiōs arcessīvit.

*After hiding his money, the old man sent for his sons.*

Epaphrodītō loquente, nūntius acurrit.

*While Epaphroditus was speaking, a messenger came dashing up.*

## 6 Further examples:

- a flammīs extinctīs, dominus ruīnam īspexit.
- b ubīque vōcēs poētam laudantium audiēbantur.
- c ā iūdice damnātus, in exilium iit.
- d fēmina, multōs cāsūs passa, auxilium nostrum petēbat.
- e servō haesitantī libertātem praemiumque obtulī.
- f sōle oriente, lūx fīēbat.
- g Sparsus mē uxōrem ductūrus est.

## Uses of the subjunctive

### 1 with **cum** (meaning *when, since, although*)

**cum prōvinciam circumīrem**, incendium Nicomēdiae coortum est.  
*When I was going around the province, a fire broke out in Nicomedia.*

### 2 indirect question

mīlitēs cognōscere volunt **ubi senex gemmās celāverit**.  
*The soldiers want to find out where the old man has hidden the jewels.*

Sometimes the verb of asking, etc. (e.g. **rogō, scio**) is placed *after* the indirect question:

utrum custōs esset an carnifex, nēmō **sciēbat**.  
*Whether he was a guard or an executioner, no one knew.*

### 3 purpose clause

hīc manēbō, **ut villam dēfendam**.  
*I shall stay here, to defend the villa.*

prīnceps Plīnium ēmisit **quī Bithynōs regeret**.  
*The emperor sent Pliny out to rule the Bithynians.*

tacēbāmus, **nē ā centuriōne audirēmur**.  
*We kept quiet, in order not to be heard by the centurion.*

### 4 indirect command

tē moneō **ut lēgibus pāreās**.  
*I advise you to obey the laws.*

medicus nōbīs imperāvit **nē ingrederēmur**.  
*The doctor told us not to go in.*

### 5 result clause

barbarī tot hastās coniēcērunt **ut plūrimī equitēs vulnerērentur**.  
*The barbarians threw so many spears that most horsemen were wounded.*



6 with **priusquam** (before) and **dum** (until)

nōbīs fugiendum est, **priusquam** custōdēs nōs cōspiciant.

*We must run away, before the guards catch sight of us.*

exspectābant **dum** centuriō signum daret.

*They were waiting until the centurion should give the signal.*

Or, in more natural English:

*They were waiting for the centurion to give the signal.*

abībō, **priusquam** ā dominō agnōscar.

*I shall go away, before I am/can be recognized by the master.*

**dum** meaning *while* is used with a *present* indicative.

7 fearing clauses

avārus timēbat **nē** fūr aurum invenīret.

*The miser was afraid that a thief would find his gold.*

vereor **nē** inimīcī nostrī tibi noceant.

*I am afraid that our enemies may harm you.*

8 Further examples:

- a senex, cum verba medicī audīvisset, testāmentum fēcit.
- b mīlitibus persuādēbō ut marītō tuō parcant.
- c latrōnēs mercātōrem occīdērunt priusquam ad salūtem pervenīret.
- d tam benignus est rēx ut omnēs eum ament.
- e scīre volō quis fenestram frēgerit.
- f perīculum est nē occīdāris.
- g Domitiānus ipse adest ut fābulam spectet.
- h Agricola Britannōs hortātus est ut mōrēs Rōmānōs discerent.
- i mīlitēs ēmīsīt quī turbam dēpellerent.
- j haruspīcēs cognōscere cōnābuntur num ōmina bona sint.
- k dominus verēbātur nē servī effūgissent.
- l ducem ōrābimus nē captīvōs interficiat.

9 Subjunctives can also be used in main clauses (independent uses of the subjunctive):

*Hortatory subjunctive*

lūdōs **spectēmus!**

*Let us watch the games!*

nē **morēmur!**

*Let us not delay!*

*Jussive subjunctive*

epistolam statim **recitet!**

*Let him read out the letter at once!*

**caveant** emptōrēs!

*Let the buyers beware!*

*Deliberative subjunctive*

quid **faciam?**

*What am I to do?*

quō modō **scīrent?**

*How were they to know?*

10 Further examples:

- a proficīscāmur!
- b quō fugiam?
- c Salvius nunc respondeat!
- d fiat lūx!
- e utrum loquerentur an tacērent?

11 For examples of the subjunctive in *conditional sentences*, see [p. 298](#).

12 For examples of the subjunctive used in *indirect discourse*, see paragraph 1 on [p. 297](#).

# Indirect statement

1 You have met indirect statements, expressed by a noun or pronoun in the *accusative* case and one of the following *infinitive* forms of the verb. Some indirect statements are introduced by a verb in the *present* tense (e.g. **dicō, crēdunt**), while others are introduced by a verb in the *perfect* or *imperfect* tense (e.g. **dixi, crēdebant**); notice again how this makes a difference to the translation of the infinitive.

**a** *present active infinitive*

**crēdō** prīncipem Agricolae **invidēre**.

*I believe that the emperor is jealous of Agricola.*

**crēdebam** prīncipem Agricolae **invidēre**.

*I believed that the emperor was jealous of Agricola.*

(Compare this with the direct statement: prīnceps Agricolae invidet.)

**b** *present passive infinitive*

**scit** multās prōvinciās ā latrōnibus **vexārī**.

*He knows that many provinces are troubled by bandits.*

**sciēbat** multās prōvinciās ā latrōnibus **vexārī**.

*He knew that many provinces were troubled by bandits.*

(Compare: multae prōvinciae ā latrōnibus vexantur.)

**c** *perfect active infinitive*

centuriō hostēs **dicīt cōnstitisse**.

*The centurion says that the enemy have halted.*

centuriō hostēs **dixit cōnstitisse**.

*The centurion said that the enemy had halted.*

(Compare: hostēs cōnstitērunt.)

**d** *perfect passive infinitive*

vir uxōrem **servātam esse putat**.

*The man thinks that his wife has been saved.*

vir uxōrem **servātam esse putāvit**.

*The man thought that his wife had been saved.*

(Compare: uxor servāta est.)

**e** *future active infinitive*

senātōrēs **prō certō habent** cīvēs numquam **cessūrōs esse**.

*The senators are sure that the citizens will never give in.*

senātōrēs **prō certō habēbant** cīvēs numquam **cessūrōs esse**.

*The senators were sure that the citizens would never give in.*

(Compare: cīvēs numquam cēdent.)

The verb of speaking, etc. (e.g. **crēdō, dicīt, putat**) can be placed either at the beginning of the sentence (as in example **a** above) or in the middle of the indirect statement (as in example **c**), or at the end of the sentence (example **d**).

2 Notice how the verb **negō** is used with indirect statements:

iuvenis **negāvit** sē pecūniam perdidisse.

*The young man denied that he had wasted the money.*

Or, *The young man said that he had not wasted the money.*

3 Compare the following examples:

**a** Salvius **dicīt sē** in Italiā habitāre.

(Direct statement: in Italiā habitō.)

**b** Salvius **dicīt eum** in forō ambulāre.

(Direct statement: in forō ambulat.)

4 Further examples:

**a** nauta **dicīt sē** nāvem mox refectūrū esse.

**b** nauta **dixit sē** nāvem mox refectūrū esse.

**c** scio magnum periculum nōbīs imminēre.

**d** sciēbam magnum periculum nōbīs imminēre.

**e** dux eum discessisse **crēdit**.

**f** dux eum discessisse **crēdebat**.

**g** nūntiī villās negant **dēlētās esse**.

**h** nūntiī villās **negāvērunt dēlētās esse**.

**i** audiō multōs captīvōs ad mortem **cotīdiē dūcī**.

**j** audīvī multōs captīvōs ad mortem **cotīdiē dūcī**.

## 5 Further examples:

- a audiō trēs Virginēs Vestālēs damnātās esse.
- b mē putō optimē recitāre.
- c ancilla dīcit dominum in hortō ambulāre.
- d fāma vagātur multa oppida dēlēta esse.
- e ducem auxilium mox missūrum esse spērāvimus.
- f nūntius negāvit sē ad ultimās partēs Britanniae pervēnisse.
- g cūr suspicātus es Salvium testāmentum fīxisse?
- h fēmina maritum illō carcere tenērī putat.
- i crēdō militēs fidem servātūrōs esse.
- j servus crēdebat multōs hospitēs invītārī.

## 6 Sometimes one indirect statement is followed immediately by another:

rēx dixit Rōmānōs exercitum parāvisse; mox prīmōs militēs adventūrōs esse.  
*The king said that the Romans had prepared an army; (he said that)  
the first soldiers would soon arrive.*

Notice that the verb **dixit** is not repeated in the second half of the sentence; the use of the accusative (**prīmōs militēs**) and the infinitive (**adventūrōs esse**) makes it clear that the sentence is still reporting what the king said.

Further examples:

- a servus nūntiāvit cōsulem morbo gravī affligī; medicōs dē vītā eius dēspērāre.
- b fāma vagābātur decem captīvōs ē carcere liberātōs esse; Imperātōrem enim eīs ignōvisse.

## 7 For examples of the subjunctive used in indirect statements, see paragraphs 1 and 2 on [p. 297](#).

# Subordinate clauses in indirect discourse

## 1 The subjunctive is normally used for any verb of a subordinate clause within indirect discourse, i.e. *indirect question*, *indirect command*, and *indirect statement*.

Study the following examples:

- a audiō coquum numquam labōrāre, **quod semper dormiat**.  
*I hear that the cook never works, because he is always asleep.*
- b puer rogāvit cūr fūrēs, **postquam canem excitāvissent**, nōn fūgissent.  
*The boy asked why the thieves, after they had woken the dog, had not run away.*
- c mercātor servīs imperāvit ut vīnum effunderent **quod inferrent**.  
*The merchant ordered the slaves to pour the wine which they were bringing in.*

## 2 Translate the following examples:

- a servus dīcit togās, quās ille senex vēndat, sordidās esse.
- b praecō spērābat clientēs, simulac patrōnum salūtāvissent, abitūrōs esse.
- c centuriō militēs rogāvit ubi arma cēlāvissent quae in proeliō cēpissent.
- d Simōn mātrem hortātur nē lacrimīs sē det quamvis multa mala passa sit.
- e iuvenis nūntiāvit patrem, quod morbo affligeretur, domī manere.
- f iuvenis deōs precātus est ut Modestum quī Vilbiam abstulisset punirent.
- g civēs exīstimābant Agricolam, postquam Calēdoniōs vīcisset, iniūstē revocātum esse.
- h Rūfilla scīre vult cūr marītus, quōniam Britannī molestissimī sint, in īnsulā maneat.

# Conditional sentences

1 You have met conditional sentences in which *indicative* forms of the verb are used:

sī valēs, gaudeō. *If you are well, I am pleased.*

Notice again that a Latin future perfect (or future) tense in a conditional clause is usually translated by an English present tense:

sī illud iterum **fēceris**, tē pūniam.  
*If you do that again, I shall punish you.*

2 You have also met conditional sentences in which *subjunctive* forms of the verb are used:

sī diligentius **labōrāvissē**, dominus mē **liberāvissēt**.  
*If I had worked harder, the master would have freed me.*

sī Domitiānus nōs adhūc **regeret**, miserrimī **essēmus**.  
*If Domitian were still ruling us, we would be very unhappy.*

sī hanc medicīnam **bibās**, statim **convalescās**.  
*If you were to drink this medicine, you would get better at once.*

Notice the pattern in English for conditional sentences:

Latin verb tense	“if” clause	main clause
<b>Pluperfect</b>	... had ...	... would have ...
<b>Imperfect</b>	... were ...	... would ...
<b>Present</b>	... were to ...	... would ...

3 Notice again how the word **nisi** is used in conditional sentences:

**nisi** Imperātor novās cōpiās mīserit, opprimēmur.  
*If the emperor does not send reinforcements, we shall be overwhelmed.*  
Or, *Unless the emperor sends reinforcements, we shall be overwhelmed.*

4 Further examples:

- a sī illud putās, longē errās.
- b sī Milō cēterōs āthlētās superāvissēt, cīvēs statuam eī posuissēt.
- c sī Iuppiter ipse Lesbiam petat, illa eum spernat.
- d sī rēx essem, nōn in hāc villā labōrārem.
- e sī militēs urbem oppugnent, facile eam capiant.
- f sī diūtius in urbe morātī essētis, numquam effūgissētis.
- g sī Marcus hodiē vīveret, cum Imperātōre cēnāret.
- h sī forte aurum in Britannīā inveniāmus, dīvitēs fīāmus.
- i nisi ego tuum fundum administrārem, tū pauperrimus essēs.
- j nisi amīcī nōbīs subvenerint, in carcerem coniciēmur.

# Gerunds and gerundives

1 You have met the *gerund*, e.g. **portandum** (*carrying*), **docendum** (*teaching*), etc. Notice again how the various cases of the gerund are used:

*genitive*

optimam habeo occāsiōnem **cognōscendī** quid acciderit.  
*I have an excellent opportunity of finding out what has happened.*

*accusative* (with **ad**, meaning *for the purpose of*)

multī hominēs **ad audiendum** aderant.  
*Many men were there for the purpose of listening.*

Or, in more natural English:

*Many men were there to listen.*

*ablative*

prūdentē **emendō** et **vēndendō**, pater meus dīvitissimus fit.  
*By buying and selling sensibly, my father is becoming very rich.*

The cases of the gerund are listed in full on [p. 275](#).

Further examples:

- a senātor ad loquendum surrēxit.
- b puer artem cantandī discere cōnābātur.
- c decem gladiātōrēs ad pugnandum ēlēctī sunt.
- d diū labōrandō, libertātem adeptus sum.
- e senex nullam spem convalescendī habēbat.

2 You have also met similar sentences in which the *gerundive* is used, e.g. **portandus**, **docendus**, etc.:

*genitive*

optimam habeo occāsiōnem **vēritātis cognoscendae**.  
*I have an excellent opportunity of finding out the truth.*

*accusative*

multī hominēs **ad ōratiōnēs audiendās** aderant.  
*Many men were there to listen to speeches.*

*ablative*

prūdentē **villīs emendis** et **vēndendis**, pater meus dīvitissimus fit.  
*By buying and selling villas sensibly, my father is becoming very rich.*



Further examples:

- a multī clientēs advēnērunt ad nōs salūtandōs.
- b erit nūlla occāsiō templī visitandī.
- c versibus male recitandīs, poēta Martiālem vexat.
- d cīvēs in theātrum fābulae spectandae causā conveniēbant.
- e hī servī nihil dē dominō dēlectandō intellegunt.
- f amīcus aquam ad flammās exstinguendās quaerēbat.

- 3 The *gerundive* is also used with a form of the verb **esse** to indicate that something ought to be done:

nōbīs vīlla **aedificanda est**  
*We **must build** a house.*

mīlitibus **cōnsistendum erit**.  
*The soldiers **will have to halt**.*

When the gerundive is used in this way, it is known as a *gerundive of obligation*.

Further examples:

- a tibi novae vestēs emendae sunt.
- b pecūnia reddenda est.
- c nōbīs in hāc vīllā dormiendum erit.
- d exīstimō captīvōs liberandōs esse.
- e mihi longum iter faciendum erat.

## Part Two: Literary terms and rhetorical devices

The following glossary is not meant to be all-inclusive. In writing a literary appreciation for a piece of literature, it is not enough simply to list literary devices or figures of speech and give examples. Always examine critically each device or figure to see how the writer uses it and what effect is achieved by its use in context.

- 1 **alliteration**: repetition of the same sound, usually a consonant, at the beginning of two or more adjacent words to draw the reader's attention to those words.
- 2 **allusion**: a brief reference to details the writer expects the reader to recognize; may be proper nouns; references to customs, geography, history, mythology, etc.
- 3 **anaphora**: repetition of a word or phrase at the beginning of several successive clauses or phrases.
- 4 **apostrophe**: a sudden break in the narrative to address the reader or an absent person or thing; often indicates strong emotion.
- 5 **assonance**: repetition of sound, especially of the same vowel sound, in two or more adjacent words.
- 6 **asyndeton**: omission of customary connecting words to express lively action, tense excitement, or choking grief.
- 7 **connotation**: the cluster of implicit or associated meanings of a word as distinguished from that word's denotative or specific meaning.
- 8 **ellipsis**: omission of word(s) necessary for the grammatical structure of a sentence or clause to give greater brevity, compactness, and force.
- 9 **euphemism**: using a pleasant expression to replace an unpleasant one.
- 10 **figurative language**: language that departs from the literal standard meaning in order to achieve a special effect.
  - a **metaphor**: an indirect comparison (without "like" or "as").
  - b **personification**: the description of an inanimate object or concept in terms of human qualities.
  - c **simile**: an expressed comparison often indicated by terms such as **velut**, **similis**, **quālis**.
  - d **epic simile**: a comparison extended beyond the obvious by further details.
- 11 **hendiadys**: using two connected nouns rather than a noun modified by an adjective or its equivalent ("two things meaning one").

- 12 hyperbole:** extravagant exaggeration not intended to be taken literally.
- 13 litotes:** affirming something by denying its opposite; an intentional understatement.
- 14 metonymy:** substituting a word for a related word, e.g. cause for effect, container for contained.
- 15 onomatopoeia:** the use of a word or phrase whose sound echoes the meaning; also known as imitative harmony.
- 16 oxymoron:** a rhetorical contrast achieved by putting together two contradictory terms; produces surprise.
- 17 paradox:** a statement that seems contradictory but that reveals a truth.
- 18 polysyndeton:** piling up of connectives; used to create an impressive scene, to stress deliberate action, to emphasize a pathetic enumeration, etc.
- 19 rhetorical question:** a question used for its persuasive effect and for which no answer is expected or for which the answer is self-evident.
- 20 synecdoche:** substituting a part for a whole.
- 21 tmesis:** separating the two parts of a compound word.
- 22 transferred epithet:** the application of a significant modifier to a word other than the one to which it actually belongs.
- 23 vivid particularization:** a concrete or specified description, usually achieved by the use of proper nouns rich in connotations.
- 24 word order:**
- a chiasmus:** a crisscross arrangement (ABBA).
  - b first and last word positions:** placing an important word at first and last places in a line of poetry.
  - c framing:** a word placed out of its usual order so that it is framed or centered.
  - d interlocking word order/synchysis:** the words of one noun–adjective phrase alternating with those of another (ABAB).
  - e juxtaposition:** two words or phrases set side by side to intensify meaning.
  - f parallelism or balanced structure:** the recurrence or repetition of a grammatical pattern.
  - g separation:** separating grammatically related words (e.g. noun–noun; noun–adjective) to produce a word picture of the meaning conveyed by the words.

## Part Three: Metrics

### Meter or rhythm in poetry

English verse derives its rhythm, or repeated pattern of sound, from the natural stress accent of the English language. For example, Shakespeare's plays are written in iambic pentameter:

x / x / x / x / x /

*If music be the food of love, play on.*

Latin verse derives its rhythm from the length of time taken to pronounce each syllable. The rhythm depends upon the succession of long and short syllables and, to a lesser degree, upon the word accent. Latin poetry was meant to be read aloud; long and short vowels were clearly distinguished by Roman ears.

### 1 Finding syllables

A syllable is a single uninterrupted sound unit within a word. For example, **audiāmus** contains four syllables or sound units: **au-di-ā-mus**.

The number of syllables in a Latin word equals the number of vowels or diphthongs (*two vowels pronounced together*). In a syllable a vowel may be by itself or have a consonant(s) before and/or after it (e.g. **do-ce-ō**, **spe-ci-ēs**, **fert**). Latin diphthongs are **ae**, **au**, **oe**.

A consonant is pronounced with the vowel that follows it, e.g. **ro-gā-vit**.

If two vowels or a vowel and diphthong appear together, pronounce them separately, e.g. **di-ēs**, **fi-li-ae**.

If two consonants appear together, pronounce them separately, e.g. **spec-tā-tor**, **sol-li-ci-tus**.

If more than two consonants appear together, pronounce all except the last with the preceding vowel and the last with the following vowel, e.g. **cunc-tor**.

If the word is compounded, pronounce its original parts separately, e.g. **cōn-sū-mit**.

Notes:

The combination **qu** = **kw**; do not treat the **u** as a vowel.

The letter **i** is a consonant or a vowel. **i** is a consonant if it occurs between vowels (**Trōiāe**, **cuius**) or if it begins a word and is followed by a vowel (**iam**, **iungō**).

The letter **u** may be combined with the previous **s** or **g** depending on pronunciation, e.g. **san-guis**, **per-suā-de-ō**, **su-us**, or **ar-gu-ō**.

Divide the following words into syllables: **dēligant**, **suāvis**, **respondeō**, **Graecia**, **quōtiēns**, **audit**, **Itālia**, **init**, **Britanniae**, **proelium**, **coniūrātiō**.

## 2 Length or quantity of syllables

The arrangement of a line of Latin verse is based on a pattern of syllables with long (–) or short (˘) quantities.

A syllable is long by nature if it contains (1) a long vowel or (2) a diphthong, e.g. **dī**-cit, **cae**-ru-le-us.

A syllable is long by position if it contains a short vowel followed by (1) two consonants, one of which may start the next word, e.g. cae-ru-le-**ūs** **pōn**-tus or (2) a double consonant or **x** or **z**, e.g. īn-fē-**līx**.

A syllable is doubtful (i.e. it can be either short or long as the poet wishes) if it contains a short vowel followed by a consonant and then an **l** or **r** (liquid consonants), e.g. **nēc** **la**-cri-mīs (Virgil, *Aeneid* V.173) or pāl-mās ... **ūt**-rās-que (Virgil, *Aeneid* V.233).

Otherwise a syllable is short.

Mark the long and short syllables in the following: dēligant, respondeō, Graecia, audit, Italia, init, Britanniae, proelium, init Graeciam.

## 3 Word stress (ˈ)

In a word of two syllables, the stress falls on the first syllable, e.g. **á**-mō, **á**-mās.

In a word of three or more syllables, the stress falls on the second last (penultimate) syllable if that syllable is long, e.g. **por**-tá-mus, **cōn**-fēc-tus.

In all other words of three or more syllables, the stress falls on the third syllable from the end (antepenultimate).

Mark the stress on the following words: amīcus, ancilla, equus, fīlius, leō, mercātor, monēbant, monent, rēgīna, sacerdōs, trahet.

## 4 Rhythmic patterns

Each line of Latin poetry is an arrangement of long and short syllables. Each arrangement carries its own pattern composed of a set number of bars or feet (|); e.g. a dactylic foot = – ˘ ˘, a spondaic foot = – –, a trochaic foot = – ˘.

### A Scansion of dactylic hexameter

In the dactylic hexameter, there are six feet. The fifth foot is almost always a dactyl. To determine the poetic rhythm of a dactylic hexameter line, divide it into its component feet (|) using the following pattern:

1	2	3	4	5	6
– ˘ ˘	– ˘ ˘	– ˘ ˘	– ˘ ˘	– ˘ ˘	– ˘ ˘
				(– –)	

For example:

– ˘ ˘	– ˘ ˘	– ˘ ˘	– ˘ ˘	– ˘ ˘	– ˘ ˘
tum mihi	caerule	us sup	rā caput	adstitit	imber

Copy the following line and scan it, i.e. mark the rhythm and feet.

errāmus pelagō, totidem sine sīdere noctēs

## B Elision

Latin poetry practices elision; in certain circumstances the final syllable of a word is slurred/combined with the first syllable of the next word. On a page you would put parentheses around this final syllable if it (1) ends in a vowel or diphthong before a word beginning with a vowel or **h**, e.g. **dīx**-it e-um-qu(e) **ī**-mīs sub fluc-ti-bus or (2) ends in a vowel + **m** before a word beginning with a vowel or **h**, e.g. **ax**-(em) u-mer-ō tor-quet. Some of you may be familiar with elision from words such as *l'église* or *l'homme* in French.

Indicate the elisions in the following: rēge hōram, terra ūna, terrae incola, hōram ūna, rēgem hōram, cāsū audiō.

Copy and scan the following:

postquam altum tenuēre ratēs nec iam amplius ūllae

appārent terrae, caelum undique et undique pontus

## C Caesura

The ending of a word within a foot is called a **caesura** (cut). The mark for a caesura is ||. In a hexameter line the main caesura often falls midway.

For example:

tum mihi | caerule | us || sup | rā caput | adstitit | imber

## D Scansion of elegiac couplet

The elegiac couplet is comprised of two lines, a dactylic hexameter alternating with a pentameter line, which is actually the first two and a half feet of a hexameter twice.

To determine the rhythmic pattern of an elegiac couplet, divide it into its component feet as follows:

Line 1     | – ˘ ˘ | – ˘ ˘ | – ˘ ˘ | – ˘ ˘ | – ˘ ˘ | – ˘ ˘

Line 2     | – ˘ ˘ | – ˘ ˘ | – || – ˘ ˘ | – ˘ ˘ | – ˘

For example:

– ˘ ˘	– ˘ ˘	– ˘ ˘	– ˘ ˘	– ˘ ˘	– ˘ ˘
accipe	frāter	no mul	tum mā	nantia	flētū

– ˘ ˘	– ˘ ˘	– ˘ ˘	–    – ˘ ˘	– ˘ ˘	– ˘ ˘	– ˘ ˘	– ˘ ˘
atqu(e) in	pēpētū	um,	frāter, a	v(ē) atque	va	lē	

Copy and scan the following:

exigis ut nostrōs dōnem tibi, Tucca, libellōs.

nōn faciam: nam vīs vēndere, nōn legere.

## E Scansion of hendecasyllables

To determine the rhythmic pattern of a hendecasyllabic line, divide it as follows:

⏑ - | - ⏑ ⏑ | - ⏑ | - ⏑ | - ⏑

For example:

pas-ser | mor-tu-us | est me- | ae pu- | el-lae,  
 pas-ser | dē-li-ci- | ae me- | ae pu- | el-lae,  
 quem plūs | il-l(a) o-cu- | līs su- | īs a- | mā-bat.

Copy and scan the following:

vī-vā-mus, mē-a Les-bi(a), at-qu(e) a-mē-mus.

mī-rā-ris ve-te-rēs, Vā-cer-ra, sō-lōs

nec lau-dās ni-si mor-tu-ōs po-ē-tās.

## F Final suggestions

“Scanning” poetry on paper, that is, marking the long and short vowels, is just a way of keeping a record of the rhythm, a device to help you read Latin poetry aloud with an appreciation of the sound effects developed by the Roman poets. A preponderance of dactyls produces a fast pace or light or lilting effect. A preponderance of spondees suggests tension or a slow or difficult movement and produces a more solemn, grand, or ominous effect; several elisions suggest strong emotion.

When you are scanning a line of Latin poetry

- copy the Latin correctly,
- mark elisions and do not count as a syllable,
- mark the syllables you know are long,
- deduce the remaining syllables from the metric pattern,
- read the Latin aloud.

# Part Four: Vocabulary

1 Nouns, adjectives, verbs, and prepositions are listed as in the Unit 3 Language information.

2 Verbs such as **crēdō**, **obstō**, etc., which are often used with a noun or pronoun in the dative case, are marked + DAT.

Notice again how such verbs are used:

tibi crēdō. *I put trust in you.*  
 Or, *I trust you.*  
 turba nōbīs obstābat. *The crowd was a hindrance to us.*  
 Or, *The crowd hindered us.*

3 The *present* tense of *second* conjugation verbs like **doceō** has the same endings (except in the first person singular) as the *future* tense of *third* conjugation verbs like **trahō**.

For example:

	PRESENT		FUTURE	
ACTIVE	doceam	<i>I teach</i>	traham	<i>I shall drag</i>
	<b>docēs</b>		<b>trahēs</b>	
	<b>docet</b>		<b>trahet</b>	
	etc.		etc.	
PASSIVE	doceor	<i>I am taught</i>	trahar	<i>I shall be dragged</i>
	<b>docēris</b>		<b>trahēris</b>	
	<b>docētur</b>		<b>trahētur</b>	
	etc.		etc.	

The Vocabulary can be used to check which conjugation a verb belongs to, and thus assist in translating its tense correctly. For example, the conjugation and tense of **iubent** can be checked in the following way:

The verb is listed on [page 328](#) as **iubeō**, **iubēre**, etc., so it belongs to the second conjugation like **doceō**, **docēre**, etc., and therefore **iubent** must be in the present tense: *they order*.

And the conjugation and tense of **dūcent** can be checked like this:

The verb is listed on [page 320](#) as **dūcō**, **dūcere**, etc., so it belongs to the third conjugation like **trahō**, **trahere**, etc., and therefore **dūcent** must be in the future tense: *they will lead*.

Translate the following words, using the Vocabulary to check conjugation and tense:

<b>a</b> rīdēs, intellegēs	<b>c</b> gaudēmus, monēmus	<b>e</b> prohibentur, regentur
<b>b</b> dēlent, venient	<b>d</b> convertet, ignōscet	<b>f</b> dūcēris, iubēris



4 Notice again the difference between the listed forms of deponent verbs and the forms of ordinary verbs:

#### deponent verbs

cōnor, cōnārī, cōnātus sum *try*

loquor, loquī, locūtus sum *speak*

The Vocabulary can be used to check whether a word with a passive ending (e.g.

**ēgrediuntur, custōdiuntur**) comes from a deponent verb or not.

For example, **ēgrediuntur** comes from a verb which is listed as **ēgredior, ēgredi, ēgressus sum** *go out*. It is clear from the listed forms that **ēgredior** is a deponent verb; it therefore has an active meaning, and **ēgrediuntur** must mean *they go out*.

**custōdiuntur**, on the other hand, comes from a verb which is listed as **custōdiō, custōdire, custōdivī, custōditus** *guard*. It is clear from the listed forms that **custōdiō** is not a deponent verb; **custōdiuntur** must therefore have a passive meaning, i.e. *they are being guarded*.

5 Translate the following sentences, using the Vocabulary to check whether the words in **boldface** are deponent verbs or not:

a centuriō mīlitēs **hortābātur**.

b amīcus meus ab Imperātōre **commendābātur**.

c cūr dē fortūnā tuā semper **quereris**?

d cūr ā dominō tuō semper **neglegeris**?

e puer dē periculō **monitus est**.

f mercātor multās gemmās facile **adeptus est**.

6 All words which are given in **Vocabulary checklists** for Stages 1–48 are marked with the Stage in which they were given. For example:

16 **dēlectō, dēlectāre, dēlectāvī** *delight, please*

This means that **dēlectō** appeared as a Vocabulary checklist word in Stage 16.

#### a

A. = Aulus		addere gradum	<i>go forward step by step</i>
17, 21 ā, ab (+ ABL)	<i>from; by</i>	addūcō, addūcere, addūxī, adductus	<i>lead, lead on, encourage, pull, draw up (to the chest)</i>
abdūcō, abdūcere, abdūxī, abductus	<i>lead away, divert go away</i>	adēptus, adēptā, adēptum	<i>taken away</i>
10 abeō, abire, abiī		20 adeō, adire, adiī	<i>approach, go up to so much, so greatly</i>
abripio, abripere, abripui, abreptus	<i>tear away from</i>	27 adeō	<i>as many as three, three entire</i>
abrupō, abrumperē, abrūpī, abruptus	<i>split, tear apart</i>	trēs adeō	
absēns, absēns, absēns, gen. absentis	<i>absent</i>	adeptus <i>see</i> adipiscor	
abstineō, abstinēre, abstinui	<i>abstain</i>	adest, adfui <i>see</i> adsum	
abstulī <i>see</i> auferō		adfinis, adfinis, m.	<i>relative, relation by marriage</i>
6 absum, abesse, āfui	<i>be out, be absent, be away</i>	adhibeō, adhibere, adhibui, adhibitus	<i>use, apply offer prayers</i>
absurdus, absurda, absurdum	<i>absurd and</i>	30 adhuc	<i>now, still until now, up to this time</i>
accēnsus, accēnsa, accēnsus	<i>inflamed, on fire happen</i>	usque adhuc	
25 accidō, accidere, accidī		adibō <i>see</i> adeō	
10 accipio, accipere, accēpi, acceptus	<i>accept, take in, receive</i>	34 adipiscor, adipisci, adeptus sum	<i>receive, obtain helper</i>
accommodō, accommodāre, accommodāvi, accommodātus	<i>fasten</i>	adiutor, adiutoris, m.	
accurrō, currere, accurri	<i>run up accusation</i>	adiuvō, adiuvāre, adiuvī, adiutus	<i>help</i>
accūsātiō, accūsātiōnis, f. accūsātor, accūsātōris, m.	<i>accuser, prosecutor</i>	adligō, adligāre, adligāvi, adligātus	<i>tie</i>
34 accūsō, accūsāre, accūsāvi, accūsātus	<i>accuse eager, excited</i>	42 adloquor, adloqui, adlocutus sum	<i>speak to, address</i>
ācer, ācris, ācre acerbus, acerba, acerbum	<i>harsh, disagreeable keenly, eagerly, fiercely</i>	administrō, administrāre, administrāvi, administrātus	<i>manage manage the task admiration</i>
ācritēr		admīrātiō, admīrātiōnis, f. admīror, admīrārī, admīrātus sum	<i>admire</i>
āctus <i>see</i> agō		admittō, admittere, admīsi, admissus	<i>admit, let in, allow</i>
acūtus, acūta, acūtum	<i>sharp</i>	admoneō, admonēre, admonui, admonitus	<i>warn, advise</i>
3 ad (+ ACC)	<i>to, at, up to, about</i>	adnitor, adniti, adnixus sum	<i>strain, exert oneself</i>
addō, addere, addidī, additus	<i>add</i>		

adstō, adstāre, adstiī	<i>stand by, stand</i>	affigō, affigere, affixī,	
5 adsum, adesse, adfuī	<i>be here, be present, arrive</i>	affixus	<i>attach to, nail to</i>
		cruci affigere	<i>nail to a cross, crucify</i>
adsūmō, adsūmere, adsūpsī, adsūptus	<i>adopt</i>	40 affirmō, affirmāre, affirmāvī	<i>declare</i>
adulātiō, adulātiōnis, f.	<i>flattery</i>	affligō, affligere, afflixī,	
adulor, adulārī,		afflictus	<i>afflict, hurt</i>
adulātus sum	<i>flatter</i>	affluō, affluere, afflūxī	<i>flock to the spot</i>
aduncus, adunca,		35 ager, agrī, m.	<i>field</i>
aduncum	<i>curved</i>	43 aggredior, aggredī,	<i>assail, attack, make an attempt on</i>
adūrō, adūrere,		aggressus sum	
adussī, adustus	<i>burn</i>	15 agmen, agminis, n.	<i>column (of people), procession</i>
13 adveniō, advenīre, advēnī	<i>arrive</i>		
adventus, adventūs, m.	<i>arrival</i>	9 agnōscō, agnōscere, agnōvī, agnitus	<i>recognize, acknowledge</i>
32 adversus, adversa, adversum	<i>hostile, unfavorable, unfortunate, undesirable, opposite</i>	agnus, agnī, m.	<i>lamb</i>
		4 agō, agere, ēgī, āctus	<i>do, act</i>
		age!	<i>come on!</i>
32 rēs adversae	<i>misfortune</i>	19 grātiās agere	<i>thank, give thanks</i>
adversus (+ ACC)	<i>against, towards</i>	iter agere	<i>make one's way, travel</i>
advesperāscit,		negōtium agere	<i>do business, work</i>
advesperāscere,		officium agere	<i>do one's duty</i>
advesperāvit	<i>get dark, become dark</i>	quid agis?	<i>how are you? how are you doing?</i>
13 aedificium, aedificiī, n.	<i>building</i>		<i>celebrate a triumph</i>
16 aedificō, aedificāre,		triumphum agere	
aedificāvī, aedificātus	<i>build</i>	5 agricola, agricolae, m.	<i>farmer</i>
aequātus, aequāta,		ait	<i>says, said</i>
aequātum	<i>level, side by side</i>	āla, ālae, f.	<i>wing</i>
47 aequor, aequoris, n.	<i>sea</i>	alacriter	<i>eagerly</i>
32 aequus, aequa, aequum	<i>equal, fair, calm</i>	āles, ālitis, m. f.	<i>bird</i>
āer, āeris, m.	<i>air</i>	aliquandō	<i>sometimes</i>
45 aestās, aestātis, f.	<i>summer</i>	aliquantō	<i>somewhat, rather</i>
aestimō, aestimāre,		aliquī, aliquā, aliquod	<i>some</i>
aestimāvī, aestimātus	<i>value</i>	14, 25 aliquis, aliquid	<i>someone, something</i>
aestus, aestūs, m.	<i>heat</i>	15 alius, alia, aliud	<i>other, another, else</i>
aetās, aetātis, f.	<i>age, time</i>	aliū alia ...	<i>some ... one thing, some ... another, different people ... different things</i>
aetāte flōrēre	<i>be in the prime of life</i>		
aeternus, aeterna,		29 aliī ... aliī	<i>some ... others</i>
aeternum	<i>eternal</i>	in aliud	<i>for any other purpose</i>
aethēr, aetheris, m.	<i>sky, heaven</i>	alō, alere, aluī, altus	<i>encourage</i>
afferō, afferre, attulī,		altē	<i>high</i>
adlātus	<i>bring</i>		
30 afficiō, afficere, affēcī, affectus	<i>affect, treat, infect</i>		

13 alter, altera, alterum	<i>the other; another; a second, the second</i>	antidotum, antidotī, n.	<i>antidote, remedy</i>
		antrum, antrī, n.	<i>cave</i>
alter ... alter	<i>one ... the other</i>	4 ānulus, ānulī, m.	<i>ring</i>
usque alter	<i>yet another</i>	anus, anūs, f.	<i>old woman</i>
altum, altī, n.	<i>deep sea, open sea</i>	anxius, anxia, anxium	<i>anxious</i>
31 altus, alta, altum	<i>high, deep</i>	aper, apri, m.	<i>boar</i>
amāns, amantis, m.	<i>lover</i>	25 aperiō, aperīre, aperuī,	
30 ambō, ambae, ambō	<i>both</i>	apertus	<i>open, reveal</i>
5 ambulō, ambulāre, ambulāvī	<i>walk</i>	27 appāreō, appārēre, appāruī	<i>appear</i>
amīca, amīcae, f.	<i>friend, girlfriend, mistress</i>	33 appellō, appellāre, appellāvī, appellātus	<i>call, call out to</i>
40 amīcitia, amīcitiae, f.	<i>friendship</i>	17 appropinquō, appropinquāre, appropinquāvī (+ DAT)	<i>approach, come near to</i>
amicus, amīca, amicum	<i>friendly</i>	aptus, apta, aptum	<i>suitable</i>
2 amīcus, amīcī, m.	<i>friend</i>	14 apud (+ ACC)	<i>among, at the house of, with</i>
amīcī principis	<i>friends of the emperor (the emperor's council)</i>	15 aqua, aquae, f.	<i>water</i>
12 āmittō, āmittere, āmīsī, āmissus	<i>lose</i>	aquaeductus,	<i>aqueduct</i>
19 amō, amāre, amāvī, amātus	<i>love, like</i>	aquaeductūs, m.	<i>water engineer, hydraulic engineer</i>
22 amor, amōris, m.	<i>love</i>	aquilex, aquilegis, m.	
amphitheātrum,		Aquilō, Aquilōnis, m.	<i>North wind</i>
amphitheātrī, n.	<i>amphitheater</i>	17 āra, ārae, f.	<i>altar</i>
amplector, amplectī,		arātor, arātōris, m.	<i>plowman</i>
amplexus sum	<i>embrace</i>	arātrum, arātrī, n.	<i>plow</i>
amplius	<i>more fully, at greater length, any more</i>	arbitror, arbitrarī,	
	<i>or, whether</i>	arbitrātus sum	<i>think</i>
35 an	<i>whether ... or</i>	39 arbor, arboris, f.	<i>tree</i>
35 utrum ... an	<i>whether ... or</i>	arca, arcae, f.	<i>strongbox, chest, coffin</i>
2 ancilla, ancillae, f.	<i>slave girl, slave woman</i>	20 accessō, accessere, accessīvī, accessītus	<i>summon, send for</i>
36 animadvertō, animadvertere,	<i>notice, take notice of, have regard to</i>	architectus, architectī, m.	<i>builder, architect</i>
animadvertī,	<i>animal</i>	arcuātus, arcuāta, arcuātum	<i>arched</i>
animadversus	<i>animal</i>	arcus, arcūs, m.	<i>arch</i>
animal, animālis, n.	<i>spirit, soul, mind</i>	ardenter	<i>passionately</i>
17 animus, animī, m.	<i>wonder, turn over in the mind</i>	27 ardeō, ardēre, arsi	<i>burn, be on fire</i>
in animō volve		ārea, āreae, f.	<i>courtyard, construction site</i>
21 annus, annī, m.	<i>year</i>	arēna, arēnae, f.	<i>arena</i>
31 ante (1) (+ ABL.)	<i>before, in front of</i>	36 arma, armōrum, n.pl.	<i>arms, weapons</i>
ante (2)	<i>before, earlier, in front</i>	armātus, armāta, armātum	<i>armed</i>
27 antea	<i>before</i>	arō, arāre, arāvī, arātus	<i>plow</i>
		arripō, arripere, arripuī, arreptus	<i>seize</i>

20	ars, artis, f. artē artifex, artificis, m.f. artus, artūs, m. as, assis, m.	<i>art, skill closely artist, craftsman limb as (smallest Roman coin)</i>	audītōrium, audītōrī, n.	<i>auditorium, hall (used for public readings)</i>
29	ascendō, ascendere, ascendī asciscō, asciscere, ascivī asinus, asinī, m. aspectus, aspectūs, m.	<i>climb, rise adopt ass, donkey sight</i>	26 auferō, auferre, abstulī, ablātus 40 augeō, augēre, auxī, auctus 14 aula, aulae, f. auris, auris, f. aurum, aurī, n. 39 aut aut ... aut 25 autem auxiliāris, auxiliāris, auxiliāre 16 auxilium, auxiliī, n. auxiliō esse avē atque valē avēna, avēnae, f. avidus, avida, avidum avis, avis, f. avunculus, avunculī, m. avus, avī, m.	<i>take away, steal increase, exaggerate palace ear gold or either ... or but</i>
44	aspiciō, aspicere, aspexī, aspectus	<i>look towards, catch sight of continually</i>	Babylōnius, Babylōnia, Babylōnium baculum, baculī, n. Bāiae, Bāiārum, f.pl.	<i>additional help be a help, be helpful hail and farewell reed eager bird uncle grandfather</i>
	assiduē assiduus, assidua, assiduum assignō, assignāre, assignāvī, assignātus astrologus, astrologī, m.	<i>continual attribute, put down astrologer</i>		<b>b</b>
33	at āter, ātra, ātrum āthlēta, āthlētae, m.	<i>but, yet black athlete</i>		
28	atque ātrium, ātriī, n.	<i>and atrium, entrance room, hall</i>		
	ātrōx, ātrōx, ātrōx, gen. ātrōcis attollō, attollere sē attollere attollor, attollī 14 attonitus, attonita, attonitum attulī see afferō 34 auctor, auctōris, m.	<i>violent, dreadful lift, raise raise itself, rise up rise astonished creator, originator, person responsible authority</i>	balneum, balneī, n. barba, barbae, f. barbarus, barbara, barbarum barbarus, barbarī, m. basilica, basilicae, f. bāsiō, bāsiāre, bāsiāvī bāsium, bāsiī, n. beātus, beāta, beātum	<i>bath beard barbarian barbarian court building kiss kiss prosperous, wealthy, happy</i>
24	auctōritās, auctōritātis, f. auctus see augeō	<i>boldness, audacity</i>	26 bellum, bellī, n. 26 bellum gerere bellus, bella, bellum	<i>war wage war, campaign pretty well</i>
29	audācia, audāciae, f.		17 bene bene velle optimē	<i>like, be friendly very well</i>
24	audāx, audāx, audāx, gen. audācis	<i>bold, daring</i>		
18	audeō, audēre, ausus sum	<i>dare</i>		
5	audiō, audīre, audīvī, audītus audītor, audītōris, m.	<i>hear listener, (pl.) audience</i>		

	benignitās, benignitātis, f.	<i>kindness, concern, kindly interest</i>	callidē calliditās, calliditātis, f.	<i>cleverly cleverness, shrewdness</i>
17	benignus, benigna, benignum bēstia, bēstiae, f.	<i>kind wild animal, beast</i>	10 callidus, callida, callidum	<i>smart, clever, cunning, shrewd</i>
3	bibō, bibere, bibī bis Bīthynī, Bīthynōrum, m.pl. blanditiāe, blanditiārum, f.pl.	<i>drink twice Bithynians flatteries</i>	camera, camerae, f. 39 campus, campī, m. candēns, candēns, candēns, gen. candentis 45 candidus, candida, candidum	<i>ceiling plain gleaming white bright, shining, gleaming white</i>
16	bonus, bona, bonum	<i>good</i>	1 canis, canis, m.	<i>dog</i>
43	bona, bonōrum, n.pl.	<i>goods, property</i>	13 cantō, cantāre, cantāvī cantus, cantūs, m. cānus, cāna, cānum capāx, capāx, capāx, gen. capācis capella, capellae, f.	<i>sing, chant singing white liable to, full of she-goat</i>
16	melior, melius melius est	<i>better it would be better</i>	39 capillī, capillōrum, m.pl. 11 capiō, capere, cēpī, captus Capreae, Capreārum, f.pl. 29 captīvus, captivī, m. captō, captāre, captāvī, captātus	<i>hair take, catch, capture Capri prisoner, captive try to catch</i>
5	optimus, optima, optimum	<i>very good, excellent, best</i>	18 caput, capitis, n. 24 carcer, carceris, m. 47 careō, carēre, caruī (+ ABL) carīna, carīnae, f. 35 carmen, carminis, n. carnifex, carnificis, m. carpō, carpere, carpsī, carptus	<i>head; person prison lack, be without keel, ship song, poem executioner</i>
	Boōtēs, Boōtae, m.	<i>Herdsman (constellation)</i>		
	bracchium, brachii, n.	<i>arm</i>		
33	brevis, brevis, breve breviter Britannī, Britannōrum, m.pl. Britannia, Britanniae, f.	<i>short, brief briefly Britons Britain</i>		
		<b>c</b>		
	C. = Gāius cachinnō, cachinnāre, cachinnāvī 36 cadō, cadere, cecidī 42 caecus, caeca, caecum	<i>laugh, cackle fall, die blind; invisible, unseen, impenetrable</i>	19 cārus, cāra, cārum casa, casae, f. castīgō, castīgāre, castīgāvī, castīgātus 25 castra, castrōrum, n.pl. cāsus, cāsūs, m. catēna, catēnae, f. caupō, caupōnis, m. 36 causa, causae, f.	<i>pluck, seize, crop; hasten upon, hasten through, fly through dear small house, cottage scold camp misfortune; fall chain innkeeper reason, cause; case (of law)</i>
	caedēs, caedis, f. caelebs, caelibis, m. 22 caelum, caelī, n. caeruleus, caerulea, caeruleum Calēdonia, Calēdoniae, f. Calēdoniī, Calēdoniōrum, m.pl. cālīgō, cāliginis, f.	<i>murder, slaughter widower sky; heaven blue, from the deep blue sea, dark, dark blue, dark green Scotland Caledonians (Scottish tribespeople), Scots darkness, gloom</i>		

causā (+ GEN)	for the sake of	3	circumspectō,	
causam dicere	plead a case		circumspectāre,	
causam inferre	make an excuse, invent an excuse		circumspectāvī,	
			circumspectātus	look around
cautē	cautiously	29	circumveniō, circumvenīre,	
35 caveō, cavēre, cāvī	beware		circumvenī, circumventus	surround
caverna, cavernae, f.	cave, cavern			quickly
cavō, cavāre, cavāvī, cavātus	hollow out		citō	citizen
cecidi see cadō		11	cīvis, cīvis, m. f.	disaster
23 cēdō, cēdere, cessī	give in, yield	46	clādēs, clādīs, f.	secretly, in private
celebrō, celebrāre,		38	clam	shout
celebrāvī, celebrātus	celebrate; fill, frequent	3	clāmō, clāmāre, clāmāvī	shout, uproar
9 celeriter	quickly, fast	5	clāmor, clāmōris, m.	famous, distinguished,
quam celerrimē	as quickly as possible	23	clārus, clāra, clārum	splendid; clear, bright
21 cēlō, cēlāre, cēlāvī, cēlātus	hide	15	claudō, claudere, clausī,	shut, close, block,
celsum, celsa, celsum	high		clausus	conclude, complete,
2 cēna, cēnae, f.	dinner			cut off
7 cēnō, cēnāre, cēnāvī	eat dinner, dine		clāvus, clāvī, m.	tiller, helm
28 centum	a hundred		cliēns, clientis, m.	client
centuriō, centuriōnis, m.	centurion		clīvus, clīvī, m.	slope
cēnula, cēnulae, f.	little supper, snack		Cn. = Gnaeus	
cēpī see capīō			coāctus see cōgō	
cēra, cērae, f.	wax, wax tablet	18	coepī	I began
certāmen, certāminis, n.	struggle, contest, fight		coeptum, coeptī, n.	work, undertaking
certē	certainly, at least	19	cōgitō, cōgitāre, cōgitāvī	think, consider
certō, certāre, certāvī	compete		cognāta, cognātae, f.	relative (by birth)
38 certus, certa, certum	certain, infallible		cognitiō, cognitiōnis, f.	trial
38 prō certō habēre	know for certain		cognitiō senātūs	trial by the senate
13 cēteri, cēterae, cētera	the others, the rest		cognōmen,	
chorus, chorī, m.	chorus, choir		cognōminis, n.	surname, additional name
2 cibus, cibī, m.	food	18	cognōscō, cognōscere,	
cinis, cineris, m.	ash		cognōvī, cognitus	get to know, find out
circuit = circumit		25	cōgō, cōgere, cōgēī,	
21 circum (+ ACC)	around		coāctus	force, compel
circumeō, circumīre,	go around		collēgium, collēgiī, n.	brigade, guild
circumī			colligō, colligere, colligēī,	
circumflectō, circumflectere,	turn		collēctus	gather, collect, assemble; suppose, imagine
circumflexī, circumflexus	turn one's course around		collis, collis, m.	hill
circumflectere cursum			collocō, collocāre,	
circumsiliō, circumsilīre	hop around		collocāvī, collocātus	place, put
circumsistō, circumsistere,	take up position		colloquium, colloquīī, n.	talk, chat
circumstetī	around			

colloquor, colloquī,	talk, chat	24	comprehendō,	
collocūtus sum	tenant farmer; settler;		comprehendere,	
colōnus, colōnī, m.	colonist		comprehendī,	
			comprehēnsus	arrest, seize
27 comes, comitis, m. f.	comrade, companion		compulsus see compellō	
cōmiter	politely, courteously		cōnātūr see cōnor	
comitō, comitāre,			concaus, concava,	
comitāvī, comitātus	accompany		concauum	hollow
34 comitor, comitārī,			conciō, concidere,	
comitātus sum	accompany		conciī	collapse
commemorō,			conclāve, conclāvis, n.	room
commemorāre,			condiciō, condiciōnis, f.	status
commemorāvī,	talk about, mention,		condō, condere, condidi,	
commemorātus	recall		conditus	bury; found, establish
commendō, commendāre,			cōnfarreātiō,	
commendāvī,			cōnfarreātiōnis, f.	marriage ceremony
commendātus	recommend		cōnfectus, cōnfecta,	
committō, committere,			cōnfectum	finished, worn out, exhausted, overcome
commisī,				
commisus	commit, begin	19	cōnficiō, cōnficere,	
26 commōtus, commōta,			cōnfēcī, cōnfectus	finish
commōtum	moved, upset,	25	cōnfidō, cōnfidere,	trust, put trust in; be sure, be confident
	affected, alarmed,		cōnflūs sum (+ DAT)	
	excited, distressed,	44	coniungō, coniungere,	
	overcome		coniūnxī, coniūctus	join
communis, communis,			coniūnx, coniugis, m. f.	wife, husband, spouse
commūne	shared (by two or more people)		coniūratiō,	
			coniūratiōnis, f.	plot, conspiracy
19 comparō, comparāre,		44	coniūrō, coniūrāre,	
comparāvī, comparātus	obtain, compare		coniūrāvī, coniūrātus	plot, conspire
compellō, compellere,		34	cōnor, cōnārī,	
compulī, compulsus	drive, compel		cōnātus sum	try
complexor, complexī,			cōnscendō, cōnscendere,	
complexus sum	embrace		cōnscendi	climb on, embark on, go on board, mount
12 compleō, complēre,			cōnscientia,	
complēvī, complētus	fill		cōnscientiae, f.	awareness, knowledge
complexus, complexūs, m.	embrace		cōnsciscō, cōnsciscere,	
37 complūrēs, complūrēs,			cōnscivī	inflict
complūra	several		mortem sibi cōnsciscere	commit suicide
32 compōnō, compōnere,			cōnscius, cōnsciī, m.	accomplice, member of the plot
composuī, compositus	put together, arrange, settle, mix, compose, make up		cōnsecrō, cōnsecrāre,	
compositus, composita,			cōnsecrāvī,	
compositum	composed, steady		cōnsecrātus	dedicate



cōnsēnsus, cōnsēnsus, m.	agreement	5	contendō, contendere, contendī	hurry
16 cōnsentiō, cōnsentīre, cōnsēnsī	agree	10	contentus, contenta, contentum	satisfied
cōnsequor, cōnsequī, cōnsecūtus sum	follow, chase		contineō, continēre, continuī	contain
cōnsiderātus, cōnsiderāta, cōnsiderātum	careful, well-considered		contingō, contingere, contigī, contactus	touch, affect; happen, fall to one's lot
cōnsidō, cōnsidere, cōnsēdī	sit down		contigit nobīs ut ...	it was our good fortune that ...
16 cōnsilium, cōnsiliī, n.	plan, idea, advice; council			we had the good fortune to ...
31 cōnsistō, cōnsistere, cōnsistiī	stand one's ground, stand firm, halt, stop; depend		continuō	immediately
			continuus, continua, continuum	continuous, on end
cōnsōlor, cōnsōlārī, cōnsōlātus sum	console	33	contrā (1) (+ ACC)	against
cōnspectus, cōnspectūs, m.	sight	33	contrā (2)	in reply, on the other hand
7 cōnspiciō, cōnspicere, cōnspexī, cōnspectus	catch sight of		contrahō, contrahere, contrāxī, contractus	draw together, bring together, assemble
34 cōnspicor, cōnspiciārī, cōnspiciātus sum	catch sight of		supercilia contrahere	draw eyebrows together, frown
cōnstat, cōnstāre, cōnstitit	be agreed		contrārius, contrāria, contrārium	opposite, contrary, against
satis cōnstat	it is generally agreed			
28 cōnstituō, cōnstituere, cōnstituī, cōnstitūtus	decide; set up, place		contumēlia, contumēliae, f.	insult, abuse
cōnsuētūdō, cōnsuētūdinis, f.	custom; companionship		conturbō, conturbāre, conturbāvī, conturbātus	mix up, lose count of
40 cōnsul, cōnsulis, m.	consul (highest elected official of Roman government)		contus, contī, m.	pole, rod
			convalescō, convalescere, convaluī	get better, recover
cōnsulāris, cōnsulāris, m.	ex-consul	11	conveniō, convenīre, convēnī	come together, gather, meet
30 cōnsulō, cōnsulere, cōnsulūī, cōnsultus	consult, take thought for; give consideration to	32	convertō, convertere, convertī, conversus	turn, divert
8 cōnsūmō, cōnsūmere, cōnsūmpsī, cōnsūmptus	eat, destroy		sē convertere	turn
cōnsurgō, cōnsurgere, cōnsurrēxī	jump up		convivālis, convivālis, convivāle	for dining
43 contemnō, contemnere, contempsī, contemptus	reject, despise		convocō, convocāre, convocāvī, convocātus	call together

coorior, coorīrī, coortus sum	break out, arise, rise	cūctus, cūcta, cūctum	all
38 cōpiac, cōpiārum, f.pl.	troops, forces	cupiditās, cupiditātis, f.	desire
4 coquō, coquere, coxī, coctus	cook	44 cupidō, cupidinis, f.	desire, ambition
1 coquus, coquī, m.	cook	Cupīdō, Cupīdinis, m.	Cupid (god of love)
28 corpus, corporis, n.	body	cupidus, cupida, cupidum	eager, passionate
corripō, corripere, corripuī, correptus	seize, scold	9 cupiō, cupere, cupīvī	want
14 cotīdiē	every day	4 cūr?	why?
33 crās	tomorrow	23 cūra, cūrae, f.	care, concern
11 crēdō, crēdere, crēdidī (+ DAT)	trust, believe, have faith in	cūrae esse	be a matter of concern
crēdulus, crēdula, crēdulum	trusting	cūrātor, cūrātōris, m.	supervisor, superintendent
cremō, cremāre, cremāvī, cremātus	cremate, burn, destroy by fire	40 cūria, cūriae, f.	senate-house
creō, creāre, creāvī, creātus	make, create	19 cūrō, cūrāre, cūrāvī	take care of; care for, supervise
44 crēscō, crēscere, crēvī, crētus	grow	cūrandum est	steps must be taken
40 crīmen, crīminis, n.	charge	5 currō, currere, cucurī	run, go, fly
crīnēs, crīnium, m.pl.	hair	cursus, cursūs, m.	course, flight
20 crūdēlis, crūdēlis, crūdēle	cruel	circumflectere cursum	turn one's course around
crūdēliter	cruelly	curvāmen, curvāminis, n.	curve
crux, crucis, f.	cross	cuspis, cupidis, f.	point
cruci affigere	nail to a cross, crucify	12 custōdiō, custōdīre, custōdīvī, custōdītus	guard
		13 custōs, custōdis, m.	guard
6 cubiculum, cubiculī, n.	bedroom		
cubitō, cubitāre, cubitāvī	lie down, rest	dā, dabō see dō	
cuiscumque see quicumque		damnātiō, damnātiōnis, f.	condemnation
culīna, culīnae, f.	kitchen	damnō, damnāre, damnāvī, damnātus	condemn
culmen, culminis, n.	roof	damnōsus, damnōsa, damnōsum	ruinous, fatal
45 culpa, culpae, f.	blame, fault	datus see dō	
illius culpā	through his/her fault, thanks to him/her	11 dē (+ ABL)	from, down from; about, over
35 culpō, culpāre, culpāvī, culpātus	blame	18 dea, deae, f.	goddess
24 cum (1)	when, since, because, although	15 debēō, debēre, debuī, debitus	owe; ought, should, must
7 cum (2) (+ ABL)	with	debilitō, debilitāre, debilitāvī, debilitātus	weaken, exhaust, cripple
mēcum	with me	33 dēcidō, dēcidere, dēcidī	fall down
cumba, cumbae, f.	boat	22 dēcipiō, dēcipere, dēcēpī, dēcēptus	deceive, trick
cūnctor, cūnctārī, cūnctātus sum	delay, hesitate		





25	explicō, explicāre, explicāvī, explicātus explōrātor, explōrātōris, m. expōnō, expōnere, exposuī, expositus exsequor, exsequī, exsecūtus sum expatrior, expatriārī, expatiātus sum 3 expectō, expectāre, expectāvī, expectātus exstinguō, exstinguere, exstinxī, exstinctus  exstruō, exstruere, exstruxī, exstrūctus exsultō, exsultāre, exsultāvī  exta, extōrum, n.pl. extendō, extendere, extendī, extensus exterreō, extererrē, exterruī, exterritus 25 extrā (+ ACC) extrahō, extrahere, extrāxī, extractus 36 extrēmus, extrēma, extrēmum extrēma scaena	explain scout, spy unload; set out, explain; expose carry out extend, spread out wait for extinguish, put out, destroy build exult, be triumphant, get excited entrails stretch out frighten away outside drag out, pull out, take out farthest, final, last the edge of the stage	impetum facere ō factum male! quid faciam? factiō, factiōnis, f. 41 factum, factī, n. factus see faciō, fiō facultās, facultātis, f. fācundē 39 fallō, fallere, fefellī, falsus fidem fallere falsum, falsī, n. 26 falsus, falsa, falsum fāma, fāmae, f. 38 familia, familiae, f. familiāris, familiāris, m. familiāritās, familiāritātis, f. farreus, farrea, farreum fās, n. Fāstī, Fāstōrum, m.pl. fauce 11 faveō, favēre, fāvī (+ DAT) favor, favōris, m. fax, facis, f. febricula, febriculae, f. febris, febris, f. fēcī see faciō fēcunditās, fēcunditātis, f. fēcundus, fēcunda, fēcundum fēlēs, fēlis, f. fēlīciter! 44 fēlix, fēlix, fēlix, gen. fēlicis 5 fēmina, fēminae, f. fenestra, fenestrae, f. feriō, ferire 9 ferō, ferre, tulī, lātus 6 ferōciter	charge, make an attack oh dreadfully done! oh awful deed! what am I to do? organized group deed, achievement opportunity fluently, eloquently deceive, escape notice of, slip by break one's word lie, forgery false, untrue, dishonest rumor; reputation household, household servants close friend, relation, relative intimacy made from grain (that which is morally) right, proper the list of the consuls by hunger favor, support favor torch slight fever fever fertility fertile, rich cat good luck! lucky, happy woman window strike bring, carry; say fiercely
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8	ferōx, ferōx, ferōx, gen. ferōcis ferrātus, ferrāta, ferrātum ferreus, ferrea, ferreum ferrum, ferrī, n. 13 fessus, fessa, fessum 6 festīnō, festīnāre, festīnāvī fēstus, fēsta, fēstum fiam see fiō fictus see fingō 14 fidēlis, fidēlis, fidēle fidēliter 26 fidēs, fideī, f. medius fidius! 43 fidus, fida, fidum figō, figere, fixī, fixus figūra, figūrae, f. 1 filia, filiae, f. 1 filius, filiī, m. fingō, fingere, finxī, fictus 36 finis, finis, m. 37 fiō, fierī, factus sum firmē firmō, firmāre, firmāvī, firmātus firmus, firma, firmum fistula, fistulae, f. 12 flamma, flammae, f. flammeum, flammeī, n. flāvus, flāva, flāvum flectō, flectere, flexī, flexus 45 fleō, flēre, flēvī flētus, flētūs, m. flōreō, flōrēre, flōruī aetate flōrēre 16 flōs, flōris, m. 47 flūctus, flūctūs, m. 24 flūmen, flūminis, n.	fierce, ferocious tipped with iron iron, made of iron iron, sword, weapon tired hurry festival, holiday faithful, loyal, reliable, trustworthy faithfully, loyally, reliably loyalty, trustworthiness, sense of responsibility for goodness sake! loyal, trustworthy fix, fasten, pierce figure, shape daughter son pretend, invent, forge end be made, be done, become, occur, happen firmly strengthen, establish firm pipe flame veil yellow, golden bend, turn weep (for) weeping, tears flourish be in the prime of life flower wave river	19 fluō, fluere, flūxī fluēns, fluēns, fluēns, gen. fluentis foedus, foeda, foedum 21 fōns, fontis, m. forās fore = futūrum esse (future infinitive of sum) forēs, forium, f.pl. fōrma, fōrmae, f. formidō, formidinis, f. formidolōsus, formidolōsa, formidolōsum fors 18 fortasse 19 forte 6 fortis, fortis, forte 12 fortiter fortuita, fortuitōrum, n.pl. fortūna, fortūnae, f. fortūnātus, fortūnāta, fortūnātum lucky forum, forī, n. fossa, fossae, f. 39 fragor, fragōris, m. 34 frangō, frangere, frēgī, frāctus 10 frāter, frātris, m. frāternus, frāterna, frāternum fremitus, fremitūs, m. frēna, frēnōrum, n.pl. fretum, fretī, n. frigidus, frīgida, frīgīdum frondēns, frondēns, frondēns, gen. frondentis frōns, frontis, f. 31 frūmentum, frūmentī, n. fruor, fruī, frūctus sum (+ ABL.) enjoy	flow dripping, streaming foul, horrible, shameful fountain, spring, source out of the house, outside, outdoors door beauty, shape fear, terror alarms perhaps perhaps by chance brave bravely accidents fortune, luck forum, business center ditch crash break brother of a brother, fraternal noise, din reins water, sea cold leafy forehead, outward appearance grain enjoy
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12	frūstrā fūdī see fundō	<i>in vain</i>	Germānī, Germānōrum, m.pl.	<i>Germans</i>
33	fuga, fugac, f.	<i>escape, flight</i>	Germānia, Germāniae, f.	<i>Germany</i>
12	fugīo, fugere, fugī fugitīvus, fugitīvī, m. fui see sum	<i>run away, flee (from)</i> <i>fugitive, runaway</i>	Germānus, Germāna, Germānum	<i>German</i>
	fulciō, fulcīre, fulsī, fultus fulgeō, fulgēre, fūlsī	<i>prop up, wedge</i> <i>shine, shine out,</i> <i>glitter, flash</i>	23 gerō, gerere, gessī, gestus	<i>wear; achieve,</i> <i>manage; carry on</i>
	fulgur, fulguris, m. fulmen, fulminis, n. fulvus, fulva, fulvum fūmus, fūmī, m.	<i>lightning</i> <i>thunderbolt</i> <i>tawny, light brown</i> <i>smoke</i>	26 bellum gerere sē gerere	<i>wage war, campaign</i> <i>behave, conduct</i> <i>oneself</i>
22	fundō, fundere, fūdī, fūsus	<i>pour</i>	Gerūsia, Gerūsiae, f.	<i>the Gerusia (club for</i> <i>wealthy, elderly men)</i>
12	fundus, fundī, m. fūnus, fūneris, n.	<i>farm</i> <i>funeral, funeral</i> <i>procession</i>	gestiō, gestīre, gestīvī gladiātor, gladiātōris, m. 8 gladius, gladiī, m. 41 glōria, glōriae, f. glōriōsus, glōriōsa, glōriōsum	<i>become restless</i> <i>gladiator</i> <i>sword</i> <i>glory</i>
6	fūr, fūris, m. furēns, furēns, furēns, gen. furentis	<i>thief</i> <i>furious, in a rage,</i> <i>distraught</i> <i>madness, frenzy</i> <i>theft</i> <i>club, stick</i> <i>future</i>	gnātus = nātus gracilis, gracilis, gracile gradus, gradūs, m. addere gradum	<i>boastful</i> <i>graceful</i> <i>step, position</i> <i>go forward step by</i> <i>step</i>
	furor, furoris, m. fūrtum, fūrī, n. fūstis, fūstis, m. futūrus, futūra, futūrum futūrus see sum	<i>madness, frenzy</i> <i>theft</i> <i>club, stick</i> <i>future</i>	grāmen, grāminis, n. grātia, grātiārum, f.pl. 19 grātiās agere grātīfīcor, grātīfīcārī, grātīfīcātus sum grātulor, grātulārī, grātulātus sum 38 grātus, grāta, grātum 21 gravis, gravis, grave 17 graviter	<i>grass</i> <i>thanks</i> <i>thank, give thanks</i> <i>do favors</i> <i>congratulate</i> <i>acceptable, pleasing</i> <i>heavy, serious, severe</i> <i>heavily, soundly,</i> <i>seriously</i> <i>load, weigh down</i> <i>lap</i>
27	gaudeō, gaudēre, gāvīsus sum	<i>be pleased, rejoice, be</i> <i>delighted</i>	gravō, gravāre, gravāvī gremium, gremiī, n. gubernāculum, gubernāculī, n. gurgēs, gurgitis, m.	<i>helm, steering oar</i> <i>whirlpool, swirling water</i>
34	gaudium, gaudiī, n. gelō, gelāre, gelāvī, gelātus geminus, gemina, geminum	<i>joy</i> <i>freeze</i> <i>twin, the two, twofold,</i> <i>double</i>		
28	gemitus, gemitūs, m. gemma, gemmae, f. gena, genae, f. gener, generī, m.	<i>groan</i> <i>jewel, gem</i> <i>cheek</i> <i>son-in-law</i>		
30	gēns, gentis, f.	<i>family, tribe, race,</i> <i>people</i>		
42	genū, genūs, n.	<i>knee</i>	4 habeō, habēre, habuī, habitus	<i>have, regard, consider</i>
39	genus, generis, n. genus mortāle	<i>race, kind, offspring</i> <i>the human race</i>	38 prō certō habēre	<i>know for certain</i>

10	habitō, habitāre, habitāvī haereō, haerēre, haesī haesitō, haesitāre, haesitāvī hama, hamae, f. harundō, harundinis, f. haruspex, haruspiciis, m.	<i>live</i> <i>stick, cling; be fixed</i> <i>hesitate</i> <i>firebucket</i> <i>reed, rod, shaft</i> <i>diviner, soothsayer</i> <i>spear</i>	1 hortus, hortī, m. 9 hospes, hospitis, m. 22 hostis, hostis, m.f. 17 hūc hūc ... illūc	<i>garden</i> <i>guest, host</i> <i>enemy</i> <i>here, to this place</i> <i>this way ... that way,</i> <i>one way ... another</i> <i>way, here and</i> <i>there, up and down</i>
19	hasta, hastae, f.	<i>spear</i>		
34	haud	<i>not</i>		
31	haudquāquam haustus, haustūs, m.	<i>not at all</i> <i>drinking, drinking-</i> <i>place</i> <i>Big Bear</i> <i>(constellation)</i> <i>by Hercules!</i> <i>heir</i> <i>yesterday</i> <i>political club</i>	humilis, humilis, humile humus, humī, f. 24 humī Hymēn, Hymenis, m. Hymenacus, Hymenaeī, m.	<i>low-born, of low class</i> <i>ground</i> <i>on the ground</i> <i>Hymen (god of</i> <i>weddings)</i> <i>Hymen (god of</i> <i>weddings)</i>
	hercle! hērēs, hērēdis, m.f. 7 heri hetaeria, hetaeriae, f. heu! = ēheu! Hibernī, Hibernōrum, m.pl. Hibernia, Hiberniae, f. hibernus, hiberna, hibernum	<i>Irish</i> <i>Ireland</i> <i>wintry, of winter</i> <i>here</i> <i>this</i> <i>some ... others</i> <i>this one ... that one,</i> <i>one man ...</i> <i>another man</i> <i>winter</i> <i>from here; then, next</i> <i>Spain</i> <i>today</i> <i>person, man</i> <i>little man, pip-squeak</i> <i>honor, official position</i> <i>honor</i> <i>hour</i> <i>horrifying</i> <i>shudder</i> <i>encourage, urge</i>	12 iaceō, iacēre, iacuī 23 iaciō, iacere, iēcī, iactus 22 iactō, iactāre, iactāvī, iactātus 12 iam nec iam nunc iam 3 iānuā, iānuae, f. 18 ibi ībō see cō ictus, ictūs, m. 31 īdem, eadem, idem idem ... ac in idem 31 identidem ideō ideō ... quod 12 igitur 27 ignārus, ignāra, ignārum 8 ignāvus, ignāva, ignāvum 36 ignis, ignis, m.	<i>lie, rest</i> <i>throw</i> <i>throw, hurl, bring up</i> <i>now</i> <i>no longer</i> <i>now however, as</i> <i>things are now</i> <i>door</i> <i>there, then, in those days</i> <i>blow</i> <i>the same</i> <i>the same ... as</i> <i>for a common</i> <i>purpose, for the</i> <i>same purpose</i> <i>repeatedly</i> <i>for this reason</i> <i>for the reason that,</i> <i>because</i> <i>therefore, and so</i> <i>not knowing, unaware</i> <i>lazy, cowardly</i> <i>fire, lightning, heat of</i> <i>the sun</i>

38	ignōrō, ignōrāre, ignōrāvī	not know (about)	16	imperātor, imperātōris, m.	emperor
32	ignōscō, ignōscere, ignōvī (+ DAT)	forgive		imperfectus, imperfecta, imperfectum	unfinished
	ignōtus, ignōta, ignōtum	unknown	10	imperium, imperīi, n.	power, empire
	ī see eō		27	imperō, imperāre, imperāvī (+ DAT)	order, command
	īlex, īlicis, f.	oak tree		impetrō, impetrāre, impetrāvī	obtain
	īlia, īlium, n.pl.	groin		impetus, impetūs, m.	attack
	illāc	by that way		impetum facere	charge, make an attack
9	ille, illa, illud	that, he, she		implicō, implicāre, implicāvī, implicātus	implicate, involve
	hic ... ille	this one ... that one, one man ...		impōnō, impōnere, imposuī, impositus	impose, put into, put onto
	nē illud deī sinant!	another man heaven forbid!		impotēns, impotēns, impotētis, gen. impotentis	helpless, powerless
	illūc	there, in that place		improbū, improba, improbum	wicked, relentless
19	illūc	there, to that place		imprōvisus, imprōvisa, imprōvisum	unexpected, unforeseen
	hūc ... illūc	this way ... that way, one way ...		imprūdenter	stupidly, foolishly
		another way, here and there, up and down		impulī, impulsus see impellō	
	illūcēscō, illūcēscere, illūxī	dawn, grow bright		īmus, īma, īmum	lowest, bottom
	illūstris, illūstris, illūstre	bright	1	in (1) (+ ACC)	into, onto
	imāgō, imāginis, f.	image, picture, bust, death mask; reflection		in aliud	for any other purpose
	imber, imbris, m.	rain, storm-cloud		in idem	for a common purpose, for the same purpose
	imitor, imitārī, imitātus sum	copy, imitate, mime		in mentem venīre	occur, come to mind
	immēnsus, immēnsa, immēnsū	vast		in perpetuum	forever
	imminēō, imminēre, imminuī (+ DAT)	hang over		in (2) (+ ABL)	in, on
	immītis, immītis, immīte	cruel		in animō volve	wonder, turn over in the mind
	immortālis, immortalis, immortalē	immortal		in primīs	in the first place, in particular
23	immōtus, immōta, immōtum	still, motionless		in proximō	nearby
15	impediō, impedīre, impedivī, impeditus	delay, hinder	40	inānis, inānis, ināne	empty, meaningless
	impellō, impellere, impulī, impulsus	push, force	29	incēdō, incēdere, incessī	march, stride
	impendium, impendīi, n.	expense, expenditure	41	incendium, incendiī, n.	fire, blaze
	impendō, impendere, impendī, impēnsus	spend, make use of	27	incendō, incendere, incendiī, incēnsus	burn, set fire to; enflame, torment
	impēnsē	strongly, violently			

	incertus, incerta, incertum	uncertain, questionable		dī inferī	gods of the underworld
	incidō, incidere, incidī, incīsus	cut open		īnfestus, īnfesta, īnfestum	hostile, dangerous
22	incipiō, incipere, incēpī, inceptus	begin		ingeminō, ingemināre, ingemināvī, ingeminātus	redouble
	incitō, incitāre, incitāvī, incitātus	urge on, encourage	7	ingēns, ingēns, ingēns, gen. ingentis	character, inclination, talent, idea
	inclīnō, inclīnāre, inclīnāvī, inclīnātus	lean	34	ingredior, ingredī, ingressus sum	huge
	inclūdō, inclūdere, inclūsī, inclūsus	shut up, confine		inhorrēscō, inhorrēscere, inhorruī	enter
	incohō, incohāre, incohāvī, incohātus	begin		inimīcus, inimīcī, m. inīquus, inīqua, inīquum	shudder
48	incolumis, incolumis, incolume	safe		initium, initīi, n.	enemy
	incurrō, incurrere, incurī	run onto, collide with, bump into	30	iniūria, iniūriae, f. iniūstē	unfair
35	inde	then; from this, accordingly		iniūstus, iniūsta, iniūstum	beginning
	indiciū, indicīi, n. indignē	sign, evidence		inlātus see inferō	injustice, injury
	indignor, indignārī, indignātus sum	unfairly		inlēcus, inlēcra, inlēcum	unfairly
	indulgeō, indulgēre, indulī (+ DAT)	feel shame, think it shameful		innītor, innīfī, innīxus sum	unjust
	inedia, inediae, f. ineptiō, ineptīre	give way		innocēns, innocēns, innocentis, gen. innocentis	innocent
	ineptus, inepta, ineptum	starvation		innocentia, innocentiae, f.	innocence
	ineram see īnsum	be silly, be a fool	43	inopia, inopiae, f.	shortage, scarcity, poverty
	inertia, inertiae, f. īnfāns, īnfantis, m.	silly		inquiētus, inquiēta, inquiētum	unsettled
21	īnfēlix, īnfēlix, īnfēlix, gen. īnfēlicis	laziness, idleness		inquit	says, said
	īnferiae, īnferiārū, f.pl. īnferior, īnferior, īnferius	baby, child		inquam	I said
	īnferus			inquis	you say
20	īnferō, īnferre, intulī, inlātus	unlucky		īnsānus, īnsāna, īnsānum	insane, crazy
	causam īnferre	tribute to the dead		īnscrībō, īnscrībere, īnscrīpsī, īnscrīptus	write, inscribe
	īnferus, īnfera, īnferum	lower, further downstream	27	īnsidiac, īnsidiārū, f.pl.	trap, ambush
		bring in, bring on, bring against	9	īnspiciō, īnspicere, īnspexī, īnspectus	look at, inspect, examine, search
		make an excuse, invent an excuse		īnstīgō, īnstīgāre, īnstīgāvī, īnstīgātus	urge on
		of the underworld		īnstituō, īnstituere, īnstituī, īnstitūtus	set up
				īnstō, īnstāre, īnstīfī	be pressing, press on, threaten, harass

	īnstrūmentum, īnstrūmentī, n.	<i>equipment</i>		invidus, invida, invidum	<i>envious</i>
26	īnstruō, īnstruere, īnstrūxī, īnstrūctus	<i>draw up, set up, equip, fit (with wings) draw oneself up</i>		11 invītō, invītāre, invītāvī, invītātus	<i>invite</i>
	sē īnstruere	<i>island; apartment building</i>		17 invītus, invīta, invītum involvō, involvere, involvī, involūtus	<i>unwilling, reluctant</i>
17	īnsula, īnsulae, f.	<i>be in, be inside</i>		iō! iocōsum, iocōsī, n.	<i>envelop, swallow up hurrah! moment of fun, moment of pleasure</i>
	īnsum, inesse, īnfū			Iovis <i>see</i> Iuppiter	
7	intelligō, intelligere, intellēxī, intellēctus	<i>understand</i>		14 ipse, ipsa, ipsum	<i>himself, herself, itself; master, mistress</i>
6	intentē intentus, intenta, intentum	<i>intently intent</i>		28 īra, īrac, f.	<i>anger</i>
16	inter (+ ACC) inter sē	<i>among, during among themselves, with each other</i>		īrāscor, īrāscī, īrātus sum (+ ABL)	<i>become angry with angry</i>
24	intereā intereō, interīre, interī, interitus	<i>meanwhile wear away, wear out</i>		3 īrātus, īrāta, īrātum īre <i>see</i> eō	
13	interficiō, interficere, interfēcī, interfectus interim interior, interior, interius interpellō, interpellāre, interpellāvī	<i>kill meanwhile inner interrupt</i>		irrigō, irrigāre, irrigāvī, irrigātus irrupō, irrumpere, irrupī	<i>water burst in, burst into he, she, it; that what</i>
	interrogō, interrogāre, interrogāvī, interrogātus	<i>question</i>		14 iste, ista, istud it <i>see</i> eō	<i>that</i>
	intrā (+ ACC) intremō, intremere, intremū	<i>inside, during shake enter</i>		16 ita sīcut ... ita	<i>in this way just as ... so</i>
2	intrō, intrāre, intrāvī intulī <i>see</i> īnferō inultus, inulta, inultum invalēscō, invalēscere, invaluī	<i>unavenged become strong</i>		13 ita vērō īItalia, īItaliae, f.	<i>yes Italy</i>
10	inveniō, invenīre, invēnī, inventus investigō, investigāre, investigāvī, investigātus invidēō, invidēre, invīdī (+ DAT)	<i>find investigate envy, be jealous of, begrudge, cast an evil eye</i>		17 itaque īter, ītineris, n. īter agere	<i>and so journey, progress make one's way, travel</i>
40	invidia, invidiae, f.	<i>jealousy, envy, unpopularity</i>		9 iterum nōn iterum	<i>again never again</i>
				21 iubeō, iubēre, iussī, iussus iūcundus, iūcunda, iūcundum	<i>order pleasant, agreeable, delightful</i>
				4 iūdex, iūdicis, m. iūdicium, iūdicī, n.	<i>judge judgment</i>
				46 iūdicō, iūdicāre, iūdicāvī, iūdicātus iūnctus, iūncta, iūnctum	<i>judge side by side</i>

38	iungō, iungere, iūnxī, iūnctus	<i>join</i>		lacertus, lacertī, m.	<i>arm, muscle</i>
	īunō, īunōnis, f.	<i>Juno (goddess of marriage)</i>		22 lacrima, lacrimae, f.	<i>tear</i>
	īunōnius, īunōnia, īunōnium	<i>sacred to Juno</i>		7 lacrimō, lacrimāre, lacrimāvī	<i>weep, cry</i>
	Iuppiter, Iovis, m.	<i>Jupiter (god of the sky, greatest of Roman gods)</i>		lacus, lacūs, m.	<i>lake</i>
	iūrgium, iūrgī, n.	<i>argument, dispute, quarrel</i>		laedō, laedere, laesī, laesus	<i>harm</i>
	iūrō, iūrāre, iūrāvī iūs, iūris, n.	<i>swear</i>		2 laetus, laeta, laetum laevus, laeva, laevum	<i>happy left</i>
	iussī <i>see</i> iubeō	<i>right, privilege, law</i>		laevā parte	<i>on the left hand</i>
27	iussum, iussī, n. iussū Imperātōris	<i>order, instruction at the emperor's order</i>		lagōna, lagōnae, f.	<i>bottle</i>
	iūstus, iūsta, iūstum iūstius erat	<i>proper, right, fair it would have been fairer, more proper</i>		langueō, languēre lāniger, lānigerī, m.f.	<i>feel weak, feel sick woolly one, lamb</i>
	iuventus, iuvenī, m. iuvenīlis, iuvenīlis, iuvenīle	<i>bullock, young bull youthful</i>		46 lapis, lapidis, m.	<i>stone</i>
5	iuvenis, iuvenis, m.	<i>young man</i>		lassō, lassāre, lassāvī, lassātus	<i>tire, weary</i>
39	iuvō, iuvāre, iūvī, iūtus	<i>help, assist, please</i>		lātē, latebrae, latebrārum, f.pl.	<i>widely hiding-place</i>
43	iuxtā (+ ACC)	<i>next to</i>		25 lateō, latēre, latuī Latīnus, Latīna, Latīnum latrō, latrōnis, m.	<i>lie hidden Latin robber</i>
				latrō, latrāre, latrāvī latus, lateris, n.	<i>bark side, flank</i>
				2 laudō, laudāre, laudāvī, laudātus	<i>praise</i>
				47 laus, laudis, f. lavō, lavāre	<i>praise, fame</i>
				(sometimes lavare), lavī, lautus	<i>wash, bath</i>
	Kal. = Kalendās Kalendae, Kalendārum, f.pl.	<i>Kalends, first day of each month</i>		lectīca, lectīcae, f.	<i>sedan-chair</i>
				15 lectus, lectī, m.	<i>couch, bed</i>
				26 lēgātus, lēgāfī, m.	<i>commander, governor</i>
				lēgem <i>see</i> lēx	
				26 legiō, legiōnis, f.	<i>legion</i>
				lēgō, lēgāre, lēgāvī, lēgātus	<i>bequeath</i>
				11 legō, legere, lēgī, lēctus lēniō, lēnīre, lēnīvī, lēnītus	<i>read; choose, conscript</i>
				lēniter	<i>soothe, calm down</i>
				15 lentē lentus, lenta, lentum	<i>gently slowly</i>
				lēnunculus, lēnunculī, m.	<i>supple, pliant</i>
				3 leō, leōnis, m.	<i>small boat lion</i>

40	levis, levis, leve	<i>light, slight, trivial, changeable, inconsistent, worthless</i>	longus, longa, longum	<i>long</i>
	levō, levāre, levāvī, levātus	<i>raise, lift up</i>	34 loquor, loquī, locūtus sum	<i>speak</i>
38	lēx, lēgis, f.	<i>law</i>	lūcem <i>see</i> lūx	
	libellus, libellī, m.	<i>little book</i>	lūctor, lūctārī, lūctātus sum	<i>struggle</i>
18	libenter	<i>gladly</i>	41 lūdō, lūdere, lūsī, lūsus	<i>play</i>
10	liber, librī, m.	<i>book</i>	33 lūdus, lūdī, m.	<i>game</i>
11	liberalīs, liberālīs, liberāle	<i>generous, liberal</i>	42 lūgeō, lūgēre, lūxī	<i>lament, mourn</i>
29	liberī, liberōrum, m.pl.	<i>children</i>	46 lūmen, lūminis, n.	<i>light</i>
20	liberō, liberāre, liberāvī, liberātus	<i>free, set free</i>	20 lūna, lūnae, f.	<i>eyes</i>
32	libertās, libertātis, f.	<i>freedom</i>	lūpus, lupī, m.	<i>moon</i>
6	libertus, libertī, m.	<i>freedman, ex-slave</i>	lūscus, lūsca, lūscum	<i>wolf</i>
	libertus Augustī	<i>imperial freedman</i>	lūsus, lūsus, m.	<i>one-eyed</i>
	librō, librāre, librāvī, librātus	<i>balance</i>	29 lūx, lūcis, f.	<i>play, games</i>
	librum <i>see</i> liber			<i>light, daylight</i>
44	libum, libī, n.	<i>cake</i>		
	licet, licēre, licuit	<i>be allowed</i>	M. = Marcus	
44	mihi licet	<i>I am allowed</i>	M' = Mānius	
	licet	<i>although</i>	Macedonia,	<i>Macedonia</i>
38	līmen, līminis, n.	<i>threshold, doorway</i>	Macedoniae, f.	
	līmes, līmitis, m.	<i>course</i>	māchināmentum,	<i>machine, contraption</i>
	lingua, linguae, f.	<i>tongue, language</i>	māchināmentī, n.	
	līnum, līnī, n.	<i>thread</i>	madēscō,	
	liqueō, liquēre, liquī	<i>flow</i>	madēscere, maduī	<i>become wet</i>
	liquidus, liquida,		madidus,	
	liquidum	<i>liquid</i>	madida, madidum	<i>soaked through</i>
	liquō, liquāre, liquāvī, liquātus	<i>strain</i>	magister, magistrī, m.	<i>master, foreman</i>
	liquor, liquōris, m.	<i>water</i>	43 magistrātus,	
	lis, litis, f.	<i>court case</i>	magistrātus, m.	<i>public official</i>
39	litterae, litterārum, f.pl.	<i>letter</i>	magnificus, magnifica, magnificum	<i>splendid, magnificent</i>
		(correspondence), letters, literature	30 magnopere	<i>greatly</i>
15	lītus, lītoris, n.	<i>seashore, shore</i>	35 magis	<i>more</i>
19	locus, locī, m.	<i>place; occasion, reason</i>	24 maximē	<i>very greatly, very much, most of all</i>
	meī locō	<i>in my place</i>	3 magnus, magna, magnum	<i>big, large, great</i>
	locus nātālis,		maior, maior, maius	<i>bigger, larger, greater</i>
	locī nātālis, m.	<i>place of birth, native land</i>	17 maximus, maxima, maximum	<i>very big, very large, very great, greatest</i>
42	longē	<i>far, a long way</i>	Pontifex Maximus	<i>Chief Priest</i>
	longē errāre	<i>make a big mistake</i>	35 male	<i>badly, unfavorably</i>

### m

	male dicere	<i>insult</i>	mē <i>see</i> ego	
	ō factum male!	<i>oh dreadfully done! oh awful deed!</i>	medicāmentum, medicāmentī, n.	<i>ointment, medicine, drug</i>
	vōbīs male sit	<i>curses on you</i>	medicīna, medicīnae, f.	<i>medicine</i>
	malignus, maligna, malignum	<i>spiteful</i>	medicus, medicī, m.	<i>doctor</i>
29	mālō, mälle, mālū malum, malī, n.	<i>prefer</i>	meditor, meditārī, meditātus sum	<i>consider</i>
		<i>misfortune, evil, tragedy</i>	9 medius, media, medium	<i>middle</i>
28	malus, mala, malum	<i>evil, bad</i>	medius fidius!	<i>for goodness sake!</i>
20	pessimus, pessima, pessimum	<i>very bad, worst</i>	meī <i>see</i> ego	
23	mandātum, mandāffī, n.	<i>instruction, order</i>	mel, mellis, n.	<i>honey</i>
28	mandō, mandāre, mandāvī, mandātus	<i>order, entrust, hand over</i>	melior <i>see</i> bonus	
		<i>in the morning</i>	mellitus, mellīta, mellitum	<i>sweet as honey</i>
19	māne	<i>remain, stay</i>	42 meminī, meminisse	<i>remember</i>
9	maneo, manēre, mānsī	<i>departed spirit</i>	memor, memor, memor, gen. memoris	<i>remembering, mindful</i>
	mānēs, mānium, m.pl. dī mānēs	<i>the spirits of the dead</i>	memoria, memoriae, f.	<i>memory</i>
	manifestus, manifesta, manifestum	<i>clear, bright</i>	mendāx, mendāx, mendāx, gen. mendācis	<i>lying, deceitful</i>
	mānō, mānāre, mānāvī	<i>flow, be wet</i>	mēns, mentis, f.	<i>mind</i>
	multum mānāns	<i>drenched</i>	in mentem venīre	<i>occur, come to mind</i>
18, 27	manus, manūs, f.	<i>hand; band; control</i>	32 mēnsa, mēnsae, f.	<i>table</i>
		(legal term in a marriage)	39 mēnsis, mēnsis, m.	<i>month</i>
	in animum convenīre	<i>pass into the hands of</i>	mēnsor, mēnsōris, m.	<i>surveyor</i>
	manus ultima	<i>final touch</i>	mēnsūra, mēnsūrae, f.	<i>measurement</i>
15	mare, maris, n.	<i>sea</i>	mentior, mentīrī, mentītus sum	<i>lie, tell a lie</i>
	margaritum, margarītī, n.	<i>pearl</i>	2 mercātor, mercātōris, m.	<i>merchant</i>
	maritimus, maritīma, maritīmum	<i>seaside, by the sea</i>	41 mereō, merēre, meruī	<i>deserve</i>
14	marītus, marītī, m.	<i>husband</i>	mergō, mergere, mersī, mersum	<i>submerge, drown</i>
	marmor, marmoris, n.	<i>marble</i>	merīdiēs, merīdiētī, m.	<i>noon</i>
	massa, massae, f.	<i>block</i>	meritus, merita, meritum	<i>deserved, well-deserved</i>
1	māter, mātris, f.	<i>mother</i>	mēta, mētae, f.	<i>turning point</i>
	mātrimōnium, mātrimōnī, n.		metallum, metallī, n.	<i>a mine</i>
	mātrōna, mātrōnae, f.	<i>marriage</i>	48 metuō, metuere, metuī	<i>be afraid, fear</i>
	maximē <i>see</i> magnopere	<i>lady</i>	28 metus, metūs, m.	<i>fear</i>
	maximus <i>see</i> magnus		5 meus, mea, meum	<i>my, mine</i>
			mī Lupe	<i>my dear Lupus</i>
			mī Secunde	<i>my dear Secundus</i>

mī = mihi		mōlēs, mōlis, f.	<i>the building, the city</i>
mihi <i>see</i> ego		molestus, molesta,	
18 mīles, mīlitis, m.	<i>soldier</i>	molestum	<i>troublesome</i>
mīlitō, mīlitāre, mīlitāvī	<i>be a soldier</i>	molliō, mollire,	
28 mīlle	<i>a thousand</i>	mollivī, mollītus	<i>soothe, soften</i>
28 mīlia, mīlium, n.pl.	<i>thousands</i>	42 mollis, mollis, molle	<i>soft, gentle</i>
minae, minārum, f.pl.	<i>threats</i>	22 moneō, monēre,	
11 minimē	<i>no, least, very little</i>	monuī, monitus	<i>warn, advise</i>
minimus <i>see</i> parvus		monitus, monitūs, m.	<i>warning, advice</i>
minister, ministrī, m.	<i>servant, agent</i>	12 mōns, montis, m.	<i>mountain</i>
minor <i>see</i> parvus		mōns Palātīnus	<i>the Palatine hill</i>
40 minor, minārī,		summus mōns	<i>the top of the mountain</i>
minātus sum (+ DAT)	<i>threaten</i>		
minus <i>see</i> paulum		47 mora, morae, f.	<i>delay</i>
12 mīrābilis, mīrābilis,		21 morbus, morbī, m.	<i>illness</i>
mīrābile	<i>marvelous, strange,</i>	mordeō, mordēre,	
	<i>wonderful</i>	momordī, morsus	<i>bite</i>
mīrābile dictū	<i>strange to say</i>	34 morior, morī,	
36 mīror, mīrārī,		mortuus sum	<i>die</i>
mīrātus sum	<i>admire, wonder at</i>	morere!	<i>die!</i>
mīrus, mīra, mīrum	<i>extraordinary</i>	mortuus, mortua,	
misellus, misella,		mortuum	<i>dead</i>
misellum	<i>wretched little</i>	35 moror, morārī,	
15 miser, misera, miserum	<i>miserable, wretched,</i>	morātus sum	<i>delay</i>
	<i>sad</i>	20 mors, mortis, f.	<i>death</i>
		mortem obīre	<i>die</i>
misericors, misericors,		mortem sibi cōnscīscere	<i>commit suicide</i>
misericors, <i>gen.</i>	<i>tender-hearted, full of</i>	morsus, morsūs, m.	<i>bite, fangs</i>
miseri cordis	<i>pity</i>	mortālis, mortālis,	
12 mittō, mittere,		mortāle	<i>mortal</i>
mīstī, missus	<i>send</i>	genus mortāle	<i>the human race</i>
moderātiō,		mortuus <i>see</i> morior	
moderātiōnis, f.	<i>moderation, caution</i>	mōs, mōris, m.	<i>custom</i>
modicus, modica,		mōtus, mōtūs, m.	<i>movement</i>
modicum	<i>ordinary, little</i>	33 moveō, movēre, mōvī,	
34 modo	<i>just, now, only, just now</i>	mōtus	<i>move, influence</i>
45 modo ... modo	<i>now ... now,</i>	mōtus, mōta, mōtum	<i>moved, moving</i>
	<i>sometimes ...</i>	9 mox	<i>soon</i>
	<i>sometimes</i>	45 mulier, mulieris, f.	<i>woman</i>
nōn modo ... sed etiam	<i>not only ... but also</i>	multitūdō,	
23 modus, modī, m.	<i>manner, way, kind</i>	multitūdinis, f.	<i>crowd</i>
22 quō modō?	<i>how? in what way?</i>	35 multō	<i>much</i>
moechus, moechī, m.	<i>lover, adulterer</i>	multum	<i>much</i>
moenia, moenium, n.pl.	<i>city walls; city</i>	multum mănāns	<i>drenched</i>

5 multus, multa, multum	<i>much</i>	nātus <i>see</i> nāscor	
5 multī	<i>many</i>	30 nātus, nātī, m.	<i>son</i>
plūrēs, plūrēs, plūra	<i>many, several</i>	naufragium, naufragiī, n.	<i>shipwreck</i>
19 plūrimī, plūrimae,		15 nauta, nautae, m.	<i>sailor</i>
plūrima	<i>very many</i>	nauticus, nautica,	
plūrimus, plūrima,		nauticum	<i>made by the sailors</i>
plūrimum	<i>most</i>	nāvigātiō, nāvigātiōnis, f.	<i>voyage</i>
21 plūs, plūris, n.	<i>more</i>	16 nāvigō, nāvigāre, nāvigāvī	<i>sail</i>
quid multa?	<i>in brief, in short</i>	3 nāvis, nāvis, f.	<i>ship</i>
quid plūra?	<i>why say more?</i>	31, 36 nē	<i>that ... not, so that ...</i>
mūniō, mūnīre,			<i>not, in order that ...</i>
mūnīvī, mūnītus	<i>protect, immunize;</i>		<i>not</i>
	<i>build</i>	48 nē quid	<i>in case anything, that</i>
48 mūnus, mūneris, n.	<i>gift</i>		<i>nothing</i>
murmur, murmuris, n.	<i>roar, rumble</i>	32 nē ... quidem	<i>not even</i>
11 mūrus, mūrī, m.	<i>wall</i>	48 nē quis	<i>in case anyone,</i>
mūs, mūris, m.f.	<i>mouse</i>		<i>that anyone,</i>
musca, muscae, f.	<i>fly</i>		<i>that nobody</i>
mūsicus, mūsicī, m.	<i>musician</i>	nebula, nebulae, f.	<i>mist</i>
mūtābilis, mūtābilis,		32 nec	<i>and not, nor</i>
mūtābile	<i>changeable,</i>	nec iam	<i>no longer</i>
	<i>contradictory</i>	32 nec ... nec	<i>neither ... nor</i>
40 mūtō, mūtāre, mūtāvī,		necessārius, necessāria,	
mūtātus	<i>change</i>	necessārium	<i>necessary</i>
vestem mūtāre	<i>put on mourning</i>	14 necesse	<i>necessary</i>
	<i>clothes</i>	necessitās, necessitātis, f.	<i>need, necessity</i>
mūtus, mūta, mūtum	<i>silent</i>	7 necō, necāre, necāvī,	
		necātus	<i>kill</i>
		nefas, n.	<i>(that which is divinely)</i>
			<i>forbidden</i>
18 nam	<i>for</i>	neglegēs, neglegēs,	
nārrātiō, nārrātiōnis, f.	<i>narration</i>	neglegēs, <i>gen.</i>	
7 nārrō, nārrāre,		neglegentis	<i>careless</i>
nārrāvī, nārrātus	<i>tell, relate</i>	31 neglegō, neglegere, neglēxī,	
34 nāscor, nāscī, nātus sum	<i>be born</i>	neglēctus	<i>neglect</i>
nātū maximus	<i>eldest</i>	neglegentia, neglegentiae, f.	<i>carelessness</i>
quīndecim annōs nātus	<i>fifteen years old</i>	43 negō, negāre, negāvī,	
nat <i>see</i> nō		negātus	<i>deny; say that ... not</i>
nātālis, nātālis, nātāle	<i>native</i>	17 negōtium, negōtī, n.	<i>business</i>
locus nātālis,		negōtium agere	<i>do business, work</i>
	<i>place of birth, native land</i>	18 nēmō	<i>no one, nobody</i>
natō, natāre, natāvī	<i>swim</i>	Neptūnus, Neptūnī, m.	<i>Neptune (god of the sea)</i>
nātūra, nātūrae, f.	<i>nature</i>	42 neque	<i>and not, nor</i>



24	neque ... neque nēquīquam	neither ... nor in vain	nōnnumquam nōrat = nōverat	sometimes
25	nescio, nescīre, nescīvī nēve nex, necis, f. nī = nisi Nīcomēdēnsēs, Nīcomēdēnsium, m.pl. Nīcomēdiā, Nīcomēdiae, f. nīdus, nīdī, m.	not know and that ... not slaughter, murder   people of Nicomedia  Nicomedia nest	10 nōs nōscitō, nōscitāre, nōscitāvī nōsse = nōvisse 11 noster, nostra, nostrum nōtitia, nōtitiae, f. 26 nōtus, nōta, nōtum	we, us  recognize    our notice known, well-known, famous South wind I know
36	niger, nigra, nigrum	black	Notus, Notī, m.	
7	nihil	nothing	19 nōvī novō, novāre, novāvī, novātus	
	nihil cūrō nihil opus est nihilōminus nimbus, nimbī, m. nimis nimium nisi nītor, nītī, nīxus sum niveus, nivea, niveum nix, nivis, f. nō, nāre, nāvī	I don't care there is no need nevertheless rain cloud, rain too too much except, unless lean snow-white snow swim	13 novus, nova, novum 22 nox, noctis, f. nūbēs, nūbis, f. 38 nūbō, nūbere, nūpsī (+ DAT) nūdus, nūda, nūdum nūgae, nūgārum, f.pl. 13 nūllus, nūlla, nūllum 14 num? (1) 26 num (2)	change, revolutionize new night, darkness cloud  marry bare nonsense, foolish talk not any, no, not at all surely ... not? whether
30	nōbilis, nōbilis, nōbile nōbīs see nōs	noble, of noble birth	numerō, numerāre, numerāvī, numerātus 33 numerus, numerī, m. numerī, numerōrum, m.pl.	count number military units; (astrological) calculations
27	noceō, nocēre, nocuī (+ DAT) nocte see nox	hurt	17 numquam 11 nunc nunc iam	never now now however, as things are now
13	nōlō, nōlle, nōluī nōlī, nōlīte nōllem	not want, refuse do not, don't I would not want	10 nūntiō, nūntiāre, nūntiāvī, nūntiātus 8 nūntius, nūntiī, m.	announce messenger, message, news recently
25	nōmen, nōminis, n. nōminō, nōmināre, nōmināvī, nōminātus	name name, mention by name not	21 nūper nūpsī see nūbō nūptiae, nūptiārum, f.pl. nūptiālis, nūptiālis, nūptiāle tabulae nūptiālēs	wedding, marriage  wedding, marriage marriage contract, marriage tablets
3	nōn nōn iterum nōn sī nōn tantum	never again not even if not only		
41	nōndum	not yet		
16	nōnne?	surely?		
21	nōnnūllī, nōnnūllae, nōnnūlla	some, several		

35	nūptūrus see nūbō nusquam Nymphae, Nymphārum, f.pl.	nowhere  Nymphs (minor goddesses of the woods and mountains)	obtinēō, obtinēre, obtinuī, obtentus obtulī see offerō obviam cō, obviam ire, obviam īī (+ DAT) obvius, obvia, obvium	hold   meet, go to meet encountering, meeting opportunity
	obdūrō, obdūrāre, obdūrāvī obeō, obīre, obīī mortem obīre	be firm meet, go to meet die	28 occāsiō, occāsiōnis, f. occidō, occidere, occidī, occīsus occidō, occidere, occidī occupātus, occupāta, occupātum occupō, occupāre, occupāvī, occupātus ocellus, ocelli, m. Octōber, Octōbris, Octōbre 28 octōgintā 20 oculus, oculī, m. 29 ōdī, ōdisse odiōsus, odiōsa, odiōsum 37 odium, odiī, n. odiō esse odōrātus, odōrāta, odōrātum offendō, offendere, offendī, offēnsus 9 offerō, offerre, obtulī, oblātus officium, officiū, n.	kill set   busy  seize, take over poor eye, little eye October eighty eye hate  hateful hatred be hateful  sweet-smelling  displease, offend  offer duty, task; official use; kindness, service do one's duty
	oblātus see offerō oblidō, oblīdere, oblīsī, oblīsus 37 oblivīscor, oblivīscī, oblītus sum obscurus, obscūra, obscurum observō, observāre, observāvī, observātus obstinātē obstinātus, obstināta, obstinātum obstipēscō, obstipēscere, obstipuī 18 obstō, obstāre, obstifī (+ DAT)	fat  present, put in the way of, expose to  crush forget dark, gloomy notice, observe stubbornly stubborn gape in amazement obstruct, block the way	6 ōlim omittō, omittere, omīsi, omissus 30 omnīnō 7 omnis, omnis, omne omnia opera, operae, f. tuā operā operiō, operīre, operuī, opertus	once, some time ago, sometimes  abandon completely all, every all, everything work, attention by your doing, because of you cover
	obstringō, obstringere, obstrīnxī, obstrictus obstruō, obstruere, obstruxī, obstrūctus obstupefaciō, obstupefacere, obstupefēcī, obstupefactus obterō, obterere, obtrīvī, obtrītus	bind (with oath of loyalty)  block the way through amaze, stun trample to death		

	operis <i>see</i> opus		9 ostendō, ostendere,	
28	opēs, opum, f.pl.	<i>money; wealth; means, power</i>	ostendī, ostentus	<i>show</i>
	opifex, opificis, m.	<i>inventor; craftsman</i>	32 ōtiōsus, ōtiōsa, ōtiōsum	<i>idle, on vacation</i>
	oportet, oportēre,		45 ōtium, ōtiī, n.	<i>leisure</i>
	oportuit	<i>be right</i>	Ovidiānus, Ovidiāna,	<i>of Ovid</i>
	nōs oportet	<i>we must</i>	Ovidiānum	<i>sheep</i>
21	oppidum, oppidī, n.	<i>town</i>	ovis, ovis, f.	
	oppōnō, oppōnere,			
	opposuī, oppositus	<i>oppose</i>		
32	opprimō, opprimere,		P. = Pūblius	
	oppressī, oppressus	<i>crush</i>	pācem <i>see</i> pāx	
24	oppugnō, oppugnāre,		pacīscor, pacīscī,	
	oppugnāvī, oppugnātus	<i>attack</i>	pactus sum	<i>exchange, bargain</i>
	optimē <i>see</i> bene		pācō, pācāre,	
	optimus <i>see</i> bonus		pācāvī, pācātus	<i>pacify, make peaceful</i>
47	optō, optāre, optāvī,	<i>pray for; long for; choose, select</i>	12 paene	<i>nearly, almost</i>
	optātus		paenitentia, paenitentiae, f.	<i>repentance, change of heart</i>
30	opus, operis, n.	<i>work, construction, building</i>	Palātīnus, Palātīna,	<i>Palatine</i>
		<i>there is no need</i>	Palātīnum	<i>the Palatine hill</i>
41	nihil opus est	<i>there is need of</i>	mōns Palātīnus	<i>grow pale</i>
	opus est (+ ABL)		pallēscō, pallēscere, palluī	
	ōra, ōrae, f.	<i>coastline</i>	pallidus, pallida,	<i>pale</i>
	ōrātiō, ōrātiōnis, f.	<i>speech</i>	pallidum	<i>hand</i>
	ōrātor, ōrātōris, m.	<i>speaker (in court), pleader</i>	palma, palmae, f.	
		<i>globe</i>	pantomīmus,	<i>pantomime actor;</i>
45	orbis, orbis, m.	<i>world</i>	pantomīmī, m.	<i>dancer</i>
45	orbis terrārum	<i>childlessness</i>		<i>equal</i>
	orbitās, orbitātis, f.	<i>bereaved, orphaned</i>	pār, pār, pār, <i>gen.</i> paris	<i>ready, prepared</i>
	orbis, orba, orbum	<i>the underworld, Hell</i>	parātus, parāta, parātum	
	Orcus, Orcī, m.	<i>row; line</i>	22 parcō, parcere,	<i>spare</i>
	ōrdō, ōrdinis, m.	<i>Orion, the Hunter</i>	pepercī (+ DAT)	<i>parent</i>
	Ōrīōn, Ōrionis, m.	<i>(constellation)</i>	parēns, parentis, m.f.	
38	orior, orīrī, ortus sum	<i>rise, rise up, arise</i>	parentēs, parentum,	<i>ancestors, forefathers</i>
23	ōrnō, ōrnāre,		m.f.pl.	
	ōrnāvī, ōrnātus	<i>decorate</i>	23 pārēō, pārēre,	
	ōrnātus, ōrnāta, ōrnātum	<i>decorated, elaborately furnished</i>	pāruī (+ DAT)	<i>obey</i>
			pariēs, parietis, m.	<i>wall</i>
31	ōrō, ōrāre, ōrāvī	<i>beg</i>	pariō, parere,	<i>gain, win; produce</i>
	ōs, ōris, n.	<i>face, mouth</i>	peperi, partus	<i>equally, at the same time</i>
	os, ossis, n.	<i>bone</i>	pariter	
	ōsculum, ōsculī, n.	<i>kiss</i>	7 parō, parāre, parāvī,	<i>prepare</i>
			parātus	

18	pars, partis, f.	<i>part</i>	pendeō, pendēre,	
	laevā parte	<i>on the left hand</i>	pendī	<i>hang</i>
47	parum	<i>too little, not ... enough</i>	penes (+ ACC)	<i>with</i>
		<i>small</i>	penna, pennae, f.	<i>feather; wing</i>
6	parvus, parva, parvum		pepercī <i>see</i> parcō	
	minor, minor,		6 per (+ ACC)	<i>through, along</i>
	minus, <i>gen.</i> minōris	<i>less, smaller</i>	percipiō, percipere,	
22	minimus, minima,		percēpī, perceptus	<i>take hold of, get a grip on</i>
	minimūm	<i>very little, least</i>		<i>on</i>
	passer, passeris, m.	<i>sparrow</i>	percussor, percussōris, m.	<i>assassin</i>
24	passus, passa, passum	<i>loose, disheveled</i>	percutiō, percutere,	
	passus <i>see</i> patior		percussī, percussus	<i>strike</i>
	pāstor, pāstōris, m.	<i>shepherd</i>	41 perō, perdere, perdidī,	
24	patefāciō, patefacere,		perditus	<i>destroy, waste, lose</i>
	patefēcī, patefactus	<i>reveal</i>	perditus, perditā,	
	pateō, patēre, patuī	<i>lie open</i>	perditum	<i>completely lost, gone forever</i>
1	pater, patris, m.	<i>father</i>		
	patientia, patientiae, f.	<i>patience</i>	perducō, perducere,	
34	patior, patī, passus sum	<i>suffer, endure, allow</i>	perduxī, perductus	<i>bring, carry</i>
37	patria, patriae, f.	<i>country, homeland of the father</i>	16 pereō, perīre, perīī	<i>die, perish</i>
	patrius, patria, patrium		perferō, perferre,	
	patrō, patrāre,		perulī, perlātus	<i>bring, endure</i>
	patrāvī, patrātus	<i>accomplish, commit</i>	29 perficiō, perficere, perfēcī,	
	patrōnus, patrōnī, m.	<i>patron, defender, advocate</i>	perfectus	<i>finish</i>
		<i>few, a few</i>	perfidia, perfidiae, f.	<i>treachery</i>
17	paucī, paucae, pauca	<i>gradually</i>	periculōsus, periculōsa,	
44	paulātim	<i>for a short time</i>	periculōsum	<i>dangerous</i>
	paulīspēr	<i>a little</i>	19 periculum, periculī, n.	<i>danger</i>
37	paulō	<i>a little, slightly, to a slight extent</i>	perīī <i>see</i> pereō	
46	paulum	<i>less</i>	25 perītus, perīta, perītum	<i>skillful</i>
			periūrium, periūrī, n.	<i>false oath</i>
46	minus		permisceō, permiscēre,	
32	pauper, pauper,	<i>poor</i>	permiscuī, permixtus	<i>mix with</i>
	pauper, <i>gen.</i> pauperis	<i>dread, fear</i>	perōsus, perōsa,	
	paveō, pavēre, pāvī	<i>panic</i>	perōsum	<i>hating</i>
30	pavor, pavōris, m.	<i>peace</i>	perpetuus, perpetua,	
10	pāx, pācis, f.		perpetuum	<i>perpetual, continual forever</i>
	peccō, peccāre,	<i>do wrong, be to blame, be at fault</i>	perpetuum	
	peccāvī	<i>chest, breast, heart</i>	persevērō, persevērāre,	
		<i>money, sum of money</i>	persevērāvī	<i>continue</i>
48	pectus, pectoris, n.		perstō, perstāre, perstitī	<i>persist, continue standing</i>
4	pecūnia, pecūniae, f.			
	pedem <i>see</i> pēs	<i>foot soldiers, infantry</i>	20 persuādeō, persuādēre,	<i>persuade</i>
41	pedītēs, peditum, m.pl.	<i>sea</i>	persuāsī (+ DAT)	
	pelagus, pelagī, n.		4 perterritus, perterrita, perterritum	<i>terrified</i>

pertinācia, pertināciae, f.	<i>obstinacy, determination</i>	4 poēta, poētae, m.	<i>poet</i>
pertineō, pertinēre, pertinui	<i>concern</i>	pollux, pollicis, m.	<i>thumb</i>
pertinēre ad exemplum	<i>involve a precedent</i>	38 polliceor, pollicēri, pollicitus sum	<i>promise</i>
37 perturbō, perturbāre, perturbāvi, perturbātus	<i>disturb, alarm</i>	pompa, pompae, f.	<i>procession</i>
17 perveniō, pervenire, pervēni	<i>reach, arrive at</i>	47 pondus, ponderis, n.	<i>weight</i>
8 pēs, pedis, m.	<i>foot, paw</i>	16 pōnō, pōnere, posui, positus	<i>put, place, put up</i>
pessimus <i>see</i> malus		pontifex, pontificis, m.	<i>priest</i>
5, 18 petō, petere, petivi, petitus	<i>head for; attack; seek, beg for, ask for</i>	Pontifex Maximus	<i>Chief Priest</i>
phōca, phōcae, f.	<i>seal</i>	pontus, ponti, m.	<i>sea</i>
48 pietās, pietātis, f.	<i>duty; piety, family feeling (respect for (1) the gods, (2) homeland, (3) family)</i>	poposcī <i>see</i> poscō	
		29 populus, populi, m.	<i>people</i>
		8 porta, portae, f.	<i>gate</i>
		3 portō, portāre, portāvi, portātus	<i>carry</i>
		10 portus, portus, m.	<i>harbor, port</i>
		19 poscō, poscere, poposcī positus <i>see</i> pōnō	<i>demand, ask for</i>
		43 possideō, possidēre, possēdi, possessus	<i>possess</i>
pinguis, pinguis, pingue	<i>plump</i>	13 possum, posse, potui	<i>can, be able</i>
pīnus, pīni, f.	<i>pine tree, boat (made of pine wood)</i>	9 post (+ ACC)	<i>after, behind</i>
pīpiō, pīpiāre, pīpiāvi	<i>chirp, peep</i>	18 postea	<i>afterwards</i>
piscis, piscis, m.	<i>fish</i>	posterus, postera, posterum	<i>next</i>
pīus, pia, pium	<i>good, pious, respectful to the gods</i>	6 postquam	<i>after, when</i>
		postrēmō	<i>finally, lastly</i>
		postrēmus, postrēma, postrēmum	<i>last</i>
11 placeō, placēre, placui (+ DAT)	<i>please, suit</i>	16 postridiē	<i>(on) the next day</i>
placidus, placida, placidum	<i>calm, peaceful</i>	8 postulō, postulāre, postulāvi, postulātus	<i>demand</i>
plānus, plāna, plānum	<i>level, flat</i>	posui <i>see</i> pōnō	
5 plaudō, plaudere, plausi, plausus	<i>applaud, clap</i>	potēns, potēns, potēns, gen. potentis	<i>powerful</i>
plaustrum, plaustrī, n.	<i>wagon, cart</i>	potes <i>see</i> possum	
plausus, plausūs, m.	<i>applause</i>	33 potestās, potestātis, f.	<i>power</i>
21 plēnus, plēna, plēnum	<i>full</i>	in potestātem redigere	<i>bring under the control</i>
plērique, plēraque	<i>most, the majority</i>	potis, potis, pote	<i>possible</i>
plūma, plūmae, f.	<i>feather</i>	quī potis est?	<i>how is that possible?</i>
plumbum, plumbī, n.	<i>lead</i>		<i>how can that be?</i>
plūra, plūrēs, plūs <i>see</i> multus		potui <i>see</i> possum	
plūrimī <i>see</i> multus		prae (+ ABL)	<i>instead of, rather than; compared with</i>
25 poena, poenae, f.	<i>punishment</i>		

26 praebeō, praebeēre, praebui, praebitus	<i>provide</i>	48 premō, premere, pressī, pressus	<i>push, press</i>
27 praeceps, praeceps, praeceps, gen. praecipitis	<i>headlong, rash</i>	pretiosus, pretiosa, pretiosum	<i>expensive, precious</i>
praecceptum, praecceptī, n.	<i>instruction</i>	21 pretium, pretiī, n.	<i>price</i>
praecipio, praecipere, praecēpi, praecceptus	<i>instruct, order; take beforehand, receive in advance</i>	prex, precis, f.	<i>prayer</i>
		precēs adhibere	<i>offer prayers</i>
		pridiē	<i>the day before</i>
praecipitō, praecipitāre, praecipitāvi	<i>hurl</i>	prīmō	<i>at first</i>
praecipuē	<i>especially</i>	primum	<i>first, for the first time</i>
praecō, praecōnis, m.	<i>herald, announcer</i>	cum primum	<i>as soon as</i>
praecurro, praecurrere, praecurri	<i>go on ahead, run ahead</i>	11 prīmus, prīma, prīmum	<i>first</i>
		in prīmīs	<i>in the first place, in particular</i>
praedium, praediī, n.	<i>estate, property</i>	15 prīnceps, prīncipis, m.	<i>chief, chieftain, emperor</i>
praefectus, praefectī, m.	<i>commander, governor (of an equestrian province)</i>	amicī prīncipis	<i>friends of the emperor (the emperor's council)</i>
praeficiō, praeficere, praefēci, praefectus	<i>put in charge</i>	prīncipātus, prīncipātus, m.	<i>principate, reign</i>
27 praemium, praemiī, n.	<i>prize, reward, profit</i>	prīncipia, prīncipiōrum, n.pl.	<i>headquarters</i>
praesēns, praesēns, praesēns, gen. praesentis	<i>present, ready especially</i>	prior, prior, prius	<i>first, in front, earlier</i>
36 praesertim	<i>show, display</i>	priscus, prisca, priscum	<i>ancient</i>
praestō, praestāre, praestiti		29 prius	<i>earlier, before now, first</i>
praesum, praesesse, praefui (+ DAT)	<i>be in charge of</i>	34 priusquam	<i>before, until</i>
praesumō, praesumere, praesūmpsi, praesumptus	<i>take in advance</i>	prīvātus, prīvāta, prīvātum	<i>private</i>
36 praeter (+ ACC)	<i>except</i>	18 prō (+ ABL)	<i>in front of, for, in return for, as, instead of, in accordance with</i>
praeterea	<i>besides</i>	38 prō certō habēre	<i>know for certain</i>
praetereō, praetereire, praeteri	<i>pass by, go past</i>	40 probō, probāre, probāvi, probātus	<i>prove, examine (e.g. at time of enrollment), approve, recommend, make acceptable</i>
praetōriānus, praetōriāna, praetōriānum	<i>praetorian (belonging to emperor's bodyguard)</i>	9 prōcēdō, prōcēdere, prōcessi	<i>advance, proceed</i>
praevalcō, praevalēre, praevaluī	<i>prevail, be uppermost</i>	34 procul	<i>far off, from afar</i>
prātum, prāti, n.	<i>meadow</i>	prōcurrō, prōcurrere, prōcurri	<i>project</i>
34 precor, precāri, precātus sum	<i>pray (to), plead, plead for</i>	prōdesse <i>see</i> prōsum	
		prōditor, prōditōris, m.	<i>betray, informer</i>

40	prōdō, prōdere, prōdidi, prōditus prōducō, prōducere, prōdūxī, prōductus	<i>betray</i>  <i>bring forward, bring out</i> <i>battle</i>	prōsequor, prōsequi, prōsecutus sum prōsiliō, prōsilire, prōsilui prōsum, prōdesse, prōfui (+ DAT) quid prōderit?	<i>follow, escort</i> <i>leap forward, jump</i>  <i>benefit</i> <i>what good will it do?</i>
37	proelium, proeliū, n.			
34	proficīscor, proficīscī, profectus sum profiteor, profiterī, professus sum prōgeniēs, prōgeniētī, f.	<i>set out</i>  <i>declare</i> <i>descendant</i>	prōtegō, prōtegere, prōtēxī, prōtēctus prōtendō, prōtendere, prōtendi, prōtentus prōtinus prōvincia, prōvinciae, f.	<i>protect</i>  <i>thrust forward</i> <i>immediately</i> <i>province</i>
34	prōgredior, prōgredi, prōgressus sum	<i>advance, proceed</i>	27 prōximus, prōxima, prōximum	<i>nearest, next to, very close, last nearby</i>
38	prohibeō, prohibēre, prohibui, prohibitus prōciō, prōicere, prōiectī, prōiectus prōlēs, prōlis, f. prōmissum, prōmissī, n.	<i>prevent</i>  <i>cast (as an offering)</i> <i>offspring, brood</i> <i>promise</i>		
11	prōmittō, prōmittere, prōmīsi, prōmissus prōmptus, prōmpta, prōmptum prōmunturium, prōmunturiū, n. prōnūntiō, prōnūntiāre, prōnūntiāvi, prōnūntiātus	<i>promise</i>  <i>quick</i>  <i>promontory</i>  <i>proclaim, preach, announce, pronounce</i>	prūdenter Prūsēnsēs, Prūsēnsium, m.pl. pūblicō, pūblicāre, pūblicāvi, pūblicātum pūblicus, pūblica, pūblicum pudicitia, pudicitiae, f. pudicus, pudica, pudicum	<i>shrewd, intelligent, sensible</i> <i>prudently, sensibly</i>  <i>people of Prusa</i>
	prōnus, prōna, prōnum	<i>easy</i>	5 puella, puellae, f. 8 puer, puerī, m. pugio, pugionis, m.	<i>girl</i> <i>boy</i> <i>dagger</i>
7	prope (+ ACC) properō, properāre, properāvi propinquus, propinquī, m. prōpōnō, prōpōnere, prōposui, prōpositus prōpositum, prōpositī, n. proprius, propria, proprium	<i>near</i>  <i>hurry</i> <i>relative</i>  <i>propose, put forward</i> <i>intention, resolution</i>  <i>right, proper; one's own, that belongs to one</i>	11 pugna, pugnae, f. 8 pugnō, pugnāre, pugnāvi 9 pulcher, pulchra, pulchrum pulchritūdō, pulchritūdinis, f. 6 pulsō, pulsāre, pulsāvi, pulsātus	<i>fight</i> <i>fight</i> <i>beautiful</i>  <i>beauty</i>
			pūmex, pūmicis, m. pūmiliō, pūmilionis, m.	<i>hit, knock on, whack, punch</i> <i>cliff, volcanic stone</i> <i>dwarf</i>
43	propter (+ ACC) propterea prōra, prōrae, f.	<i>because of</i> <i>for that reason</i> <i>prow</i>	16 pūniō, pūnīre, pūnīvi, pūnītus puppis, puppis, f. pūriter	<i>punish</i> <i>stern, poop</i> <i>decently, with clean water</i>

pūrus, pūra, pūrum	<i>pure, clean, spotless</i>	questus, questūs, m.	<i>lamentation, cry of grief</i>
37 puto, putāre, putāvi	<i>think</i>		<i>who, which, some</i>
	<b>q</b>	15 quī, quae, quod id quod quod sī	<i>what</i> <i>but if</i>
Q. = Quīntus		15 quī? quae? quod? quī potis est?	<i>which? what? how?</i> <i>how is that possible?</i> <i>how can that be?</i>
quā	<i>where</i>		<i>because</i>
quadrātus, quadrāta, quadrātum	<i>squared, in blocks</i> <i>chariot</i>	33 quia quicquam <i>see</i> quisquam quicquid <i>see</i> quisquis	
quadrīga, quadrīgae, f.		42 quīcumque, quaecumque, quodcumque	<i>whoever, whatever, any whatever</i>
4 quaerō, quaerere, quaesīvi, quaesītus	<i>search for, look for</i> <i>I beg, i.e. please</i> <i>what sort of; just like</i> <i>how</i>	quid? <i>see</i> quis? quid <i>see</i> quis	
quaesō		32 quīdam, quaedam, quoddam	<i>one, a certain</i>
27 quālis, quālis, quāle	<i>search for, look for</i> <i>I beg, i.e. please</i> <i>what sort of; just like</i> <i>how</i>	35 quidem 32 nē ... quidem	<i>indeed</i> <i>not even</i>
14 quam (1)	<i>as ... as</i>	quidquid <i>see</i> quisquis quiēs, quiētis, f.	<i>rest</i>
tam ... quam	<i>as ... as</i>	quiētus, quiēta, quiētum	<i>quiet, peaceful</i>
10 quam (2)	<i>than</i>	quīlibet, quaelibet, quodlibet	<i>anyone at all, anything at all</i>
quam celerrimē	<i>as quickly as possible</i>	quīn	<i>but that, whereby not</i>
14 quamquam	<i>although, however</i>	48 quīndecim	<i>fifteen</i>
quamvis	<i>although, however</i>	20, 28 quīnquāgintā	<i>fifty</i>
35 quandō?	<i>when?</i>	20, 28 quīnque	<i>five</i>
quandoquidem	<i>seeing that, since</i>	quīntus, quīnta, quīntum	<i>fifth</i>
22 quantus, quanta, quantum	<i>how big</i>	4 quis? quid? quid agis?	<i>who? what?</i> <i>how are you? how are you doing?</i>
quantum	<i>as, as much as</i>	quid faciam? quid multa?	<i>what am I to do?</i> <i>in brief, in short</i>
quantum est	<i>as much as there is</i>	quid plūra? quid prōderit?	<i>why say more?</i> <i>what good will it do?</i>
30 quārē?	<i>why?</i>	quis, quid	<i>anyone, anything</i>
quārē	<i>and so</i>	48 nē quid	<i>in case anything, that nothing</i>
quārtus, quārta, quārtum	<i>fourth</i>		<i>in case anyone, that anyone, that nobody</i>
34 quasi	<i>as if, like</i>	48 nē quis	
quassō, quassāre, quassāvi, quassātus	<i>shake violently</i>		
quater	<i>four times</i>		
quatiō, quater, quassī, quassus	<i>shake, flap</i>		
20, 28 quattuor	<i>four</i>		
48 quattuordecim	<i>fourteen</i>		
14 -que	<i>and</i>		
-que ... -que	<i>both ... and</i>		
quendam <i>see</i> quīdam			
querēla, querēlae, f.	<i>complaint</i>		
38 queror, querī, questus sum	<i>lament, complain</i> <i>about</i>		

41	sī quid	if anything	rēctē	rightly, properly
41	sī quis	if anyone	rēctor, rēctōris, m.	helmsman
28, 45	quisquam, quicquam or quidquam	anyone, anything	recumbō, recumbere, recubūi	lie down, recline
48	quisque, quaeque, quodque usque quāque	each one, everyone on every possible occasion	18 recūsō, recūsāre, recūsāvī, recūsātus	refuse
46	quisquis, quidquid or quicquid	whoever, whatever, whatever possible	4 reddō, reddere, reddidī, redditus	give back, restore, make
	quidquid est	whatever is happening	sibi reddī	be restored to one's senses, be restored to oneself
18	quō?	where? where to?	15 redeō, redire, rediī	return, go back, come back
22	quō modō?	how? in what way?	redigō, redigere, redēgī, redāctus	bring
6	quod	because	in potestātem redigere	bring under the control
	ideō quod	for the reason that, because	26 referō, referre, rettulī, relātus	bring back, carry, deliver, tell, report make a difference
	quōdam see quīdam quodcumque see quīcumque		rēfert, rēferre, rētulit	
17	quondam	one day, once, some time ago, sometimes	33 reficiō, reficere, refēcī, refectus	repair
	quoniam	since	33 rēgīna, rēgīnae, f. regiō, regiōnis, f.	queen
2	quoque	also, too	rēgis see rēx	region
26	quōsdam see quīdam		38 regō, regere, rēxī, rēctus	rule, guide, advise
35	quot?	how many?	34 regredior, regredī, regressus sum	go back, return
	quotiens	whenever	relēgō, relēgāre, relēgāvī, relēgātus	exile
			20 relinquo, relinquere, reliquī, relictus	leave
			46 reliquus, reliqua, reliquum	remains
			relicūscō, relicūscere, relūxī	remaining, the rest
			rem see rēs	become light again
			remancō, remanēre, remānsī	stay behind, remain
			remedium, remediī, n.	cure
			rēmigium, rēmigī, n.	oars, wings
36	recitō, recitāre, recitāvī, recitātus	recital, public reading recite, read out	rēmigō, rēmigāre, rēmigāvī	row
			remittō, remittere, remisī, remissus	send back

rēmus, rēmī, m.	oar	rēspūblica, reīpūblicae, f.	republic
renidēō, renidēre	grin, smirk, smile	restituō, restituere, restituī, restitūtus	restore
renovō, renovāre, renovāvī, renovātus	renew, repeat, resume	resūmō, resūmere, resūmpsī, resūmptus	pick up again
repellō, repellere, reppulī, repulsus	repel, push back, rebuff	retineō, retinēre, retinuī, retentus	keep, hold back
repulsus, repulsa, repulsum	repelled, taken aback suddenly	rettulī see referō	
43 repente		reus, reī, m.	defendant, accused (of)
42 reperio, reperire, repperī, reperitus	find	9 reveniō, revenire, revēnī revertor, revertī, reversus sum	come back, return turn back, return
repetō, repetere, repetivī, repetitus	seek again, repeat, claim	37 revocō, revocāre, revocāvī, revocātus	recall, call back, recover, make (someone) go back
reprehendō, reprehendere, reprehendī, reprehensus	blame, criticize	revomō, revomere	vomit up
repudiō, repudiāre, repudiāvī, repudiātus	divorce, reject	14 rēx, rēgis, m. rēxī see regō	king
46 requirō, requirere, requisivī, requisitus	ask, seek, search for, go looking for	rhētor, rhētoris, m.	teacher
6 rēs, reī, f.	thing, business	3 ridēō, ridēre, risī rīdculus, rīdcula,	laugh, smile
33 rē vērā	in fact, truly, really	rīdiculum	ridiculous, silly
rem administrāre	manage the task	rīpa, rīpae, f.	river bank
rem cōgitāre	consider the problem	rīsus, rīsūs, m.	smile
rem nārāre	tell the story	rīte	properly
32 rēs adversae	misfortune	rīvus, rīvī, m.	stream
resecō, resecāre, resecuī, resectus	cut back, prune sit down	7 rogō, rogāre, rogāvī, rogātus	ask
residō, residere, resēdī		rogus, rogī, m.	pyre
17 resistō, resistere, restiī (+ DAT)	resist	Rōma, Rōmae, f.	Rome
resonō, resonāre, resonāvī	resound	Rōmānī, Rōmānōrum, m.pl.	Romans
resorbeō, resorbēre	suck back	Rōmānus, Rōmāna, Rōmānum	Roman
respectō, respectāre, respectāvī	look towards, count on look at, look upon, look back, look up	rōstrum, rōstrī, n.	prow
respicio, respicere, respexī	recover one's breath, get one's breath back	rubeō, rubēre	be red
respīrō, respīrāre, respīrāvī		ruīna, ruīnae, f.	collapse
3 respondeō, respondēre, respondī	reply	rūmor, rūmōris, m.	rumor
respōnsum, respōnsī, n.	answer	rūmōrēs, rūmōrum, m.pl.	gossip, rumors
		45 rumpō, rumpere, rūpī, ruptus	break, split, burst, rupture; upset
		13 ruō, ruere, ruī	rush, charge



**S**

rūpēs, rūpis, f.	rock, crag, cliff	25 scelestus, scelesta,	wicked, wretched
25 rūrsus	again; on the other hand	scelustum	crime
35 rūs, rūris, n.	country, countryside	29 scelus, sceleris, n.	obviously
rūrī	in the country	scilicet	
rūsticus, rūstica, rūsticum	country, in the country, of a country man	31 scindō, scindere, scidī, scissus	tear, tear up, cut up, cut open, carve
vīlla rūstica	house in the country	23 scio, scīre, scīvī	know
		scopulus, scopulī, m.	rock
		6 scribō, scribere, scripsī, scriptus	write
Sabīnus, Sabīnī, m.	Sabine	sculptor, sculptōris, m.	sculptor
21 sacer, sacra, sacrum	sacred	scurrilis, scurrīle	obscene, dirty
15 sacerdōs, sacerdotīs, m.f.	priest, priestess	13 sē	himself, herself, themselves
sacerdotium, sacerdotiī, n.	priesthood	inter sē	among themselves,
sacrāmentum, sacrāmentī, n.	oath	sēcum	with each other
sacrificium, sacrificiī, n.	offering, sacrifice		with him, with her, with them
sacrificō, sacrificāre, sacrificāvī, sacrificātus	sacrifice	sēcūretus, sēcūreta, sēcūretum	secret
8 saepe	often	sector, sectārī, sectātus sum	chase after
26 saevus, saeva, saevum	savage, cruel	secundus, secunda, secundum	second
47 sagitta, sagittae, f.	arrow	secūris, secūris, f.	axe
salsus, salsa, salsum	salty	sēcūritās, sēcūritātis, f.	unconcern, lack of anxiety
saltō, saltāre, saltāvī	dance	37 sēcūrus, sēcūra, sēcūrum	without a care
salūbris, salūbris, salūbre	comfortable	2 sed	but
29 salūs, salūtis, f.	safety, health; greetings	1 sedeō, sedēre, sedī	sit
salūtem dicere	send good wishes	sēdō, sēdāre, sēdāvī, sēdātus	quell, calm down
2 salūtō, salūtāre, salūtāvī, salūtātus	greet	seges, segetis, f.	crop, harvest
3 salvē! salvēte!	hello!	sēgnis, sēgnis, sēgne	timid, unenterprising
8 sanguis, sanguinis, m.	blood	sēiunctus, sēiuncta, sēiunctum	separate
sānō, sānāre, sānāvī, sānātus	heal, cure, treat	sella, sellae, f.	chair
sapiō, sapere, sapīvī	be wise	semel	once
4 satis	enough	10 semper	always
satis cōstat	it is generally agreed	11 senātor, senātōris, m.	senator
30 saxum, saxī, n.	rock	senātus, senātūs, m.	senate
scaena, scaenae, f.	stage, scene	cognitiō senātūs	trial by the senate
extrēma scaena	the edge of the stage	5 senex, senis, m.	old man
scapha, scaphae, f.	small boat		
scelerātus, scelerāta, scelerātum	wicked		

senilis, senilis, senile	old	signō, signāre, signāvī, signātus	sign, seal
senior, senior, senius	older, elderly	4 signum, signī, n.	sign, seal, signal; military service
sēnsus, sēnsūs, m.	feeling, sense	silentium, silentiū, n.	silence
sententia, sententiae, f.	opinion, sentence	sileō, silēre, siluī	be silent
12 sentiō, sentīre, sēnsī, sēnsus	feel, notice	8 silva, silvae, f.	woods, forest
42 sepieliō, sepielīre, sepielivī, sepultus	bury	sim see sum	
20, 28 septem	seven	40 similis, similis, simile (+ DAT)	similar
septimus, septima, septimum	seventh	simplex, simplex, simplex, gen. simplicis	simple
28 septuāgintā	seventy	35 simul	at the same time, as soon as
sepulcrum, sepulcrī, n.	tomb	16 simulac, simulatque simulatiō, simulatiōnis, f.	as soon as
sepultura, sepulturae, f.	burial	39 simulō, simulāre, simulāvī, simulātus	pretense, playacting
sepultus, sepultī, m.	one who is buried	34 sine (+ ABL)	pretend
34 sequeor, sequī, secūtus sum	follow	sinō, sinere, sīvī, situs	without allow
serēnus, serēna, serēnum	calm, clear	sīpō, sīpōnis, m.	fire pump
sermō, sermōnis, m.	conversation	sistō, sistere, stiī	stop, halt
sērō	late, after a long time	sitiō, sitīre, sitivī	be thirsty
10 servō, servāre, servāvī, servātus	save, look after	sitis, sitis, f.	thirst
1 servus, servī, m.	slave	socia, sociae, f.	companion, partner
sēsē = sē		40 socius, sociī, m.	companion, partner
sēstertius, sēstertiū, m.	sesterce (coin)	30 sōl, sōlis, m.	sun, day
seu ... seu	whether ... or; if ... or if	18 soleō, solēre, solitus sum	be accustomed
sevērē	severely	solitus, solita, solitum	common, usual
sevēritās, sevēritātis, f.	strictness, severity	sōlitūdō, sōlitūdinis, f.	lonely place, wilderness
sevērus, sevēra, sevērum	severe, strict	sollemnis, sollemnis, sollemne	solemn, traditional
20, 28 sex	six	sollemniter	solemnly
26 sī	if	sollicitō, sollicitāre, sollicitāvī, sollicitātus	worry; incite, entice
nōn sī	not even if	11 sollicitus, sollicita, sollicitum	worried, anxious
quod sī	but if	10 sōlus, sōla, sōlum	alone, lonely, only, on one's own
41 sī quid	if anything	solvo, solvere, solvī, solūtus	loosen, untie, cast off; destroy
41 sī quis	if anyone	46 somnus, somnī, m.	sleep
sibi see sē		34 sonitus, sonitūs, m.	sound
28 sic	thus, in this way, in the same way		
siccus, sicca, siccum	dry, thirsty		
20 sicut	like		
sicut ... ita	just as ... so		
42 sīdus, sīderis, n.	star		
significō, significāre, significāvī, significātus	mean, indicate		

sonō, sonāre, sonūī	<i>sound</i>	44 studeō, studēre, studiūī	<i>study</i>
sordidus, sordida,		39 studium, studiī, n.	<i>enthusiasm; study</i>
sordidum	<i>dirty</i>	11 stultus, stulta, stultum	<i>stupid, foolish</i>
30 soror, sorōris, f.	<i>sister</i>	40 suādēō, suādēre,	
sors, sortis, f.	<i>lot, fate, one's lot</i>	suāsī (+ DAT)	<i>advise, suggest</i>
39 spargō, spargere, sparsī,		25 suāvis, suāvis, suāve	<i>sweet</i>
sparsus	<i>scatter, spread</i>	suāviter	<i>sweetly</i>
spatiōsus, spatiōsa,		sub (1) (+ ACC)	<i>under, to the depths of</i>
spatiōsum	<i>huge</i>	27 sub (2) (+ ABL)	<i>under, beneath</i>
47 spatium, spatiī, n.	<i>space, distance</i>	subeō, subīre, subiī	<i>approach, come up,</i>
spē see spēs			<i>take over</i>
45 speciēs, speciēī, f.	<i>appearance</i>	subinde	<i>regularly</i>
8 spectāculum,		6 subitō	<i>suddenly</i>
spectaculī, n.	<i>show, spectacle</i>	subitus, subita, subitum	<i>sudden</i>
spectātor, spectātōris, m.	<i>spectator</i>	sublevō, sublevāre,	
5 spectō, spectāre,		sublevāvi, sublevātus	<i>remove, relieve</i>
spectāvī, spectātus	<i>look at, watch</i>	subrīdeō, subrīdēre, subrīsī	<i>smile, smirk</i>
29 spernō, spernere, sprēvī,		subsellium, subselliī, n.	<i>bench (for prisoner in</i>
sprētus	<i>despise, reject, ignore</i>		<i>court)</i>
31 spērō, spērāre, spērāvī	<i>hope, expect</i>	subsistō, subsistere, substīfī	<i>halt, stop, stay;</i>
28 spēs, spēī, f.	<i>hope</i>		<i>encounter, face</i>
splendidus, splendida,		suburgeō, suburgēre	<i>drive up close</i>
splendidum	<i>splendid, impressive</i>	32 subveniō, subvenīre,	
spoliō, spoliāre,		subvēnī (+ DAT)	<i>help, come to help</i>
spoliāvī, spoliātus	<i>deprive</i>	successus, successūs, m.	<i>success</i>
sportula, sportulae, f.	<i>handout (gift of food</i>	sufficiēs, sufficiēs,	
	<i>or money)</i>	sufficiēs, gen. sufficientis	<i>enough, sufficient</i>
spūmō, spūmāre, spūmāvī	<i>foam</i>	sulcō, sulcāre, sulcāvī	<i>plow through</i>
st!	<i>ssh! hush!</i>	suī see sē	
stābam see stō		1 sum, esse, fui	<i>be</i>
stabulum, stabulī, n.	<i>cottage, stall</i>	est mihi	<i>I have</i>
8 statim	<i>at once</i>	summa, summae, f.	<i>full responsibility,</i>
statua, statuae, f.	<i>statue</i>		<i>supreme command</i>
statuō, statuere, statuī,		summergō, summergere,	
statūtus	<i>set up, establish, build;</i>	summersī, summersus	<i>sink, dip</i>
	<i>decide</i>	16 summus, summa,	
46 sternō, sternere, strāvī,		sumum	<i>highest, greatest, top</i>
strātus	<i>lay low, knock over</i>	summus mōns	<i>the top of the</i>
39 stilus, stilī, m.	<i>pen, stylus</i>		<i>mountain</i>
stīva, stīvae, f.	<i>plow handle</i>	sūmptuōsus, sūmptuōsa,	
5 stō, stāre, stetī	<i>stand, lie at anchor</i>	sūmptuōsum	<i>expensive, lavish,</i>
strēnuē	<i>hard, energetically</i>		<i>costly</i>
strepitus, strepitūs, m.	<i>noise, din</i>	suōpte = suō	
stringō, stringere,		superbē	<i>arrogantly</i>
strīnxī, strictus	<i>draw, unsheathe</i>	31 superbus, superba, superbum	<i>arrogant, proud</i>

supercilia,		tābēscō, tābēscere, tābuī	<i>mel</i>
superciliōrum, n.pl.	<i>eyebrows</i>	tablinum, tablinī, n.	<i>study</i>
supercilia contrahere	<i>draw eyebrows</i>	tabula, tabulae, f.	<i>tablet, writing tablet</i>
	<i>together, frown</i>	tabulae nūptiālēs	<i>marriage contract,</i>
superior, superior, superius	<i>higher, further</i>		<i>marriage tablets</i>
	<i>upstream</i>	10 taceō, tacēre, tacuī	<i>be silent, be quiet</i>
6 superō, superāre, superāvī,		tacē!	<i>shut up! be quiet!</i>
superātus	<i>overcome, overpower,</i>	7 tacitē	<i>quietly, silently</i>
	<i>surpass</i>	27 tacitus, tacita, tacitum	<i>quiet, silent, in silence</i>
superpōnō, superpōnere,		23 tālis, tālis, tāle	<i>such</i>
superposuī, superpositus	<i>place on</i>	20 tam	<i>so</i>
superstes, superstitis, m.	<i>survivor</i>	tam ... quam	<i>as ... as</i>
supersum, superesse,		7 tamen	<i>however</i>
superfui	<i>survive, remain, be</i>	tamquam	<i>as, like</i>
	<i>left; be excessive</i>	12 tandem	<i>at last</i>
suppliciter	<i>like a suppliant,</i>	36 tangō, tangere, tetigī, tāctus	<i>touch, move</i>
	<i>humbly</i>	tantum	<i>only</i>
supplicium, suppliciī, n.	<i>punishment, penalty</i>	nōn tantum	<i>not only</i>
supplicium ultimum	<i>death penalty</i>	27 tantus, tanta, tantum	<i>so great, such a great</i>
supprimō, suppressere,		tantū esse	<i>be worth</i>
suppressī, suppressus	<i>staunch, stop the</i>	tantum	<i>so much, such a</i>
	<i>flow of</i>		<i>great number</i>
suprā (+ ACC)	<i>over, on top of</i>	tardē	<i>late, slowly</i>
suprēmus, suprēma,		tardus, tarda, tardum	<i>late</i>
suprēmum	<i>last</i>	taurus, taurī, m.	<i>bull</i>
3 surgō, surgere, surrēxī	<i>get up, rise, grow up,</i>	tē see tū	
	<i>be built up</i>	46 tēctum, tēctī, n.	<i>ceiling, roof, building</i>
suscipiō, suscipere,		45 tegō, tegere, tēxī, tēctus	<i>cover</i>
suscēpī, susceptus	<i>undertake, take on</i>	44 tellūs, telluris, f.	<i>land, earth</i>
suspiciō, suspiciōnis, f.	<i>suspicion</i>	37 tempestās, tempestātis, f.	<i>storm, weather</i>
suspiciōsus, suspiciōsa,		12 templum, templī, n.	<i>temple</i>
suspiciōsum	<i>suspicious</i>	20 temptō, temptāre,	
34 suspicor, suspicārī,		temptāvī, temptātus	<i>try; put to the test,</i>
suspiciātus sum	<i>suspect</i>		<i>meddle with</i>
sustulī see tollō		31 tempus, temporis, n.	<i>time</i>
susurrō, susurrāre,		tendō, tendere, tetendī,	
susurrāvī	<i>whisper, mumble</i>	tentus	<i>stretch out</i>
10 suus, sua, suum	<i>his, her, their; his</i>	tenebrae, tenebrarum, f.pl.	<i>darkness</i>
	<i>own</i>	tenebricōsus, tenebricōsa,	
suī, suorum, m.pl.	<i>his men, his family,</i>	tenebricōsum	<i>dark, shadowy</i>
	<i>their families</i>	15 teneō, tenēre, tenuī,	
		tentus	<i>hold, keep to, hold on</i>
T. = Titus			<i>to, occupy,</i>
3 taberna, tabernae, f.	<i>store, shop, inn</i>	tener, tenera, tenerum	<i>possess, be upon</i>
			<i>tender, helpless</i>

45	tenuis, tenuis, tenue tenuō, tenuāre, tenuāvī, tenuātus	<i>thin, subtle, shallow</i>  <i>thin out</i> <i>back</i>	torqueō, torquēre, torsī, tortus	<i>torture, twist</i>
	tergum, tergī, n.	<i>ground, land</i>	torus, torī, m.	<i>couch</i>
12	terra, terrae, f.	<i>world</i>	29 tot	<i>so many</i>
45	orbis terrārum		totidem	<i>the same number</i>
7	terreō, terrēre, terruī, territus	<i>frighten</i>	8 tōtus, tōta, tōtum	<i>whole</i>
	terrestris, terrestres, terrestre	<i>on land</i>	tractō, tractāre, tractāvī, tractātus	<i>handle, touch</i>
	terribilis, terribilis, terribile		9 trādō, trādere, trādidī, trādītus	<i>hand over</i>
	terror, terrōris, m.	<i>terrible</i>	13 trahō, trahere, trāxī, tractus	<i>drag, draw on, urge</i> <i>on, draw,</i> <i>derive; claim</i>
	testāceum opus, testāceī operis, n.	<i>terror</i>		<i>calm weather</i>
	testāmentum, testāmentī, n.	<i>brickwork</i>	tranquillum, tranquillī, n.	<i>across</i>
	testimōnium, testimōniū, n.	<i>will</i>	37 trāns (+ ACC)	
25	testis, testis, m.f.	<i>evidence</i>	24 trānseo, trānsire, trānsī, trānsitus	<i>cross</i>
	testor, testārī, testātus sum	<i>witness</i>	trānsferō, trānsferre, trānstulī, trānslātus	<i>transfer; put</i>
	tētē = tē	<i>call to witness, swear</i> <i>by, take an oath on</i>	trānsfigō, trānsfigere, trānsfixī, trānsfixus	<i>pierce, stab</i>
	tetigī see tangō		48 trecentī, trecentae, trecenta	<i>three hundred</i>
	theātrum, theātrī, n.	<i>theater</i>	tremō, tremere, tremuī	<i>tremble, shake</i>
	thermae, thermārum, f.pl.	<i>baths</i>	tremor, tremōris, m.	<i>trembling, tremor</i>
	Tiberis, Tiberis, m.	<i>Tiber river</i>	tremulus, tremula, tremulum	<i>quivering</i>
	tibi see tū		12, 20, 30 trēs, trēs, tria	<i>three</i>
	tibia, tibiae, f.	<i>pipe</i>		<i>as many as three,</i> <i>three entire</i>
	Tiburs, Tiburtis, m.	<i>man from Tibur</i>	tribūnus, tribūnī, m.	<i>tribune (high-ranking</i> <i>officer)</i>
12	timeō, timēre, timuī	<i>be afraid, fear</i>		
	timidē	<i>fearfully</i>	tribuō, tribuere, tribuī, tribūtus	<i>grant, allot, assign</i>
	timidus, timida, timidum	<i>fearful, frightened</i>	triclinium, tricliniū, n.	<i>dining room</i>
30	timor, timōris, m.	<i>fear</i>	tridēns, tridentis, m.	<i>trident</i>
	tintinō, tintināre, tintināvī	<i>ring</i>	triērarchus, triērarchī, m.	<i>naval captain</i>
	tirō, tirōnis, m.	<i>recruit</i>	trīgintā	<i>thirty</i>
	toga, togae, f.	<i>toga</i>	20, 28 trīstis, trīstis, trīste	<i>sad</i>
16	tollō, tollere, sustulī, sublātus	<i>raise, lift up, hold up;</i> <i>remove, do</i> <i>away with</i>	24 triumphus, triumphī, m.	<i>triumph</i>
	tōnsor, tōnsōris, m.	<i>barber</i>	triumphum agere	<i>celebrate a triumph</i>
	torpeō, torpēre	<i>be paralyzed</i>	trudis, trudis, f.	<i>pole</i>
			4 tū, tuī	<i>you (singular)</i>
			tuba, tubae, f.	<i>trumpet</i>
			tueor, tuērī, tuitus sum	<i>watch over, protect</i>

	tulī see ferō		ūnā	<i>with him, together</i>
6	tum	<i>then</i>	44 ūnā cum (+ ABL)	<i>together with</i>
40	tum dēmum	<i>then at last, only</i> <i>then</i>	15 unda, undae, f.	<i>wave</i>
	tumidus, tumida, tumidum	<i>swollen</i>	21 unde	<i>from where</i>
	tumultus, tumultūs, m.	<i>riot</i>	31 undique	<i>on all sides</i>
	tumulus, tumulī, m.	<i>tomb</i>	ūnicus, ūnica, ūnicum	<i>one and only</i>
	tunc	<i>then</i>	(mātrōna) ūnivira, (mātrōnae) ūnivirae, f.	<i>woman who has had</i> <i>one husband</i>
	tundō, tundere	<i>beat, buffet</i>	12, 20, 21 ūnus, ūna, ūnum	<i>one, a single</i>
5	turba, turbae, f.	<i>crowd</i>	urbānus, urbāna, urbānum	<i>chic, fashionable,</i> <i>refined; city-dweller,</i> <i>man from Rome</i>
	turbātus, turbāta, turbātum	<i>confused</i>		
	turbulentus, turbulenta, turbulentum	<i>rowdy; disorderly,</i> <i>disturbed, muddy</i>		
	turgidulus, turgidula, turgidulum	<i>swollen</i>	5 urbs, urbis, f.	<i>city</i>
	turpis, turpis, turpe	<i>shameful, disgraceful</i>	urgeō, urgēre	<i>pursue, press upon</i>
22	tūtus, tūta, tūtum	<i>safe</i>	ūrō, ūrere, ussī, ustus	<i>burn</i>
6	tuus, tua, tuum	<i>your (singular), yours</i>	usquam	<i>anywhere</i>
	tyrannus, tyrannī, m.	<i>tyrant</i>	usque (1)	<i>continually</i>
		<b>U</b>	usque adhūc	<i>until now, up to this</i> <i>time</i>
			usque alter	<i>yet another</i>
5, 14	ubi	<i>where, when</i>	usque quāque	<i>on every possible</i> <i>occasion</i>
	ubicumque	<i>wherever</i>		
29	ubique	<i>everywhere</i>	usque (2) (+ ACC)	<i>as far as</i>
43	ulciscor, ulciscī, ultus sum	<i>avenge, take revenge</i> <i>on, take vengeance</i>	ūsus, ūsus, m.	<i>use</i>
		<i>any</i>	ūsui esse	<i>be of use</i>
	ūllus, ūlla, ūllum	<i>elm tree</i>	ūsus see ūtor	
39	ulmus, ulmī, f.		28 ut (1)	<i>as, like, as soon as,</i> <i>when</i>
26	ultimus, ultima, ultimum	<i>farthest, last, final, at</i> <i>the edge</i> <i>final touch</i> <i>death penalty</i>	26 ut (2)	<i>that, so that, in order</i> <i>that</i>
	manus ultima		44 uterque, utraque, utrumque	<i>each, both, each of two</i> <i>both groups of people</i>
	supplicium ultimum		utrīque	<i>womb</i>
	ultiō, ultiōnis, f.	<i>revenge</i>	uterus, uterī, m.	<i>usefulness</i>
46	ultrā	<i>further, beyond</i>	ūtilitās, ūtilitātis, f.	
	ululātus, ululātūs, m.	<i>shriek</i>	40 ūtor, ūtī, ūsus sum (+ ABL)	<i>use</i>
	Umber, Umbrī, m.	<i>Umbrian</i>	33 utrum	<i>whether</i>
	umbra, umbrae, f.	<i>shadow, ghost</i>	35 utrum ... an	<i>whether ... or</i>
	umerus, umerī, m.	<i>shoulder</i>	10 uxor, uxōris, f.	<i>wife</i>
	ūmidus, ūmida, ūmidum	<i>rainy, stormy</i>	uxōrem dūcere	<i>take as a wife, marry</i>
23	umquam	<i>ever</i>		

## V

vacō, vacāre, vacāvī	<i>be unoccupied</i>	28 ventus, ventī, m.	<i>wind</i>
vacuus, vacua, vacuum	<i>empty</i>	Venus, Veneris, f.	<i>Venus (goddess of love)</i>
vadium, vadī, n.	<i>water</i>	venustus, venusta,	<i>tender-hearted, loving</i>
vae tē!	<i>alas for you!</i>	venustum	<i>word</i>
vāgītus, vāgītūs, m.	<i>wailing, crying</i>	22 verbum, verbī, n.	<i>truly</i>
vagor, vagārī,		vērē	<i>truth</i>
vagātus sum	<i>spread, go around, wander</i>	38 vereor, verērī, veritus sum	<i>be afraid, fear</i>
		vērītās, vērītātis, f.	<i>indeed, but indeed</i>
vagus, vaga, vagum	<i>wandering</i>	38 vērō	<i>werewolf</i>
7 valdē	<i>very much, very</i>	versipellis, versipellis, m.	<i>verse, line of poetry</i>
11 valē	<i>good-bye, farewell</i>	versus, versūs, m.	<i>top, peak</i>
avē atque valē	<i>hail and farewell</i>	vertex, verticis, m.	<i>turn</i>
valedicō, valedicere,		16 vertō, vertere, vertī, versus	<i>turn around</i>
valedixī	<i>say good-bye</i>	sē vertere	<i>truth</i>
valēō, valēre, valuī	<i>be well, feel well, thrive, prosper</i>	24 vērum, vērī, n.	<i>true, real</i>
		33 vērus, vēra, vērum	<i>in fact, truly, really</i>
37 validus, valida, validum	<i>strong</i>	33 rē vērā	<i>undertaker</i>
varius, varia, varium	<i>different, various</i>	vespillō, vespillōnis, m.	<i>Vestal, belonging to</i>
vāstus, vāsta, vāstum	<i>great, large, enormous</i>	Vestālis, Vestālis, Vestāle	<i>Vesta (goddess of the hearth)</i>
-ve	<i>or</i>		<i>your (plural)</i>
10 vehementer	<i>violently, loudly</i>	29 vester, vestra, vestrum	<i>clothes</i>
vehiculum, vehiculī, n.	<i>carriage</i>	34 vestimenta,	<i>clothing</i>
31 vehō, vehere, vexī, vectus	<i>carry</i>	vestimentōrum, n.pl.	<i>put on mourning</i>
vehor, vehī, vectus sum	<i>be carried (e.g. by horse or ship), travel</i>	vestis, vestis, f.	<i>clothes</i>
	<i>or; even</i>	vestem mūtāre	<i>clothes</i>
34 vel	<i>either ... or</i>	36 vetus, vetus,	<i>old</i>
48 vel ... vel		vetus, gen. veteris	<i>length, duration</i>
velim, vellem <i>see</i> volō		vetustās, vetustātis, f.	
48 velut	<i>like</i>	19 vexō, vexāre, vexāvī,	<i>annoy, harass</i>
vēna, vēnae, f.	<i>vein</i>	vexātus	<i>confused, in chaos</i>
vēnālicius, vēnālicī, m.	<i>slave dealer</i>	vexātus, vexāta, vexātum	<i>street, way</i>
6 vēndō, vēndere, vēndidī,	<i>sell</i>		<i>traveler</i>
vēnditus		1 via, viae, f.	<i>substitute</i>
23 venēnum, venēnī, n.	<i>poison</i>	viātor, viātōris, m.	<i>nearness</i>
venia, veniae, f.	<i>mercy</i>	vicārius, vicārī, m.	<i>neighbor</i>
5 veniō, venīre, venī	<i>come, come forward</i>	vicīnia, vicīniae, f.	<i>victim</i>
in mentem venīre	<i>occur, come to mind</i>	vicīnus, vicīnī, m.	<i>victor, winner</i>
vēnor, vēnārī,		victima, victimae, f.	<i>victory</i>
vēnātus sum	<i>hunt</i>	victor, victōris, m.	
venter, ventris, m.	<i>stomach, womb</i>	victōria, victōriae, f.	
ventitō, ventitāre,		victus <i>see</i> vincō	
ventitāvī	<i>often go, go repeatedly</i>		

3 videō, vidēre, vidī, vīsus	<i>see; see to it</i>	4 vocō, vocāre, vocāvī,	
40 videor, vidērī, vīsus sum	<i>seem</i>	vocātus	<i>call</i>
vigilō, vigilāre, vigilāvī	<i>stay awake, keep watch</i>	volātus, volātūs, m.	<i>flying, flight</i>
20, 28 vīgintī	<i>twenty</i>	13 volō, velle, voluī	<i>want</i>
vīlicus, vīlicī, m.	<i>overseer, manager</i>	bene velle	<i>like, be friendly</i>
41 vīlis, vīlis, vīle	<i>cheap</i>	velim	<i>I would like</i>
vīlla, villae, f.	<i>villa, (large) house</i>	volō, volāre, volāvī	<i>fly</i>
31 vinciō, vincīre, vīnxī,		volt = vult	
vīnctus	<i>bind, tie up</i>	volucer, volucris, volucre	<i>winged, swift</i>
15 vincō, vincere,		volucris, volucris, f.	<i>bird</i>
vīcī, victus	<i>conquer, win, be victorious, outweigh</i>	voluntārius,	
	<i>fastening, chain</i>	voluntārī, m.	<i>volunteer</i>
44 vinculum, vinculī, n.		31 volvō, volvere, volvī,	
vindicō, vindicāre,	<i>avenge; protect</i>	volūtus	<i>turn, turn over, set</i>
vindicāvi, vindicātus	<i>wine</i>		<i>rolling, turn to</i>
3 vīnum, vīnī, n.	<i>violence</i>	in animō volvere	<i>billows, send</i>
violentia, violentiae, f.	<i>viper</i>		<i>rolling upwards</i>
vīpera, vīperae, f.	<i>man, husband</i>		<i>wonder, turn over in the mind</i>
11 vir, virī, m.	<i>virgin, unmarried woman</i>	vōmer, vōmeris, m.	<i>plowshare</i>
38 virgō, virginis, f.	<i>green</i>	10 vōs	<i>you (plural)</i>
	<i>courage, virtue</i>	vōtum, vōtī, n.	<i>vow</i>
viridis, viridis, viride	<i>force, violence</i>	19 vōx, vōcis, f.	<i>voice; word</i>
22 virtūs, virtūtis, f.	<i>forces, strength</i>	vulgō, vulgāre, vulgāvī,	
48 vīs, vis, f.		vulgātus	<i>make known, make common</i>
47 vīrēs, vīrium, f.pl.	<i>visit</i>	vulgus, vulgī, n.	<i>the ordinary man, common man</i>
vīs <i>see</i> volō	<i>come to visit</i>		
vīsītō, vīsītāre, vīsītāvī,		13 vulnerō, vulnerāre,	
vīsītātus		vulnerāvī, vulnerātus	<i>wound, injure</i>
vīsō, vīsere, vīsī	<i>life</i>	20 vulnus, vulneris, n.	<i>wound</i>
3 vīsus <i>see</i> videō	<i>sin, fault, failure, vice, weakness</i>	13 vult <i>see</i> volō	
13 vīta, vītae, f.	<i>avoid</i>	31 vultus, vultūs, m.	<i>expression, face</i>
41 vitium, vitī, n.	<i>find fault with, curse, criticize</i>		
	<i>live, be alive</i>		
22 vītō, vītāre, vītāvī, vītātus	<i>alive, living</i>		
6 vituperō, vituperāre,	<i>hardly, scarcely, with difficulty</i>		
vituperāvī, vituperātus			
19 vīvō, vīvere, vīxī			
29 vīvus, vīva, vīvum			
19 vix			
vōbīs <i>see</i> vōs			
vōcem <i>see</i> vōx			

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## Index of cultural topics

- Achilles 230
- adultery 43, 95, 201–202
- aedile 43–44
- Aeneas 138, 162–163, 219–220
- Aesop 124–125
- Africa 116, 162, 220
- Agricola 42, 45, 117–121
- Agrippina 235–236, 241, 252
- amici principis 42–43, 94, 252
- Anchises, father of Aeneas 220
- Ara Pacis 29
- archaeology 5
- Argiletum 78
- art, Roman influence on 180–183
- Asia (Roman province) 100, 116, 167
- Athens 62, 166–167, 220
- Atticus 78
- augur 44–45
- Augustus, emperor 25, 62, 78, 132, 138, 146–147, 161, 249–250, 253
- authors 25–27, 63, 78–80, 145–147, 215–217
- auxiliaries (auxilia) 118, 250
- basilica (court site) 96
- birthrate (in Rome) 62
- Bithynia 44, 46, 99–100, 116–121, 250
- board games 98
- books, copying of 25, 27, 78, 217
  - physical appearance of 21, 27, 215
  - selling of 27, 78, 217
- brickwork 37, 81, 107
- Britain 45, 116–117, 218
- Burrus 236, 252
- Caelius 200–203
- Caligula, emperor 253
- Calpurnia, wife of Pliny 63
- Carthage 96, 138, 162, 220
- Catullus 126, 147, 186, 197, 200, 203
- centumviri, court of 95
- children 61–62, 65, 79, 96, 120, 160, 252
- Cicero 63, 78, 95–96, 201–203, 216
- citizenship, rights of 95, 118–119
- civil disputes 95, 251
- Claudius, emperor 26, 147, 236, 253
- clients 96
- Clodia (= Lesbia) 200–203
- Clodius, brother of Clodia 200–202
- concrete 37, 81
- consilium (emperor's council) 42–43, 252
- consul 43–45, 117, 249–250
- country villas 1, 9–14, 44
- courts of law 12, 44, 62–63, 95–97, 118–119
  - fairness of 96–97
- Crete 116, 138, 166–167, 181, 220
- curator 44–45
- cursus honorum 43–45, 95, 117
- Dacia 116–117
- Daedalus 165, 169, 173, 181–182
- Dido 138, 162–163
- dignitas 78, 217
- divorce 61, 160–162
- Domitia 70, 94
- Domitian, emperor 18, 26, 31, 36–37, 42–44, 61, 70, 78–80, 82, 94–97, 145, 147, 249
- education 65, 79, 120, 216
- Egypt 116–117
- election bribery 95
- elections 62
- emperor 42–43, 78, 95, 100, 116–120, 236, 249–253, and *passim*
- epic poetry 138, 203, 217, 230
- epitaphs 63–64, 148, 154, 156, 216
- equestrians 42, 117
- farming 5, 7, 12–13
- fishing 12, 184
- forgery 95
- freedmen 25, 64, 124, 132, 252
- Gaul 43, 116, 119
- governor (legatus) 45, 117, 249–250
  - appointment of 117, 250
  - duties and powers of 118–120
  - misconduct of 95, 251
- Greece 100, 116, 167, 181, 220, 230
- Greeks 79, 146, 203, 215, 217, 230–233
- Hadrian, emperor 9, 252
- Homer 231–234
- Horace 78–79, 132, 147, 203
- hunting 11–12
- Icarus 166, 170, 173, 175, 180–183
- imagery 146
- Italy 100, 116, 126, 132, 138, 163
- iuridicus 119
- Jesus Christ 21, 117
- Jews 117–119
- Judea 116–118
- judges 95, 118



Julius Caesar 147, 154, 197, 249  
 jurors 96–97, 202  
 Juvenal 26, 162

lares 61  
 laudatio 154  
 Laurentum, Pliny's villa at 9–11, 16, 215  
 laws, Roman 43, 60–62, 78, 97, 118–119, 160, 250, 252  
 lawyers 95–97  
 legions, Roman 44–45, 104, 108, 117–118, 250  
 leisure 9–12, 215  
 Lesbians 186, 200, 203  
 letters 1, 10–13, 63, 100, 120, 215–218, 251  
 libraries 27  
 lyric poetry 145, 203, 217

Maecenas 78–79, 132  
 magistrate 95, 97, 249  
 mandata 119  
 manes 154  
 Mantua 138  
 marriage 47, 50, 60–64, 149, 160–163  
 Martial 12, 25–26, 78, 92, 96, 126, 145, 147  
 matronae univirae 61, 162–163  
 Minos 166  
 murder 95, 200, 202, 252–253  
 Muses 25, 123  
 mythology 146, 166, 181–182

Nero, emperor 150, 235–236, 244, 250, 252  
 Nerva, emperor 252

oratory 12, 79, 92, 95–97, 145, 216–217  
 Ovid 78–79, 85, 89, 96, 136–137, 147, 166, 181–182

palaces 18, 36–37, 80–82  
 paterfamilias 60, 65  
 patrons 25, 27, 78–79, 132  
 Paul the apostle 118–119  
 Petronius 150  
 Phaedrus 124, 147, 150  
 pirates 118  
 Plautus 78  
 plebs 44–45, 250  
 Pliny the Elder 206, 215  
 Pliny the Younger 9–13, 25–26, 43–46, 63, 79, 96–97, 100, 117–120, 126, 147, 206, 215–217, 250  
 poetry 80, 145–147, 182, 203, 230–233  
 Pompeii 5, 12, 14, 62, 93, 145, 173, 181, 211  
 Pompey 147, 154  
 Pontifex Maximus (chief priest) 250  
 Pontius Pilatus (Pilate) 117  
 Pontus 100, 116, 121  
 praefectus 44–45, 117  
 praetor 43–45, 95, 117–118  
 praetorian guard 42, 236, 243, 252–253

proconsul 117  
 provincial government, see Roman empire  
 publishing trade 25, 27, 217  
 Pudicitia 162

quaestiones 95  
 quaestor 44–45  
 Quintilian 79, 96–97, 145

reading aloud 12, 21, 25, 80  
 recitationes 16, 25–27, 63, 78  
 rhetor 79, 95, 145  
 Rome 9, 13, 18, 27, 36–37, 42, 44–46, 62, 78, 80–82, 94, 97, 249–250  
 Roman empire  
   attitude of provincials towards 120–121  
   extent of 100, 116–117, 215, 252  
   government of provinces in 42–45, 116–121, 249–253  
 romanization 120  
 Russia 100

Salvius 95, 119  
 Saturnalia 11  
 Scotland 100, 118–121  
 senate 12, 43–44, 94–95, 116–117, 249–251  
 senate-house (curia) 83  
 senators 29, 42–43, 62, 83, 95, 117  
 Seneca 26, 236  
 Sicily 116–117, 201, 220  
 slaves 10–11, 25–26, 62, 78, 120, 124, 216–217, 252  
 Spain 116, 129, 249  
 Subura 78  
 Suetonius 249–250

Tacitus 26, 120–121, 206, 236, 249, 252, 254  
 taxation 120  
 tenant farmers 5, 7, 13  
 Tiberius, emperor 236  
 Tibur (Tivoli) 9  
 Trajan, emperor 26, 43, 100, 104, 109, 116–120, 122, 250, 252  
 treason 95, 97  
 tribunes 44–45, 117–118  
 Troy 220, 230  
 Turkey 100  
 Twelve Tables 97, 160

Venusia 132  
 Virgil 25, 78, 123, 132, 138, 147, 162, 220, 230  
 Verona 126  
 Vespasian, emperor 79–80, 94  
 vigintivir 44–45  
 voting tablets (in court) 95

water pump 113  
 writing materials 11, 28, 215

## Index of grammatical and literary topics

ablative case 157, 225, 259, 274, 287–290, 299  
   ablative absolute 289–290  
     of gerund 157, 200  
     without a preposition in poetry 225  
 accusative case 6, 157, 287, 294–296, 299  
   of gerund 157, 299  
 adjectives 7, 22–23, 74–75, 142, 146, 260–262, 264, 307  
   comparison of 262  
 adverbs 263  
   comparison of 263  
 alliteration 301  
 allusion 132, 146, 301  
 anaphora 301  
 antecedent  
   *see* relative pronouns  
 antithesis 146  
 apostrophe 301  
 assonance 301  
 asyndeton 301

caesura 305  
**capio**  
   indicative 280–281, 284  
   subjunctive 282, 285  
   *see also* gerund, gerundive, imperative, infinitive, participles  
 cases of the noun 287–288  
   *see* ablative, accusative, dative, genitive, locative, nominative, vocative  
 chiasmus 302  
 compounds 59  
 conditional clauses  
   *see* conditional sentences  
 conditional sentences 130–131, 212, 298  
   with indicative 130, 298  
   with **nisi** 131, 298  
   with subjunctive 131, 212, 298  
 connotation 146, 301  
**cum** clauses 114, 291

dactylic foot 304  
 dactylic hexameter 304–305

dative case 199, 287–290, 307  
 deliberative questions 240, 293  
 direct statement 6, 34, 39, 51, 57, 88  
**dum** 171, 292  
   (*while*) with historical present 171, 292  
   (*until*) with the subjunctive 292

**ego** 264  
 elegiac couplet 145, 305  
 elision 305–306  
 ellipsis 176–177, 214, 301  
**eo**  
   indicative 280–281  
   subjunctive 282  
   *see also* imperative, infinitive, participles  
 epic simile 301  
 epistolary tense 18  
 euphemism 301

fearing clauses 70, 291  
**fero**  
   indicative 280–281, 284  
   subjunctive 282, 285  
   *see also* gerund, gerundive, imperative, infinitive, participles  
**fit** 134–135, 286  
 figurative language 301  
 frequentatives 40

genitive case 157, 287–288, 299  
   of gerund 157, 299  
 gerund 105, 157, 275, 279, 283, 299  
   ablative of 157, 299  
   genitive of 157, 299  
   with **ad** (purpose) 105, 157, 299  
 gerundive 91, 105, 275, 279, 283, 299–300  
   ablative of 299  
   genitive of 299  
   of obligation 300  
   with **ad** (purpose) 91, 105, 299

hendecasyllabic meter 306  
 hendiadys 301  
**hic** 265  
 historical infinitive 244  
 historical present 171, 292  
 hyperbole 302

**īdem** 266  
**ille** 265  
 imperative 190, 274, 279, 283  
 inceptives 92  
 indirect command 291, 297  
 indirect question 159, 291, 297  
   *see also* indirect speech  
 indirect speech 159, 291, 297  
   position of verb of speaking, asking, etc. 159, 291, 295  
   subordinate clauses in 297  
 indirect statement 6, 34, 39, 51, 57, 88, 159, 294–297  
   with forms of **negō** 295  
   with future active infinitive 51, 295  
   without leading verb (in a series) 296  
   with perfect active infinitive 34, 294  
   with perfect passive infinitive 39, 294  
   with present active infinitive 6, 294  
   with present passive infinitive 57, 294  
   with **sē** 295  
   *see also* indirect speech  
 infinitive 6, 13, 45, 49, 51, 57, 275, 279, 283–284, 286, 294–296  
   deponent future 279  
   deponent perfect 279  
   deponent present 13, 279  
   future active 51, 275, 295  
   historical 244  
   irregular future 283  
   irregular perfect 283  
   irregular present 284, 286  
   perfect active 45, 275, 294  
   perfect passive 49, 275, 294  
   present active 6, 275, 294  
   present passive 57, 275, 294

**ipse** 265  
**is** 266

juxtaposition 302

litotes 302  
 locative case 288

metaphor 301  
 metonymy 302

nominative case 259, 275, 287  
 nouns 7, 22–23, 74–76, 142, 146, 228, 258–259, 264, 289–290, 307  
   plural with singular meaning 228

onomatopoeia 302  
 oxymoron 302

paradox 302  
 parallelism 146, 302  
 participles 39, 51, 119, 274, 279, 283–284, 289–290  
   as nouns 289  
   deponent future 279  
   deponent perfect 279  
   deponent present 279  
   future 51, 274  
   perfect passive 39, 119, 274, 284  
   present 274, 283  
   uses of 289–290

personification 301  
 poetic plural 265  
 polysyndeton 302

**possum**  
   indicative 280–281  
   subjunctive 27, 282  
   *see also* infinitive, participles  
 prepositions 22–23, 225, 307  
**priusquam** 292  
 pronouns 194–195, 264–267, 289–290, 307  
   *see also* **ego**, **hic**, **īdem**, **ille**, **ipse**, **is**, **quī**, **quīdam**, **sē**, **tū**  
 purpose clauses 291

**quī** (relative pronoun) 194–195, 266–267  
**quīdam** 267

result clauses 291  
 rhetorical question 302

scansion 304–306  
 separation, verbal 302  
 simile 301  
**sē** 264, 295  
 spondaic foot 304  
 subjunctive of the verb 19, 53, 88, 110, 114, 131, 190, 210, 240, 272–273, 278, 282, 285–286, 291–293, 297–298  
   deliberative 293  
   hortatory 190, 293  
   imperfect 19, 153, 272–273, 278, 282, 285–286, 298  
   in subordinate clauses in indirect speech 297  
   jussive 190, 293  
   perfect 53, 246, 272–273, 278, 282, 285  
   pluperfect 19, 210, 272–273, 278, 282, 285, 298  
   present 19, 53, 110, 272–273, 278, 282, 285–286, 298  
   with **dum** (*until*) 292  
   with **priusquam** (*before*) 292  
   *see also* conditional sentences; **cum** clauses; fearing clauses; indirect commands; indirect questions; purpose clauses; result clauses

**sum**  
   indicative 280–281  
   omission of forms of 214  
   subjunctive 282  
   *see also* gerund, gerundive, infinitive  
 syllables 303–306  
 synchysis 302  
 syncope 180  
 synecdoche 302

tmesis 302  
 transferred epithet 302  
 trochaic foot 304  
**tū** 264

verbs, deponent 153, 210, 246, 276–279, 308  
   indicative 276–277  
   subjunctive 153, 278  
   *see also* gerund, gerundive, imperative, infinitive, participles  
 verbs, irregular 280–286  
   *see also* **capiō**, **eō**, **ferō**, **fiō**, **possum**, **sum**, **volō**

verbs, regular 19, 76, 268–275, 307–308  
   indicative active 268–269  
   indicative passive 270–271  
   subjunctive 19, 272–273  
   *see also* gerund, gerundive, imperative, infinitive, participles  
 vivid particularization 302

**volō**  
   indicative 280–281  
   subjunctive 27, 282  
   *see also* infinitive, participles

word combinations 23  
 word order 22–23, 74–75, 142, 146, 302  
 word stress 304

# Time chart

Date	Writing in Latin	Rome and Italy
BC c.800		Etruscans in central Italy, c.800
753		Rome founded (traditional date) 753
c.500	Lapis Niger, Roman Forum	Kings expelled and Republic begins, 509
450	Duodecim Tabulae	Battle of Lake Regillus, 496
c.289 ff.	Roman coinage	Comitia Centuriata exist, 5th C
c.210	Livius Andronicus plays, <i>Odyssey</i> tr.	Gauls capture Rome, 390
d. 184	Plautus, comedies	Rome controls Italy/Punic Wars, 300–200
239–169	Ennius, epic: <i>Annales</i>	Hannibal crosses the Alps, c.218
c.160	Cato, <i>De Agri Cultura</i>	Rome expands outside Italy, 200–100
c.160	Terence, comedies	Gracchi and agrarian reforms, 133
106–43	Cicero, speeches and essays	Marius reorganizes the army, 107 ff.
c.94–55	Lucretius, <i>De Rerum Natura</i>	Pompey defeats Mithridates, 66
1st C	Vitruvius, <i>De Architectura</i>	Julius Caesar assassinated, 44
c.84–54	Catullus, poems	Augustus becomes emperor, 27
70–19	Virgil, <i>Eclogues</i> , <i>Georgics</i> , <i>Aeneid</i>	Rhine and Danube, Roman frontiers, 9
65–8	Horace, <i>Odes</i> , <i>Epodes</i> , <i>Satires</i>	
c.59–AD 17	Livy, <i>Ab Urbe Condita Libri</i>	Tiberius becomes emperor, AD 14
43–AD 17	Ovid, elegies, <i>Metamorphoses</i>	Nero emperor, 54–68
d. 50	Phaedrus, <i>Fables</i>	Great fire at Rome/Christians blamed, 64
AD 1–65	Seneca, essays and tragedies	Vespasian emperor, 69–79
1st C	Petronius, <i>Satyrice</i>	Colosseum begun, c.72
23–79	Pliny, <i>Naturalis Historia</i>	Titus emperor, 79–81
40–104	Martial, epigrams	Vesuvius erupts, 79
c.100	Suetonius, <i>De Vita Caesarum</i>	
40–100	Quintilian, <i>Institutio Oratoria</i>	Domitian emperor, 81–96
50–127	Juvenal, satires	Trajan emperor, 98–117
c.56–115	Tacitus, Agricola, <i>Annales</i>	Hadrian emperor, 117–138
61–112	Pliny, <i>Epistulae</i>	Septimius Severus dies in Britain, 211
c.160	Apuleius, <i>Metamorphoses</i> (novel)	Constantine tolerates Christianity, 313
160–240	Tertullian, <i>De Anima</i>	Empire divided into East and West, 364
c.385	Jerome, <i>Vulgata</i> (Bible in Latin)	Alaric the Goth sacks Rome, 410
c.400	Augustine, <i>De Civitate Dei</i>	Last Roman emperor deposed, 476
d. 524	Boethius, <i>De Consolatione Philosophiae</i>	
534	<i>Codex Justinianus</i> (laws)	

World history	World culture	Date
Babylonian/Sumerian civilizations		BC c. 3000
Pharaohs in Egypt		c. 3000–332
Indo-European migrations	Maize cultivation, American SW	c. 2000
Hammurabi's Legal Code, c. 1750	Epic of Gilgamesh	post 2000
Minoan civilization at its height, c. 1500	Rig-Veda verses (Hinduism) collected	c. 1500
Israelite exodus from Egypt	Development of Hinduism	c. 1450
Israel and Judah split, c. 922	Phoenician alphabet adapted by Greeks	c. 1000–800
Kush/Meroe kingdom expands	<i>Iliad</i> and <i>Odyssey</i>	c. 800
	First Olympic Games	776
Solon, Athenian lawgiver, 594	Buddha	c. 563–483
	Confucius	551–479
Persia invades Egypt and Greece, c. 525–400	Golden Age of Greece	500–400
	Death of Socrates	399
Conquests of Alexander the Great		335–323
	Museum founded in Alexandria	290
Great Wall of China built		c. 221
Judas Maccabaeus regains Jerusalem	Feast of Hanukkah inaugurated	165
	Adena Serpent Mound, Ohio	2nd C
Julius Caesar in Gaul, 58	Canal locks exist in China	50
	Glassblowing begins in Sidon	post 50
		30
Cleopatra commits suicide		c. 20
Herod rebuilds the Temple, Jerusalem	Birth of Jesus	c. 4
Roman boundary at Danube, 15	Crucifixion of Jesus	AD c. 29
	St Peter in Rome	42–67
Britain becomes a Roman province, 43	St Paul's missionary journeys	45–67
	Camel introduced into the Sahara	1st C
		70
Sack of Jerusalem and the Temple		77–85
Roman control extends to Scotland		c. 100
	Paper invented in China	c. 100
	Construction at Teotihuacán begins	98–117
Roman empire at its greatest extent		122–127
Hadrian's Wall in Britain		c. 200–1022
"High Kings" of Ireland	Golden Age of Guptan civilization, India	c. 320–540
Byzantium renamed Constantinople, 300	Last ancient Olympic Games	393
		518
Byzantine empire expands		

<i>Date</i>	<i>Writing in Latin</i>	<i>Rome and Italy</i>
c. 600	Isidore of Seville, encyclopedia	Gregory the Great, pope, 590–604
673–735	Venerable Bede, <i>Historia Ecclesiastica</i>	Period of turmoil in Italy, 800–1100
9th/10th C	<i>Waltharius</i> , epic, resistance to Attila	Republic of St Mark, Venice, 850
c. 960	Hrosvitha, religious plays b. on Terence	
11th C	Bayeux Tapestry (Norman Conquest)	
c. 1137	Abelard & Heloise, <i>Historia Calamitatum</i>	Independent government in Rome, 1143–1455
13th C	<i>Carmina Burana</i> , songs and plays	Marco Polo travels to the East, 1271–1295
1225–1274	Thomas Aquinas, <i>Summa Theologica</i>	Dante, poet (1265–1321)
13th C	Thomas of Celano, <i>Dies Irae</i> , song	Renaissance begins in Italy, c. 1400
1304–1374	Petrarch, epic, <i>Africa</i> and <i>Epistulae</i>	Botticelli, painter (1445–1510)
c. 1505	Amerigo Vespucci, <i>Mundus Novus</i>	Leonardo da Vinci (1451–1519)
c. 1511	Erasmus, <i>Moriae Encomium</i>	Titian, painter (1489–1576)
1516	Thomas More, <i>Utopia</i>	Rebuilding of St Peter's begins, 1506
1525	Zwingli, <i>De Vera et Falsa Religione</i>	Michelangelo starts Sistine Chapel ceiling, 1508
1543	Vesalius, <i>De Humani Corporis Fabrica</i>	Rome sacked by German/Spanish troops, 1527
1543	Copernicus, <i>De Revolutionibus</i> ...	Spain controls much of Italy, 1530–1796
1573	T. Brahe, <i>De Nova Stella</i> (in Cassiopeia)	Fontana rediscovers Pompeii, 1594
1609	J. Kepler, <i>Astronomia Nova</i>	
1610	Galileo, <i>Sidereus Nuncius</i>	Galileo invents the telescope, 1610
1620	Francis Bacon, <i>Novum Organum</i>	Bernini, architect and sculptor (1598–1680)
1625	H. Grotius, <i>De Iure Belli et Pacis</i>	
1628	Harvey, <i>De Motu Cordis et Sanguinis</i>	
1596–1650	Descartes, <i>Cogito ergo sum</i>	
1608–1674	Milton, poems	Vivaldi, composer (c. 1678–1743)
17th C	Hobbes, Locke, Spinoza, philosophers	Pompeii, systematic excavations, 1763
1664	DuCreux, <i>Historiae Canadensis libri X</i>	Carlo Goldoni, dramatist (1707–1793)
1687	Newton, <i>Principia Mathematica</i>	Napoleon enters Italy, 1796
1753	Linnaeus, <i>Species Plantarum</i>	Verdi, composer (1813–1901)
1739–1798	Galvani, <i>De Viribus Electricitatis</i>	Leopardi, poet, dies, 1837
1745–1827	Volta, <i>De Vi Attractiva Ignis</i>	Mazzini, Garibaldi, Cavour, active, 1846–1861
1835	F. Glass, <i>Georgii Washingtonii ... vita</i>	Victor Emmanuel II, united Italy, 1861
		Rome, Italy's capital, 1870
1844–1889	G. Manley Hopkins, poems	Marconi develops wireless telegraphy, 1896
		Mussolini controls Italy, 1922–1945
		Italy a republic, 1946

<i>World history</i>	<i>World culture</i>	<i>Date</i>
Charlemagne crowned, 800	Birth of Muhammad	570
Vikings reach America, c. 1000	Arabs adopt Indian numerals	c. 771
Norman invasion of England, 1066	<i>1001 Nights</i> collected in Iraq	ante 942
First Crusade, 1096	<i>Tale of Genji</i> , Japan	1010
Magna Carta, 1215	Ife-Benin art, Nigeria	1100–1600
Genghis Khan (1162–1227)	Classic Pueblo Cliff dwellings	1050–1300
Mali empire expands, 1235	Al-Idrisi, Arab geographer	1100–1166
Joan of Arc dies, 1431	Arabs use black (gun) powder in a gun	1304
Inca empire expands, 1438	Chaucer's <i>Canterbury Tales</i>	ante 1400
Turks capture Constantinople, 1453	Gutenberg Bible printed	1456
Moors driven from Spain, 1492	Building at Zimbabwe	c. 15th C–1750
Columbus arrives in America, 1492	Vasco da Gama sails to India	1497–1498
Cortez conquers Mexico	Martin Luther writes <i>95 Theses</i>	1517
Mogul dynasty established		1519–1522
French settlements in Canada, 1534	Magellan names Pacific Ocean	1520
Turks defeated, Battle of Lepanto, 1571	Copernicus publishes heliocentric theory	1543
Burmese empire at a peak	Shakespeare	1564–1616
Continuing Dutch activity in the East	Muskets first used in Japan	c. 1580
Pilgrims land at Plymouth Rock, 1620	Cervantes publishes <i>Don Quixote</i>	1605
Manchu dynasty, China, 1644–1912	Taj Mahal begun	1632
Peter the Great rules Russia, 1682–1725	Palace of Versailles begun	1661
	Newton discovers the Law of Gravity	1682
	J. S. Bach, composer	1685–1750
Industrial Revolution begins, c. 1760	Mozart, composer	c. 1760
US Declaration of Independence	Quakers refuse to own slaves	1776
French Revolution begins	Washington, US President	1789
Napoleon defeated at Waterloo	Bolivar continues struggle, S. America	1815
Mexico becomes a republic, 1824	S. B. Anthony, women's rights advocate	1820–1906
American Civil War, 1861–1865	Communist manifesto	1848
Serfdom abolished in Russia, 1861		1861
Lincoln's <i>Emancipation Proclamation</i>		1863
Canada becomes a Dominion	French Impressionism begins	1867
	Mahatma Gandhi	1869–1948
Cetewayo, king of the Zulus, 1872	Edison invents phonograph	1877
	First modern Olympic Games	1896
First World War, 1914–1918	Model T Ford constructed	1909
Bolshevik Revolution in Russia, 1918	Bohr theory of the atom	1913
	US Constitution gives women the vote	1920
Second World War		1939–1945
United Nations Charter		1945

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