Cambridge Latin Course

Book I

FOURTH EDITION
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familia

1 Caecilius est pater.

2 Metella est māter.

3 Quīntus est filius.

4 Clēmēns est servus.

5 Grumīō est coquus.

6 Cerberus est canis.
7 Caecilius est in tablinō.

8 Metella est in ātriō.

9 Quīntus est in tricliniō.

10 Clēmens est in hortō.

11 Grumiō est in culinā.

12 Cerberus est in viā.
13 pater est in tablinō.  
pater in tablinō scribit.

14 māter est in ātriō.  
māter in ātriō sedet.

15 filius est in tricliniō.  
filius in tricliniō bibit.

16 servus est in hortō.  
servus in hortō labōrat.

17 coquus est in culinā.  
coquus in culinā labōrat.

18 canis est in viā.  
canis in viā dormit.
Cerberus


intrat enters
circumspēctat looks round
cibus food
in mēnsā on the table
salit jumps
stat stands
stertit snores
lātrat barks
surgit gets up
irātus angry
pestis! pest!
fucifer! scoundrel!
clamāt shouts
exit goes out
About the language

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

Metella est māter.  canis est in viā.  Metella is the mother. The dog is in the street.

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

canis in viā dormit. servus in culinā labōrat.  The dog is sleeping in The slave is working in the
the street. kitchen.

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

Practising the language

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

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

1 Quīntus Grumīo Caecilius canis māter servus

a ............ est in hortō.  a Clêmēns ............ labōrat.
b ............ est in viā.  b Caecilius ............ scribit.
c ............ est in culinā.  c canis ............ lātṛat.
d ............ est in tablinō.  d Metella ............ stat.
e ............ est in ātriō.  e coquus est ............
f ............ est in tricliniō.  f Quīntus est ............
Caecilius

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

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

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

---

The Bay of Naples (Neapolis). The area covered by this map is about 60 km wide.
‘clan’ of the Caecilii. Clans or groups of families were very important and strong feelings of loyalty existed within them. Caecilius’ third name, Iucundus, is the name of his own family and close relatives. The word *iucundus* means ‘pleasant’ just as in English we find surnames like Merry or Jolly.

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

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

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

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

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

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

Heads broken off two hairpins.

Houses in Pompeii

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

Most houses stood only one storey high, although some had a second floor above. Many had shops on either side of the main door, which were rented out by the owner of the house. From the outside, with its few windows and high walls stretching all the way round, the house did not look very attractive or inviting.
The ground plan of the house shows two parts or areas of about equal size. They look like courtyards surrounded by rooms opening off the central space. Let us examine these two parts more closely.

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

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

In what ways is this house typical of houses in Caecilius' day?
The walls were decorated with panels of brightly painted plaster. The Pompeians were especially fond of red, orange and blue. On many of these panels there were scenes from well-known stories, especially the Greek myths.

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

From this first area of the house, the visitor walked through the tablinum (study), or a passage, into the second part. This was the peristylium, which was made up of a colonnade of pillars surrounding the hortus (garden). Like the atrium, the colonnade was often elaborately decorated. Around the outside of the colonnade were the summer dining-room, kitchen, lavatory, slaves' quarters and storage rooms. Some houses also had their own set of baths.
The garden was laid out with flowers and shrubs in a careful plan. In the small fish-pond in the middle, a fountain threw up a jet of water, and marble statues of gods and heroes stood here and there. In the peristyleum, the members of the family enjoyed the sunshine or shade as they wished; here they relaxed on their own or entertained their guests.

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

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

Only the wealthy lived like this; most people lived in much simpler homes. Some of the poorer shopkeepers, for instance, would have had only a room or two above their shops. In large cities such as Rome, many people lived in blocks of flats several storeys high, some of them in very poor conditions.
Vocabulary checklist 1

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

Metella was very fond of jewellery. Here are some examples of the things she might have worn.
1 Caecilius est in atrio.

2 amicus Caecilium salutat.

3 Metella est in atrio.

4 amicus Metellam salutat.
5 Quintus est in àtrio.
6 amīcus Quintum salūtat.
7 servus est in àtrio.
8 amīcus servum salūtat.
9 canis est in àtrio.
10 amīcus canem salūtat.
11 coquus est in culinā.

12 Metella culinam intrat.

13 Grumiō labōrat.

14 Metella Grumǐonem spectat.
15 cibus est parātus.
16 Metella cibum gustat.
17 Grumiō est anxius.
18 Metella Grumīōnen laudat.
19 amīcus est in hortō.
20 Metella amīcum vocat.
mercātor


mercātor merchant

amicus friend
visitat is visiting
villam house
salūtāt greets
pecūniam is counting money
argentārius banker
salvē! hello!
respondet replies
quoque also
in lectō recumbit reclines on a couch
cantat is singing
pāvōnem peacock
coquit is cooking
laetus happy
audit hears
nōn est is not
cēnam dinner
expectat is waiting for
vituperat blames, curses

in tricliniō


portat is carrying
vinum wine
gustat tastes
optimus very good, excellent
laudat praises
dominus master
ancilla slave-girl, maid
suāviter sweetly
délectat pleases
mox soon
et and
videt sees
cibum consūmit eats the food
magnificē magnificently, in style
cēnat dines, has dinner
spectat looks at
laetissimus very happy
About the language

1 Words like **Metella**, **Caecilius** and **mercator** are known as **nouns**. They often indicate people or animals (e.g. **ancilla** and **canis**), places (e.g. **villa**, **hortus**), and things (e.g. **cëna**, **cibus**).

2 You have now met two forms of the same noun:

- Metella – Metellam
- Caecilius – Caecilium
- mercător – mercătorem

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

<table>
<thead>
<tr>
<th>Nominative</th>
<th>Metella</th>
<th>Caecilius</th>
<th>mercător</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accusative</td>
<td>Metellam</td>
<td>Caecilium</td>
<td>mercătorem</td>
</tr>
</tbody>
</table>

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

**Metella** Grumio nemen laudat.
*Metella praises Grumio.*

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

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

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

- coquus culinam intrat.
  *The cook enters the kitchen.*

- Clémens vinum portat.
  *Clemens carries the wine.*

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

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

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

a Grumiō ........... coquit.  d Cerberus ........... dormit.
b ........... in hortō labōrat.  e Metella in ātriō ........... 
c mercātor in tablinō ........ ...
f ........... in tricliniō cēnat.

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

For example: amicus Caecilium ........... (sedet, visitat)
amicus Caecilium visitat.
A friend visits Caecilius.

a Caecilius pecūniām ........... (numerat, dormit)
b Clēmens vīnum ........... (labōrat, portat)
c ancilla hortum ........... (inrat, gustat)
d Metella mercātōrem ........... (salūtat, cantat)
e Quintus cibum ........... (visitat, cōnsūmit)
f servus villam ........... (dormit, inrat, portat)
g amicus Grumiōnem ........... (spectat, stat, recumbit)
h māter filium ........... (bibit, dormit, vituperat)
i mercātor canem ........... (sedet, cōnsūmit, audit)
j dominus ancillam ........... (scribit, laudat, numerat)

3 Translate this story:

amicus


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

Grumiō culinam intrat. Grumiō amīcum videt.
amicus cibum cōnsūmit! coquus est irātus.
‘pestis! furcifer!’ coquus clāmat. coquus amīcum vituperat.

5 parātus ready

10
Daily life

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

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

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

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

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

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

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

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

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

Fish and other seafood were much enjoyed.

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

Above and below: To round off the meal: the fruit bowl and the basket of figs.
### Vocabulary checklist 2

<table>
<thead>
<tr>
<th>Latin</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>amīcus</td>
<td>friend</td>
</tr>
<tr>
<td>ancilla</td>
<td>slave-girl, maid</td>
</tr>
<tr>
<td>cēna</td>
<td>dinner</td>
</tr>
<tr>
<td>cibus</td>
<td>food</td>
</tr>
<tr>
<td>dominus</td>
<td>master</td>
</tr>
<tr>
<td>dormit</td>
<td>sleeps</td>
</tr>
<tr>
<td>intrat</td>
<td>enters</td>
</tr>
<tr>
<td>laetus</td>
<td>happy</td>
</tr>
<tr>
<td>laudat</td>
<td>praises</td>
</tr>
<tr>
<td>mercātor</td>
<td>merchant</td>
</tr>
<tr>
<td>quoque</td>
<td>also</td>
</tr>
<tr>
<td>salūtat</td>
<td>greets</td>
</tr>
</tbody>
</table>

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

Caecilius nón est in villā. Caecilius in forō negotium agit. Caecilius est argentārius. argentārius pecūniam numerat.
Caecilius forum circumspectat. ecce! pistor in forō ambulat. pistor est Celer. Celer Caecilium salūtat.
ecce! tōnsor quoque est in forō. tōnsor est Pantagathus. Caecilius tōnsōrem videt.
'salvē!' Caecilius tōnsōrem salūtat. 'salvē!' Pantagathus respondet.
ecce! vēnālicius forum intra. vēnālicius est Syphax. vēnālicius mercātorem exspectat. mercātor nōn venit. Syphax est irātus. Syphax mercātorem vituperat.

in forō  in the forum

negōtium agit  is working, is doing business
ecce! look!
pistor painter, artist
ambulat  is walking
tōnsor barber

vēnālicius slave-dealer
nōn venit  does not come
pictor


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

ad villam to the house
iānuam pulsat knocks at the door
ad iānuam to the door
aperit opens
vocat calls
dūcit leads, takes
pictūram pingit paints a picture
magnus big
leō lion
ferōciter fiercely
petit is going for, is attacking
fūstem club
tenet is holding
verberat is striking
fortis brave, strong
revenit returns
intentē closely, carefully

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

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

tōnsor in tabernā laborat. tōnsor est Pantağathus. Caecilius intrat. 'salvē, tōnsor!' inquit Caecilius. 'salvē!' respondet Pantağathus.

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

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

'fūrcifer! fūrcifer!' clāmat Pantağathus. senex est perterrītus. tōnsor barbam nōn tondet. tōnsor senem secat. multus sanguis fluit.

Caecilius surgit et ē tabernā exit.

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Questions

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

TOTAL 10
vēnālīcīus


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

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

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


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

quaerit is looking for
habet has
contentus satisfied
emit buys

pulchra beautiful

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

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

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

   nominative  Metella  Caecilius  mercātor
   accusative  Metellam  Caecilium  mercātōrem

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

   nominative  Metella  ancilla  taberna
   accusative  Metellam  ancillam  tabernam

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

   nominative  Caecilius  servus  amicus
   accusative  Caecilium  servum  amicum

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

   nominative  mercātor  leō  senex
   accusative  mercātōrem  leōnem  senem

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

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

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

   a mercātor ē villā ............ (quaerit, ambulat)
   b servus ad hortum ............ (recitat, venit)
   c coquus ad culīnam ............ (revenit, habet)
   d Syphāx servum ad villam ............ (dūcit, intrat)
   e Clēmēns cibum ad Caecilium ............ (clāmat, respondet, portat)

2 Write out each sentence, completing it with the right case of the noun from the brackets. Then translate the sentence.

   For example: ............ vīnum portat. (servus, servum)
                  servus vīnum portat.
                  The slave carries the wine.

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

The town of Pompeii

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

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

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

**Pompeii**

Buildings around the Forum: 1 Temple of Jupiter; 2 Market; 3 Temples of the Emperors and the Lares of Pompeii; 4 Eumachia's Clothworkers' Guildhall; 5 Polling station; 6 Municipal offices; 7 Basilica; 8 Temple of Apollo; 9 Vegetable market and public lavatory.
The town's water supply was brought from the hills by an aqueduct; on reaching Pompeii it was stored in large tanks on high ground at the northern side. The pressure created by the water in these tanks provided a good flow through underground lead pipes to all parts of the town, including the three sets of public baths. Public fountains, like this one in the Street of Shops, stood at many street corners. Most people drew their water from these, but wealthier citizens paid special rates so that they could take a private supply straight into their homes.

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

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

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

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

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

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

A section of wall covered with painted slogans.

Counters, wine storage jars (amphorae) and serving jugs are still in place in some of the bars and food shops (left and right). Some also have paintings on the walls inside which show the customers drinking and gambling (above).
<table>
<thead>
<tr>
<th>Vocabulary checklist 3</th>
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<tbody>
<tr>
<td>ad</td>
</tr>
<tr>
<td>bibit</td>
</tr>
<tr>
<td>circumspectat</td>
</tr>
<tr>
<td>clāmat</td>
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<td>ecce!</td>
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<td>et</td>
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<td>exit</td>
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<tr>
<td>exspectat</td>
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<tr>
<td>iānua</td>
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<tr>
<td>īrātus</td>
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<td>leo</td>
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<tr>
<td>magnus</td>
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<tr>
<td>nāvis</td>
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<td>nōn</td>
</tr>
<tr>
<td>portat</td>
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<tr>
<td>respondet</td>
</tr>
<tr>
<td>rīdet</td>
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<tr>
<td>salvē!</td>
</tr>
<tr>
<td>surgit</td>
</tr>
<tr>
<td>taberna</td>
</tr>
<tr>
<td>videt</td>
</tr>
<tr>
<td>vīnum</td>
</tr>
</tbody>
</table>

This painting shows Mercury, the god of profit as well as the messenger of the gods. It is painted above a cloth workshop in the Street of Shops, to bring success to the business.
IN FORO
STAGE 4
   ego cēnam coquō.

2. Caecilius: ego sum argentārius. 
   ego pecūniām habeō.

   ego barbam tondeō.

   ego servum vėndo.

5. poēta: ego sum poēta. 
   ego versum recitō.

   ego leōnem pingo.
7 Quinctus: quid tū coquis?
Grumio: ego cēnam coquō.

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

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

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

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

12 Quinctus: quid tū pingis?
pictor: ego leōnem pingō.
13 Metella: quis es tū?
ancilla: ego sum Melissa.

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

15 Metella: quis es tū?
servus: ego sum Clêmēns.
Hermogenēs

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

‘ego sum mercātor Graecus’, inquit Hermogenēs. ‘ego sum mercātor probus. ego pecūniam quaerō.’  
‘cūr tū pecūniam quæris?’ inquit Caecilius. ‘tū nāvem habēs.’  
‘sed nāvis nōn adest’, respondet Hermogenēs. ‘nāvis est in Graeciā. ego pecūniam nōn habeō. ego tamen sum probus. ego semper pecūniam reddō.’  
‘ecce!’ inquit Caecilius. ‘ego cēram habeō. tū ānulum habēs?’  
‘ego ānulum habeō’, respondet Hermogenēs. ‘ānulum signum habet. ecce! ego signum in cērā imprimō.’  
Caecilius pecūniam trādit. mercātor pecūniam capit et ē forō currit.

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

argentāriam banker's stall
Graecus Greek
probus honest
cūr? why?
nōn adest is not here
in Graeciā in Greece
tamen however
semper always
ego reddō I give back
cēram wax tablet
ānulum ring
signum seal, sign
ego imprimo I press
trādit hands over
capit takes
currīt runs
ad basilicam to the law court
inquies basilicā

iūdex basilicam intrat.

iūdex: quis es tū?
Caecilius: ego sum Lūcius Caecilius Iūcundus.
iūdex: tū es Pompeiānus?
Caecilius: ego sum Pompeiānus.
iūdex: quid tū in urbe agis?
Caecilius: ego cotidiē ad forum veniō. ego sum argentārius.
iūdex: cūr tū hodiē ad basilicam venīs?
Caecilius: Hermogenēs multam pecūniam dēbet.
Hermogenēs pecūniam nōn reddit.
Hermogenēs: Caecilius est mendāx!
iūdex: quis es tū?
Hermogenēs: ego sum Hermogenēs.
iūdex: Hermogenēs, quid tū in urbe agis?
Hermogenēs: ego in forō negotium agō. ego sum mercātor.
iūdex: quid tū respondēs? tū pecūniam dēbēs?
Hermogenēs: ego pecūniam nōn dēbeō. amīcus meus est testis.
Caecilius: tū, Hermogenēs, es mendāx. amīcus tuus quoque est mendāx. tū pecūniam nōn reddis...
iūdex: satis! tū Hermogenem accusās, sed tū rem nōn probās.
Caecilius: ego cērām habeō. tū signum in cērā vidēs.
Hermogenēs: ēheu!
iūdex: Hermogenēs, tū ānulum habēs?
Caecilius: ecce! Hermogenēs ānulum cēlat.
iūdex: ubi est ānulus? ecce! ānulus rem probat. ego Hermogenem convincō.
About the language

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

ancilla ambulat. mercātor sedet. servus currit.
The slave-girl walks. The merchant sits. The slave runs.

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

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

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


3 Notice the three different forms of each word:

ego ambulō.
tū ambulās.
ancilla ambulat.

ego sedeō.
tū sedēs.
mercātor sedet.

ego currō.
tū currīs.
servus currīt.

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

4 The following example is rather different:

ego sum īrātus. tū es īrātus. servus est īrātus.
I am angry. You are angry. The slave is angry.

5 Further examples:

a Caecilius recitat. ego recitō.
b Quīntus dormit. tū dormīs.
c tū labōrās. servus labōrat.
d Sypháx servum habet. ego servum habeō.
e ego pecūniam trādō. tū pecūniam trādis.
f Pāntagathus est tōnsor. tū es mercātor.
gambulō; circumspectō; circumspectās; es.
h sum; audiō; audīs; habēs.
Practising the language

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

a  ego sum coquus.
   ego cēnam ............ (dormiō, coquō)
b  ego sum mercātor.
   ego nāvem ............ (stō, habeō)
c  ego sum Herculēs.
   ego fūstem ............ (teneō, sedeō)
d  ego sum servus.
   ego in culinā ............ (habeō, labōrō)
e  tú es amīcus.
   tú villam ............ (intrās, dūcis)
f  tú es ancilla.
   tú suāviter ............ (venīs, cantās)
g  tú es mendāx.
   tú pecūniam ............ (dēbēs, ambulās)
h  tú es ūdēx.
   tú Hermogenem ............ (curris, convincis)
i  ego sum Syphāx.
   ego ancillam ............ (vēndō, ambulō)
j  tú es senex.
   tú in tabernā ............ (tenēs, sedēs)
2 Translate this story:

Grumiō et leō

The forum

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

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

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

In the Pompeian wall-painting opposite, you see a public notice board fixed across the pedestals of three statues, and people studying the notices. There were no newspapers in Pompeii, but certain kinds of information, such as election results and dates of processions and shows, had to be publicised. This was done by putting up notice boards in the forum.
In addition to official announcements, a large number of graffiti have been found in the forum and elsewhere, in which ordinary citizens recorded lost property, announced accommodation to let, left lovers' messages and publicised the problems they were having with their neighbours. One example reads:

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

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

Macerior requests the aedile to stop people from making a noise in the streets and disturbing decent folk who are asleep.
Some of the most important public buildings were situated round the forum. In a prominent position at the north end stood the temple of Jupiter, the greatest of the Roman gods (see 1 opposite). It was probably from the steps of this temple that political speeches were made at election times.

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

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

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

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

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

At the south-west corner stood the basilica, or law court (8). The basilica was also used as a meeting place for businessmen.
The buildings of the forum: 1 Temple of Jupiter; 2 Market; 3 Temple of Lares; 4 Temple of the Emperors; 5 Eumachia’s Clothworkers’ Guildhall; 6 Polling station; 7 Municipal offices; 8 Basilica; 9 Temple of Apollo; 10 Weights and measures table.
<table>
<thead>
<tr>
<th>Latin</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>agit</td>
<td>does</td>
</tr>
<tr>
<td>ānulus</td>
<td>ring</td>
</tr>
<tr>
<td>coquit</td>
<td>cooks</td>
</tr>
<tr>
<td>cūr?</td>
<td>why?</td>
</tr>
<tr>
<td>ē</td>
<td>from, out of</td>
</tr>
<tr>
<td>ego</td>
<td>I</td>
</tr>
<tr>
<td>ēheu!</td>
<td>oh dear/oh no!</td>
</tr>
<tr>
<td>habet</td>
<td>has</td>
</tr>
<tr>
<td>inquit</td>
<td>says</td>
</tr>
<tr>
<td>iūdex</td>
<td>judge</td>
</tr>
<tr>
<td>mendāx</td>
<td>liar</td>
</tr>
<tr>
<td>pecūnia</td>
<td>money</td>
</tr>
<tr>
<td>perterritus</td>
<td>terrified</td>
</tr>
<tr>
<td>poēta</td>
<td>poet</td>
</tr>
<tr>
<td>quaequit</td>
<td>looks for, searches for</td>
</tr>
<tr>
<td>quis?</td>
<td>who?</td>
</tr>
<tr>
<td>reddit</td>
<td>gives back</td>
</tr>
<tr>
<td>satis</td>
<td>enough</td>
</tr>
<tr>
<td>sed</td>
<td>but</td>
</tr>
<tr>
<td>signum</td>
<td>sign, seal</td>
</tr>
<tr>
<td>tú</td>
<td>you</td>
</tr>
<tr>
<td>vocat</td>
<td>calls</td>
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</tbody>
</table>

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

1. canis est in via.
2. canes sunt in via.
3. servus est in via.
4. servi sunt in via.
5 puella est in via.
6 puellae sunt in via.
7 puer est in via.
8 pueri sunt in via.
9 mercator est in via.
10 mercatores sunt in via.
in theātrō

11 spectātor in theātrō sedet.

12 spectātōrēs in theātrō sedent.

13 āctor in scaenā stat.

14 āctōrēs in scaenā stant.
15 fēmina spectat.
16 fēminae spectant.
17 senex dormit.
18 senēs dormiunt.
19 iuvenis plaudit.
20 iuvenēs plaudunt.

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

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

Caecilius et Metella ē villā discēdunt. argentārius et uxor ad theātrum ambulant. Clēmens et Melissa ad theātrum contendunt. sed Grumīō in villā manet.
About the language 1

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

puella sedet. \(\text{servus labōrat.} \)
\text{The girl is sitting.} \text{The slave is working.}

leō currit. \(\text{mercātor dormit.} \)
\text{The lion is running.} \text{The merchant is sleeping.}

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

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

\begin{tabular}{ll}
\textit{singular} & \textit{plural} \\
puella labōrat. & puellae labōrant. \\
\textit{The girl is working.} & \textit{The girls are working.} \\

servus ridet. & servi rident. \\
\textit{The slave is laughing.} & \textit{The slaves are laughing.} \\

leō currit. & leōnēs currunt. \\
\textit{The lion is running.} & \textit{The lions are running.} \\

mercātor dormit. & mercātorēs dormiunt.
\textit{The merchant is sleeping.} & \textit{The merchants are sleeping.}
\end{tabular}

Note that in each of these sentences \textbf{both} the noun and the verb show the difference between singular and plural.

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

\begin{tabular}{ll}
\textit{singular} & \textit{plural} \\
labōrat & labōrant \\
rident & rident \\
currīt & currunt \\
dormīt & dormiunt
\end{tabular}

In each case the singular ending is \textit{-t} and the plural ending is \textit{-nt}.
4 Notice how Latin shows the difference between ‘is’ and ‘are’:

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

mercātōrés sunt in viā.
The merchants are in the street.

Fragment of wall-painting showing an actor in the dressing-room, studying his mask.
Poppaea est ancilla. ancilla prope iānuam stat. ancilla viam spectat. dominus in hortō dormit. dominus est Lucrō. Lucrō est senex.

Poppaea: ego amicum meum exspectō. ubi est amicus?

(Lucrō stertit.)
ēheu! Lucrō est in villā.

(agricolaes in viā clamant.)

agricolaes: euge! agricolaes hodiē nōn labōrant!
Poppaea: Lucrō! Lucrō! agricolaes urbem intrant.

agricolaes adsunt.

Lucrō: (sēmisomnus) a...a...agricolaes?
pueri: euge! Sorex! Actius! āctōres adsunt.
Poppaea: Lucrō! Lucrō! pueri per viam currunt.

Lucrō: quid tā clamās, Poppaea? cūr tū clamōrem facis?
Poppaea: Lucrō, Pompēiani clamōrem faciunt.

agricolaes et pueri sunt in viā.

Lucrō: cūr tū mē vexās?
Poppaea: āctōres in theātō fābulam agunt.

Lucrō: āctōres?
Poppaea: Sorex et Actius adsunt.

Lucrō: quid tū dicis?
Poppaea: (irāta) senēs ad theātrum ambulant, iuvenēs

ad theātrum contendunt, omnēs Pompēiani

ad theātrum ruunt. āctōres in theātō fābulam agunt.

Lucrō: euge! āctōres adsunt. ego quoque ad theātrum

contendō.

(exit Lucrō. amicus villam intrat.)
amicus: salvē! mea columba!
Poppaea: Grumīō, déliciae meae! salvē!
Grumīō: ubi est dominus tuus?
Poppaea: Lucrō abest.
Grumīō: euge!
About the language 2

1 Study the following examples of singular and plural forms:

   singular                      plural
   puella ridet.                puellae rident.
   *The girl is smiling.*

   servus ambulat.              servī ambulant.
   *The slave is walking.*

   mercātor contendit.         mercātōrēs contendunt.
   *The merchant is hurrying.*

2 Each of the nouns in **bold type** is in the nominative case, because it refers to a person or persons who are performing some action, such as walking or smiling.

3 **puella, servus** and **mercātor** are therefore **nominative singular**, and **puellae, servī** and **mercātōrēs** are **nominative plural**.

4 Notice the forms of the nominative plural in the different declensions:

   *first declension*       *second declension*       *third declension*
   puellae                  servī                   mercātōrēs
   ancillae                amīcī                  leōnēs
   fēminae                 puerī                   senēs

5 Further examples:

   a amīcūs ambulat. amīcī ambulant.
   b āctor clāmat. āctōrēs clāmant.
   c fēmina plaudunt. fēmina plaudit.
   d vēnālicī intrant. vēnālicīus intrat.
   e ancilla respondet. ancillae respondent.
   f senēs dormiunt. senex dormit.
Practising the language

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

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

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

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

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

3 Translate this story:

in theātrō


---

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

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

A dramatic performance was a public occasion, and admission to the theatre was free. All the expenses were paid by a wealthy citizen, who provided the actors, the producer, the scenery and costumes. He volunteered to do this, not only to benefit his fellow-citizens, but also to gain popularity which would be useful in local political elections.
The performance consisted of a series of plays and lasted all day, even during the heat of the afternoon. To keep the spectators cool, a large awning was suspended by ropes and pulleys across most of the theatre. The awning was managed by sailors, who were used to handling ropes and canvas; even so, on a windy day the awning could not be unfurled, and the audience had to make use of hats or sunshades to protect themselves from the sun. Between plays, scented water was sprinkled by attendants.

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

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

Actius, our favourite, come back quickly
The comedies of Plautus

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

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

Sometimes, at a festival, the comedies of Plautus and Terence may have been put on. These plays also used a number of familiar characters, but the plots were complicated and the dialogue more witty than that of the farces.
1  Father has to be restrained from violence when he finds his son coming home drunk from a party. The cunning slave props the lad up. A musician is playing the double pipes.

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

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

4  The slave uncovers a basket in the girl's possession and finds her baby clothes - they are recognised! She must be the long-lost daughter of father's best friend and wrongly enslaved by pirates! All live happily ever after.
Vocabulary checklist 5

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

This tight-rope walker from a wall-painting is a satyr, one of the followers of Bacchus, god of wine. He has a tail and plays the double pipes.
1 servī per viam ambulābant.
2 canis subitō látrāvit.
3 Grumio canem timēbat.
4 'pestis!' clamāvit coquus.
5 Clēmens erat fortis.
6 sed canis Clémentem superāvit.
7 Quintus per viam ambulabat.
8 iuvenis clamorem audivit.
9 canis Clémentem vexabat.
10 Quintus canem pulsavit.
11 servi erant laeti.
12 servi Quintum laudaverunt.
pugna


Fēlix


laetē happily
libertus freedman, ex-slave
invitāvit invited
valdē commōitus very moved, very much affected
paene lacrimābat was almost crying, was almost in tears
tum then
excitāvit aroused, woke up
tōtam rem the whole story
nārrāvit told
parāvit prepared
Fēlix et fūr

post cēnam Quintus rogāvit, 'pater, cūr Fēlix nunc est libertus? ōlim erat servus tuus.' tum pater tōtam rem nārrāvit.


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

Caecilius: nēmō erat in villā nisi Fēlix et ūnfāns. parvus ūnfāns in cubiculō dormiēbat. subitō fūr per iānuam intrāvit. fūr tacitē ātrium circumspectāvit; tacitē cubiculum intrāvit, ubi ūnfāns erat. Fēlix nihil audīvit, quod intentē labōrābat. fūr parvum ūnfāntem ē villā tacitē portābat. subitō ūnfāns vāgīvit. Fēlix, postquam clāmōrem audīvit, statim ē tablinō festināvit.

'fērīcēr!' clāmāvit Fēlix irātus, et fūrem ērōcēr pulsāvit. Fēlix fūrem paene necāvit. ita Fēlix parvum ūnfāntem servāvit.

Fēlix: dominus, postquam rem audīvit, erat laetus et mē liberāvit. ego igitur sum libertus.

Quintus: sed quis erat ūnfāns?

Caecilius: erat Quintus!

für thief

post after rogāvit asked nunc now ōlim once, some time ago sōlus alone aberat was out sorōrem sister administrābat was looking after nisi except ūnfāns child, baby parvus little in cubiculō in a bedroom tacitē quietly ubi where nihil nothing portābat began to carry vāgīvit cried, wailed statim at once necāvit killed ita in this way servāvit saved liberāvit freed, set free igitur therefore, and so
About the language

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

**PRESENT TENSE**

- **singular** servus *labōrat.* The slave works or The slave is working.
- **plural** servi *labōrant.* The slaves work or The slaves are working.

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

**IMPERFECT TENSE**

- **singular** poēta *recitābat.* A poet was reciting.
  Metella in hortō *sedēbat.* Metella was sitting in the garden.

- **plural** servi in forō *ambulābant.* The slaves were walking in the forum.
  Pompēiani vīnum *bibēbant.* The Pompeians were drinking wine.

**PERFECT TENSE**

- **singular** coquus *intrāvit.* The cook entered.
  Clēmēns clāmōrem *audīvit.* Clemens heard the uproar.

- **plural** amīcī Caeciliō *salūtāvērunt.* The friends greeted Caecilius.
  iuvenēs ad tabernam *festināvērunt.* The young men hurried to an inn.

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

<table>
<thead>
<tr>
<th>Tense</th>
<th><strong>singular</strong></th>
<th><strong>plural</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Present</td>
<td>portat</td>
<td>portant</td>
</tr>
<tr>
<td>Imperfect</td>
<td>portābat</td>
<td>portābant</td>
</tr>
<tr>
<td>Perfect</td>
<td>portāvit</td>
<td>portāverunt</td>
</tr>
</tbody>
</table>

You can see that in the imperfect and perfect tenses, as with the present tense, the singular ends in -*t* and the plural in -*nt*. 
Notice how Latin shows the difference between ‘is’, ‘are’ and ‘was’, ‘were’.

**PRESENT**
- singular
  - Caecilius *est* in tabīnō.
  - *Caecilius is in the study.*
- plural
  - servī *sunt* in culinā.
  - *The slaves are in the kitchen.*

**IMPERFECT**
- Caecilius *erat* in forō.
  - *Caecilius was in the forum.*
- servī *erant* in viā.
  - *The slaves were in the street.*

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

- Īnfāns in cubiculō *dormiēbat*.
  - *The baby was sleeping in the bedroom.*
- Pater et māter *aberant*.
  - *The father and mother were away.*

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

- agricola mercātōrem *pulsāvit*.
  - *The farmer punched the merchant.*
- Pompēiānī agricolam *laudāvērunt*.
  - *The Pompeians praised the farmer.*

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

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

**avārus**

duo fūrēs ōlim ad villam contendēbant. in villā mercātor habitābat. mercātor erat senex et avārus. avārus multam pecūniam habēbat. fūrēs, postquam villam intrāvērunt, ātrium circumspēctāvērunt.

‘avārus’, inquit fūr, ‘est sōlus. avārus servum nōn habet.’ tum fūrēs tablinum intrāvērunt. avārus clāmāvit et fērōciter pugnāvit, sed fūrēs senem facile superāvērunt.

‘ubi est pecūnia, senex?’ rogāvit fūr.

‘servus fidēlis pecūniam in cubiculō custōdit’, inquit senex.

‘tū servum fidēlem nōn habēs, quod avārus es’, clāmāvit fūr. tum fūrēs cubiculum petīvērunt.

‘pecūniam videō’, inquit fūr. fūrēs cubiculum intrāvērunt, ubi pecūnia erat, et pecūniam intentē spectāvērunt. sed ēheu! ingēns serpēns in pecūniā iacēbat. fūrēs serpentem timēbant et ē villā celeriter festināvērunt.

in villā avārus ridēbat et serpentem laudābat.

‘tū es optimus servus. numquam dormīs. pecūniam meam semper servās.’

**avārus** *miser*

duo *two*

habitābat *was living*

5 *inquit said*

pugnāvit *fought*

facile *easily*

fidēlis *faithful*

10 *custōdit is guarding*

ingēns *huge*

serpēns *snake*

iacēbat *was lying*

timēbant *were afraid of, feared*

celeriter *quickly*

numquam *never*

servās *look after*
Questions

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

Marks

1  
3  
1  
1  
2 + 1  
1 + 2  
1 + 2  
1  
1 + 2  
1

TOTAL 20

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

For example: .......... in forō ambulābat. (servus, servī)  

servus in forō ambulābat.  

The slave was walking in the forum.

 .......... forum intrāvērunt. (amicus, amīci)  
amīci forum intrāvērunt.  

The friends entered the forum.

a .......... per viam festīnābat. (libertus, libertī)  
b .......... pecūniam portābant. (servus, servi)  
c .......... ātrium circumspectāvit. (fūr, fūrēs)  
d .......... clāmōrem audīvērunt. (mercātor, mercātōrēs)  
e .......... fūrem superāvērunt. (puer, pueri)  
f .......... ad urbem festīnāvit. (nauta, nautae)
Slaves and freedmen

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

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

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

Many people became slaves when captured in Rome's numerous wars. The scene on the left shows captives after a battle, sitting among the captured weapons and waiting to be sold. Families would be split up and slaves would be given new names by their masters.
hundreds and sometimes even thousands of slaves. A man called Pedanius Secundus, who lived in Rome, kept four hundred in his house there; when one of them murdered him, they were all put to death, in spite of protests by the people of Rome.

The work and treatment of slaves

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

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

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

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

Some were trained as gladiators.
Freeing a slave

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

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

Freedmen

The ex-slave became a libertus (freedman). He now had the opportunity to make his own way in life, and possibly to become an important member of his community. He did not, however, receive all the privileges of a citizen who had been born free. He could not stand as a candidate in public elections, nor could he become a high-ranking officer in the army. He still had obligations to his former master and had to work for him a fixed number of days each year. He would become one of his clients and would visit him regularly to pay his respects, usually early in the morning. He would be expected to help and support his former master whenever he could. This connection between them is seen very clearly in the names taken by a freedman. Suppose that his slave-name had been Felix and his master had been Lucius Caecilius Iucundus. As soon as he was freed, Felix would take some of the names of his former master and call himself Lucius Caecilius Felix.
Some freedmen continued to do the same work that they had previously done as slaves; others were set up in business by their former masters. Others became priests in the temples or servants of the town council; the council secretaries, messengers, town clerk and town crier were all probably freedmen. Some became very rich and powerful. Two freedmen at Pompeii, who were called the Vettii and were possibly brothers, owned a house which is one of the most magnificent in the town. The colourful paintings on its walls and the elegant marble fountains in the garden show clearly how prosperous the Vettii were. Another Pompeian freedman was the architect who designed the large theatre; another was the father of Lucius Caecilius Iucundus.

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

*The peristylium of the House of the Vettii.*
Vocabulary checklist 6

abest  |  is out, is absent
aberat |  was out, was absent
cubiculum |  bedroom
emit |  buys
ferōciter |  fiercely
festinat |  hurries
fortis |  brave
för |  thief
intentē |  intently, carefully
libertus |  freedman, ex-slave
ōlim |  once, some time ago
parvus |  small
per |  through
postquam |  after
pulsat |  hits, thumps
quod |  because
rés |  thing
scribit |  writes
subitō |  suddenly
superat |  overcomes, overpowers
tum |  then
tuus |  your, yours
vēndit |  sells
vituperat |  blames, curses

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

2 Caecilius amīcum exspectābat. amīcum salūtāvit.

3 amīcus cum Caeciliō cēnābat. cēnam laudāvit.

4 amīcus pōculum ĭnspexit. vinum gustāvit.

5 amīcus pōculum hausit. tum fābulam longam nārrāvit.

6 Caecilius plausit. ‘euge!’ dixit.
7 amīci optimum vinum bibērunt. tandem surrēxērunt.

8 servī in ātriō stābant. iānuam aperuērunt.

9 amīcus 'valē' dīxit. ē villā discēssit.
fābula mīrābilis

multī amīci cum Caeciliō cēnābant. Félix quoque aderat. omnēs amīci coquum laudāvērunt, quod cēna erat optima.

postquam omnēs cēnāvērunt, Caecilius clāmāvit, ‘ubi est Decēns? Decēns nōn adest.’ tum Caecilius Clēmentem ē villā misit. servus Decentem per urbem quaēsivit.

postquam servus ē villā discēssit, Félix pōculum hausit. tum libertus fābulam mīrābilem narrāvīt:

‘ōlim amīcus meus ex urbe discēdēbat. nox erat, sed lūna plēna lūcēbat. amīcus per viam festīnābat, ubi silva erat, et subitō centuriōnem cōnspexit. amīcus meus centuriōnem salūtāvit. centuriō tamen nihil dixit. tum centuriō tunicam dēposuit. ecce! centuriō évānuit. ingēns lupus subitō appāruit. amīcus meus valdē timēbat. ingēns lupus ululāvit et ad silvam festīnāvit. tunica in viā iacēbat. amīcus tunicam cautē īnspexit. ecce! tunica erat lapida. tum amīcus rem iūntēxit. centuriō erat versipellis.’
About the language 1

1 Study the following example:

mercātor Caecilium vīsitābat. mercātor vīllam intrāvit.
A merchant was visiting Caecilius. The merchant entered the house.

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

mercātor Caecilium vīsitābat. vīllam intrāvit.
A merchant was visiting Caecilius. He entered the house.

The following sentences behave in the same way:

amīci cum Caeciliō cēnābant. coquum laudāvērunt.
Friends were dining with Caecilius. They praised the cook.

ancilla in ātriō stābat. dominum salūtāvit.
The slave-girl was standing in the atrium. She greeted the master.

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

4 Further examples:

a Grumīō in culīnā labōrābat. cēnam parābat.
b āctōrēs in theatrō clamābant. fābulam agēbant.
c Metella nōn erat in villā. in hortō ambulābat.
d libertī in tabernā bibēbant. Grumīōnem salūtāvērunt.
e iuvenis pōculum hausit. vīnum laudāvit.

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

postquam Fēlix fābulam nārrāvit, Caeclius et hospitēs plausērunt. tum omnēs tacēbant et aliam fābulam exspectābant. subitō clāmōrem audīvērunt. omnēs ad ātrium festināvērunt, ubi Clēmēns stābat.

Caecilius: hercle! quid est? cūr tū clāmōrem facis?
Clēmēns: Decēns, Decēns...
Caecilius: quid est?
Clēmēns: Decēns est mortuus.
omnēs: quid? mortuus? ēheu!
(duo servi intrant.)

Caecilius: quid dīcis?
servus prīmus: dominus meus ad villam tuam veniēbat;
dominus gladiātōrem prope amphitheatrum conspexit.
servus secundus: gladiātōr dominum terruit, quod
gladium ingentem vibrābat. tum gladiōr clāmāvit,‘tū mē nōn terrēs, leō, tū mē nōn terrēs! leōnēs amīcum meum in arēnā necāvērunt, sed tū mē nōn terrēs!’
servus prīmus: Decēns valdē timēbat. ‘tū es insānus’, inquit
dominus. ‘ego nōn sum leō. sum homō.’
servus secundus: gladiātōr tamen dominum ferōciter petīvit et
eum ad amphitheatrum trāxit. dominus perterritus clāmāvit.
Clēmēns clāmōrem audīvit. Clēmēns,
quod fortis erat, amphitheatrum intrāvit.
Decentem in arēnā conspexit. dominus meus erat mortuus.
Caecilius: ego rem intellegō! gladiātōr erat Pugnāx.
Pugnāx erat gladiātōr nōtissimus. Pugnāx
ōlim in arēnā pugnābat, et leō Pugnācem
necāvit. Pugnāx nōn vivit; Pugnāx est umbra.
umbra Decentem necāvit.

hospitēs guests
plausērunt applauded
tacēbant were silent
aliam another
hercle! by Hercules! good heavens!
mortuus dead
prīmus first
gladiātōrem gladiator
prope amphitheatrum near the amphitheatre
secundus second
terruit frightened
gladium sword
vibrābat was brandishing, was waving
in arēnā in the arena
insānus mad, crazy
homō human being, man
eum him
trāxit dragged
nōtissimus very well-known
vivit is alive
umbra ghost
post cēnam

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

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

subitō fēlēs ululāvit. amīcī valē timēbant. omnēs per urbem perterriti ruērunt, quod dē vitā désperābant. clāmōrem mirābilem fēcērunt. multitā Pompēiānī erant sollicitiī, quod clāmōrem audīvērunt. Caecilius tamen clāmōrem nōn audīvit, quod in cubiculō dormiēbat.

fēlēs cat
ruērunt rushed
dē vitā désperābant were in
despair of their lives
fēcērunt made
sollicitiī worried, anxious
About the language 2

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

 senex ad tabernam ambulāvit.  amicī in urbe dormīvērunt.
The old man walked to the inn. The friends slept in the city.

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

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

<table>
<thead>
<tr>
<th>PRESENT</th>
<th>PERFECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>singular</td>
<td>plural</td>
</tr>
<tr>
<td>apparēt</td>
<td>apparuērunt</td>
</tr>
<tr>
<td>s/he appeared</td>
<td>they appeared</td>
</tr>
<tr>
<td>dīcit</td>
<td>dīxērunt</td>
</tr>
<tr>
<td>s/he said</td>
<td>they said</td>
</tr>
<tr>
<td>discēdit</td>
<td>discessērunt</td>
</tr>
<tr>
<td>s/he left</td>
<td>they left</td>
</tr>
<tr>
<td>facit</td>
<td>fēcērunt</td>
</tr>
<tr>
<td>s/he made</td>
<td>they made</td>
</tr>
</tbody>
</table>

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

‘cûr tú es Írâtus, Grumiô? cûr ferôciter circumspectás?’ rogâvit Metella.
‘heri Melissa cênam optimam parâvit’, respondit coquus.
‘hodiê ego cênam pessimam parô, quod nûllus cibus adest. heri multus cibus erat in culinâ. ancilla omnem cibum coxit.’
Metella è culinâ discessit et ad tablinum festinâvit, ubi Clâmêns laborábât. Clâmêns quoque erat Írâtus.
‘Melissa est pestis!’ clâmâvit servus.
‘quid fêcit Melissa?’ rogâvit Metella.
‘heri Melissa in tablinô laborábât’, respondit Clâmêns. ‘hodiê ego in tablinô laboró. ecce! cêrae et stilî absunt. nihil est in locô propriô.’
Metella, postquam è tablinô discessit, hortum intrâvit. Metella Melissam in hortô vidit. eheu! ancilla lacrimábât.
‘Melissa, cûr lacrimâs?’ rogâvit Metella.
‘lacrimô quod Grumiô et Clêmêns mê vituperant’, respondit ancilla.
‘ego tamen tê nôn vituperô’, inquit Metella. ‘ego tê laudô. ecce! tû crînês meôs optimê compônis. stolam meam optimê compônis. fortasse Grumiô et Clêmêns tê nôn laudant; sed ego tê laudô, quod mê dilîgenter cûrâs.’

5 heri yesterday
pessimam very bad
coxit cooked

10 fêcit has done
stilî pens (used for writing on wax tablets)
in locô propriô in the right place
vidit saw

20 crînês hair
optimê very well
compônis arrange
stolam dress
fortasse perhaps
dilîgenter carefully
cûrâs look after
Practising the language

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

   For example: amīcī . . . . . (villam intrāvit, cēnam laudāvērunt)
   amīcī cēnam laudāvērunt.
   The friends praised the dinner.

   a. mercātor . . . . . (ē villā discēssit, clāmōrem audīvērunt)
   b. ancillae . . . . . (ad villam ambulāvit, in villā dormivērunt)
   c. leōnēs . . . . . (gladiātōrem terruit, gladiātōrem cōnspexērunt)
   d. libertī . . . . . (lūnam spectāvit, ad portum festīnāvērunt)
   e. centuriō . . . . . (fābulam audīvit, servum laudāvērunt)
   f. ēr . . . . . (per urbem ruit, centuriōnem terruērunt)
   g. Caecilius et amīcus . . . . . (leōnem cōnspexit, portum petīvērunt)
   h. amīcī . . . . . (pōculum inspexit, rem intellēxērunt)

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

   For example: coquus . . . . parāvit. (cēna, cēnam)
   coquus cēnam parāvit.
   The cook prepared the dinner.

   . . . . . ad silvam ambulāvērunt. (servus, servī)
   servī ad silvam ambulāvērunt.
   The slaves walked to the wood.

   a. Clēmēns . . . . excitāvit. (dominus, dominum)
   b. . . . . . fābulam nārāvit. (libertus, libertum)
   c. . . . . . gladiātōrem cōnspexērunt. (amīcus, amīcī)
   d. . . . . . ad forum festīnāvērunt. (agricola, agricole)
   e. ancilla . . . . aperuit. (iānua, iānum)
   f. . . . . . clāmōrem fēcit. (puella, puellae)
   g. fūrēs . . . . . necāvērunt. (centuriō, centuriōnem)
   h. . . . . . cēnam laudāvit. (gladiātor, gladiātōrem)
   i. . . . . . cibum ad theatrum portāvērunt. (spectātor, spectātōrēs)
   j. . . . . . ē villā discēssit. (senex, senēs)
Roman beliefs about life after death

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

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

In building their cemeteries along busy roads, and not in peaceful and secluded places, the Romans were not showing any lack of respect. On the contrary, they believed that unless the dead were properly treated, their ghosts would haunt the living and possibly do them harm. It was most important to provide the dead with a tomb or grave, where their ghosts could have a home. But it was also thought that they would want to be close to the life of the living. One tomb has this inscription: ‘I see and gaze upon all who come to and from the city’ and another, ‘Lollius has been placed by the side of the road in order that everyone who passes may say to him “Hello, Lollius”’. 
It was believed that the dead in some way continued the activities of life, and therefore had to be supplied with the things they would need. A craftsman would want his tools, a woman her jewellery, children their toys. When the bodies of the dead were cremated, their possessions were burnt or buried with them.

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

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

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

Cremation urns
Ashes were buried in containers of many materials, including stone, metal and glass. One wealthy Pompeian had his ashes buried in this fabulously expensive, hand-carved blue and white glass vase, which was found in one of the tombs outside the Herculaneum Gate. Poor people might put the ashes of the dead in second-hand storage jars which were then buried in the earth.
It was thought, however, that in spite of these attempts to look after them, the dead did not lead a very happy existence. In order to help them forget their unhappiness, their tombs were often decorated with flowers and surrounded by little gardens, a custom which has lasted to this day, although its original meaning has changed. With the same purpose in mind, the family and friends of a dead person held a banquet after the funeral and on the anniversary of the death. Sometimes these banquets took place in a dining-room attached to the tomb itself, sometimes in the family home. The ghosts of the dead were thought to attend and enjoy these cheerful occasions.

In addition to these ceremonies two festivals for the dead were held every year. At one of these, families remembered parents and relations who had died; at the other, they performed rites to exorcise any ghosts in their houses who might be lonely or hungry and therefore dangerous.

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

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

Most Romans, however, felt no need to question their traditional beliefs and customs, which kept the dead alive in their memories and ensured that their spirits were happy and at peace.
**Vocabulary checklist 7**

<table>
<thead>
<tr>
<th>Latin</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>cēnat</td>
<td>dines</td>
</tr>
<tr>
<td>cōnspicit</td>
<td>catches sight of</td>
</tr>
<tr>
<td>cum</td>
<td>with</td>
</tr>
<tr>
<td>facit</td>
<td>makes, does</td>
</tr>
<tr>
<td>heri</td>
<td>yesterday</td>
</tr>
<tr>
<td>ingēns</td>
<td>huge</td>
</tr>
<tr>
<td>intellegit</td>
<td>understands</td>
</tr>
<tr>
<td>lacrimat</td>
<td>weeps, cries</td>
</tr>
<tr>
<td>mortuus</td>
<td>dead</td>
</tr>
<tr>
<td>nārrat</td>
<td>tells, relates</td>
</tr>
<tr>
<td>necat</td>
<td>kills</td>
</tr>
<tr>
<td>nihil</td>
<td>nothing</td>
</tr>
<tr>
<td>omnis</td>
<td>all</td>
</tr>
<tr>
<td>parat</td>
<td>prepares</td>
</tr>
<tr>
<td>prope</td>
<td>near</td>
</tr>
<tr>
<td>rogat</td>
<td>asks</td>
</tr>
<tr>
<td>tacitē</td>
<td>quietly</td>
</tr>
<tr>
<td>tamen</td>
<td>however</td>
</tr>
<tr>
<td>terret</td>
<td>frightens</td>
</tr>
<tr>
<td>valdē</td>
<td>very much</td>
</tr>
</tbody>
</table>

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

2 gladiātōrēs per viam prōcēdēbant. Pompēliānī gladiātōrēs laudābant.

3 puellae iuvenēs salūtāvērunt. iuvenēs quoque ad amphitheatrum contendēbant.
4 servī fēminās spectābant, quod fēminaē ad spectāculum contendēbant.

5 puerī per viam festinābant. puellae puerōs salūtāvērunt.

6 Pompēiāni tabernās nōn intrāvērunt, quod tabernae erant clausae.

7 postquam gladiātōrēs Pompēiānōs salūtāvērunt, Pompēiāni plausērunt.

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

9 spectātōrēs murmillōnēs incitābant, quod murmillōnēs saepe victōrēs erant.
gladiátōrēs

Rēgulus erat senātor Rōmānus. in villā magnificā habitābat. villa erat prope Nūceriam. Nūcerīni et Pompēiāni erant inimīci. Nūcerīni, quod amphitheatrum nōn habēbant, saepe ad amphitheatrum Pompēiānum veniēbant; saepe erant turbulentī.

Rēgulus olim spectaculum splendidum in amphitheatrō ēdit, quod diem nātālem celebrābat. multī Nūcerīni igitur ad urbem vēnērunt. cīvēs Pompēiāni erant irāti, quod Nūcerīni viās complēbant. omnēs tamen ad forum contendērunt, ubi nūntīi stābant. nūntīi spectaculum optimum nūntiābant:

‘gladiátōrēs adsunt! vīgintī gladiátōrēs hodiē pugnant! rētiāriī adsunt! mūrmillōnēs adsunt! bēstiāriī bēstiās feroxēs agitant!’

Pompēiāni, postquam nūntiōs audīvērunt, ad amphitheatrum quam celerrimē contendērunt. Nūcerīni quoque ad amphitheatrum festināvērunt. omnēs vehementer clāmābant. Pompēiāni et Nūcerīni, postquam amphitheatrum intrāvērunt, tacuērunt. prīmam pugnam expectābant.

The amphitheatre at Pompeii. Notice one of the staircases that led up to the top seats. The public sports ground is behind the trees on the right. On performance days, the open space would have been full of stalls selling refreshments and souvenirs.
duo rētiāriī et duo murmillōnēs arēnam intrāvērunt. postquam gladiātōrēs spectātōrēs salūtāvērunt, tuba sonuit. tum gladiātōrēs pugnam commīsērunt. murmillōnēs Pompēiānōs valde dēlectābant, quod saepe victōrēs erant. Pompēiānī igitur murmillōnēs incitābant. sed rētiāriī, quod erant expeditī, murmillōnēs facile évitāvērunt.


About the language 1

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

amīcus *puellam* salūtat.  The friend greets the girl.
dominus *servum* vituperābat.  The master was cursing the slave.
nautae *mercātōrem* laudāvērunt.  The sailors praised the merchant.

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

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

amīcus *puellās* salūtat.  The friend greets the girls.
dominus *servōs* vituperābat.  The master was cursing the slaves.
nautae *mercātōrēs* laudāvērunt.  The sailors praised the merchants.

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

3 You have now met the following cases:

<table>
<thead>
<tr>
<th>SINGULAR</th>
<th></th>
<th>PLURAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>nominative</td>
<td>puella servus mercātor</td>
<td>nominative puellae servi mercātōrēs</td>
</tr>
<tr>
<td>accusative</td>
<td>puellam servum mercātōrem</td>
<td>accusative puellās servōs mercātōrēs</td>
</tr>
</tbody>
</table>

4 Further examples:

a agricultōrem laudāvit. agricultōrēs laudāvit.
b servus agricultam interfēcit. servus agricultās interfēcit.
c centuriō servōs laudāvit.
d puer āctōrēs ad theatrum dūxit.
e senex āctōrem ad forum dūxit.
f amīcus fābulās nārrāvit.
g amīci ancillam salūtāvērunt.
h agricultae nūntiōs audīvērunt.
vēnātiō

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

postquam rētiāriī ex arēnā discessērunt, tuba iterum sonuit. subītō multi cervī arēnam intrāvērunt. cervī per tōtam arēnam currēbant, quod perterrītī erant. tum canēs ferōcēs per portam intrāvērunt. canēs statim cervōs perterritōs agitāvērunt et interfecērunt. postquam canēs cervōs superāvērunt, lupī arēnam intrāvērunt. lupī, quod valde ēsuriēbant, canēs ferōcēre petīvērunt. canēs erant fortissimī, sed lupī facile canēs superāvērunt.

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

Rēgulus, postquam hunc clāmōrem audīvit, signum dedit. statim trēs leōnes per portam ruērunt. tuba iterum sonuit. bēstīāriī arēnam audācissimē intrāvērunt. leōnes tamen bēstīāriōs nōn petīvērunt. leōnes in arēnā recubuērunt. leōnes obdormivērunt!

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

Questions

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

Marks

2
1 + 2
2
2
2
1
2
2
1
2

TOTAL 20
pāstor et leō

ōlim pāstor in silvā ambulābat. subitō pāstor leōnem cōnspexit.
leō tamen pāstōrem nōn agitāvit. leō lacrimābat! pāstor,
postquam leōnem cōnspexit, erat attonitus et rogāvit,
‘cūr lacrimās, leō? cūr mē nōn agitās? cūr mē nōn cōnsūmis?’
leō trīstis pedem ostendit. pāstor spīnām in pede cōnspexit,
tum clāmāvit,
‘ego spīnam videō! spīnām ingentem videō! nunc intellegō!
tū lacrimās, quod pēs dolet.’
pāstor, quod benignus et fortis erat, ad leōnem cautē vēnit et
spīnām īnspexit. leō fremut, quod ignāvus erat.
‘leō!’ exclāmāvit pāstor, ‘ego perterrītus sum, quod tū fremis.
sed tē adiuvō. ecce! spīna!’
postquam hoc dīxit, pāstor spīnām quam celerrīmē extrāxīt.
leō ignāvus iterum fremut et ē silvā festīnāvit.
postēa, Rōmānī hunc pāstōrem comprehendērunt, quod
Christiānus erat, et eum ad arēnam dūxērunt. postquam arēnam
intrāvīt, pāstor spectātōres vidit et valdē timēbat. tum pāstor
bēstiās vidit et clāmāvit, ‘nunc mortuus sum! videō leōnēs et
lupōs. ēheu!’
tum īngēns leō ad eum ruit. leō, postquam pāstōrem olfēcit,
nōn eum cōnsūmpsit sed lambēbat! pāstor attonitus leōnem
agnōvit et dīxit,
‘tē agnōscō! tū es leō trīstis! spīna erat in pede tuō.’
leō iterum fremut, et pāstōrem ex arēnā ad salūtem dūxīt.

attonitus astonished
tristis sad
pedem foot, paw
ostendit showed
spīnām thorn
dolet hurts
benignus kind
fremuit roared
exclāmāvit shouted
adiuvō help
hoc this
extrāxīt pulled out
postēa afterwards
comprehendērunt arrested
Christiānus Christian
olfēcit smelled, sniffed
lambēbat began to lick
agnōvit recognised
ad salūtem to safety
About the language 2

1 Study the following pairs of sentences:

Pompēiāni erant īrātī.
The Pompeians were angry.

Pompēiāni erant īrātissimī.
The Pompeians were very angry.

gladiātor est nōtus.
The gladiator is famous.

gladiātor est nōtissimus.
The gladiator is very famous.

māter erat laeta.
The mother was happy.

māter erat laetissima.
The mother was very happy.

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

2 Further examples:

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

1. Complete each sentence with the right word from the box. Then translate the sentence.
   a. multās villās habeō.
   b. ego servōs ......
   c. tú gladiātōrēs ......
   d. ego ...... salūtō.
   e. ...... ancillās laudās.
   f. tú ...... agitās.

2. Complete each sentence with the right form of the verb from the brackets. Then translate the sentence.
   a. tú es vēnālicius; tú servōs in forō ...... (vēndō, vēndis, vēndit)
   b. ego sum gladiātōr; ego in arēnā ...... (pugnō, pugnās, pugnāt)
   c. Félix est libertus; Félix cum Caeciliō ...... (cēnō, cēnās, cēnāt)
   d. ego multōs spectātōrēs in amphitheatrō ...... (videō, vidēs, vidēt)
   e. tú in villā magnificā ...... (habitō, habitās, habitat)
   f. Rēgulus hodie diem nātālem ...... (celebrō, celebrās, celebrat)
   g. tú saepe ad amphitheatrō ...... (veniō, venīs, venit)
   h. ego rem ...... (intellegō, intellegis, intellegit)

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

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

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

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

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

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

Bird's-eye view of the amphitheatre showing the awning.
The gladiators were slaves, condemned criminals, prisoners of war or free volunteers; they lived and trained in a ‘school’ or barracks under the supervision of a professional trainer.

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

A Thracian versus a Murmillo
Won: Pugnax from Nero’s school: 3 times a winner
Died: Murranus from Nero’s school: 3 times a winner

A Heavily-armed Gladiators versus a Thracian
Won: Cynus from the school of Julius: 8 times a winner
Allowed to live: Atticus from the school of Julius:
14 times a winner

Chariot Fighters
Won: Scylax from the school of Julius: 26 times a winner
Allowed to live: Publius Ostorius: 51 times a winner

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

Gladiators’ armour

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

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

A great deal of gladiators' armour was discovered at Pompeii, with traces of fabrics embroidered with gold thread. The performers must have looked spectacular, like modern circus artists – except for the bloodshed. Here are two sorts of helmet, a retiarius' neck guard, a shield and greave (leg-protector).
A gladiator was described as *suspīrium puellārum*: ‘the girls’ heart-throb’. Eventually, if a gladiator survived long enough or showed great skill and courage, he would be awarded the wooden sword. This was a high honour and meant he would not have to fight again.

**Animal hunts**

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

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

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

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

This drawing of a gladiator with the palm of victory was scratched on a wall, with a message that may refer to the riot and its aftermath: 'Campanians, in your moment of victory you perished along with the Nucerians'.
### Vocabulary checklist 8

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

A retiarius who lost his fight. The symbol beside his trident is θ (theta), the first letter of the Greek word for death (thanatos).
1 Quintus ad thermas venit.
2 Quintus servō pecūniam dedit.
3 amīci Quintum laetē salūtāverunt, quod diem nātālem celebrābat.
4 Quintus discum novum fērēbat. Quintus amīcis discum ostendit.
5 postquam Quintus discum ēmīsit, discus statuam percussit.
6 ēheu! statua nāsum frāctum habēbat.
7 Metella et Melissa in forō ambulabant. Metella filiō dōnum quaerēbat.
8 fēminae mercātōrem cōnspexērunt. mercātor fēminis togās ostendit.
9 Metella Quīntō togam ēlēgit. Melissa mercātori pecūniām dedit.
10 Grumiō cēnam optimam in culinā parābat. coquus Quīntō cēnam parābat, quod diem nātālem celebrābat.
11 multi hospitēs cum Quīntō cēnābant. Clēmens hospitibus vīnum offerēbat.
12 ancilla triclinium intrāvit. Quintus ancillae signum dedit. ancilla suāviter cantāvit.
in palaestrā

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

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

Caecilius et filius, postquam thermās intrāvērunt, ad palaestram contēndērunt. turbā ingēns in palaestrā erat. Quintus multōs iuuenēs et āthlētās cōnspectī. Quintus multās statuās in palaestrā vidit.

‘Pompeiani āthlētis nōtissimīs statuās posuērunt’, inquit Caecilius.

in palaestrā erat porticus ingēns. spectātōrēs in porticū stābant. servi spectātōrībus vinum offerēbant.

Quintus turbam prope porticum vidit. āthlēta ingēns in mediā turbā stābant.

‘quīs est āthlēta ille?’ rogāvit Quintus.

‘ille est Milō, āthlēta nōtissimus’, respondit Caecilius.

Caecilius et Quintus ad Milōnem contēndērunt.

Quintus āthlētæ discum novum ostendit. Milō, postquam discum īnspexit, ad medium palaestram prōcessit. āthlēta palaestram circumspicit et discum ēmīsit. discus longē per aurās ēvolāvit. spectātōrēs āthlētam laudāvērunt. servus Milōnī discum quaesīvit. servus, postquam discum īnvēnit, ad Milōnem rediit. servus āthlētæ discum offerēbat. āthlēta tamen discum nōn accēpit.

‘discus nōn est meus’, inquit Milō.

servus Quintō discum trādidit. tum iuvenis quoque discum ēmīsit. discus iterum per aurās ēvolāvit. discus tamen statuām percussīt.


‘cūr tū nōn ridēs?’ rogāvit iuvenis.

Milō erat īrātissimus.

‘pestis!’ respondit āthlēta. ‘mea est statua!’

in palaestrā in the palaestra, in the exercise area

discum discus
thermās baths
ferēbat was carrying

āthlētās athletes
statuās statues
posuērunt have placed, have put up
porticus colonnade
offerēbant were offering
in mediā turbā in the middle of the crowd

āthlēta ille that athlete

novum new
prōcessit proceeded, advanced
ēmīsit threw
longē a long way, far
per aurās ēvolāvit flew through the air

invēnit found
rediit came back
nōn accēpit did not accept
trādidit handed over
percussīt struck
nāsum frāctum a broken nose
Questions

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

Marks

<table>
<thead>
<tr>
<th>Question</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Why did Caecilius give Quintus a discus?</td>
<td>1</td>
</tr>
<tr>
<td>2. Why do you think Caecilius took Quintus to the baths (lines 1–2)?</td>
<td>2</td>
</tr>
<tr>
<td>3. <em>turba ingēns in palaestra erat</em> (line 5). Who were in the crowd?</td>
<td>1</td>
</tr>
<tr>
<td>4. Why were there statues in the palaestra?</td>
<td>2</td>
</tr>
<tr>
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</tr>
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<td>2</td>
</tr>
<tr>
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<td>2</td>
</tr>
</tbody>
</table>

Total: 20
About the language

1  Study the following examples:

   Clêmêns puellae vînum offerêbat.
   Clemens was offering wine to the girl.

   iuvenis servô pecûniam trâdidit.
   The young man handed over money to the slave.

   dominus mercâtôrî statuam ēmit.
   The master bought a statue for the merchant.

   Grumîô ancillîs cênam parâvit.
   Grumio prepared a dinner for the slave-girls.

   Quintus amîcîs discum ostendît.
   Quintus showed the discus to his friends.

   servî leônibus cibum dedërunt.
   The slaves gave food to the lions.

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

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

   nominative  servus dormiēbat.
               The slave was sleeping.

   accusative  dominus servum excitâvit.
               The master woke the slave.

   dative      dominus servô signum dedit.
               The master gave a sign to the slave.
3 Here is a full list of the noun endings that you have met. The new dative cases are in bold type.

<table>
<thead>
<tr>
<th></th>
<th>First Declension</th>
<th>Second Declension</th>
<th>Third Declension</th>
</tr>
</thead>
<tbody>
<tr>
<td>SINGULAR</td>
<td>nominative</td>
<td>puella</td>
<td>servus</td>
</tr>
<tr>
<td></td>
<td>accusative</td>
<td>puellam</td>
<td>servum</td>
</tr>
<tr>
<td></td>
<td>dative</td>
<td>puellae</td>
<td>servō</td>
</tr>
<tr>
<td>PLURAL</td>
<td>nominative</td>
<td>puellae</td>
<td>servi</td>
</tr>
<tr>
<td></td>
<td>accusative</td>
<td>puellas</td>
<td>servós</td>
</tr>
<tr>
<td></td>
<td>dative</td>
<td>puellīs</td>
<td>servīs</td>
</tr>
</tbody>
</table>

4 Further examples:

a ancilla dominō cibum ostendit.

b agricola uxōri ānulum ēmit.

c servus Metellae togam trādidit.

d mercātor gladiātōribus pecūniam offerebāt.

e fēmina ancillīs tunicās quae rebāt.

5 Notice the different cases of the words for ‘I’ and ‘you’:

<table>
<thead>
<tr>
<th></th>
<th>nominative</th>
<th>accusative</th>
<th>dative</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>ego</td>
<td>mē</td>
<td>mihi</td>
</tr>
<tr>
<td></td>
<td>tū</td>
<td>tē</td>
<td>tibi</td>
</tr>
</tbody>
</table>

**ego** senem salūtō.

senex mē salūtat.

senex mihi statuam ostendit.

**tū** pictūram pingis.

āthlēta tē laudat.

āthlēta tibi pecūniam dat.

**I** greet the old man.

The old man greets **me**.

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

**You** are painting a picture.

The athlete praises **you**.

The athlete gives money to **you**.

mercátor in mediâ tabernâ stábat. mercátor erat Marcellus. Marcellus, postquam Metellam vidit, rogávit,

'quid quaeris, domina?'
'togam quaerô', inquit Metella. 'ego filiô dônum quaerô, quod diem nátâlem celebrat.'

'ego multâs togâs habeô', respondit mercátor.

'hercle!' clamâvit Melissa. 'hae togae sunt sordidae.'
Marcellus servôs vituperâvit.
'sunt intus togae splendidae', inquit Marcellus.
Marcellus fêminiês intus dûxit. mercátor fêminiês aliês togâs ostendit. Metella Quíntô mox togam splendidam élégit.

'haec toga, quanti est?' rogâvit Metella.
'quînquâgintà dênâriôs cupidô', respondit Marcellus.
'quînquâgintâ dênâriôs cupidis furcifer!' clamâvit Melissa.

'ego tibi decem dênâriôs offerô.'
'quadrâgintâ dênâriôs cupidô', respondit mercátor.
'tibi quîndecim dênâriôs offerô', inquit ancilla.
'quid? haec est toga pulcherrima! quadrâgintâ dênâriôs cupidô', respondit Marcellus.

'tû nimium postulâs', inquit Metella. 'ego tibi trigintâ dênâriôs dô.'
'cônsentîo', respondit Marcellus.
Melissa Marcellô pecûniam dedit.
Marcellus Metellae togam trâdidit.

'ego tibi grâtias maximâs agô, domina', inquit Marcellus.
Practising the language

1 Complete each sentence with the verb that makes good sense. Then translate the sentence, taking care with the different forms of the noun.

For example: mercatórēs fēminis tunicās . . . . . . . (audīvērunt, ostendērunt, timuērunt)
mercatórēs fēminis tunicās ostendērunt.
The merchants showed the tunics to the women.

a ancilla dominō vīnum . . . . . . (timuit, dedit, salūtāvit)
b iuuenis puellae stolam . . . . . . . (ēmit, vēnit, prōcessit)
c fēmineae servīs tunicās . . . . . . (intrāvērunt, quaesīvērunt, contendērunt)
d cīvēs āctōrī pecūniam . . . . . . (laudāvērunt, vocāvērunt, trādidērunt)
e centuriō mercatórībus decem dēnāriōs . . . . . (trādidit, ēmit, vīdit)

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

For example: gladiātor amīcis togam . . . . . . (ostendit, ostendērunt)
gladiātor amīcis togam ostendit.
The gladiator showed the toga to his friends.

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

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

a Metella . . . . . . . ad forum ambulāvit. (cum Quīntō, cum Grumio, cum Melissā)
b postquam forum intrāvērunt, . . . . . . . cōnspexērunt. (portum, tabernam, villam)
c Metella gladiātōrēs et . . . . . . in tabernā vidit. (āctōrēs, fēminās, centuriōnēs)
d servi fēminis . . . . . . . ostendēbant. (tunicās, stolās, togās)
e servi gladiātōribus . . . . . . ostendēbant. (togās, stolās, tunicās)
f mercātor servis . . . . . . . dedit. (signum, togam, gladium)
g servi mercātōrī . . . . . . . trādidērunt. (togam, togās, stolās)
h mercātor . . . . . . . vituperāvit, quod togae erant sordidae. (gladiātōrēs, fēminās, servōs)
in apodytēriō

duo servi in apodytēriō stant. servi sunt Sceledrus et Anthrāx.

Sceledrus: cūr nōn labōrās, Anthrāx? num dormīs?
Anthrāx: quid dicis? diligentēr labōrō. ego cīvībus togās custōdiō.

Sceledrus: togās custōdis? mendāx es! 5
Anthrāx: cūr mē vituperās? mendāx nōn sum. togās custōdiō.

Sceledrus: tē vituperō, quod fūr est in apodytēriō, sed tū nīhil facis.
Anthrāx: ubi est fūr? fūrem nōn videō. 10
Sceledrus: ecce! homō ille est fūr. fūrem facile agnōscō.
(湓 lendīs Anthrācī fūrem ostendit. fūrem suam dēpōnit et togam splendidīm induit.
servī ad fūrem statim currunt.)

Anthrāx: quid facis? furcifer! haec toga nōn est tua!
furt: mendāx es! mea est toga! abī! 15
Sceledrus: tē agnōscō! pauper es, sed togam splendidīm geris. (mercātor intrāt. togam frāstrā quaerīt.)
mercātor: ēheu! ubi est toga mea? toga ēvānuit!
(mercātor circumspectat.)
ecce! hic fūr togam meam gerit!
furt: parce! parce! pauperrīmus sum... uxor mea est aegra... decem liberōs habeō ... 20

mercātor et servi fūrem nōn audiunt, sed eum ad iūdicem trahunt.

num dormīs? surely you are not asleep?
suam his
induit is putting on
abī! go away!
pauper poor
geris you are wearing
parce! spare me! have pity on me!
pauperrimus very poor
aegra sick, ill
liberōs children
audiunt listen to

This mosaic of a squid is in an apodyterium in Herculaneum.
An apodyterium (changing-room) in the women’s section of the Stabian Baths at Pompeii.

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

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

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

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

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

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

A visit to the baths

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

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

Strigils and oil bottles.
1. The entrance hall with the apodyterium beyond.  
   Stabian Baths, Pompeii.

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

3. The hot tub in the caldarium.  
   Herculaneum.

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

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

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

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

Heating the baths

The Romans were not the first people to build public baths. This was one of the many things they learned from the Greeks. But with their engineering skill the Romans greatly improved the methods of heating them. The previous method had been to heat the water in tanks over a furnace and to stand braziers (portable metal containers in which wood was burnt) in the tepidarium and the caldarium to keep up the air temperature. The braziers were not very efficient and they failed to heat the floor.
In the first century BC, a Roman invented the first central heating system. The furnace was placed below the floor level; the floor was supported on small brick piles leaving space through which hot air from the furnace could circulate. In this way, the floor was warmed from below. The hot bath was placed near the furnace and a steady temperature was maintained by the hot air passing immediately below. Later, flues (channels) were built into the walls and warm air from beneath the floor was drawn up through them. This ingenious heating system was known as a hypocaust. It was used not only in baths but also in private houses, particularly in the colder parts of the Roman empire. Many examples have been found in Britain. Wood was the fuel most commonly burnt in the furnaces.

Plan of the Forum Baths, Pompeii

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

Key:
P: palaestra
A: apodytērium
T: tepidārium
C: caldārium
F: frigidārium

The small arrows mark public entrances. The orange spaces are shops.
<table>
<thead>
<tr>
<th>Latin</th>
<th>Dictionary</th>
</tr>
</thead>
<tbody>
<tr>
<td>agnōscit</td>
<td>recognises</td>
</tr>
<tr>
<td>celeriter</td>
<td>quickly</td>
</tr>
<tr>
<td>cupit</td>
<td>wants</td>
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<tr>
<td>dat</td>
<td>gives</td>
</tr>
<tr>
<td>diēs</td>
<td>day</td>
</tr>
<tr>
<td>ēmittit</td>
<td>throws, sends out</td>
</tr>
<tr>
<td>fert</td>
<td>brings, carries</td>
</tr>
<tr>
<td>homō</td>
<td>human being, man</td>
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<tr>
<td>hospes</td>
<td>guest</td>
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<tr>
<td>ille</td>
<td>that</td>
</tr>
<tr>
<td>īspicit</td>
<td>looks at, examines</td>
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<tr>
<td>iterum</td>
<td>again</td>
</tr>
<tr>
<td>manet</td>
<td>remains, stays</td>
</tr>
<tr>
<td>medius</td>
<td>middle</td>
</tr>
<tr>
<td>mox</td>
<td>soon</td>
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<td>offert</td>
<td>offers</td>
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<tr>
<td>ostendit</td>
<td>shows</td>
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<tr>
<td>post</td>
<td>after</td>
</tr>
<tr>
<td>prōcēdit</td>
<td>proceeds, advances</td>
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<tr>
<td>pulcher</td>
<td>beautiful</td>
</tr>
<tr>
<td>revenit</td>
<td>comes back, returns</td>
</tr>
<tr>
<td>trādit</td>
<td>hands over</td>
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</tbody>
</table>

The floors of baths often had marine themes. This mosaic of an octopus is in the women's baths at Herculaneum.
1 Rōmānus dicit, ‘nōs Rōmānī sumus architecti. nōs viās et pontēs aedificāmus.’

2 ‘nōs Rōmānī sumus agricolae. nōs fundōs optimōs habēmus.’
3 Graecus dicit, 'nōs Graecī sumus sculptōrēs. nōs statuās pulchrās facimus.'

4 'nōs Graecī sumus pictōrēs. nōs pictūrās pingimus.'
5 Rōmānus dīcit,  
'vōs Graeci estis ignāvi. vōs āctōrēs semper spectātis.'

6 Graecus dīcit,  
'vōs Rōmānī estis barbarī. vōs semper pugnātis.'
7 Rōmānus dicit, 'nōs sumus callidi. nōs rēs útileōs facimus.'

8 Graecus dicit, 'nōs sumus callidiōres quam vōs. nōs Graeci Rōmānōs docēmus.'
Quintus amicum Graecum habebat. amicus erat Alexander. Quintus et Alexander ad palaestram ibant, ubi rhetor Graecus erat. hic rhetor erat Theodorus et prope palaestram habitabat. in palaestra erat porticus longa, ubi Theodorus iuvenes docebat. postquam ad hanc porticum venerunt, Alexander et Quintus rhetorem audiverunt. rhetor iuvenibus controversiam nuntiabat, ‘Graeci sunt meliores quam Romani.’

Quintus vehementer exclamavit, ‘minime! nos Romani sumus meliores quam Graeci.’ Theodorus, postquam hanc sententiam audivit, respondit, ‘haec est tua sententia. nos tamen non sententiam quaerimus, nos argumentum quaerimus.’ tum Quintus rhetori et amicis argumentum explicavit.

‘nos Romani sumus fortissimi. nos barbaros ferociissimos superamus. nos imperium maximum habemus. nos pacem servamus. vos Graeci semper contentiones habetis. vos semper estis turbulentii.

nos sumus architecti optimi. nos vias et pontes ubique aedificamus. urbs Roma est maior quam omnibus urbis.

postræmō nos Romani diligenter laboramus. dei igitur nobis imperium maximum dant. vos Graeci estis ignavi. vos numquam laboratis. dei vobis nihil dant.’
postquam Quintus hanc sententiam explicavit, iuvenēs
Pompeiani vel hemeter plausērunt et eum laudāvērunt. deinde
Alexander surrēxit. iuvenēs Pompeiani tacērunt et
Alexanderum intentē spectāvērunt.

'vōs Rōmānī estis miserandi. vōs imperium maximum
habēitis, sed vōs estis imitātōrēs; nōs Graeci sumus auctōrēs. vōs
Graecās statuās spectāitis, vōs Graecōs librōs legitis, Graecōs
rhētōrēs auditīs. vōs Rōmānī estis ridiculī, quod estis Graecōrēs
quam nōs Graeci!'
iuvenēs, postquam Alexander sententiam suam explicavit,
risērunt. tum Theodōrus nūntiāvit,
'Alexander victor est. argumentum optimum explicavit.'
About the language 1

1 In this Stage, you have met sentences with ‘we’ and ‘you’:

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

Notice that vōs labōrātis and vōs currītis are plural forms. They are used when ‘you’ refers to more than one person.

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

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

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

4 Further examples:

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

5 The Latin for ‘we are’ and ‘you (plural) are’ is as follows:

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

So the complete present tense of sum is:

(ego) sum I am
(tū) es you (singular) are
est s/he is
(nōs) sumus we are
(vōs) estis you (plural) are
sunt they are
postquam Theodórus Alexandrum laudavit, iuvenès Pompēiānī
e porticū discesserunt. Alexander et Quintus ad villam
ambulabant, ubi Alexander et duo frātrēs habitatōbant.

Alexander frātribus dōnum quaequebat, quod diem nātālem
celebrābat.
in via īnstitor parvās statuās vēndebat et clāmābat:
'statuae! optimae statuae!'
Alexander frātribus statuās ēmit. statuae erant senex, iuvenis,
puella pulchra. Alexander, postquam statuās ēmit, ad villam
cum Quintō contendit.
duo frātrēs in hortō sedēbant. Diodōrus pictūram pingēbat,
Thrasymachus librum Graecum legēbat. postquam Alexander et
Quintus villam intrāverunt, pueri ad eōs coccūrērunt. Diodōrus
statuās conspexit.

'Alexander, quid portās?' inquit.
vōs estis fēlicēs', inquit Alexander. 'ego vōbis dōnum habeō
quod vōs diem nātālem celebrātis. ecce!' Alexander frātribus
statuās ostendit.

'quam pulchra est puella!' inquit Diodōrus. 'dā mihi
puellam!'
'minimē frāter, dā mihi puellam!' clāmāvit Thrasymachus.
puerī dissentīēbant et lacrimābant.
'hercle! vōs estis stultissimi pueri!' clāmāvit Alexander irātus.
'semper dissentītis, semper lacrimātis. abīte! abīte! ego statuās
retineō.'
pueri, postquam Alexander hoc dīxit, abiērunt. Diodōrus
pictūram in terram dēiēcit, quod irātus erat. Thrasymachus
librum in piscinām dēiēcit, quod irātissimus erat.
tum Quintus dīxit,
'Alexander, dā mihi statuās! Thrasymache! Diodōre! venite
hūc! Thrasymache, ecce! ego tibi senem dō, quod senex erat
philosophus. Diodōre, tibi iuvenem dō, quod iuvenis erat pictor.
egō mihi puellam dō, quod ego sum sōlus! vōsne estis contenti?'
'sumus contenti', respondērunt pueri.
'ecce, Alexander', inquit Quintus, 'vōs Graeculi estis optimi
artificēs sed turbulentī. nōs Rōmānī vōbis pācem damus.'
'et vōs praemium accipitis', susurrāvit Thrasymachus.
About the language 2

1 Study the following pairs of sentences:

nōs Rōmānī sumus callidī.
We Romans are clever.

nōs Rōmānī sumus callidōrēs quam vōs Graeci.
We Romans are cleverer than you Greeks.

nōs Rōmānī sumus fortēs.
We Romans are brave.

nōs Rōmānī sumus fortōrēs quam vōs Graeci.
We Romans are braver than you Greeks.

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

2 Further examples:

a Pompēiāni sunt stulti. Nūcerīni sunt stultōrēs quam Pompēiāni.
b Diodōrus erat irātus, sed Thrasymachus erat irātior quam Diodōrus.
c mea villa est pulchra, sed tua villa est pulchrior quam mea.

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

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

ānulus Aegyptius

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

caupondō, postquam ānulum accēpīt, eum īnspēxit. ‘ānulus antiquus est’, inquit. ‘ita vērō, antiquus est’, Syphāx caupondō respondit. ‘servus

caupondō  innkeeper
Neptūnus  Neptune (god of the sea)
dēlēvit  has destroyed
antiquus  old, ancient
Aegyptius mihi ánulum dedit. servus in pýramide ánulum invénit.

cæpō, postquam tabernam clausit, ad villam suam festeënāvit.
caupō uxōri ánulum ostendit. caupō uxōri ánulum dedit, quod
ánulum eam dēlectāvit.

uxor postrīdiē ad urbem contendebat. subitō servus ingēns in
viā appūrruit. pecūniam postulāvit. fēmina, quod erat perterrita,
servō pecūniam dedit. servus ánulum cōnspexit. ánulum
postulāvit. fēmina servō eum tràdidit.

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

‘ánulus infēlix est’, inquit caupō. ‘ánulus tabernam meam
dēlevit.’

servus ingēns, postquam pecūniam et ánulum cēpit, ad
urbem contendeit. subitō trēs servōs cōnspevit. servi inimīci
erant. inimīci, postquam pecūniam cōnspexerunt, servum
verberābant. servus fūgit, sed ánulum āmīsit.

Grumīō cum Poppæā ambulābat. ánulum in viā invēnit.
‘quid vidēs?’ rogāvit Poppæa.
‘ánulum videō’, inquit. ‘ánulus Aegyptius est.’
‘euge!’ inquit Poppæa. ‘ánulus fēelix est.’

Questions

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

Marks

1
1
2
3
2
1+2
1
3
1
1+2

TOTAL 20
Practising the language

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

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

- fābulam agimus
corrōversiam habēmus
cibum offerimus
stolās compōnimus
pānem parāmus

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

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

- servī
- āthlētae
- pictōrēs
- vēnālicī
- gladiātōrēs

Schools

The first stage of education

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

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

Sometimes girls were sent to school too, but generally they would stay at home and pick up a knowledge of reading and writing from their parents or brothers. Most of their time would
be spent learning the skills of a good housewife: cooking, cleaning, childcare and perhaps spinning and weaving. Girls from wealthy families would have to be trained to organise a household of slaves. By the time they were fourteen they were usually married.

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

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

**Writing materials**

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

A wax tablet with a schoolboy’s exercise in Greek. The master has written the top two lines and the child has copied them below.
The best inks were so hard and durable that they are perfectly legible even today on the pieces of papyrus that have survived. Pictures of scenes in school show that there were generally no desks and no blackboard. Pupils sat on benches or stools, resting tablets on their knees. The master sat on a high chair overlooking his class. Discipline was usually strict and sometimes harsh.

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

The second stage

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

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

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

Science and technical subjects

We have not so far mentioned the teaching of science and technical subjects in Roman schools. It is true that the Greeks had made important discoveries in mathematics and some aspects of physics; it is also true that the Romans were experienced in such things as the methods of surveying and the use of concrete in building. But these things played little part in school work. The purpose of ordinary Roman schools was to teach those things which were thought to be most necessary for civilised living: the ability to read and write, a knowledge of simple arithmetic, the appreciation of fine literature and the ability to speak and argue convincingly. Science and advanced mathematics were taught to only a few students whose parents were interested and wealthy enough to pay the fees of a specialist teacher, nearly always a Greek. Technical skills were learnt by becoming an apprentice in a trade or business.
### Vocabulary checklist 10

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

*A pen (made from a reed), inkwell, papyrus roll, stilus and wax tablets.*
1 civēs in forō candidātōs spectant.

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

3 mercātōrēs agricolis respondent,
'nōs candidātum optimum habēmus.'
'candidātus noster est mercātor.'
'nōs mercātōri favēmus.'
4 pistōrēs in forō clāmant,
ˈnōs pistōrēs candidātum optimum
habēmus.
ˈcandidātus noster est pistor.
ˈnōs pistōrī crēdimus.

5 iuvenēs pistōribus respondent,
ˈnōs iuvenēs candidātum optimum
habēmus.
ˈcandidātus noster est āthlēta.
ˈnōs āthlētae crēdimus.

6 fūrēs clāmant,
ˈnōs quoque candidātum habēmus.
ˈcandidātus noster est fūr.
ˈnōs candidātō nostrō nōn crēdimus sed
favēmus.
Marcus et Quārtus

Marcus Tullius et Quārtus Tullius erant frātres. Marcus et Quārtus in villā contentiōnem habēbant. Marcus Quārtō dixit, 'Āfer candidātus optimus est. Āfer multās villās et multās tabernās habet. Pompēiānī āfrō favent, quod vir dives est.'

'minimē! Holcōnius candidātus optimus est', Quārtus frātrī respondit. 'Holcōnius est vir nōbilis. Pompēiānī Holcōniō crēdunt, quod pater senātor erat.'

Quārtus, quod erat irātissimus, ē villā discersit. Quārtus sibi dixit,

'frāter meus est stultissimus. gēns nostra Holcōniō semper favet.'

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

postquam ad villam vēnerunt, Quārtus Sullae mūrum ostendit.

'scribe hunc titulum!' inquit. 'scribe "Quārtus et frāter Holcōniō favent. Quārtus et frāter Holcōniō crēdunt".'

Quārtus scriptōri decem dēnāriōs dedit.

'place tēni? rogāvit Quārtus.

'mihi placei', Sulla Quārtō respondit. Sulla, postquam dēnāriōs accēpit, titulum in mūro scriptionem scripsit.
Sulla

Marcus è villá vēnit. Sullam vidit. titulum cōnspexit. postquam titulum lēgit, īrātus erat. Marcus scripōrem valdē vituperāvit.

‘frāter tuus mē ad villam invitāvit’, inquit Sulla. ‘frāter tuus mihi decem dēnāriōs dedit.’

‘frāter meus est stultior quam asinus’, Marcus Sullae respondit. ‘in villā nostrā ego sum dominus, quod sum senior. Sulla, ērāde illam ĭnscriptionēm! scribe titulum novum!’

Marcus Sullae quīndecim dēnāriōs dedit.

‘placetne tibi?’ rogāvit.


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

‘Marce! Quārte! dēsistite! intrō īte!’ clamāvit Sulla. ‘cōnśilium optimum habēō.’

postquam frātrēs villam intrāvērunt, Sulla celeriter rem cōnfēcit.

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

scriptor frātribus mūrum ostendit. ecce! Marcus hunc titulum vidit: ‘Marcus Āfrō favet. Āfer est candidātus optimus.’

‘euge! hic titulus mē valdē délectat’, inquit Marcus.

Quārtus alterum titulum in mūrō cōnspexit:

‘Quārtus Holcōniō favet. Holcōniōs est candidātus optimus.’

Quārtus quoque laetissimus erat.

frātrēs Sullae trīgintā dēnāriōs dedērunt. Sulla rīdēbat.

postquam Marcus et Quārtus discesserunt, tertium titulum addidit:

MARCUS ET QUARIUS
SUNT LIBERALISSIMI
About the language 1

1 In Stage 9, you met the dative case:

mercător Metellae togam tràdidit.
The merchant handed over the toga to Metella.

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

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

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

3 The sentences above can be translated more simply:

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

4 Further examples:

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

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

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

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

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

6 Notice the dative of nōs and vōs:

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

vōs estis ignāvī. dēi vōbīs nihil dant.
You are lazy. The gods give nothing to you.
Lūcius Spurius Pompōniānus

in villā

Grumiō ē culīnā contendīt. Clēmēns Grumīōnem videt.

Clēmēns: babei! togam splendidam geris!
Grumiō: placetne tibi?
Clēmēns: mihi placet. quō festīnās, Grumiō?
Grumiō: ad amphitheatrūm contendō. āfer fautōrēs expectat.
Clēmēns: num tū Āfrō favēs? Caecilius Holcōniō favet.
Grumiō: āfer fautōribus quīnque dēnāriōs prōmīsit.
Holcōnius fautōribus duōs dēnāriōs tantum prōmīsit. ego Āfrō faveō, quod vir liberālis est.
Clēmēns: sed tū servus es. cīvis Pompēiānus nōn es.
Āfer cīvibus Pompēiānīs pecūniām prōmīsit.
Grumiō: Clēmēns, hodiē nōn sum Grumīō. hodiē sum Lūcius Spurius Pompōniānus!
Clēmēns: Lūcius Spurius Pompōniānus! mendācissimus coquus es!
Grumiō: mínimē! hodiē sum pistor Pompēiānus. hodiē nōs pistōrēs ad amphitheatrūm convenīmus. nōs Āfrum ad forum dūcinus, ubi cīvēs ērātiōnēs exspectant.
ego ad amphitheatrūm contendō. tū mēcum venīs?
Clēmēns: tēcum veniō. Āfrō nōn faveō. dēnāriōs nōn cupiō, sed dē tē sollicitus sum. rem periculōsam suscipis.
(exeunt.)
prope amphitheatrum

multi pistolēs ad amphitheatrum conveniunt. Grumiō et Clēmens ad hanc turbam festinānt.

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

divīsor: ecce quīnque dēnāriī!
(divīsor Grumiōnī dēnāriōs dat. divīsor Grumiōnī fūstem quoque trādit.)
Grumiō: Āfer mihi dēnāriōs, nōn fūstem prōmissit.
Clēmens: Āfer vir liberālis est.
Grumiō: tacē, pessime serve!
pistor: ecce Āfer! Āfer adest!
(Afer et faucōres per viās ad forum contendunt.)

in forō

pistolēs cum Clēmente et cum Grumiōne Āfrum ad forum dūcunt.

pistor prīmus: Pompēiānī Āfrō favent.
pistor secundus: Āfer est melior quam Holcōnius.
pistor tertius: nōs Āfrō crēdimus.
Clēmens: Grumiō! in forō sunt Holcōnium et amīcī.
Holcōnium et amīcōs videō.
Grumiō: euge! fēminās videō, ancillās videō, puellās... ēheu! Caecilium videō! Caecilium cum Holcōnión stat! ad villam reveniō!
Clēmens: Grumiō, manē!
(Grumiō fugit.)
mercātor prīmus: Holcōnius est vir nōbilis.
mercātor secundus: Holcōnius melior est quam Āfer.
mercātor tertius: nōs mercātōrēs Holcōnīō favēmus.
(pistolēs et mercātōrēs conveniunt. irātī sunt.)
pistor prīmus: Holcōnius est asinus. vōs quoque estis asinī, quod Holcōnīō crēditis.
mercātor prīmus: Āfer est caudex. vōs quoque estis caudicēs, quod Āfrō crēditis.
pistor secundus: amīcī! mercātōrēs nōs ‘caudicēs’ vocant.
nōs nōn sumus caudicēs. fortissimī sumus. fūstēs habēmus.
mercator secundus: amici! pistores nos 'asinios' vocant. nos non
sumus asini. nos fortiiores sumus quam
pistores. magnos fustes habemus.
(mercatoris et pistores in foro pugnantes)

in culina

Clémens in culina sedet. Grumio intrat.

Clémens: salve, Pompòniane! hercle! toga tua scissa est!
Grumio: eheu! Holcònius et amici in foro me cepérunt.
postquam fustem meum conspexerunt, clamabant,
'ecce pistor fortis!' tum mercatorès mē
verberavérunt. dēnariōs meōs rapuérunt. nunc
nullōs dēnariōs habeō.
Clémens: ego decem dēnariōs habeō!
Grumio: decem dēnariōs?
Clémens: Caecilius mihi decem dēnariōs dedit, quod servus
fidēlis sum. postquam pistores et mercatorès
pugnar commiserunt, Caecilius mē conspexit. duo
pistores Caecilius verberabant. dominus noster
auxiliō postulabat. Caecilius mēcum ἐ forō effugit.
dominus noster mihi decem dēnariōs dedit, quod
liberālis est.
Grumio: Caecilius est...
Clémens: vale, Pompòniane!
Grumio: quō festinás, Clémens?
Clémens: ad portum festinō. ibi Poppaeae mē exspectat.
placete tibi?
Grumio: mihi nōn placet!

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

Right: Pompeians listening to a candidate speaking from the steps of the temple of Jupiter.
About the language 2

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

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

  tú pecūniam dēbēs? Do you owe money?
  tú ānulum habēs? Do you have the ring?

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

  quis est Quintus? Who is Quintus?
  quid tú facis? What are you doing?
  ubi est ānulus? Where is the ring?
  cūr tú lacrimās? Why are you crying?

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

  vōsne estis contentī? Are you satisfied?
  placetne tibi? Does it please you?

2 Further examples:

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

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

| contendō | faveō  |
| contendis | favēs |
| contendimus | favēmus |
| contenditis | favētis |

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

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

a Quārtus Sullae decem dēnāriōs dedit. Sulla ...... in mūrō scripsit. (titulus, titulum)
b für thermās intrābat. ...... eum agnōvit. (mercātor, mercātōrem)
c multi candidātī sunt in forō. ego ...... videō. (Holcōnius, Holcōnium)
d ego ad portum currō. ...... mé expectat. (ancilla, ancillae)
e hodiē ad urbem contendō. in amphitheatrō sunt....... (leō, leōnēs)
f rhētor est irātus. rhētor ...... exspectat. (puerī, puerōs)
g fēminae sunt in tabernā. mercātōrēs fēminis ...... ostendunt. (stolae, stolās)
h postquam Holcōnius et amīcī Grumīōnem cēpērunt, quīnque ...... rapuērunt. (dēnāriī, dēnāriōs)
Local government and elections

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

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

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

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

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

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

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

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

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

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

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

Casellius for aedile.
We want Tiberius Claudius Verus for duovir.

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

Innkeepers, vote for Sallustius Capito!

Others are addressed to barbers, mule-drivers, pack-carriers, bakers and fishermen. It is thought that most of the slogans were organised by the agents of the candidates and groups of their supporters rather than by private individuals.
This method of electioneering by wall slogans naturally invited replies by rival supporters. One candidate, Vatia, was made to look ridiculous by this comment:

All the people who are fast asleep vote for Vatia.

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

Painting election notices

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

At top right there is part of a notice advertising a fight of ten pairs of gladiators. It may have been paid for by a candidate in the elections.
Vocabulary checklist 11

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

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

2 Syphāx amīcō dīxit, 'ego prope portum servōs vēndēbam. ego subitō sonōs audīvī.'

3 Celer Syphācī respondit, 'tū sonōs audīvistī. ego tremōrēs sēnsi. ego prope montem ambulābam.'
4 Poppaea et Lucriō in átriō stábant. solliciti erant.

5 Poppaea Lucrōnī dīxit, ‘ego in forō eram. ego tibi togam qu aerēbam. ego nūbem mīrābilem cōnspexi.’

6 Lucrīō Poppaeae respondit, ‘tū nūbem cōnspexi. sed ego cinerem sēnsī. ego flammās vīdi.’

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

8 Sulla frātribus dīxit, ‘ego ad theatrum contendēbam. ego sonōs audīvī et tremōrēs sēnsī. vōs sonōs audīvistis? vōs tremōrēs sēnsistis?’

9 frātrēs Sullae respondērunt, ‘nōs tremōrēs sēnsimus et sonōs audīvimus. nōs nūbem mīrābilem vidimus. nōs solliciti sumus.’
Caecilius cum Iūliō cēnābat. Iūlius in villā splendidā prope Nūceriam habitābat.

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

‘ego servō epistulās dictābam’, inquit Caecilius. ‘ego quoque tremōrēs sēnsi. postquam terra tremuit, Grumīō tablīnum intrāvit et mē ad hortum dūxit. nōs nūbem mīrābilem vidimus.’

‘vōs timēbātis?’ rogāvit Iūlius.

‘nōs nōn timēbāmus’, Caecilius Iūliō respondit. ‘ego, postquam nūbem cōnspexi, familiarīm meam ad larāriīm vocāvī. tum nōs laribus sacrificium fēcimus.’

Hercle! vōs fortissimī erātis’, clamāvit Iūlius. ‘vōs tremōrēs sēnsistis, vōs nūbem cōnspexistis. vōs tamen nōn erātis perterritī.’

‘nōs nōn timēbāmus, quod nōs laribus crēdēbāmus’, inquit Caecilius. ‘iamprīdem terrā tremuit. iamprīdem tremōrēs villās et mūrōs dēlēvērunt. sed larēs villam meam et familiarīm meam servāvērunt. ego igitur sollicitus nōn sum.’

subitō servus tricliniōm intrāvit.


‘nōn intellegō’, Caecilius exclamāvit. ‘ego Clēmentem ad fundum meum māne mūsī.’

servus Clēmentem in tricliniōm dūxit.

‘cūr tū è fundō discessistī? cūr tū ad hanc villam vēnisti?’ rogāvit Caecilius.

Clēmēns dominō et Iūliō rem tōtam nārāvit.
Questions

1. What was Caecilius doing at the beginning of this story? Where was he?
2. Why was Iulius worried?
3. What was Caecilius doing when the tremors began (line 6)?
4. What did Caecilius say that he and Grumio had seen when they went into the garden?
5. What two things did Caecilius say he had done next (lines 11–12)?
6. Why did Iulius think that Caecilius and his household were fortissimi (line 13)?
7. Why was Caecilius so sure that his Lares (gods) would look after his household (lines 17–19)?
8. subitō servus triclinium intrāvit (line 20). What news did he bring?
9. What was Caecilius' reaction to the news? Why did he react in this way?
10. Read the last three lines of the story. Why do you think Clemens has come?

Marks

1 1 1 1 2 3 3 3 2 2

TOTAL 20

Below and opposite: At the time of the eruption, Caecilius' lararium was decorated with marble pictures of the earthquake that happened in AD 62.

This is how Caecilius would have pictured a Lar, one of the gods who guarded his household.
ad urbem

‘ego ad fundum tuum contendi’, Clémëns dominō dixit. ‘ego vīlicō epistulam tuam trādidi. postquam vīlicus epistulam lēgit, nōs fundum et servōs īnspiciēbamus. subitō nōs ĭngentēs sonōs audīvimus. nōs tremōrēs quoque sēnsimus. tum ego montem spectāvi et nūbem mīrābilem vīdi.’

‘quid vōs fécestis?’ rogāvit Iūlius.

‘nōs urbem petīvimus, quod valde timēbāmus’, respondit Clémëns. ‘ego, postquam urbem intrāvī, clāmōrem ĭngentem audīvī. multī Pompēiānī per viās currēbant. fēminae cum ĭnfantibus per urbem festīnābant. filīī et filīae parentēs quae ĭrēbant. ego ad villam nostram pervēnī, ubi Metella et Quintus manēbant. Quīntus mē ad tē mīsit, quod nōs omnēs perterritī erāmus.’

Caecilius ad urbem contendit, quod sollicitus erat. Iūlius et Clémëns quoque ad urbem festīnāvērunt. maxima turba viās complēbat, quod Pompēiānī ē villīs festīnābant.

prope urbem Holcōniūm cōnspexērunt. Holcōniūs cum servīs ad portum fugiēbat.

‘cūr vōs ad urbem contenditis? cūr nōn ad portum fugītis?’ rogāvit Holcōniūs.

‘ad villam meam contendō’, Caecilius Holcōniō respondit. ‘Metellam et Quintum quaerō. tū Metellam vīdísti? Quintum cōnspexistī?’

‘ēheu!’ clāmāvit Holcōniūs. ‘ego villam splendīdam habēbam. in villā erant statuēae pulchrae et pictūrae pretiōsa. īste mōns villam meam dēlēvit; omnēs statuēae sunt frāctae.’

‘sed, amīce, tū uxōrem meam vīdísti?’ rogāvit Caecilius.

‘ego nihil dē Metellā scio. nihil cūrō’, respondit Holcōniūs.

‘fūrcifer!’ clāmāvit Caecilius. ‘tū villam tuam āmīsistī. ego uxōrem meam āmīsi!’

Caecilius, postquam Holcōniūm vituperāvit, ad urbem contendit.
ad villam

in urbe pavor maximus erat. cinis iam dēnsior incidēbat.
flammae ubiqve erant. Caecilius et amīci, postquam urbem
intrāvērunt, villam petēbant. sed iter erat difficile, quod multi
Pompeiani vias complēbant. Caecilius tamen per vias fortiter
contendēbat.
nūbēs iam dēnsissima erat. subitō Iūlius exclāmāvit,
‘vōs ad villam contendite! ego nōn valeō.’
statim ad terram dēcident exanimātus. Clēmens Iūlium ad
templum proximum portāvit.
‘tū optimē fēcisti’, Caecilius servō dixit. ‘tū Iūlium servāvisti.
ego tibi libertātem prōmittō.’
tum Caecilius ē templō discessit et ad villam cucurrit.
Clēmens cum Iūliō in templō manēbat. tandem Iūlius
respirāvit.
‘ubi sumus?’ rogāvit.
postquam tū in terram dēcidenti, ego tē ad hoc templum portāvī.’
‘tibi grātiās maximās agō, quod tū mē servāvisti’, inquit
Iūlius. ‘sed ubi est Caecilius?’
‘dominus meus ad villam contendit’, respondit Clēmens.
‘ēheu! stultissimus est Caecilius!’ clāmāvit Iūlius. ‘sine dubiō
Metella et Quīntus mortuī sunt. ego ex urbe quam celerrimē
discēdo. tū mēcum venīs?’
‘minimē, amīce!’ Clēmens Iūliō respondit. ‘ego dominum
meum quaerō!’


'quid accidit, domīne?' rogāvit Clēmens.

'ego ad villam vēnī', inquit Caecilius. 'Metellam nōn vidi! Quintum nōn vidi! villa erat déserta. tum ego ad tablinum contendēbam. subitō terra tremuit et pariēs in mē incidit. tú es servus fidēlis. abi! ego tē iūbeo. dē vitā meā déspērō. Metella et Quintus perīrunt. nunc ego quoque sum morītūrus.'

Clēmens recūsāvit. in tablinō obstinātē manēbat. Caecilius iterum clāmāvit,


ētra black
dēscendēbat was coming down
plurēmi most
obstinātē stubbornly
ruīnās ruins, wreckage
fūmum smoke

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

pariēs wall
iūbeō order
perīrunt have died, have
morītūrus going to die
recūsāvit refused
superfuit has survived
exspīrāvit died
trīste sadly
City of the dead

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

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

<table>
<thead>
<tr>
<th>IMPERFECT</th>
<th>PERFECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>portābat</td>
<td>s/he was carrying</td>
</tr>
<tr>
<td>portābant</td>
<td>they were carrying</td>
</tr>
<tr>
<td>portāvit</td>
<td>s/he carried</td>
</tr>
<tr>
<td>portāvērunt</td>
<td>they carried</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>IMPERFECT</th>
<th>PERFECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>(ego) portābam</td>
<td>I was carrying</td>
</tr>
<tr>
<td>(tū) portābās</td>
<td>you (singular)</td>
</tr>
<tr>
<td></td>
<td>were carrying</td>
</tr>
<tr>
<td>(nōs) portābāmus</td>
<td>we were carrying</td>
</tr>
<tr>
<td>(vōs) portābātis</td>
<td>you (plural)</td>
</tr>
<tr>
<td></td>
<td>were carrying</td>
</tr>
<tr>
<td>(ego) portāvī</td>
<td>I carried</td>
</tr>
<tr>
<td>(tū) portāvistī</td>
<td>you (singular) carried</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>(nōs) portāvimus</td>
<td>we carried</td>
</tr>
<tr>
<td>(vōs) portāvistis</td>
<td>you (plural) carried</td>
</tr>
</tbody>
</table>

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

3 The full imperfect and perfect tenses are:

<table>
<thead>
<tr>
<th>IMPERFECT</th>
<th>PERFECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>(ego) portābam</td>
<td></td>
</tr>
<tr>
<td>(tū) portābās</td>
<td></td>
</tr>
<tr>
<td>portābat</td>
<td></td>
</tr>
<tr>
<td>(nōs) portābāmus</td>
<td></td>
</tr>
<tr>
<td>(vōs) portābātis</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>(ego) portāvī</td>
<td></td>
</tr>
<tr>
<td>(tū) portāvistī</td>
<td></td>
</tr>
<tr>
<td>portāvit</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>(nōs) portāvimus</td>
<td></td>
</tr>
<tr>
<td>(vōs) portāvistis</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4 The words for was and were are as follows:

<table>
<thead>
<tr>
<th>(ego)</th>
<th>(tū)</th>
<th>(nōs)</th>
<th>(vōs)</th>
</tr>
</thead>
<tbody>
<tr>
<td>eram</td>
<td>erās</td>
<td>erāmus</td>
<td>erātis</td>
</tr>
<tr>
<td>I was</td>
<td>you (singular) were</td>
<td>s/he was</td>
<td>you (plural) were</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>we were</td>
<td>they were</td>
</tr>
</tbody>
</table>
Further examples:

a. pōrtāvĭstit; pōrtābātis; pōrtābāmus
b. trāxī; trāxĕrunt; trāxistī
c. docĕbant; docui; docuimus
d. erātis; audīvī; trahēbam

The terrible mountain

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

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

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

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

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

**The rediscovery of Pompeii and Herculaneum**

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

In the early days of excavation, no effort was made to uncover the sites in an orderly way; the methods of modern archaeology were unknown. The excavators were not interested in uncovering towns in order to learn about the people who had lived there, but were looking for jewellery, statues and other works of art, which were then taken away to decorate the palaces of kings and rich men.
At the beginning of the nineteenth century, however, the looting was stopped and systematic excavation began. Section by section, the soil and rubble were cleared. The most fragile and precious objects were taken to the National Museum in Naples, but everything else was kept where it was found. As buildings were uncovered, they were partly reconstructed with original materials to preserve them and make them safe for visitors.

From time to time, archaeologists found a hollow space in the solidified ash where an object of wood or other organic material perished. To find out what it was they poured liquid plaster into the hole, and when it hardened they carefully removed the surrounding ash, and were left with a perfect image of the original object. This work still continues, but now resin is used instead of plaster. In this way, many wooden doors and shutters have been discovered, and also bodies of human beings and animals.

Nowadays every bone and object discovered is carefully examined, recorded and conserved. This skeleton was discovered at Herculaneum in 1982. The bones showed that she was a woman of about 45, with a protruding jaw; she had gum disease but no cavities in her teeth. Her wealth was clear from her rings and the bracelets and earrings (below) that had been in her purse. By contrast, the bones of slaves may show signs of overwork and undernourishment.
The people died – the garden lives

Below: Plaster casts are also made of tree-roots, which helps identify the trees planted in the gardens and orchards of Pompeii. The position of each vine in this vineyard was identified and it has now been replanted.
Right: In the corner of the vineyard, just inside the walls, huddles a group of adults and children that failed to get away.

At Herculaneum, where the town was hermetically sealed by the solidified mud, perishable objects have survived intact, for example, wooden doors and stairs, woven material, fishermen’s nets and wax tablets.

The work is not yet finished. Only about three-fifths of Pompeii have so far been uncovered and less of Herculaneum. Whenever a new house is opened up, the archaeologists find it just as it was abandoned. They may discover the remains of a meal, pots on the stove, coins in the tablinum, lampstands in various rooms, wall-paintings (often only slightly damaged), the lead pipes which supplied water to the fountains in the garden, brooches, needles, jars of cosmetics, shoes and toys; in fact all the hundreds of small things that went to make up a Roman home. If they are lucky, they may also discover the name of the family that lived there.

Thus, through the efforts of archaeologists, a remarkably detailed picture of the life of this ordinary Roman town has emerged from the disaster which destroyed it 2,000 years ago.
<table>
<thead>
<tr>
<th>Latin</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>āmittit</td>
<td>loses</td>
</tr>
<tr>
<td>complet</td>
<td>fills</td>
</tr>
<tr>
<td>custōdit</td>
<td>guards</td>
</tr>
<tr>
<td>epistula</td>
<td>letter</td>
</tr>
<tr>
<td>flamma</td>
<td>flame</td>
</tr>
<tr>
<td>fortiter</td>
<td>bravely</td>
</tr>
<tr>
<td>frūstrā</td>
<td>in vain</td>
</tr>
<tr>
<td>fugit</td>
<td>runs away, flees</td>
</tr>
<tr>
<td>fundus</td>
<td>farm</td>
</tr>
<tr>
<td>iacet</td>
<td>lies</td>
</tr>
<tr>
<td>iam</td>
<td>now</td>
</tr>
<tr>
<td>igitur</td>
<td>therefore</td>
</tr>
<tr>
<td>mīrābilis</td>
<td>strange, extraordinary</td>
</tr>
<tr>
<td>mittit</td>
<td>sends</td>
</tr>
<tr>
<td>mōns</td>
<td>mountain</td>
</tr>
<tr>
<td>optimē</td>
<td>very well</td>
</tr>
<tr>
<td>paene</td>
<td>nearly, almost</td>
</tr>
<tr>
<td>sentit</td>
<td>feels</td>
</tr>
<tr>
<td>tandem</td>
<td>at last</td>
</tr>
<tr>
<td>templum</td>
<td>temple</td>
</tr>
<tr>
<td>terra</td>
<td>ground, land</td>
</tr>
<tr>
<td>timet</td>
<td>is afraid, fears</td>
</tr>
</tbody>
</table>

You have also met these numbers:

<table>
<thead>
<tr>
<th>Latin</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>ūnus</td>
<td>one</td>
</tr>
<tr>
<td>duo</td>
<td>two</td>
</tr>
<tr>
<td>trēs</td>
<td>three</td>
</tr>
</tbody>
</table>

An abandoned lantern, with the bones of its owner.
LANGUAGE INFORMATION
Contents

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Nouns 180
puella, servus, mercātor, leō

Verbs 182
portō, doceō, trahō, audiō, sum

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Word order 186

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Part One: About the Language

Nouns

1 In Book I, you have met the following cases:

<table>
<thead>
<tr>
<th></th>
<th>first declension</th>
<th>second declension</th>
<th>third declension</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SINGULAR</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>nominative</td>
<td>puella</td>
<td>servus</td>
<td>mercatór</td>
</tr>
<tr>
<td>accusative</td>
<td>puellam</td>
<td>servum</td>
<td>mercatórem</td>
</tr>
<tr>
<td>dative</td>
<td>puellae</td>
<td>servō</td>
<td>mercatóri</td>
</tr>
<tr>
<td><strong>PLURAL</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>nominative</td>
<td>puellae</td>
<td>servi</td>
<td>mercatóres</td>
</tr>
<tr>
<td>accusative</td>
<td>puellās</td>
<td>servōs</td>
<td>mercatóres</td>
</tr>
<tr>
<td>dative</td>
<td>puellis</td>
<td>servīs</td>
<td>mercatóribus</td>
</tr>
</tbody>
</table>

2 Notice again the way the cases are used:

**nominative**

mercatór cantābat.
The merchant was singing.

servī labōrābant.
The slaves were working.

**accusative**

Grumio puellam salūtávit.
Grumio greeted the girl.

Caecilius servōs vituperāvit.
Caecilius cursed the slaves.

**dative**

senex mercatóri picturām ostendit.
The old man showed the painting to the merchant.

liberti puellis vinum trādidērunt.
The freedmen handed over the wine to the girls.
3 Change the word in bold type from the singular to the plural, and translate the new sentence.

For example: pueri servum viderunt.
This becomes: pueri servos viderunt.
Translation: The boys saw the slaves.

a pueri leonem viderunt.
b dominus puellam audivit.
c centuriam amicum salutavit.
d cives servos pecuniam tradiderunt.
e coquus mercatorii cenum paravit.

4 Change the word in bold type from the plural to the singular, and translate the new sentence.

For example: venalicii mercatoribus pecuniam dederunt.
This becomes: venalicii mercatorii pecuniam dederunt.
Translation: The slave-dealers gave money to the merchant.

a dominus servos inspexit.
b athletae mercatorres vituperaverunt.
c venalicius ancillas vendebat.
d gladiatorem leonibus cibum dederunt.
e iuvenes puellis statuam ostenderunt.
1. In Book I, you have met the following forms of the verb:

<table>
<thead>
<tr>
<th>Tense</th>
<th>Form</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Present</td>
<td>portō</td>
<td>I carry</td>
</tr>
<tr>
<td></td>
<td>portās</td>
<td>you (sing.) carry</td>
</tr>
<tr>
<td></td>
<td>portāt</td>
<td>s/he carries</td>
</tr>
<tr>
<td></td>
<td>portāmus</td>
<td>we carry</td>
</tr>
<tr>
<td></td>
<td>portātīs</td>
<td>you (plural) carry</td>
</tr>
<tr>
<td></td>
<td>portant</td>
<td>they carry</td>
</tr>
<tr>
<td>Imperfect</td>
<td>portābam</td>
<td>I was carrying</td>
</tr>
<tr>
<td></td>
<td>portābās</td>
<td>you (sing.) were carrying</td>
</tr>
<tr>
<td></td>
<td>portābat</td>
<td>s/he were carrying</td>
</tr>
<tr>
<td></td>
<td>portābāmus</td>
<td>we were carrying</td>
</tr>
<tr>
<td></td>
<td>portābātīs</td>
<td>you (plural) were carrying</td>
</tr>
<tr>
<td></td>
<td>portābant</td>
<td>they were carrying</td>
</tr>
<tr>
<td>Perfect</td>
<td>portāvī</td>
<td>I carried</td>
</tr>
<tr>
<td></td>
<td>portāvīstī</td>
<td>you (sing.) carried</td>
</tr>
<tr>
<td></td>
<td>portāvit</td>
<td>s/he carried</td>
</tr>
<tr>
<td></td>
<td>portāvimus</td>
<td>we carried</td>
</tr>
<tr>
<td></td>
<td>portāvīstīs</td>
<td>you (plural) carried</td>
</tr>
<tr>
<td></td>
<td>portāvērunt</td>
<td>they carried</td>
</tr>
</tbody>
</table>

2. English has more than one way of translating each of these tenses.
   - The present tense *portō* can mean either *I carry* or *I am carrying*.
   - The imperfect tense *portābam* can mean either *I was carrying* or *I used to carry* or sometimes *I began to carry*.
   - The perfect tense *portāvī* can mean *I carried* or *I have carried*.

3. Latin verbs belong to groups known as *conjugations*.
   - *portō I carry* is an example of a *first conjugation* verb. Further examples: *ambulō* and *labōrō*.
   - *doceō I teach* is an example of a *second conjugation* verb. Further examples: *sedeō* and *videō*. 
• *trahō* *I drag* is an example of a **third conjugation** verb. Further examples: *currō* and *dīcō*.

• *audiō* *I hear* is an example of a **fourth conjugation** verb. Further examples: *dormiō* and *veniō*.

4 The full table of verb endings met in Book I is as follows:

<table>
<thead>
<tr>
<th>Present Tense</th>
<th>First Conjugation</th>
<th>Second Conjugation</th>
<th>Third Conjugation</th>
<th>Fourth Conjugation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Portō</td>
<td>Doceō</td>
<td>Trahō</td>
<td>Audiō</td>
<td></td>
</tr>
<tr>
<td>Portās</td>
<td>Docēs</td>
<td>Trahis</td>
<td>Audīs</td>
<td></td>
</tr>
<tr>
<td>Portat</td>
<td>Dociet</td>
<td>Trahit</td>
<td>Audit</td>
<td></td>
</tr>
<tr>
<td>Portāmus</td>
<td>Docēmus</td>
<td>Trahīmus</td>
<td>Audīmus</td>
<td></td>
</tr>
<tr>
<td>Portātis</td>
<td>Docētis</td>
<td>Trahitīs</td>
<td>Audītis</td>
<td></td>
</tr>
<tr>
<td>Portant</td>
<td>Docent</td>
<td>Trahunt</td>
<td>Audīunt</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Imperfect Tense</th>
<th>First Conjugation</th>
<th>Second Conjugation</th>
<th>Third Conjugation</th>
<th>Fourth Conjugation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Portābam</td>
<td>Docēbam</td>
<td>Trahēbam</td>
<td>Audiēbam</td>
<td></td>
</tr>
<tr>
<td>Portābas</td>
<td>Docēbas</td>
<td>Trahēbās</td>
<td>Audiēbās</td>
<td></td>
</tr>
<tr>
<td>Portābat</td>
<td>Docēbat</td>
<td>Trahēbat</td>
<td>Audiēbat</td>
<td></td>
</tr>
<tr>
<td>Portābāmus</td>
<td>Docēbāmus</td>
<td>Trahēbāmus</td>
<td>Audiēbāmus</td>
<td></td>
</tr>
<tr>
<td>Portābātis</td>
<td>Docēbātis</td>
<td>Trahēbātis</td>
<td>Audiēbātis</td>
<td></td>
</tr>
<tr>
<td>Portābant</td>
<td>Docēbant</td>
<td>Trahēbant</td>
<td>Audiēbant</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Perfect Tense</th>
<th>First Conjugation</th>
<th>Second Conjugation</th>
<th>Third Conjugation</th>
<th>Fourth Conjugation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Portāvī</td>
<td>Docuī</td>
<td>Trāxī</td>
<td>Audīvī</td>
<td></td>
</tr>
<tr>
<td>Portāvistī</td>
<td>Docuistī</td>
<td>Trāxistī</td>
<td>Audīvistī</td>
<td></td>
</tr>
<tr>
<td>Portāvit</td>
<td>Dociuī</td>
<td>Trāxit</td>
<td>Audīvit</td>
<td></td>
</tr>
<tr>
<td>Portāvimus</td>
<td>Docuimus</td>
<td>Trāximust</td>
<td>Audīvimus</td>
<td></td>
</tr>
<tr>
<td>Portāvistis</td>
<td>Docuistis</td>
<td>Trāxisist</td>
<td>Audīvistis</td>
<td></td>
</tr>
<tr>
<td>Portāvērunt</td>
<td>Docuērunt</td>
<td>Trāxērunt</td>
<td>Audīvērunt</td>
<td></td>
</tr>
</tbody>
</table>

5 In paragraph 4 above, find the Latin words for:

- a I teach; we drag; he hears.
- b She was dragging; you (plural) were teaching; they were carrying.
- c He heard; they dragged; we taught.
- d We heard; you (sing.) teach; they were dragging; she carried.
6 Translate these examples:

a  ego sedeō; ancilla sedet; nōs sedēmus; amīcī sedent.

b  servī labōrābat; tú labōrābās; servus labōrābat; ego labōrābam.

c  canēs dormīvērunt; tú dormīvēstī; dormīvit; nōs dormīvimus.

d  servus clāmat; servus clāmābat; servus clāmāvit.

e  clāmās; clāmābat; clāmāvistis.

f  dīxērunt; dīcis; dīcēbamus.

g  parat; appārebātis; intrābam.

h  vidēmus; currēbās; veniēbant; labōrāvī.

7 A few verbs which do not belong to any of the four conjugations are known as **irregular verbs.** This is the most important one:

<table>
<thead>
<tr>
<th>PRESENT TENSE</th>
<th>IMPERFECT TENSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>sum</td>
<td>I am</td>
</tr>
<tr>
<td>es</td>
<td>you (sing.) are</td>
</tr>
<tr>
<td>est</td>
<td>s/he is</td>
</tr>
<tr>
<td>sumus</td>
<td>we are</td>
</tr>
<tr>
<td>estis</td>
<td>you (plural) are</td>
</tr>
<tr>
<td>sunt</td>
<td>they are</td>
</tr>
</tbody>
</table>
Ways of forming the perfect tense

1. Most verbs in the first, second and fourth conjugations form their perfect tenses in the following ways:

   **First conjugation:** like *portāvī*, e.g. *salūtāvī*
   **Second conjugation:** like *docuí*, e.g. *terruí, appāruí*
   **Fourth conjugation:** like *audīvī*, e.g. *dormīvī, custōdīvī."

2. Some verbs in the third conjugation form their perfect tense in the same way as *trāxī*, e.g. *dixī, intellēxī*. But there are many other ways in which verbs, especially in the third conjugation, may form their perfect tense. Note the following examples:

<table>
<thead>
<tr>
<th>PRESENT</th>
<th>PERFECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>discēdo</td>
<td><em>I leave</em></td>
</tr>
<tr>
<td>mittō</td>
<td><em>I send</em></td>
</tr>
<tr>
<td>currō</td>
<td><em>I run</em></td>
</tr>
<tr>
<td>faciō</td>
<td><em>I make</em></td>
</tr>
<tr>
<td>capiō</td>
<td><em>I take</em></td>
</tr>
<tr>
<td>videō</td>
<td><em>I see</em></td>
</tr>
<tr>
<td>veniō</td>
<td><em>I come</em></td>
</tr>
</tbody>
</table>
1 The following word order is very common in Latin:

Milo discum įspexit.  Milo looked at the discus.
mercātor togam vēndidit. The merchant sold the toga.

2 From Stage 7 onwards, you have met a slightly different example:

discum inspexit.  He looked at the discus.
togam vēndidit.  He sold the toga.
amīcum sālūtāvit.  He greeted his friend.
theātrum intrāvērunt.  They entered the theatre.

3 The following sentences are similar to those in paragraphs 1 and 2:

a spectātōrēs Milōnem laudāvērunt.
b Milōnem laudāvērunt.
c senex agricolam cōnspexit.
d agricolam cōnspexit.
e canēs et servī leōnem necāvērunt.
f mercātor poētam et vēnālīcium vīdit.
g poētam vīdit.
h āthlētam sālūtāvit.
i mē sālūtāvit.
j tē sālūtāvērunt.
k Metella clāmōrem audīvit.
l clāmōrem audīvit.

4 Further examples:

a Caecilius amīcum sālūtāt; amīcum sālūtāt.
b ego amīcōs sālūtāvi; amīcōs sālūtāvi.
c nōs gladiātōrēs spectābāmus; clāmōrem audīvīmus.
d vōs cibum cōnsūmēbātis; vīnum bibēbātis; Grumiōnem laudāvīstis.
5 From Stage 9 onwards, you have met longer sentences, involving the dative. The following word order is common in Latin:

vēnālicius mercātōrī ancillam ostendit.
*The slave-dealer showed the slave-girl to the merchant.*

6 Further examples:

a juvenis Milōni discum trādidit.
b Metella filiō dōnum ēmit.
c dominus ancillīs signum dedit.
d nūntīi cīvibus spectāculum nūntiāvērunt.
e Quīntus mercātōrī et amīcis togam ostendit.
Longer sentences with postquam and quod

1 Compare these two sentences:

Pompeiani gladiatōrés vidērunt.
The Pompeians saw the gladiators.

Pompeiani, postquam amphitheatrum intrāvērunt, gladiatōrés vidērunt.
The Pompeians, after they entered the amphitheatre, saw the gladiators.

Or, in more natural English:
After the Pompeians entered the amphitheatre, they saw the gladiators.

2 The next example is similar:

servi umbram timēbant.
The slaves were afraid of the ghost.

servi, quod erant ignāvī, umbram timēbant.
The slaves, because they were cowardly, were afraid of the ghost.

Or:
Because the slaves were cowardly, they were afraid of the ghost.

3 Further examples:

a Metella ad tablinum festināvit.
Metella, postquam e culinā discersit, ad tablinum festināvit.

b amici Felicem laudāvērunt.
amici, postquam fābulam audīvērunt, Felicem laudāvērunt.

c tuba sonuit.
postquam Rēgulus signum dedit, tuba sonuit.

d Caecilius nōn erat sollicitus.
Caecilius nōn erat sollicitus, quod in cubiculō dormiēbat.

e Nucerinī fūgērunt.
Nucerinī, quod Pompeiani erant irātī, fūgērunt.
1 Nouns are usually listed in the form of their nominative singular. For example:

    servus    slave

2 Third declension nouns are usually listed with both nominative and accusative singular. For example:

    leō: leōnem    lion

This means that leō is the nominative singular and leōnem the accusative singular of the word for ‘lion’.

3 Practice examples

Find the nominative singular of the following words:

    novāculam
    lupum
    sanguinem
    stēllae
    īnfantēs
    mūrō
    cīvibus

4 Verbs are usually listed in the form of their present and perfect tenses. For example:

    parat    prepares: parāvit

This means that parat means ‘s/he prepares’ and parāvit means ‘s/he prepared’.

5 If only one of these two tenses is used in Book I, then only that tense is listed. For example:

    exspīrāvit    died
6 Practice examples

Find the meaning of the following words, some of which are in the present tense and some in the perfect:

laudat
laudāvit
salūtāvit
intellēxit
tenet
accēpit

7 Some Latin words have more than one possible translation. Always choose the most suitable translation for the sentence you are working on.

civēs perterritī urbem petēbant.
*The terrified citizens were making for the city.*

iuvenēs īrātī mercātōrem petīvērunt.
*The angry young men attacked the merchant.*

8 All words which are given in the checklists for Stages 1–12 are marked with an asterisk (*) in the following pages.
<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>*abest</td>
<td>is out, is absent</td>
</tr>
<tr>
<td>*abit</td>
<td>goes away: abit</td>
</tr>
<tr>
<td>accidit</td>
<td>happened</td>
</tr>
<tr>
<td>*accipit</td>
<td>accepts: accèpit</td>
</tr>
<tr>
<td>accusat</td>
<td>accuses</td>
</tr>
<tr>
<td>aector: aectorem</td>
<td></td>
</tr>
<tr>
<td>*ad</td>
<td>actor</td>
</tr>
<tr>
<td>addidit</td>
<td>to, at</td>
</tr>
<tr>
<td>*adest</td>
<td>added</td>
</tr>
<tr>
<td>adiuvat</td>
<td>is here</td>
</tr>
<tr>
<td>administrat</td>
<td>helps</td>
</tr>
<tr>
<td>aedificat</td>
<td>looks after</td>
</tr>
<tr>
<td>aeger: aegrum</td>
<td>builds</td>
</tr>
<tr>
<td>Aegyptius</td>
<td>sick, ill</td>
</tr>
<tr>
<td>agit</td>
<td>Egyptian</td>
</tr>
<tr>
<td>fábulam agit</td>
<td>does, acts</td>
</tr>
<tr>
<td>grātiās agit</td>
<td>acts a play</td>
</tr>
<tr>
<td>negotium agit</td>
<td>thanks, gives thanks</td>
</tr>
<tr>
<td>*agitat</td>
<td>chases, hunts: agitāvit</td>
</tr>
<tr>
<td>*agnōscit</td>
<td>recognises: agnōvit</td>
</tr>
<tr>
<td>agricola</td>
<td>farmer</td>
</tr>
<tr>
<td>alius</td>
<td>other, another</td>
</tr>
<tr>
<td>alter: alterum</td>
<td>the other, the second</td>
</tr>
<tr>
<td>*ambulat</td>
<td>walks: ambulāvit</td>
</tr>
<tr>
<td>amicissimus</td>
<td>very friendly</td>
</tr>
<tr>
<td>amicus</td>
<td>friend</td>
</tr>
<tr>
<td>*āmittit</td>
<td>loses: āmīsit</td>
</tr>
<tr>
<td>amphitheatrum</td>
<td>amphitheatre</td>
</tr>
<tr>
<td>*ancilla</td>
<td>slave-girl, maid</td>
</tr>
<tr>
<td>antiquus</td>
<td>old, ancient</td>
</tr>
<tr>
<td>ānulus</td>
<td>ring</td>
</tr>
<tr>
<td>anxius</td>
<td>anxious</td>
</tr>
<tr>
<td>aperit</td>
<td>opens: aperuit</td>
</tr>
<tr>
<td>apodytērium</td>
<td>changing-room</td>
</tr>
<tr>
<td>appāret</td>
<td>appears: appāruit</td>
</tr>
<tr>
<td>architectus</td>
<td>builder, architect</td>
</tr>
<tr>
<td>ardet</td>
<td>burns, is on fire</td>
</tr>
<tr>
<td>arēna</td>
<td>arena</td>
</tr>
<tr>
<td>argentāria</td>
<td>banker's stall</td>
</tr>
<tr>
<td>argentārius</td>
<td>banker</td>
</tr>
<tr>
<td>argūmentum</td>
<td>proof, evidence</td>
</tr>
<tr>
<td>artifex: artificem</td>
<td>artist, craftsman</td>
</tr>
<tr>
<td>asinus</td>
<td>ass, donkey</td>
</tr>
<tr>
<td>āter: ātrum</td>
<td>black</td>
</tr>
<tr>
<td>athlēta</td>
<td>athlete</td>
</tr>
<tr>
<td>ātrium</td>
<td>atrium, main room</td>
</tr>
<tr>
<td>attonitus</td>
<td>astonished</td>
</tr>
<tr>
<td>auctor: auctūrem</td>
<td></td>
</tr>
<tr>
<td>audācissimē</td>
<td>very boldly</td>
</tr>
<tr>
<td>*audit</td>
<td>hears, listens to: audīvit</td>
</tr>
<tr>
<td>aurae</td>
<td>air</td>
</tr>
<tr>
<td>auxilium</td>
<td>help</td>
</tr>
<tr>
<td>avārus</td>
<td>miser</td>
</tr>
<tr>
<td>babae!</td>
<td>hey!</td>
</tr>
<tr>
<td>barba</td>
<td>beard</td>
</tr>
<tr>
<td>barbarus</td>
<td>barbarian</td>
</tr>
<tr>
<td>basilica</td>
<td>law court</td>
</tr>
<tr>
<td>benignus</td>
<td>kind</td>
</tr>
<tr>
<td>bēstia</td>
<td>wild beast</td>
</tr>
<tr>
<td>bēstiārius</td>
<td>a gladiator who fights</td>
</tr>
<tr>
<td>*bibit</td>
<td>animals, beast-fighter</td>
</tr>
<tr>
<td></td>
<td>drinks: bibit</td>
</tr>
<tr>
<td>caelum</td>
<td>sky</td>
</tr>
<tr>
<td>*callidus</td>
<td>clever, cunning</td>
</tr>
<tr>
<td>callidior</td>
<td>more cunning, cleverer</td>
</tr>
<tr>
<td>candidātus</td>
<td>candidate</td>
</tr>
<tr>
<td>canis: canem</td>
<td>dog</td>
</tr>
<tr>
<td>cantat</td>
<td>sings: cantāvit</td>
</tr>
<tr>
<td>capit</td>
<td>takes: cēpit</td>
</tr>
<tr>
<td>caudex: caudicem</td>
<td>blockhead, idiot</td>
</tr>
<tr>
<td>caupō: caupōnem</td>
<td>innkeeper</td>
</tr>
<tr>
<td>cautē</td>
<td>cautiously</td>
</tr>
<tr>
<td>cēlat</td>
<td>hides: cēlāvit</td>
</tr>
<tr>
<td>celebrat</td>
<td>celebrates</td>
</tr>
<tr>
<td>*celeriter</td>
<td>quickly</td>
</tr>
<tr>
<td>quam celerrimē</td>
<td>as quickly as possible</td>
</tr>
<tr>
<td>*cēna</td>
<td>dinner</td>
</tr>
<tr>
<td>*cēnat</td>
<td>dines, has dinner: cēnāvit</td>
</tr>
<tr>
<td>centuriō:</td>
<td>centurion</td>
</tr>
<tr>
<td>centuriōnem</td>
<td>took</td>
</tr>
<tr>
<td>cēpit</td>
<td>wax, wax tablet</td>
</tr>
<tr>
<td>cēra</td>
<td>deer</td>
</tr>
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<td>cervus</td>
<td>Christian</td>
</tr>
<tr>
<td>Christiānus</td>
<td></td>
</tr>
<tr>
<td>Word</td>
<td>Meaning</td>
</tr>
<tr>
<td>------------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>*cibus</td>
<td>food</td>
</tr>
<tr>
<td>cínis: cinerem</td>
<td>ash</td>
</tr>
<tr>
<td>*circumspectat</td>
<td>looks round:</td>
</tr>
<tr>
<td></td>
<td>circumspectavit</td>
</tr>
<tr>
<td>*cívís: cívem</td>
<td>citizen</td>
</tr>
<tr>
<td>clámat</td>
<td>shouts: clámavit</td>
</tr>
<tr>
<td>*clámor: clámōrem</td>
<td>shout, uproar</td>
</tr>
<tr>
<td>clausit</td>
<td>shut, closed</td>
</tr>
<tr>
<td>clausus</td>
<td>closed</td>
</tr>
<tr>
<td>cógítat</td>
<td>considers</td>
</tr>
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<td>columba</td>
<td>dove</td>
</tr>
<tr>
<td>commisit</td>
<td>began</td>
</tr>
<tr>
<td>commóitus</td>
<td>moved, affected</td>
</tr>
<tr>
<td>*complet</td>
<td>fills</td>
</tr>
<tr>
<td>compónit</td>
<td>arranges</td>
</tr>
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<td>comprehendit</td>
<td>arrested</td>
</tr>
<tr>
<td>cónfécit</td>
<td>finished</td>
</tr>
<tr>
<td>cónsentit</td>
<td>agrees</td>
</tr>
<tr>
<td>cónsilium</td>
<td>plan, idea</td>
</tr>
<tr>
<td>cónsilium capíta</td>
<td>makes a plan, has an idea</td>
</tr>
<tr>
<td>*cónspicit</td>
<td>catches sight of: cónspepit</td>
</tr>
<tr>
<td>cónsúmit</td>
<td>eats: cónsúmpsit</td>
</tr>
<tr>
<td>*contendit</td>
<td>hurries: contendit</td>
</tr>
<tr>
<td>contentió:</td>
<td>argument</td>
</tr>
<tr>
<td>contentiónem</td>
<td>satisfied</td>
</tr>
<tr>
<td>contentus</td>
<td>debate</td>
</tr>
<tr>
<td>contróversia</td>
<td>gathers, meets</td>
</tr>
<tr>
<td>convenit</td>
<td>convicts, finds guilty</td>
</tr>
<tr>
<td>convincit</td>
<td>cooks: coxit</td>
</tr>
<tr>
<td>coquit</td>
<td>cook</td>
</tr>
<tr>
<td>coquus</td>
<td>every day</td>
</tr>
<tr>
<td>cotidie</td>
<td>trusts, believes,</td>
</tr>
<tr>
<td></td>
<td>has faith in</td>
</tr>
<tr>
<td>*crédit</td>
<td>hair</td>
</tr>
<tr>
<td>crínis: crínis</td>
<td>bedroom</td>
</tr>
<tr>
<td>cubículum</td>
<td>ran</td>
</tr>
<tr>
<td>currít</td>
<td>kitchen</td>
</tr>
<tr>
<td>curína</td>
<td>with</td>
</tr>
<tr>
<td>*cum</td>
<td>wants</td>
</tr>
<tr>
<td>*cupit</td>
<td>why?</td>
</tr>
<tr>
<td>*cúr?</td>
<td>looks after</td>
</tr>
<tr>
<td>curat</td>
<td>I don’t care</td>
</tr>
<tr>
<td>nihil cúrō</td>
<td></td>
</tr>
<tr>
<td>*currít</td>
<td>runs: currít</td>
</tr>
<tr>
<td>*custódit</td>
<td>guards: custódīvit</td>
</tr>
<tr>
<td>*dat</td>
<td>gives: dedit</td>
</tr>
<tr>
<td>fábulum dat</td>
<td>puts on a play</td>
</tr>
<tr>
<td>*dē</td>
<td>put down from; about</td>
</tr>
<tr>
<td>dea</td>
<td>goddess</td>
</tr>
<tr>
<td>dēbet</td>
<td>owes</td>
</tr>
<tr>
<td>decem</td>
<td>ten</td>
</tr>
<tr>
<td>dēcidit</td>
<td>fell down</td>
</tr>
<tr>
<td>dēcipit</td>
<td>deceives, fools</td>
</tr>
<tr>
<td>dedit</td>
<td>gave, has given</td>
</tr>
<tr>
<td>dēlēcit</td>
<td>threw down</td>
</tr>
<tr>
<td>deinde</td>
<td>then</td>
</tr>
<tr>
<td>dēlectat</td>
<td>delights, pleases: dēlectāvit</td>
</tr>
<tr>
<td>dēlēvit</td>
<td>destroyed</td>
</tr>
<tr>
<td>dēliciae</td>
<td>darling</td>
</tr>
<tr>
<td>dēnārius</td>
<td>a denarius (coin)</td>
</tr>
<tr>
<td>dēnsus</td>
<td>thick</td>
</tr>
<tr>
<td>dēnsior</td>
<td>thicker</td>
</tr>
<tr>
<td>dēnsissimus</td>
<td>very thick</td>
</tr>
<tr>
<td>dépōnit</td>
<td>puts down, takes off:</td>
</tr>
<tr>
<td></td>
<td>dēposuit</td>
</tr>
<tr>
<td>dēscendit</td>
<td>comes down</td>
</tr>
<tr>
<td>désertus</td>
<td>deserted</td>
</tr>
<tr>
<td>désistit</td>
<td>stops</td>
</tr>
<tr>
<td>dēspērat</td>
<td>despairs</td>
</tr>
<tr>
<td>dēstrīnxit</td>
<td>drew out</td>
</tr>
<tr>
<td>deus</td>
<td>god</td>
</tr>
<tr>
<td>dīcit</td>
<td>says: dixit</td>
</tr>
<tr>
<td>dictat</td>
<td>dictates</td>
</tr>
<tr>
<td>*diēs: diem</td>
<td>day</td>
</tr>
<tr>
<td>diēs nātālis:</td>
<td>birthday</td>
</tr>
<tr>
<td>diem nātālem</td>
<td></td>
</tr>
<tr>
<td>difficilis</td>
<td>difficult</td>
</tr>
<tr>
<td>diligenter</td>
<td>carefully</td>
</tr>
<tr>
<td>discīdit</td>
<td>departs, leaves: discīdit</td>
</tr>
<tr>
<td>discit</td>
<td>learns</td>
</tr>
<tr>
<td>discus</td>
<td>discurs</td>
</tr>
<tr>
<td>dissentit</td>
<td>disagrees, argues</td>
</tr>
<tr>
<td>dīves: dīvitem</td>
<td>rich</td>
</tr>
<tr>
<td>divisor: divisōrem</td>
<td>distributor, a man hired</td>
</tr>
<tr>
<td>dīxit</td>
<td>to bribe electors</td>
</tr>
<tr>
<td>docet</td>
<td>said</td>
</tr>
<tr>
<td>doctus</td>
<td>teaches</td>
</tr>
<tr>
<td>dolet</td>
<td>educated, skilful</td>
</tr>
<tr>
<td></td>
<td>hurts, is in pain</td>
</tr>
<tr>
<td>domina</td>
<td>mistress, madam</td>
</tr>
<tr>
<td>dominus</td>
<td>master</td>
</tr>
<tr>
<td>dōnum</td>
<td>present, gift</td>
</tr>
<tr>
<td>dormit</td>
<td>sleeps: dormīvit</td>
</tr>
<tr>
<td>dubium</td>
<td>doubt</td>
</tr>
<tr>
<td>dūcit</td>
<td>leads, takes: dūxit</td>
</tr>
<tr>
<td>duo</td>
<td>two</td>
</tr>
</tbody>
</table>

| ē | from, out of |
| eam | her |
| ēbrius | drunk |
| * ecce! | look! |
| ēdit | presents: ēdit |
| effūgit | escaped |
| * ego | I |
| * ēheu! | oh dear! oh no! |
| * ēlegit | chose |
| * emit | buys: ēmit |
| * ēmittit | throws, sends out: ēmissit |
| eōs | them |
| * epistula | letter |
| ērādit | rubs out, erases: ērāsit |
| erat | was |
| * est | is |
| ēsurit | is hungry |
| * et | and |
| euge! | hurray! |
| * eum | him, it |
| ēvānuit | vanished |
| ēvītāvit | avoided |
| ēvōlāvit | flew |
| ex | out of, from |
| examītās | unconscious |
| excitāvit | aroused, woke up |
| * exclāmat | exclamāvit |
| * exit | goes out |
| expedītus | lightly armed |
| explicāvit | explained |
| * exspectat | waits for |
| exspirāvit | died |
| extrāxit | pulled out |

| * fabula | play, story |
| facile | easily |
| facit | makes, does: fēcit |
| familia | household |
| fautōrem | supporter |
| fave | favours, supports |
| fēcit | made, did |
| fēlēs: fēlem | cat |
| fēlix: fēlicem | lucky |
| fēmina | woman |
| ferōciter | fiercely |
| ferōx: ferōcem | fierce, ferocious |
| ferōcissimus | very fierce |
| fert | brings, carries |
| festīnāt | hurries; festīnāvit |
| fidēlis | faithful, loyal |
| filia | daughter |
| filius | son |
| finis: finem | end |
| flamma | flame |
| fluit | flows |
| fortasse | perhaps |
| fortis | brave |
| fortior | braver |
| fortissimus | very brave |
| fortiter | bravely |
| forum | forum, market-place |
| frāctus | broken |
| frāter: frātem | brother |
| fremit | roars: fremuit |
| in vāin | in vain |
| frōstrā | runs away, flees: fūgit |
| fugit | smoke |
| fūmus | tight-robe walker |
| fūnambulus | farm |
| fundus | thief |
| für: fürem | scoundrel! |
| furcifer! | club |

<p>| fūstis: fūstem | club |</p>
<table>
<thead>
<tr>
<th>Latin</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>gēns: gentem</td>
<td>family</td>
</tr>
<tr>
<td>gerit</td>
<td>wears</td>
</tr>
<tr>
<td>gladiātor:</td>
<td>gladiator</td>
</tr>
<tr>
<td>gladiātōrem</td>
<td>sword</td>
</tr>
<tr>
<td>gladius</td>
<td>Greek</td>
</tr>
<tr>
<td>Graecia</td>
<td>poor Greek</td>
</tr>
<tr>
<td>Graeculus</td>
<td>Greek</td>
</tr>
<tr>
<td>Gratiae</td>
<td>thanks</td>
</tr>
<tr>
<td>Gratiās agit</td>
<td>thanks, gives thanks</td>
</tr>
<tr>
<td>graviter</td>
<td>seriously</td>
</tr>
<tr>
<td>gustat</td>
<td>tastes: gustāvit</td>
</tr>
<tr>
<td>*habet</td>
<td>has</td>
</tr>
<tr>
<td>*habitat</td>
<td>lives</td>
</tr>
<tr>
<td>hae</td>
<td>these</td>
</tr>
<tr>
<td>haec</td>
<td>this</td>
</tr>
<tr>
<td>hanc</td>
<td>this</td>
</tr>
<tr>
<td>hausit</td>
<td>drained, drank up</td>
</tr>
<tr>
<td>hercle!</td>
<td>by Hercules! good heavens!</td>
</tr>
<tr>
<td>*heri</td>
<td>yesterday</td>
</tr>
<tr>
<td>*hic</td>
<td>this</td>
</tr>
<tr>
<td>hoc</td>
<td>this</td>
</tr>
<tr>
<td>*hodiē</td>
<td>today</td>
</tr>
<tr>
<td>*homō: hominem</td>
<td>human being, man</td>
</tr>
<tr>
<td>*hortus</td>
<td>garden</td>
</tr>
<tr>
<td>*hospes: hospitem</td>
<td>guest</td>
</tr>
<tr>
<td>hūc</td>
<td>here, to here</td>
</tr>
<tr>
<td>hunc</td>
<td>this</td>
</tr>
<tr>
<td>*iacet</td>
<td>lies</td>
</tr>
<tr>
<td>*iam</td>
<td>now</td>
</tr>
<tr>
<td>iamprīdem</td>
<td>a long time ago</td>
</tr>
<tr>
<td>iānua</td>
<td>door</td>
</tr>
<tr>
<td>ībat</td>
<td>was going</td>
</tr>
<tr>
<td>iber</td>
<td>there</td>
</tr>
<tr>
<td>*igitur</td>
<td>therefore, and so</td>
</tr>
<tr>
<td>*ignāvus</td>
<td>cowardly, lazy</td>
</tr>
<tr>
<td>illam</td>
<td>that</td>
</tr>
<tr>
<td>*ille</td>
<td>that</td>
</tr>
<tr>
<td>imitātor: imitātorem</td>
<td>imitator</td>
</tr>
<tr>
<td>*imperium</td>
<td>empire</td>
</tr>
<tr>
<td>imprimit</td>
<td>presses</td>
</tr>
<tr>
<td>*in</td>
<td>in, on; into, onto</td>
</tr>
<tr>
<td>incendium</td>
<td>fire, blaze</td>
</tr>
<tr>
<td>incidit</td>
<td>falls: incidit</td>
</tr>
<tr>
<td>incitāt</td>
<td>urges on, encourages</td>
</tr>
<tr>
<td>induit</td>
<td>puts on</td>
</tr>
<tr>
<td>ſēns: ſinfantem</td>
<td>child, baby</td>
</tr>
<tr>
<td>ſēpēlix: ſinfelīcem</td>
<td>unlucky</td>
</tr>
<tr>
<td>*ingēns: ingentem</td>
<td>huge</td>
</tr>
<tr>
<td>inimicus</td>
<td>enemy</td>
</tr>
<tr>
<td>inquit</td>
<td>says, said</td>
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<td>insānus</td>
<td>mad, crazy</td>
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<td>inscription, notice,</td>
</tr>
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<td>inscriptiōnem</td>
<td>writing</td>
</tr>
<tr>
<td>*inspicit</td>
<td>looks at, inspects,</td>
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<tr>
<td>institor: institōrem</td>
<td>examines: inspexit</td>
</tr>
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<td>*intellegit</td>
<td>pedlar, street vendor</td>
</tr>
<tr>
<td>*intente</td>
<td>understands: intellectēx</td>
</tr>
<tr>
<td>interfēcit</td>
<td>closely, carefully</td>
</tr>
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<td>*intrat</td>
<td>killed</td>
</tr>
<tr>
<td>intrō īte!</td>
<td>enters: intrāvit</td>
</tr>
<tr>
<td>intus</td>
<td>go inside!</td>
</tr>
<tr>
<td>*invenit</td>
<td>inside</td>
</tr>
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<td>*invitat</td>
<td>finds: invēnit</td>
</tr>
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<td>ĵrātior</td>
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</tr>
<tr>
<td>ĵrātissimus</td>
<td>angrier</td>
</tr>
<tr>
<td>iste</td>
<td>very angry</td>
</tr>
<tr>
<td>*it</td>
<td>that</td>
</tr>
<tr>
<td>ita</td>
<td>goes: iit</td>
</tr>
<tr>
<td>ita vērō</td>
<td>in this way</td>
</tr>
<tr>
<td>iter</td>
<td>yes</td>
</tr>
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<td>*iterum</td>
<td>journey, progress</td>
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<tr>
<td>iubet</td>
<td>again</td>
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<td>*iūden: iūdicem</td>
<td>orders</td>
</tr>
<tr>
<td>iuvenis: iuvenem</td>
<td>judge</td>
</tr>
<tr>
<td>iuvenis: iuvenem</td>
<td>young man</td>
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<tr>
<td>Latin Word</td>
<td>English Translation</td>
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<td>laborat</td>
<td>works: labōrāvit</td>
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<td>weeps, cries</td>
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<td>happy</td>
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<td>very happy</td>
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<td>made of stone</td>
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<td>very generous</td>
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<td>freed, set free</td>
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<td>libertās: libertātem</td>
<td>children</td>
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<td>freedman, ex-slave</td>
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<td>tongue, language</td>
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<td>longē</td>
<td>place</td>
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<td>longus</td>
<td>a long way, far</td>
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<tr>
<td>longissimus</td>
<td>long</td>
</tr>
<tr>
<td>lūcet</td>
<td>very long</td>
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<td>lūna</td>
<td>shines</td>
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<td>lupus</td>
<td>moon</td>
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<td>magnificently</td>
</tr>
<tr>
<td>magnus</td>
<td>magnificent</td>
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<td>maior</td>
<td>big, large, great</td>
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<td>māne</td>
<td>bigger, larger, greater</td>
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<td>manet</td>
<td>in the morning</td>
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<td>marītus</td>
<td>remains, stays: manēsīt</td>
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<td>husband</td>
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<td>mother</td>
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<td>mē, mēcum</td>
<td>very big, very large, very great</td>
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<td>mediūs</td>
<td>me, with me</td>
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<td>melior</td>
<td>middle</td>
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<td>mendācissimus</td>
<td>better</td>
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<td>mendāx: mendācem</td>
<td>very deceitful</td>
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<td>mēnsa</td>
<td>liar</td>
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<td>merchant</td>
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<td>meus</td>
<td>my, mine</td>
</tr>
<tr>
<td>mihi</td>
<td>to me</td>
</tr>
<tr>
<td>minimē!</td>
<td>no!</td>
</tr>
<tr>
<td>mīrābilis</td>
<td>extraordinary, strange</td>
</tr>
<tr>
<td>miserandus</td>
<td>pitiful, pathetic</td>
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<tr>
<td>missió: missiōnem</td>
<td>release</td>
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<td>mittit</td>
<td>sends: misit</td>
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<tr>
<td>mōns: montem</td>
<td>mountain</td>
</tr>
<tr>
<td>moribundus</td>
<td>almost dead, dying</td>
</tr>
<tr>
<td>moritūrus</td>
<td>going to die</td>
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<td>mors: mortem</td>
<td>death</td>
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<td>dead</td>
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<td>soon</td>
</tr>
<tr>
<td>multus</td>
<td>much, many</td>
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<td>heavily armed gladiator</td>
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<tr>
<td>murmillōnem</td>
<td>wall</td>
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<tr>
<td>nūrus</td>
<td></td>
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<td>nārrat</td>
<td>tells, relates: nārrāvit</td>
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<td>nose</td>
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<td>nauta</td>
<td>sailor</td>
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<td>nāvis: nāvem</td>
<td>ship</td>
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<td>necat</td>
<td>kills: necāvit</td>
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<tr>
<td>negōtiōm</td>
<td>business</td>
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<tr>
<td>nēmō: nēminem</td>
<td>no one, nobody</td>
</tr>
<tr>
<td>nihil</td>
<td>nothing</td>
</tr>
<tr>
<td>nihil cūrō</td>
<td>I don’t care</td>
</tr>
<tr>
<td>nimium</td>
<td>too much</td>
</tr>
<tr>
<td>nisi</td>
<td>except</td>
</tr>
<tr>
<td>nōbilis</td>
<td>noble, of noble birth</td>
</tr>
<tr>
<td>nōbīs</td>
<td>to us</td>
</tr>
<tr>
<td>nōn</td>
<td>not</td>
</tr>
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<td>nōs</td>
<td>we, us</td>
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<tr>
<td>noster: nostrum</td>
<td>our</td>
</tr>
<tr>
<td>nōtus</td>
<td>well known, famous</td>
</tr>
<tr>
<td>nōtissimus</td>
<td>very well known</td>
</tr>
<tr>
<td>novācula</td>
<td>razor</td>
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novus
nox: noctem
nūbēs: nūbem
Nūcerini
nūllus
num?
numerat
numquam
*nunc
*nūntiat
*nūntius

* pāx: pācem
* pecūnia
* per
percussit
periculōsus
perit
* perterritus
pervēnit
*pēs: pedem
pessimus
pestis: pestem
*pētīt

philosophus
pictor: pictōrem
pictūra
pingit
piscīna
pistor: pistōrem
* placet
* plaudit
plēnus
plūrimus
pōcūlum
* poēta
pollex: pollicem
Pompēiānus
pōns: pontem
*pŏrta
*pŏrat
pŏrticus
*pŏrtus
*pŏst
*pŏsteā
*pōstquam
pōstrēmō
pōstrīdiē
* postulat
pōsūit
premium
pretiosus
* prīmus
probat
probus
* prōcēdit

* prōmittit
* prope
propius
prōvocāvit

* pāx: pācem
* pecūnia
* per
percussit
periculōsus
perit
* perterritus
pervēnit
*pēs: pedem
pessimus
pestis: pestem
*pētīt

philosophus
pictor: pictōrem
pictūra
pingit
piscīna
pistor: pistōrem
* placet
* plaudit
plēnus
plūrimus
pōcūlum
* poēta
pollex: pollicem
Pompēiānus
pōns: pontem
*pŏrta
*pŏrat
pŏrticus
*pŏrtus
*pŏst
*pŏsteā
*pōstquam
pōstrēmō
pōstrīdiē
* postulat
pōsūit
premium
pretiosus
* prīmus
probat
probus
* prōcēdit

* prōmittit
* prope
propius
prōvocāvit

obdormīvit
obstinātē
occupātus
* offert
olfēcit
* ōlim
* omnis
* optimē
* optimus
ōrātiō: ōrātiōnem
* ostendit
ōtiōsus

went to sleep
stubbornly
busy
offers
smelled, sniffed
once, some time ago
all
very well
very good, excellent, best
speech
shows: ostendit
idle, on holiday, on vacation

*pæne
palaestra
pānis: pānem
* parat
parātus
parce!

nearly, almost
palaestra, exercise area
bread
prepares: parāvit
ready
spare me! have pity on me!

parēns: parentem
pariēs: parietem
* parvus
pāstor: pāstōrem
* pāter: patrem
pauper: pauperem
pauperrimus
pāvō: pāvōnem
pavor: pavōrem

peace
money
through
struck
dangerous
dies, perishes: perit
terrified
reached, arrived at
foot, paw
worst, very bad
pest, scoundrel
makes for, attacks,
seeks: petivit
philosopher
painter, artist
painting, picture
paints
fish-pond
baker
it pleases, suits
applauds, claps: plausit
full
most
wine-cup
poet
thumb
Pompeian
bridge
gate

carries: portāvit
colonnade
harbour
after
afterwards
after, when
finally, lastly
on the next day
demands: postulāvit
placed, put up
profit, reward
expensive, precious
first
proves
honest
advances, proceeds:
processeit
promises: prōmisit
near
right, proper
called out, challenged
<table>
<thead>
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<th>Latin</th>
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<tr>
<td>proximus</td>
<td>nearest</td>
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<td>*puella</td>
<td>girl</td>
</tr>
<tr>
<td>*puer</td>
<td>boy</td>
</tr>
<tr>
<td>*pugna</td>
<td>fight</td>
</tr>
<tr>
<td>*pugnat</td>
<td>fights: pugnāvit</td>
</tr>
<tr>
<td>*pulcher: pulchrum</td>
<td>beautiful</td>
</tr>
<tr>
<td>pulcherrimus</td>
<td>very beautiful</td>
</tr>
<tr>
<td>pulchrior</td>
<td>more beautiful</td>
</tr>
<tr>
<td>*pulsat</td>
<td>hits, knocks at, punches: pulsāvit</td>
</tr>
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<td>pīramis: pyramidem</td>
<td>pyramid</td>
</tr>
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<td>quadrāgintā</td>
<td>forty</td>
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<tr>
<td>*quaeuit</td>
<td>searches for, looks for: quaesīvit</td>
</tr>
<tr>
<td>*quam</td>
<td>than, how</td>
</tr>
<tr>
<td>quam celerrimē</td>
<td>as quickly as possible</td>
</tr>
<tr>
<td>quantī?</td>
<td>what price? how much?</td>
</tr>
<tr>
<td>quid?</td>
<td>what?</td>
</tr>
<tr>
<td>quiētus</td>
<td>quiet</td>
</tr>
<tr>
<td>quīndecim</td>
<td>fifteen</td>
</tr>
<tr>
<td>quīnquāgintā</td>
<td>fifty</td>
</tr>
<tr>
<td>quīnque</td>
<td>five</td>
</tr>
<tr>
<td>*quis?</td>
<td>who?</td>
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The story begins in the city of Pompeii shortly before the eruption of Vesuvius. Further titles in the Course take the reader to Roman Britain, Egypt, and imperial Rome.

Key features of the Fourth Edition include:
- a wide range of colour photographs, many specially commissioned
- updated sections on background and culture, taking account of recent research
- revised presentation of grammatical features
- revised and expanded questions accompanying comprehension passages.

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