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hortatio*

You may now be about to have your first encounter with a sizeable chunk of Latin written by Roman authors. It will at first seem noticeably more difficult than what you have read previously. There is a simple explanation for this. What you've read so far is mostly written by modern hacks (i.e. British schoolteachers), composing pieces of Latin whose difficulty slowly but steadily increases to match your increasing grasp of the language. Roman authors, of course, did not do anything like this; they did not automatically begin a work with the easiest bits and put the hardest bits at the end. So you are likely to feel that the level of difficulty begins by rising sharply but then settles down; your increasing experience of the language should help to make you feel steadily more comfortable.

Introduction

These notes and questions are composed particularly for students who have only a limited amount of time with a teacher. Follow your teacher's guidance over which notes to use and which questions to answer. The more time you have with your teacher, the more questions can be ignored.

Each of the nine texts has been divided into a number of sections, usually about four lines long. The notes on each group of lines nearly always begin by taking you through three steps:

- read the section (aloud if possible);
- study the vocabulary for the section;
- read the section again.

You do not have to stick rigidly to these steps. You may find you make better progress by repeating a particular step, or missing one out; you may want to vary your approach from one group of lines to the next. Experiment with different approaches to find the one that suits *you*; the aim is to prepare yourself as fully as you can for the detailed questions that follow. You will usually find it best to finish work on each section by checking that you can translate it, as recommended in the notes.

Some questions are comprehension questions; others ask you to analyse the grammar of a particular word or phrase. Your teacher will tell you whether or not to use these questions. If you have access to the online version of the text, you can click to check that your analysis is correct. Aim to develop your ability to do the analysis yourself (e.g., in an exam!) by getting into the habit of asking yourself, **before** clicking, “What case is this noun?” or “What tense is this verb?” etc. The exam will **not** contain grammar questions, but they are included here to help you towards an accurate translation and a fuller understanding of the text. The *Cambridge Latin Grammar* and *A Latin Grammar* by James Morwood can help you to investigate the grammar in more detail.

Some questions, such as “Why do you think character so-and-so behaved in this way?” or “What is the mood of this section?” have more than one possible answer. In dealing with such questions, study the text carefully and come to your own conclusion. An examiner will always give credit for any sensible answer, supported where possible by quoting from the Latin text. A dagger (†) means there is no “official” right answer to a question.

An asterisk (*) next to a question indicates that the question is or may be suitable for group discussion. It is often a good plan for you to work on such questions on your own first and then compare your answers with those of the rest of the group. Groups (or pairs) can also be used to discuss how a passage should be translated, but beware of taking over someone else’s translation without understanding how that translation was arrived at.

Check

Check boxes

From time to time you will find check boxes in the notes. These encourage you to check your answer to a question. Answers can be found at the end of the notes for the particular sub-section.

One way of preparing to read *Growing Up in Rome* is to recall as much information as you already possess (jotting down keywords and phrases if this helps) on the subject of childhood, adolescence and early adult-hood in Rome. The information might have come from teachers, textbooks, online material or any other source you have found reliable. You will find it helpful to consider the Roman experiences both of your own sex and of the opposite sex, from baby-hood to young adult-hood. (The texts in this collection are about a range of people from a girl less than six years old to a young man in his twenties.) After compiling your list, you will probably find it helpful to compare it with the lists made by others.

Cicero, *Pro Caelio*, 25, 28, 30, 44, lines 1-4 (... *disseruit*)

meus familiaris L. Herennius dixit multa de luxurie, multa de libidine, multa de vitiis iuventutis, multa de moribus. castigavit M. Caelium, sicut neminem umquam parens; multa de incontinentia intemperantiaque disseruit.

- 1 meus, mea, meum - *my*
familiaris, familiaris - *close friend, intimate friend*
L. = abbreviation of Lucius - *Lucius*
Herennius, Herennii - *Herennius*
dico, dicere, dixi, dictus - *say, speak*
multus, multa, multum - *much, many*
de - *about, concerning, on the subject of*
luxuries, luxuriei - *luxury, extravagance*
multus, multa, multum - *much, many*
de - *about, concerning, on the subject of*
libido, libidinis - *desire, lust, passion*
- 2 multus, multa, multum - *much, many*
de - *about, concerning, on the subject of*
vitium, vitii - *fault, defect, error, shortcoming, vice*
iuventus, iuventutis - *youth*
multus, multa, multum - *much, many*
de - *about, concerning, on the subject of*
mos, moris - *character, behaviour, morals*
castigo, castigare, castigavi, castigatus - *chastise, rebuke, reprimand, censure*
M. = abbreviation of Marcus - *Marcus*

- 3 Caelius, Caelii - *Caelius*
sicut - *as, in such a way as*
nemo, neminis - *no one, nobody*
umquam - *at any time, ever*
parens, parentis - *father, mother, parent*
multus, multa, multum - *much, many*
de - *about, concerning, on the subject of*
incontinentia, incontinentiae - *lack of self-control, self-indulgence*
- 4 intemperantia, intemperantiae - *unrestrained behaviour, licentiousness*
dissero, disserere, disserui - *discuss, set out in words, talk about*

At the time of this speech, Marcus Caelius Rufus was twenty-five (by far the oldest of the people whose childhood or early adulthood is described in this collection of texts). He was an intelligent and witty young man, working his way through the series of official posts known as the **cursus honorum** while enjoying a colourful and pleasure-loving lifestyle. In April 56 BC he was prosecuted on a charge of **vis** (*armed violence*) by Herennius and two others. Caelius made a speech in his own defence, followed by the powerful ex-consul Crassus and finally by Caelius' older friend, Marcus Tullius Cicero, Rome's leading orator. Of the various speeches, only Cicero's survives, known as the speech **pro Caelio** (*in defence of Caelius*).

Cicero spoke last, which he preferred to do. His speech does not say much about the actual charges against Caelius, which may have been thoroughly covered by the other two speakers for the defence. Cicero is far more concerned with what may have been an effective attack by Herennius on Caelius' personality and life-style. Roman courts allowed the speakers to make personal attacks and introduce other points which a present-day judge would disallow as irrelevant; Cicero clearly felt that Herennius' attack was too damaging to be ignored. (Perhaps parts of Herennius' description of Caelius' behaviour were too accurate to deny.) In the sections of Cicero's speech included here, he sets out to deal with this attack.

- *1 What criticisms are made now of people aged 15-25? Keep a note of your answer, to compare with Roman attitudes after finishing this section. Include complaints directed at people in their teens *and* in their twenties.
- 2 Read lines 1-4, aloud if possible.
- 3 Study the vocabulary for these lines. In particular:
 - (i) Notice the number of nouns which refer to faults.
 - (ii) The word **libido** (*desire*) was often used to refer to sexual desire in particular and so to lustful behaviour and sexual immorality. (It became an English noun through the influence of the psychologist Sigmund Freud.)
 - (iii) *iuventus* (besides being the name of an Italian football team) means *youth* not in the sense of a young man (which would be **iuvenis**) but youth as opposed to childhood or old age. It technically meant a man of military age (which could include a soldier in his twenty-fifth year of service) but Cicero is talking about Caelius' age-group (early to mid-twenties). The genitive **iuventutis** (literally *of youth*) can sometimes be translated as youthful, e.g. **vitia iuventutis** (literally *the vices of youth*), *youthful vices*.
- 4 Professor R.G. Austin (the author of a commentary on this speech) summarises these words of Cicero as follows: "Why, he [i.e. Herennius] scolded Caelius so angrily, and read him such a long lecture on Sin!"
- 5 Read lines 1-4 again, aloud if possible. The opening sentence contains a list, and any pause when reading it aloud should come at a comma. You may find it helpful to put a slight stress on the first syllable of **multa** each time it occurs.
- 6 How does Cicero refer to Herennius (line 1)?
- 7 What four faults has Herennius been speaking about (lines 1-2)? Who has Herennius been accusing of these faults?
- 8 Which important word does Cicero repeat in lines 1-2? Why?
 - (a) he is politely complimenting his friend Herennius for his thoroughness
 - (b) he is agreeing that the behaviour of young Romans is not what it ought to be
 - (c) he is hinting to the jury that Herennius' speech had been too long
- *9 Does the repetition in lines 1-2 make the sentence less effective, or more? Compare it to a famous war-time speech by Winston Churchill:

We shall fight on the beaches, we shall fight on the landing-grounds, we shall fight in the fields and in the streets, we shall fight in the hills.

Cicero and Churchill both use repetition for emphasis; what is each of them emphasising?
- 10 Cicero wants to win his case, he doesn't want the jurors to lose the thread of his argument, and he wants his speech to be easy to listen to. Would the jurors have found the string of words in lines 1-2 easy and pleasant to listen to, or would they have had to concentrate hard?
- 11 Does **moribus** here mean just habits generally, or youthful habits in particular?
- 12 In a sentence omitted here for lack of space, Cicero comments that Herennius (who was a friend of his) was a kindly and pleasant soul who seems to have had a personality change when speaking for the prosecution.
- 13 Cicero goes on to compare Herennius' attack on Caelius with the behaviour of a parent (line 3). Does **parens** here refer to a father or a mother? (Which Roman parent would you expect to deal with the reprimanding or punishment of a son?)

- 14 (i) The word **sicut** (*in a way that ... or as ...*) is used to make comparisons:

Sceledrus diligenter laborabat, sicut pauci servi laborare solent.

Sceledrus was working hard, in a way that few slaves are accustomed to work.

Check

- (ii) Translate this comparison:

iuvenis puellam pulchram spectabat, sicut omnes iuvenes puellas pulchras spectare solent.

- (iii) Notice the position of two key words in the comparison Cicero makes in line 3: In what case are (a) **neminem** and (b) **parens**? Is this the usual word order?

- (iv) The literal translation of **sicut neminem umquam parens** (*in a way that a father nobody ever!*) is too cryptic, and also fails to reproduce Cicero's word order. A simpler way of translating the sentence, while keeping "nobody" and "father" in the same order as Cicero, is to repeat the verb **castigare** but turn the sentence round as if **castigare** had been used in a passive form. Translate it in its altered version:

Check

(Herennius) *Caelium castigavit, sicut nemo umquam a parente castigatus est.*

- 15 The most emphatic parts of a Latin sentence are often the beginning and end; and a word draws attention to itself if it is put in an unusual place. The sentence **castigavit M. Caelium, sicut neminem umquam parens** (lines 2-3) is a good example: which three words gain special emphasis in these ways? (If stuck, look back to question 14(iii) for two of them.)
- *16 (i) How severely, according to Cicero, did Herennius scold Caelius?
- (a) less sternly than a father scolding a son
(b) as sternly and forcefully as any father scolding a son
(c) more sternly and forcefully than any father ever scolding a son
- (ii) Does Cicero mean exactly what he says or is he exaggerating (e.g. to amuse the jury)?
- 17 In saying this about Herennius, Cicero is placing him very high indeed on the severity scale. In Roman law, the father was head of the family, with considerable powers over wife, children and slaves. He even had the right to put a son to death; in fact half a dozen years before the trial of Caelius, a father had had his son executed for treason. This is obviously an extreme case, but reprimands and punishment of children (especially male) were considered an important part of a father's job.
- 18 What two further qualities of Caelius did Herennius criticise, according to lines 3-4?
- 19 Translate lines 1-4.
- *20 How does Cicero want the jury to react to Herennius' criticisms of Caelius?
- (a) with anger
(b) with a smile
(c) with agreement with the criticisms
- Give a reason for your answer (your answers to questions 8 and 16(ii) may help).
- 21 To read Latin literature silently can be rather like looking at the score of a piece of music: the reader (if s/he can read music!) knows what the piece is like, but it needs to be performed aloud for full effect. And a law-court speech like Cicero's defence of Caelius was composed to be "performed" to an important audience: the jury in the court-room.
- If Cicero is gently making fun of Herennius in these four lines, might he have delivered them - especially the final five words - in a pseudo-solemn way, as if he were sending-up Herennius' serious manner? You may like to try reading lines 1-4 (or just the last five words) aloud in this way yourself (perhaps in private). Make the most of the two long words; Cicero probably enjoyed speaking them. Don't rush them, but try not to pause for breath in mid-word.

Answers

14. (ii) *The young man was looking at the pretty girl, in a way that all young men are accustomed to look at pretty girls.*
- (iv) Herennius scolded Caelius in a way that nobody has ever been (or ever was) scolded by his father.

Notes

Cicero, *Pro Caelio* 25, 28, 30, 44, lines 4-8 (*equidem ... fuisse*)

equidem multos et vidi in hac civitate
et audivi - non modo qui primoribus labris gustavissent genus hoc 5
vitae et extremis, ut dicitur, digitis attingissent, sed qui totam
adulescentiam voluptatibus dedissent - emersisse aliquando et
graves homines atque illustres fuisse.

4	equidem - <i>indeed, I for my part</i> multus, multa, multum - <i>many</i> et - <i>and</i> et ... et - <i>both ... and</i> video, videre, vidi, visus - <i>see, observe,</i> <i>notice</i> in - <i>in, within</i> hic, haec, hoc - <i>this</i> civitas, civitatis - <i>city, state</i> et - <i>and</i>	6	vita, vitae - <i>life, way of life</i> et - <i>and</i> extremus, extrema, extremum - <i>extreme,</i> <i>very end of</i> ut - <i>as</i> dico, dicere, dixi, dictus - <i>say, tell, declare</i> digitus, digiti - <i>finger</i> atingo, attingere, attingi, attactus - <i>touch, reach</i> sed - <i>but</i> qui, quae, quod - <i>who, which, that</i> totus, tota, totum - <i>all, the whole of, entire</i>
5	et ... et - <i>both ... and</i> audio, audire, audivi, auditus - <i>hear</i> non - <i>not</i> modo - <i>only</i> qui, quae, quod - <i>who, which, that</i> primoris, primoris, primore - <i>first, foremost,</i> <i>extreme</i> labrum, labri - <i>lip</i> gusto, gustare, gustavi, gustatus - <i>taste, sip,</i> <i>have some experience of</i> genus, generis - <i>kind, type</i> hic, haec, hoc - <i>this</i>	7	adulescentia, adulescentiae - <i>youth (time of life)</i> voluptas, voluptatis - <i>delight, pleasure,</i> <i>enjoyment</i> do, dare, dedi, datus - <i>give, give over to</i> emerge, emergere, emersi - <i>emerge, escape</i> aliquando - <i>sometimes, occasionally, at</i> <i>some point, sooner or later</i> et - <i>and</i>
		8	gravis, gravis, grave - <i>important, solemn, serious</i> homo, hominis - <i>human being, person, man</i> atque - <i>and, and also, and even</i> illustis, illustris, illustre - <i>famous, illustrious</i> sum, esse, fui - <i>be</i>

direct statement:	“servi mei semper probi fuerunt.” “My slaves have always been honest”.
indirect statement:	credo servos meos semper probos fuisse. I believe my slaves to have always been honest. or, more naturally: I believe that my slaves have always been honest.

Check

Translate: **magister dicit filium meum semper diligentem fuisse.**

For a fuller account of indirect statement see *Cambridge Latin Grammar* pages 79-80, section 25 paragraph 4 or *A Latin Grammar* pages 82-85. For the way infinitives are formed see *Cambridge Latin Grammar* pages sections 34-35, paragraph 7f.6-11 or *A Latin Grammar* foot of odd-numbered pp.37-55.

- *28 You may be wondering how the jury in the court-room managed to follow the thread of such a long sentence. Part of the answer is that they could roughly anticipate what was coming. Try the experiment for yourself. How would you expect the following sentence to continue? “I could mention many men who behaved badly when they were young but who...”

It is also true that a listener can follow a very long sentence if its structure (i.e., the way it is put together) is clear right from the start. For example, the following sentence, though written for reading not listening, is so clearly going to be about the commander that when a speaker finally says what the commander did, the listener should be ready for it:

“Then the commander, seeing no hope of succour, and reflecting that his ammunition was fast failing, that many of his best men had fallen, and that the survivors were worn out by the sleepless labour of defence, resolved to attempt an escape.”

Experiment by getting one person to read these lines aloud, while the rest listen without looking at the words. If the reader is competent and the listeners attentive, they should be able to follow the writer’s meaning through to the end.

- 29 Translate this version of what Cicero says in lines 4-8:

Check

multi homines, qui primum pessime se egerant (*had conducted themselves* or *had behaved*), tandem ex hoc genere (*type*) vitae emerserunt (*emerged*).

- 30 This blockbuster question takes you through Cicero’s sentence in a sequence of several steps. A check is included with some of the steps.

(i) In lines 4 and 5, Cicero says that he has learnt something. Quote and translate the two verbs in which he says how he has learnt it. (Use the “have” translation for the perfect tense.)

Check

(ii) Translate the two verbs again, this time including the **et** in front of each one. For **et ... et ...**, refer to the vocabulary if necessary.

(iii) Who has Cicero seen and heard about (line 4)? The word he uses is an adjective: use the ending of the word to decide whether it refers to women or to men.

Check

(iv) Before saying that these numerous people have achieved something, Cicero describes them more fully. He introduces his description with the words **non modo qui ...**. Translate them, treating **qui** as if it were **eos qui...** (*those who ...* or *the ones who ...*)

(v) What does Cicero say this group of people had done (**gustavissent hoc genus vitae**)?

(vi) Judging from what you have heard in Cicero’s speech so far, what sort of life-style is he referring to in the phrase **genus hoc vitae**?

(vii) In lines 5 and 6, Cicero is speaking metaphorically, i.e. using two metaphors (... **gustavissent** and ... **attigissent**). If you are clear about the difference between *literal* and *metaphorical*, proceed to (viii); if you are unsure, compare two ways of using the word *flew*:

(a) literally: *The bird flew to the highest branch.*

(b) metaphorically: *Christine flew down the street after the thief.*

In (a) the word *flew* is used in the simplest, most physical way.

In (b) *flew* is not being used literally (unless Christine had wings and went through the air) but is used as a metaphor to convey the speed with which she ran towards her target.

Sports commentators sometimes say literally when they mean metaphorically. The result can conjure up an interesting mental image:

Answers

27 (iv) *The teacher says that my son has always been hard-working.*

29 *Many men, who at first had behaved very badly, sooner or later emerged from this type of life.*

30 (ii) *I have both seen and heard ...*

(iv) *not only the ones who ...*

“He’s literally holding his head in his hands inside himself.”

- (viii) When Cicero says that certain people had tasted this lifestyle, what does he mean?
- (a) they had adopted this way of life completely
 - (b) they had partly adopted this way of life
 - (c) they had had nothing to do with this sort of life
- (ix) How had their experience of this lifestyle resembled tasting?
- (a) these people had only sampled, not permanently adopted, such a life-style
 - (b) tasting refers to drinking wine, and so does a drunken life-style
 - (c) people who drink a little go on to drink a lot
- Check**
- (x) The phrase **primoribus labris** (line 5) indicates how far these people had “tasted” this lifestyle: is it dative plural (“to”, “for”) or ablative plural (“by”, “with”, “from”)? **primora labra** (literally *front lips!*) can be conveniently translated as *edge of the lips*, and **gustare** could be *sip*. Translate the words **qui** (*those who ...*) **primoribus labris gustavissent genus hoc vitae** (lines 5-6).
- (xi) Cicero uses another metaphor (**et extremis digitis attigissent**, line 6) to describe the group’s “progress”. What does he say they had done to this lifestyle?
- (xii) Quote and translate the two-word phrase which tells you that the metaphor in line 6 was a common one. (Is the verb active or passive?)
- (xiii) You may be able to think of other metaphors, similar to those used by Cicero, for going just a little way into some life-style or activity, possibly to try it out, e.g., “dipping one’s toes in the water”.
- (xiv) To sum up so far: Which of these groups has Cicero been talking about?
- (a) the ones who had been a bit wild when young
 - (b) the ones who had been very well-behaved when young
 - (c) those who had been very wild indeed when young
- (xv) Cicero now moves on to another group, describing them as **qui** (*the ones who ...*) **totam vitam voluptatibus dedissent**. Translate the phrase.
- Cicero clearly felt he had to mention this second group. Perhaps he wanted to contrast the real tearaways with Caelius, but he might have had a nasty feeling that the jury regarded Caelius himself as a tearaway ...
- (xvi) You may find it helpful to look back at the summary of lines 4-8 in question 29. Cicero has now picked out two groups – those who had been slightly wild when young and those who had been much more than slightly wild. What achievement of theirs (**emersisse aliquando**, line 7) has he heard about and observed?
- (xvii) **emergere** is used literally in sentences like **nauta ex aqua emersit**, but is used in line 7 as a (third) metaphor.
- (xviii) Translate the phrase which Cicero uses (**graves homines atque illustres**) to describe the people who had been rather wild or much more than slightly wild when young but had now discontinued such behaviour.
- (xix) For help with **fuisse**, refer back to 27 (iv) above.
- (xx) For those who feel cheated over **gustavissent** and **attigissent** (lines 5 and 6): Yes, they are subjunctive, though the translation is not affected. For the reason, see *Cambridge Latin Grammar* page 81, section 25 paragraph 7 or *A Latin Grammar* pages 83-4, section 5.

- 31 Translate lines 4-8. Include the word that between your translations of **audivi** and **multos**: this prepares the way for the indirect statement.
- *32 How true do you think Cicero’s comment is? How often do those who have been great breakers of rules turn into steady and serious people (and perhaps even become rule-enforcers)? Is this sometimes true in a school situation?(†)
- *33 Visualise the three actions referred to by the phrases **primoribus labris gustare** and **extremis digitis attingere**, and the verb **emergere**, when they are used literally. (For the difference between literally and metaphorically, see 30 (vii).) Next consider how Cicero uses these words and phrases as metaphors to refer to people who slightly or fully adopted a disreputable life-style but later turned over a new leaf (metaphor!) and became respectable. How successful are Cicero’s metaphors? Are they an appropriate/clear/vivid way of making his point? Do two of the metaphors “work”, but not the other? It should be emphasised that there are no “right answers” to these questions.(†)

Answers

- 30 (xv) *the ones who had given up the whole of their life (or given up their life completely) to pleasures*

Cicero, *Pro Caelio* 25, 28, 30, 44, lines 9-11 (... utor)

itaque severitati tuae non respondebo; deprecari vacationem
adulescentiae veniamque petere non audeo; perfugiis aetatis non 10
utor;

9 itaque - *and so, therefore, consequently*
severitas, severitatis - *gravity, sternness,*
strictness, severity
tuus, tua, tuum - *your (singular)*
non - *not*
respondeo, respondere, respondi - *reply,*
respond
deprecor, deprecari, deprecatus sum - *plead*
for, beg for, try to obtain
vacatio, vacationis - *exemption, immunity*

10 adulescentia, adulescentiae - *youth (time of*
life)
venia, veniae - *pardon, forgiveness,*
indulgence
peto, petere, petivi, petitus - *seek, ask for*
non - *not*
audeo, audere, ausus sum - *dare, venture*
perfugium, perfugii - *refuge, asylum, excuse*
aetas, aetatis - *age*
non - *not*
11 utor, uti, usus sum - *(with ablative) use,*
make use of, employ

-
- 34 Read lines 9-11 (... **utor**) aloud if possible.
- 35 Study the vocabulary. In particular:
- severitas** *severity* or (in line 9) *severe words*
 - vacatio** *exemption* (e.g. from punishment) and so *leniency*.
 - adulescentia**, means *youth* as opposed to *childhood* or *old age*. It covers a narrower age-range than **iuventus**, roughly teens to mid-twenties.
 - aetas** the age or age-group of an individual – youth or old age, depending on who is being spoken about.
 - utor** is a *deponent* verb and so its ending is *passive* (i.e., **utor**, not **uto**) but its meaning is active, i.e., *I use*. English says *I make use of a stick* but Latin uses an ablative case, *I make use with a stick, utor baculo*. (The ablative is used because the original meaning of these words would have been *I assist myself with a stick*).
- 36 Read lines 9-11 again.
- 37 In lines 9-11 (**itaque ... utor**), Cicero announces that he is doing the prosecution a favour. (You might either feel he's being generous or wonder what he's up to now.) He describes his favour in three ways, each clearer than the one before:
- ... **non respondebo** (line 9)
 - ... **petere non audeo** (line 10)
 - ... **non utor** (lines 10-11).
- (Cicero's actual words were more complicated, but they involved a triple repetition similar to the version you are reading.)
- 38 What is the tense of **respondebo** (line 9) (see second conjugation in *Cambridge Latin Grammar* page 28, section 7b if necessary, or *A Latin Grammar* page 38)? Translate it.
- 39 What does Cicero say he is not going to do (**non ... respondebo**, line 9)? Who is he addressing when he says **tuae**?
- Herennius
 - Caelius
 - the spokesman for the jury
- In what way had this person shown **severitas**? (Look back to lines 1-4 if necessary.)
- 40 Cicero next explains how he will be ignoring "your severe words". Find and translate the verb in the 1st person singular (line 10) which introduces his explanation. What two things does he say are too risky (or too cheeky) for him to do (lines 9-10)?
- 41 Finally, Cicero helpfully sums up the favour he is doing to Herennius. Translate **non** (end of line 10) together with the deponent verb (in the 1st person singular) in line 11; be prepared to adjust your translation when you combine these two words with **perfugiis aetatis**.
- 42 **perfugia** are literally places one might resort to (**fugere**, *to flee*) when under pressure in war; Cicero uses the word to refer to pleas or arguments one might "resort to" when under pressure in a courtroom. The whole phrase **perfugiis utor** could be translated as *I resort to pleading*.
- Study these phrases:
- perfugiis senectutis utor** *I resort to pleading on grounds of old age*
 - perfugiis paupertatis utor** *I resort to pleading on grounds of poverty*
- In Caelius' case, what does **perfugiis aetatis utor** mean?
- the same as **perfugiis senectutis utor**
 - the same as **perfugiis iuventutis utor**
- Translate **perfugiis aetatis utor** in accordance with your choice of (a) or (b).
- *43 Before finally translating a passage like lines 9-11, it can be helpful to pause and check that you have a clear idea of the argument in your head. What (in as few words as possible) does Cicero say he is **not** going to do? (Cicero says it three times in different ways, in lines 9-11, but you need only say it once.) If you and others attempt a summary in this way, compare your versions.
- 44 Translate lines 9-11 (**itaque ... utor**).
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- *45 Speakers sometimes call attention to something by saying they are not going to mention it! For example: “In fairness to my opponent, I will say nothing at all about the prison sentence he served for perjury”. (See also Mark Antony’s “reluctance” to read out Caesar’s will in Shakespeare Julius Caesar, Act III scene 2.)

This tactic (some would say “dirty trick”) was so well-established in classical times that Roman teachers of eloquence gave it a name: **praeteritio**, bypassing (from **praeterire**), because the speaker is pretending to *pass by* a fact.

Is Cicero using **praeteritio** in lines 9-11?

Is he being misleading when he says he is doing the prosecution this favour? Has he already used (in lines 4-8) the very argument he is now promising to avoid?(†)

Should Cicero be criticised for cheating or praised for doing his job? Is it his duty to play fair or to win the case for his client by whatever means he can?(†)

- *46 Why does Cicero (nearly) say the same thing three times? If you were on the jury, would you be irritated (“Why can’t the fellow get a move on?”) or does the repetition make the argument easier to follow, and also more likely to stick in your mind?(†)

It is always worth bearing in mind that the jury’s experience of the speech was different from yours. They were not reading the speech; they were listening to it. And they only heard it once. If Cicero failed to get his point across, or confused the jury or lost their attention, he got no second chances.

Your teacher will probably be able to remind you, if necessary, of another profession in which skilful use of repetition plays an important part.

- *47 Why might Cicero “not dare” (**deprecari ... petere non audeo**, lines 9-10) to use the argument that “boys will be boys”?
- (a) it would show an easy-going attitude towards immoral behaviour by young Romans
 - (b) it would show an easy-going attitude towards Caelius
 - (c) it would not convince the jury (†)

Additional note on word order

Study the word order in Cicero's announcement of what he dare not do (lines 9-10):

infinitive *deprecari* : accusative **vacationem** // // // accusative **veniam** : infinitive *petere*

The second half matches the first half: each half is made up of the infinitive of a verb, plus a noun (with an extra noun **adulescentiae** in the middle). Does the word order of the second half *repeat* the order of the first, or *reverse* it? This word order is known as *chiasmus*. If you write out Cicero's two phrases one above the other:

deprecari vacationem

veniam petere

then draw a line joining the two infinitives and another line joining the two accusatives, your two lines will form the Greek letter *chi*, from which *chiasmus* got its name.

You can see chiasmus in these English examples:

- (i) She gave an orange to Maria, and to Martin she gave an apple.
 - (ii) I cannot dig; to beg I am ashamed. (Bible)
- and, repeating key words:
- (iii) Nice to see you; to see you, nice. (Bruce Forsyth)

Chiasmus can reflect the meaning of the words. For example, the chiasmus in the next sentence may be reflecting the change described by the poet:

- (iv) The old order changeth, giving way to new. (Tennyson)

The order (i.e. way of doing things) is old at the start of the line and new at the end of it.

But a writer can use chiasmus not to reflect her meaning but to give pleasure to her listeners and readers, whose mind or ear is satisfied (subconsciously?) when the last word falls into place and the A B B A pattern is completed. If chiasmus had no effect, writers and speakers would not use it.

Chiasmus patterns can be more obvious in music than in words. Hum or sing (when on your own) two notes, one higher than the other, followed by the same two notes in reverse order. Does the final note give the impression of completing a pattern?

Experts might note that by using alliteration (two words beginning with the same letter) Cicero achieves an extra bit of balance between *vacationem* in one half of the sentence and *veniam* in the other.

Cicero, *Pro Caelio* 25, 28, 30, 44, lines 11-13 (*tantum ... noceant*)

tantum peto ut, si qua est invidia communis hoc tempore aeris
alieni, petulantiae, libidinum iuventutis - quam video esse magnam
- ne huic aliorum peccata, ne aetatis ac temporum vitia noceant.

11 tantum - *only, just, merely*
peto, petere, petivi, petitus - *seek, ask*
ut - *that*
si - *if*
qua - *in some way, to some extent*
sum, esse, fui - *be*
invidia, invidiae - *dislike, distaste, odium*
communis, communis, commune - *shared, common, general, public*
hic, haec, hoc - *this*
tempus, temporis - *time, period*
aes, aeris - *money*
12 alienus, aliena, alienum - *another's, of someone else*
petulantia, petulantiae - *boldness, effrontery, rudeness, immodesty*
libido, libidinis - *desire, lust, passion*
iuventus, iuventutis - *youth*
qui, quae, quod - *who, which, that*
video, videre, vidi, visus - *see, observe, perceive, understand*
sum, esse, fui - *be*
magnus, magna, magnum - *great, large, much*

13 ne - *not, that not*
hic, haec, hoc - *this*
alius, alia, aliud - *other*
peccatum, peccati - *error, sin*
ne - *not, that not*
aetas, aetatis - *age, period, generation*
ac - *and*
tempus, temporis - *time*
vitium, vitii - *fault, defect, error, shortcoming, vice*
noceo, nocere, nocui - *(with dative) harm, hurt, injure*

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- 48 Read lines 11-13 (**tantum ... noceant**), aloud if possible.
- 49 Study the vocabulary. Many of the words here are important keywords in Cicero's argument. In particular:
- (i) **tantum** can mean not only *so great* but also *so little* (or *only*). Similarly in English we might say *I climbed so high that I could see for miles* but we could also say *I've known her since she was so high* (sometimes accompanied by gesture indicating short stature).
 - (ii) **si qua est ...** means *if there is any ...*, e.g. **si qua est trepidatio**, *if there is any panic*.
 - (iii) You may have met **invidia** meaning *envy*; here it means *resentment* or *prejudice*; all three translations contain the idea of looking at or regarding somebody in an unfriendly way.
 - (iv) **communis**, meaning *general* or *widespread*, shows that **invidia** is directed not just at one person but at a group, e.g. by saying "all those disgraceful young men are the same".
 - (v) **aes alienum** literally *money belonging to someone else* (**alius**) and so *debt*
 - (vi) You met **libido** in line 2 and it is used here in the plural; possible translations include *lustful ways* or *lecherous habits*.
 - (vii) **iuventutis**, as in line 2, means *of young men* or *youthful* (see note 3 above if uncertain)
 - (viii) **hic** (dative **huic** in line 13) is often used in courtroom speeches to mean *this man here* (i.e. on my side of the courtroom). Translations such as *my client* or *the defendant* may seem a long way from the normal sense of **hic**, but make the meaning clear.
 - (ix) **tempora** is literally *times*, i.e. *the present time* or *the age we live in*.
- 50 Read lines 11-13 again.
- 51 After claiming that he is doing the prosecution a favour, Cicero uses **tantum** (*only*) to ask for a "little" favour in return. Even small children can be skilful at using this ploy, e.g. "I've put everything away **and** tidied my bedroom; **now** can I stay up a little bit later?"
- 52 Translate the following phrases and sentences which lead up to Cicero's request:

Cicero says his request is a small one (see 49(i) above for the meaning of **tantum**)

- (i) **tantum peto ut ...**

Check

Cicero will need this favour if (si) something is the case. Refer to 49 (ii) if you need help with **si qua**, then translate:

- (ii) **si est qua invidia communis libidinum iuventutis**

Check

The word describing **invidia** is important: Cicero is talking about a widespread prejudice because he wants the jury to make an exception for one young man (you can guess who).

- (iii) Which of these is the literal translation of the relative clause **quam video esse magnam** and which is the most natural one? (remember Cicero is referring to prejudice)
- (a) how I see to be great
 - (b) which I see to be great
 - (c) and I see that it is considerable
- (iv) Translate the whole sentence as far as **tamen**.
- (v) So far, Cicero has said that **if** young men in general have a bad reputation, *nevertheless* (**tamen**) He now makes the request he mentioned in line 11 (**peto**). Translate this simplified version of Cicero's request. What is he asking the jury not to do?

Check

peto a vobis ne Caelium damnetis (*condemn*) **propter** (*for, because of*) **peccata aliorum**.

- (vi) More precisely, he is begging the jury *not to let* something happen:

Check

peto a vobis ne aliorum peccata huic noceant. Translate (see 49 (viii) for **huic**).

- (vii) In addition, the jury are not to be misled by **aetatis ac temporum vitia**. Which word in this phrase is in the nominative case? Refer to the vocabulary if necessary to check whether it is singular or plural, and translate it.

Answers

52. (i) *I only ask that ...*
 (ii) *If there is any general prejudice against the lustful ways/lecherous habits of young men.*
 (v) *I beg you not to condemn Caelius for the misdeeds of others.*
 (vi) *I beg you not to let the misdeeds of others harm my client or harm the defendant.*

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- (viii) **aetas** and **tempora** both mean age, but one means *age-group* (just as we might say a girl of her age or a girl in her age-group) whereas the other means *the age we live in*. Which is which? Check your answer if necessary from 35(iv) and 49(ix).
- (ix) Translate the whole phrase **aetatis ac temporum vitia**. In what way might these **vitia** be *harmful* (**noceant**) to Caelius?
- (x) Translate this expanded version of (vi), translating the second **ne** as *nor*, and saving **noceant** and **huic** to the end. (Be guided by your translation of (vi).)

peto a vobisne huic aliorum peccata, ne aetatis ac temporum vitia noceant.

- 53 Translate lines 11-13.
- *54 What *substantial* (**magna**) and *widespread* (**communis**) attitude towards young men does Cicero fear (lines 11-12)? Explain in your own words the favour he therefore asks of the jury in 13.
- 55 How close to each other does Cicero put the word referring to Caelius and the word for other young men? Why?
- *56 If you had been on the jury, which argument would have impressed you more, the one in lines 4-8 or the one in line 13?(†)

Notes

Cicero, *Pro Caelio* 25, 28, 30, 44, lines 13-17 (in M. ... tenuerunt)

in

M. Caelio enim nulla luxuries reperietur, nulli sumptus, nullum aes
alienum, nulla convivorum ac lustrorum libido. amores autem et 15
hae deliciae, ut vocantur, quae infirmioribus animis molestae
solent esse, numquam hunc occupatum impeditumque tenuerunt.

- 13 in - *in*
14 M. = abbreviation of Marcus - *Marcus*
Caelius, Caelii - *Caelius*
enim - *indeed, for, certainly*
nullus, nulla, nullum - *not any, no*
luxuries, luxuriei - *luxury, extravagance*
reperio, reperire, repperi, repertus - *find, discover*
nullus, nulla, nullum - *not any, no*
sumptus, sumptus - *expense, lavish expenditure*
nullus, nulla, nullum - *not any, no*
aes, aeris - *money*
15 alienus, aliena, alienum - *another's, of someone else*
nullus, nulla, nullum - *not any, no*
convivium, convivii - *feast, entertainment, banquet*
ac - *and*
lustrum, lustrum - *den of vice, place of debauchery*
libido, libidinis - *desire, lust, passion*
amor, amoris - *love, love affair*
autem - *but, however; indeed, on the contrary*
et - *and*

- 16 hic, haec, hoc - *this*
deliciae, deliciarum - *delight, pleasures, dalliance*
ut - *as*
voco, vocare, vocavi, vocatus - *call, name*
qui, quae, quod - *who, which, that*
infirmus, infirma, infirmum - *weak, feeble, irresolute*
animus, animi - *mind, character, disposition*
molestus, molesta, molestum - *troublesome, worrying, damaging*
17 soleo, solere, solitus sum - *be accustomed to, be liable to*
sum, esse, fui - *be*
numquam - *at no time, never*
hic, haec, hoc - *this*
occupo, occupare, occupavi, occupatus - *occupy, engross*
impedio, impedire, impedivi, impeditus - *entangle, hamper, hinder*
teneo, tenere, tenui, tentus - *hold, possess*

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- 57 Read lines 13-17, aloud if possible.
- 58 Study the vocabulary, in particular some key words:
- check **aes alienum** in note 49(v) if necessary;
 - libido** is attached here to two nouns in the genitive case, conveniently translated here with *for* rather than the usual *of*.

conviviorum libido	<i>passion for feasting, i.e. gluttony;</i>
lustrorum libido	<i>passion for lechery (lustrum originally meant a quagmire, then a place where an animal wallows [e.g. in mud], then a brothel or “den of vice”);</i>
 - if you translate **amores** here as *passions*, you could use *love affairs* for **deliciae**;
 - infirmus** *weak, unsteady, not yet fully mature*; **animus** *character, personality*; some of Cicero’s listeners might associate the young with **inferiores animi**;
 - molestus** (*troublesome*) was applied by the Romans to a wide range of burdens or nuisances including **servitus** (*slavery*), **ventus molestus** (*a contrary wind*), mice in the house, worms in the guts, and **grammatici** in general.
- 59 Read lines 13-17 again.
- 60 What is the tense of **reperietur** (line 14) and is it active or passive? If necessary, refer to *Cambridge Latin Grammar* page 30, section 7c (fourth conjugation), or to *A Latin Grammar* page 52. Translate it. If hesitating between *he, she* and *it* in your translation, go for it and adjust your translation later if you need to.
- 61 According to lines 14-15, what will be found in Caelius’s personality?
- 62 You might like Professor Austin’s translation of **nulla conviviorum ac lustrorum libido**: *no passion for guzzling and debauchery*.
- 63 In what way does Cicero emphasise how completely innocent Caelius is? (If stuck, look back at lines 1-2, where he uses words in the same way but for a different purpose.)
- *64 Quote and translate two nouns in the sentence **amores ... tenuerunt** (lines 15-17), which refer to a particular area of Caelius’ behaviour. What area? Why does Cicero single it out?
- It is an area where Caelius is particularly innocent; all the more reason for Cicero to linger over it.
 - It is an area of Caelius’ behaviour which is so notorious that Cicero cannot ignore it. (†)
- 65 Quote and translate a two-word phrase in line 16 in which Cicero suggests that **deliciae** may be a word unfamiliar to the jury, or a piece of slang that they would not normally use themselves. You could translate the phrase literally, or put it in front of your translation of **deliciae** and translate as *so-called*. (The sophisticated society in which Caelius took part evidently used **deliciae** with a wide range of meanings involving *love*. For example, the poet Catullus, who probably knew Caelius, uses the word to refer to his girlfriend, and to the girlfriend’s pet bird.)
- 66 From line 16, quote and translate an adjective describing a common effect of love affairs (according to Cicero), and two words in the dative plural that refer to the age-group who might be affected in this way.
- 67 How often did love affairs have this effect on people of this age?
- never
 - occasionally
 - usually
 - always
- Quote the word or words in lines 16-17 that tell you this.
- 68 In the original (more complicated) version of this passage, Cicero adds that just as one age-group was more likely to have trouble with **amores**, another age-group was more liable to be affected by the greed and guzzling (**conviviorum**) mentioned in line 15. But he does not dwell on this point, perhaps because of the average age of the jury.
- 69 How often (according to line 17) have love affairs had a lasting effect of this sort on Caelius? Quote and translate the pronoun in line 17 which refers to him. (If puzzled, look back at note 49 (viii).)
- 70 Study three keywords in line 17 which describe the (non-)lasting effect on Caelius of any love affairs. You may find it helpful to examine them in this order rather than the order of the Latin text.
- teneo**, which you have usually met with the meaning *hold*, refers here to keeping someone in a particular state, e.g. **rex nos diu suspensos tenuit**.
 - You have often met the verb **impedire**. In line 17 its perfect participle **impeditus** can be translated in the usual way, or you could be guided by the verb’s literal meaning (*to get in the way of somebody’s feet [in pedes], to trip up*) and say *tangled up* or *entangled*.
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(iii) **occupatus** *occupied* in the sense that an enemy “occupies” your country, used here to indicate being *in the grip of something or somebody*.

What does Cicero say love affairs have never done to his client?

- *71 Explain in your own words the contrast Cicero is drawing between the effect of love affairs on immature or unsteady personalities and their effect on Caelius. One possible answer is that Cicero is suggesting unsteady characters (but not Caelius) get distracted by love affairs. (If so, distracted from what?) But this is not at all the only possible answer. (†)
- *72 How strongly has Cicero emphasised Caelius’ freedom from such vices as **luxuries** and **aes alienum** (lines 14-15)? Does he seem equally emphatic about Caelius and **amores**? (Hint: does he say **in M. Caelio nulli amores reperientur**?) Suggest the reason for any difference. Your answer to 64 may be relevant here. Instead of denial, what claim does Cicero make about the effect of **amores** on Caelius?
- *73 Does the sound of lines 13-15 (**in ... libido**) add to their effect? If they are read aloud (perhaps twice, by different people?) you may find the repetition of the keyword has a pleasing sound, as well as achieving the result referred to in question 63.
- Which (often) are the two most prominent positions for a word in a Latin sentence? (See note 15 if it has slipped your memory.) If you look at 13-15 (**in ... libido**), you’ll see that a particular consonant is used as an initial letter near one of these positions, repeated as an initial letter in the other prominent position and repeated several times elsewhere in doubled form.
- Now read 13-15 again. Pronounce **u** in **nulla** like the *u* in *put*, not as in *cup*. When Latin consonants were doubled, the Romans pronounced both letters (e.g. *ll* as in *hall-light* and not as in *taller*); if you can’t manage to double the **l** in **nulla**, try lingering on it. An Italian accent helps but is not essential.
- After one or two shots at the sound-effects, read 13-15 again, this time aiming to convey the meaning as well. You may find that getting the sound-effects right helps you to get the meaning right, and vice versa.
- 74 Translate lines 13-17 (**in M. Caelio ... tenerunt**), referring back to the explanations in 58 and 70 if necessary.
- 75 We cannot know how conscious the jury were of Cicero’s variations of word order and similar devices. Nor do we know to what extent Cicero’s exact words were “composed” as he went along, either in dictation beforehand to his secretary, Tiro, or in the courtroom itself. We know, however, that Cicero, being a thoroughly experienced orator, would not have used such ploys if he did not know they made his speech more effective. The jury could have found the words pleasant to listen to without knowing why – and if they were doing their job properly their attention was on Cicero’s argument.
- *76 Look at the words and phrases in lines 1-2, 3-4, 11-12 and 14-16 which criticise “faults” in young men (perhaps highlight if permitted). Which ones are important enough to be mentioned more than once? Which of these criticisms (if any) are made nowadays of males in the 16-24 age range? If you made a list in answer to question 1, refer to it now and compare it to the “faults” mentioned by Cicero. (†)
- *77 From Cicero’s words (which are only a small sample from the full speech) can we discover anything definite about upper-class Roman attitudes to the younger generation of males? Apparently Herennius felt he could expect the jury to have a strict sense of morals and disapprove of youthful misbehaviour. (We don’t of course have his actual words, only his opponent’s version of them.) Did Cicero feel that he could appeal to a more laid-back attitude (“boys will be boys”), at least in this particular case? Or did he fear that Caelius was in genuine danger from stern upholders of severe moral standards? Your answer to 64 might be relevant. (†)
- *78 Does Cicero apparently feel that the jury would feel more lenient to some faults than to others? Which faults seem to fall into each category, and can you suggest a reason why any particular area(s) of behaviour was/were regarded with more (or less) disapproval than others? (†)
- *79 In referring to the behaviour of the young, why does Cicero miss out 50 per cent of them? Did girls never misbehave? Were some of his comments equally relevant to girls? If not, why not? (†)
- *80 If you were facing a serious charge in a Roman law-court, would you try to get Cicero as your defence counsel? Give your reason(s). (†)
- *81 Guess the verdict.

Check

Answers

81. Not guilty.

Postscript

(Not part of the exam text, but included for those who wonder what lay behind the accusation against Caelius and what happened afterwards.)

The prosecution of Caelius was an act of revenge by a bitter woman. Herennius and the others were attacking Caelius on behalf of Clodia, a wealthy and aristocratic lady with a notorious life-style. She was more than ten years older than Caelius, had been widowed in suspicious circumstances, and belonged, like Caelius, to the fashionable pleasure-loving section of young Roman society. Her affairs were numerous; she was almost certainly the lady with whom the poet Catullus had a relationship, leading to some of his most famous poems. As she came from the noble family of the Claudii and had powerful friends, she was a dangerous enemy.

Clodia's affair with Caelius seems to have lasted about two years. It was claimed by the prosecution (according to Cicero) that the affair involved "orgies, flirtations, misconduct, trips to Baiae [notorious seaside resort], beach-parties, dinner-parties, drinking-parties, musical entertainments and concerts [equivalent of rock bands?], boating-picnics" (*pro Caelio* 35, Professor Austin's translation). When Caelius ended the relationship, Clodia was furious (normally she was the one who broke off an affair) and organised the prosecution. Much of Cicero's speech is devoted to a devastating counter-attack on Clodia, and after the case she disappears completely from Roman history.

If you have access to *Poets in a Landscape* by Gilbert Highet, his account of Cicero's speech in defence of Caelius (pages 46-49) is lively and very readable.

While Cicero was away from Rome governing a province (much to his annoyance), he asked Caelius to write to him keeping him informed about the political situation at Rome. Caelius' letters survive. They are high-spirited and entertaining, full of mischievous comments about individuals and shrewd assessments of politics as Rome moved steadily towards civil war. Caelius was determined to join Julius Caesar's side in the civil war and tried hard but unsuccessfully to persuade Cicero to do the same. Eventually Caelius fell out with Caesar and met his death in a disastrous and somewhat ludicrous attempt to raise a revolt against him. He was 34. A later writer said of Caelius that talents like his were worthy of a better character and a longer life.

Cicero joined Pompey's side against Caesar in the civil war and faded out of politics during Caesar's dictatorship until the latter was assassinated on the Ides of March 44BC. Cicero then misguidedly (or heroically) emerged from retirement to deliver a series of speeches attacking the consul Mark Antony. It was a fatal decision; his death was ordered by Antony and he was killed in December 43BC.

Horace, *Satires* 1.6, lines 1-5

causa fuit pater his qui, macro pauper agello,
noluit in Flavi ludum me mittere, magni
quo pueri magnis e centurionibus orti,
laevo suspensi loculos tabulamque lacerto,
ibant octonos referentes Idibus aeris:

5

1	causa, causae - <i>cause, reason, motive</i> sum, esse, fui - <i>be</i> pater, patris - <i>father</i> hic, haec, hoc - <i>this</i> qui, quae, quod - <i>who, which, that</i> macer, macra, macrum - <i>lean, meagre, poor</i> pauper, pauperis - <i>poor</i> agellus, agelli - <i>little field, farm</i>	4	laevus, laeva, laevum - <i>left</i> suspendo, suspendere, suspendi, suspensus - <i>hang, dangle</i> loculus, loculi - <i>bag or case for carrying writing materials</i> tabula, tabulae - <i>writing-tablet</i> lacertus, lacerti - <i>shoulder, upper arm</i>
2	nolo, nolle, nolui - <i>not to wish, not to want, be unwilling, refuse</i> in - <i>to, into</i> Flavius, Flavi - <i>Flavius</i> ludus, ludi - <i>school, elementary school</i> ego, mei - <i>I, me</i> mitto, mittere, misi, missus - <i>send</i> magnus, magna, magnum - <i>great, large, tall</i>	5	eo, ire, ii - <i>go, walk, march</i> octoni, octonae, octona - <i>eight, eight each</i> refero, referre, rettuli, relatus - <i>carry, bring, pay an account</i> Idus, Idus - <i>the Ides (15th day of March, May, July, October, 13th day of the other months)</i> aes, aeris - <i>copper, bronze, money</i>
3	quo - <i>(to) where</i> puer, pueri - <i>boy, son</i> magnus, magna, magnum - <i>great, large, tall</i> e - <i>from</i> centurio, centurionis - <i>commander of a century, captain, centurion</i> orior, oriri, ortus sum - <i>be born</i>		

After each section has been translated, further questions take you through the section again, picking out additional points for study and/or discussion. (So it may seem at first sight as if some questions are in the wrong order.) Be guided by your teacher's advice over which questions to answer.)

- *1 Spend a few minutes recalling anything you have learnt at an earlier stage about Roman education, perhaps seeking more information from reference books, search engines or other sources (maybe including human ones?); check your understanding of the differences between the three stages, in which the teachers were successively the **litterator**, the **grammaticus** and the **rhator**.
- *2 What is your earliest "educational" memory? It could be anything from playing a game of counting with your parents, to your first day at school – any early experience which sticks in your mind and could be described as in any way educational. Compare your memories with those of other people, perhaps including one or two tame adults.
- 3 Q. Horatius Flaccus ("Horace") composed two collections of poems generally referred to as **saturnae** (*Satires*), though Horace also described them as **sermones** (*Conversations* or even *Chats*). The *Satire* from which these lines come takes the form of a reply to his enemies, who have sneered at Horace for being the son of an ex-slave (**libertus**). At this point of the *Satire*, Horace has just said "If I am a fairly good character ..." and he goes on to explain who or what is the reason for this.
- *4 (i) Do people always tell the truth when writing about themselves?
(ii) Do people lie about themselves on subjects where most people know the truth?
- 5 Read lines 1-5 (aloud if possible).
- 6 Study the vocabulary for these lines.
- 7 Read lines 1-5 again.
- 8 Who or what was the reason "for this" or "for these things" (**his**, line 1, dative neuter plural of **hic**), i.e. for Horace's fairly good character?
- 9 Quote and translate a nominative adjective which describes Horace's father in the second half of line 1, and a noun+adjective phrase in the ablative case (by, with or from?) which also describes him. The noun+adjective phrase is interrupted in a way that is impossible in English; it is possible in Latin because the case-endings show that the words belong together. (This type of word order is commoner in verse than prose.)
- 10 Which is bigger, an **ager** or an **agellus**?
- 11 What negative decision did Horace's father take about his son's education (line 2)?
- 12 Flavius (genitive **Flavii** shortened to **Flavi**) is clearly the **magister ludi** or **litterator**, and the **ludus** is Horace's local school at Venusia (modern Venosa) in Apulia, in Southern Italy. Venusia is too small for inclusion on some maps of classical Italy, but worth searching for, to see what its distance from Rome (370 kilometres or 230 miles) looks like on the map. The inhabitants of **urbs Roma**, if they knew about Venusia at all, may have regarded it very much as "the back of beyond"; this would add special importance to a decision taken by Horace's father, which Horace is about to relate.
- 13 **ubi** and **quo** can each at times be translated "where", but one of them means "in which place", and the other means "to which place". Compare these examples:
 - (i) **locus quo omnes ruebant erat theatrum.**
 - (ii) **locus ubi templum stabat erat forum.**Why is **quo** used in (i) but **ubi** in (ii)?
- 14 Translate the noun-and-adjective phrase in lines 2-3 which tells you who used to go **in ludum Flavi**. From whom were they sprung (**orti**, line 3), i.e. whose sons were they (another noun+adjective phrase)?
- 15 Find a plural participle in line 4 which describes the boys. What pieces of school equipment were they carrying? Pick out and translate the two ablative words which tell you how they were carrying this equipment (translate the ablative as *over* ...). You may find it helpful to visualise the centurions' sons, carrying their school kit; **lacerto**, strictly *the arm from shoulder to elbow*, is used here to mean *shoulder*.
suspensi is being used in two ways at once: it is in the same case as **pueri** because the **pueri** were *hung* (passive) with equipment, like a Christmas tree hung with decorations; but of course the boys *hung* (or *slung*) the *equipment* over their shoulder, so *equipment* is in the accusative case.
There are various ways of translating this double use of **suspensi**. One of the simplest is: *carrying their ... slung over their ...*
- *16 How different would be the modern equivalents of (a) the items carried by the under-11s and (b) the method of carrying them?
- *17 What was a *tabula* made of and how was it used?

18 **aeris** (genitive of **aes**, *bronze*) can be used instead of the noun **as**:

e.g. **decem aeris** (literally *ten of bronze*) = ten asses.

What was the monthly fee charged by Flavius, and on what day of the month was it paid (line 5)?

19 For comparison with Flavius' monthly fee (figures refer to Horace's time, 1st century BC):

4 quadrantes	=	1 as
4 asses	=	1 sestertius
4 sestertii	=	1 denarius

Some examples of sums of Roman money in use:

1 quadrans	=	admission charge for day at baths
25 asses (six-and-a-quarter sestertii)	=	daily sportula (handout from a patronus to his clientes)
900 sestertii	=	legionary's annual pay
property worth 400,000 sestertii	=	qualification as an eques
property worth 1,000,000 sestertii	=	qualification as a senator

So if a teacher had 20 students and taught for 10 months in the year, he would have earned 400 sestertii. Teaching has always been notoriously underpaid.

20 Translate lines 1-5.

*21 The poor man lived **surrounded** by the limited farmland that he owned. The word for *the poor man* (**pauper**, line 1) is **surrounded** by the words for *the limited farmland* (**macro ... agello**). Is it a coincidence or deliberate that the word order resembles the situation it describes? (†)

22 What adjective is particularly emphasised in lines 2-3, both by its position and in another more obvious way? What groups of people does it describe?

*23 What does Horace suggest by the emphatic adjective in lines 2-3?

- (a) the boys and their fathers were big
- (b) they seemed big to Horace
- (c) the boys bullied him when he was small
- (d) the boys and their fathers were important
- (e) they overrated their own importance
- (f) other

You might decide more than one of these answers is correct. (†)

*24 How many men did a centurion command, either in theory as suggested by the name, or in practice?

It is possible that the centurions in line 3, after years of service in the legions, were **veterani**, former legionaries, settled in Venusia. There they have been described as "big fish in a little pond"; what does this phrase mean? Is Horace using **magni ... magnis** ironically, saying one thing but meaning the opposite? (†)

Notes

Horace, *Satires* 1.6, lines 6-8 (... *prognatos*)

sed puerum est ausus Romam portare, docendum
artes quas doceat quivis eques atque senator
semet prognatos.

6 sed - but, however, yet
puer, pueri - *boy, son*
audeo, audere, ausus sum - *dare, venture*
Roma, Romae - *Rome*
Romam - *to Rome*
porto, portare, portavi, portatus - *take,*
convey
doceo, docere, docui, doctus - *teach*

7 ars, artis - *skill; (in a school) a subject*
qui, quae, quod - *who, which, that*
doceo, docere, docui, doctus - *teach*
quivis, quaevis, quodvis/quidvis - *anyone,*
anyone you might like to mention
eques, equitis - *person of equestrian status*
atque - *and, and also*
senator, senatoris - *member of the senate,*
senator
8 se - *himself, herself, itself, themselves (the*
-met suffix adds emphasis)
prognatus, prognata, prognatum - *child,*
offspring

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- 32 **docendum** is a part of the verb known as a gerundive, meaning that something has to be done (see *Cambridge Latin Grammar*, page 83, section 26 paragraph 2b and *A Latin Grammar*, page.111, The gerundive of obligation). Some gerundives have found their way into English:

memorandum	something which <i>needs to be</i> remembered
agenda	things which <i>are to be</i> discussed at a meeting
referendum	a political decision which <i>has to be</i> referred to the people in a vote

Work out for yourself the meanings of Amanda and Miranda (*deserving to ...*).

Sometimes the gerundive is used together with a noun to indicate that something is to be done to a person or thing:

dux captivos custodiendos duobus militibus tradidit.

The leader handed over the prisoners to two soldiers, to be guarded.

Translate this simplified version of line 6:

pater me Romam portavit, docendum ...

- 33 Find and translate the noun in line 7 which tells you what Horace was to be taught in Rome. It is in the same case as **puerum** because Latin uses the same case for both the students and the subjects studied, just as in English we can say both “She teaches History” and “She teaches Years 10 and 11.”
- 34 In the relative clause **quas ... prognatos**, describing the **artes** which Horace was to be taught, who is doing the teaching and who are being taught? (Notice that **atque** in this sentence is best translated as *or*: Latin here says **X and Y**, but English says **X or Y**.)
- 35 What do we discover from the words **artes quas doceat**, about the education of senators’ sons?
- (a) a general impression
 - (b) the exact details

So should **artes quas be translated** as *the sort of skills which ...* or *the skills which*? And should **doceat** be translated as *teaches* or as *would teach*?

(If stuck: the form of **doceat** answers all the above questions. Present indicative (i.e. the “normal” present) indicates particular subjects; present subjunctive indicates subjects in general. If unsure whether **doceat** is present indicative or present subjunctive, see *Cambridge Latin Grammar*, page 28, section 7b paragraph 1 and page 32, section 7d paragraph 1 or *A Latin Grammar*, pages 38 and 39, Active indicative and Active Subjunctive.)

- 36 Translate lines 6-8 (... **prognatos**).

*You have a wide choice of translations for **est ausus**, besides *dared*: possibilities include *was brave enough to ...*, *was so cheeky as to ...*, *pushed his luck by ...*, *had the nerve to ...*, *was so rash that he ...*. Choose a translation that seems to you to reflect Horace’s attitude to what his father did, e.g. (dis)approval. (†)

For the translation of **semet prognatos**, see 26(c).

- *37 What arts and skills (artes) were taught by a grammaticus (or in earlier times a father) in the second stage of a Roman boy’s education? (Use any information recalled or discovered when answering question 1.)

- 38 In another poem, Horace has a rather more down-to-earth memory of the teaching he received. He describes his teacher, whose name was Orbilius, as “the whacker” (**plagosus**, fond of administering **plagae**, blows).

Horace also recalls Orbilius dictating lines written by Livius Andronicus, earliest of Roman poets. After students had written lines out, they would normally read them aloud and (often) learn them by heart. Even if Orbilius only possessed one scroll of the author being studied, dictation enabled each student to have his own temporary copy of the lines to be recited and learnt, written by himself on his **tabula**.

Livius Andronicus’ work has survived only in brief quotations, such as this from his translation of the Odyssey:

cum socios nostros mandisset impius Cyclops ...

When wicked Cyclops had our friends chewed up ...

Elsewhere Horace recalls studying Greek literature as well as Latin; he speaks of *the damage done to the Greeks by the anger of Achilles*, which indicates the particular poem being read. A century later, a friend of Pliny is quoted as saying disapprovingly that students begin at the wrong end with the hardest author, meaning Homer.

- 39 Horace describes the sons of the senators and equestrians with the unusual phrase **semet prognatos** (see 25(c)). The metre which he is using makes it impossible for him to use the word **filios**, but he could have written **natos suos** (which is perfectly good Latin for their (own) sons) and rewritten the rest of the line. Instead, he uses **natos** in the lengthened form **prognatos** and writes **semet** instead of **suos**.

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- *40 Why did Horace write **prognatos semet** rather than **natos suos**?
- (a) He didn't want to rewrite the rest of the line.
 - (b) **prognatos semet** sounds more dignified than **natos suos**, because it is unusual and takes longer to say.
 - (c) Since **prognatus** can look back not just from son to father but to distant ancestors, Horace uses it to suggest the long tradition that senators' sons were taught by their fathers. (By Horace's time it had become steadily more usual to employ private tutors or send the boys to the **grammaticus**, but Horace's readers might have felt it makes a pleasantly cosy picture.)
 - (d) **prognatos semet** sounds a bit pompous and might suggest that the senatorial or equestrian fathers were rather self-important. (†)
- *41 Why was it daring (**est ausus**, line 6) of Horace's father to take him to Rome for education?
- (a) he might be thought a snob by his fellow-townsmen at Venusia
 - (b) he and Horace might be laughed at for their country ways
 - (c) it was risky for him to be away from his farm for a long period
 - (d) rich and aristocratic people might sneer at him for being an ex-slave
 - (e) another reason (†)
- 42 Horace has told us where he did not go for his elementary education, and where his father took him for the next stage. Has something been missed out?

Horace, *Satires* 1.6, lines 8-10 (*vestem ... illos*)

vestem servosque sequentes,
in magno ut populo, si quis vidisset, avita
ex re praeberi sumptus mihi crederet illos.

10

8 vestis, vestis - *garments, clothing, clothes*
servus, servi - *slave*
sequor, sequi, secutus sum - *follow, attend*
9 in - *in, among*
magnus, magna, magnum - *great, large*
ut - *as, as it were*
populus, populi - *people, crowd, multitude*
si - *if*
quis, quid - *anyone, someone*
video, videre, vidi, visus - *see, behold, observe*
avitus, avita, avitum - *ancestral*

10 ex - *from, by, on account of*
res, rei - *thing; business, property, profit, money*
praebeo, praebere, praebui, praebitus - *offer, give, provide, supply*
sumptus, sumptus - *expense, lavish expenditure*
ego, mei - *I, me*
credo, credere, credidi - *think, believe, be of the opinion*
ille, illa, illud - *he, she, it; that*

- 43 Read lines 8 (**vestem ...**) -10, aloud if possible.
- 44 Study the vocabulary for these lines. In particular:
- ut** (line 9) is used here as shorthand for **ut accidit**, as happens
 - populus** has the unusual meaning *crowd*
 - quis** is used with **si** to mean *anybody*:
si quis huc venerit, dic ei me abesse *If anybody comes here, tell him I'm out.*
 - sumptus** (line 10) is accusative plural, expensive items, costly possessions (for the endings of 4th-declension nouns, see *Cambridge Latin Grammar*, page 5, section 1 paragraph 4 or *A Latin Grammar*, page.17, 4th declension)
- 45 Read lines 8 (**vestem ...**) -10 again.
- 46 A reminder of a grammatical point: why is it a bad idea to begin the translation of this section by translating **vestem servosque sequentes** in line 8?
- 47 Translate **si quis vidisset** (line 9), referring back to 44(iii) if necessary. What would this observer have seen (line 8)?
- 48 Who are the two people whose clothing and slaves are being referred to?
- 49 Where were the slaves?
- ahead of Horace and his father, to clear the way
 - side-by-side with Horace
 - a pace or two behind
- Translate the participle which tells you this.
- 50 (i) What is the Latin word for a slave carrying a student's books, etc.?
- paedagogus
 - capsarius
 - saccarius
- (ii) Who carried the books, etc. of the magni centuriones back in Venusia (lines 3-4)?
- 51 **in magno ... populo** (line 9) may seem surprising: one might expect the little procession of father, son and slaves to pass unnoticed in a crowd. Is Horace suggesting that even amid the hustle and bustle of a Roman street, there is always somebody with time to stop and stare at something that catches the eye? (Similarly, nowadays: "Wait a minute, Pat: just look at that posh dress/car".)
- If you can recall from your previous reading any description of the busy Subura, or the Forum with onlookers standing around in its colonnades, it may help you to visualise the scene.
- 52 Translate the verb in line 10 which tells you what the onlooker would do.
- 53 (i) What the onlooker would say to himself, according to Horace, might be something like:

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"mehercule! sine dubio illi sumptus ex avita re praebentur."

Translate the onlooker's words, using the following notes as a guide:

- For the endings and meaning of **sumptus**, see 44(iv).
- res**, as usual, takes its meaning from the context ("you name it, **res** can mean it"), and here it means *wealth, resources, fortune*. The emphasis is not on **res** but on the adjective describing it.
- praebentur is passive. See *Cambridge Latin Grammar*, page 30, section 7c paragraph 1, second conjugation or *A Latin Grammar*, page 48, Passive indicative.

A lot of alternative answers are possible, especially for the first three Latin words.

- (ii) In the notes on Cicero's defence of Caelius, direct statements were compared with indirect statements:
- ordinary or direct statement: **"Publius est mendax."**
- reported or indirect statement: **omnes sciunt Publium esse mendacem.**
Everybody knows Publius to be a liar.
or, in more natural English, *Everybody knows that Publius is a liar.*
- Publium is now in the accusative case and the infinitive esse is used.

Answers

- 53 (i) *Gosh! That expensive stuff obviously gets paid for out of a family fortune..*

- (iii) There is more than one sort of infinitive. Notice how the present passive infinitive (used by Horace in line 10) is formed and used:

present active infinitive	present passive infinitive
docere to teach	doceri to be taught

ordinary or direct statement: **“pauci discipuli in illo ludo docentur.”**
“Few students are taught in that school.”

reported or indirect statement: **spectator credit paucos discipulos in illo ludo doceri.**
The onlooker believes (a) few students to be taught in that school.

or, in more natural English:

The onlooker believes that (a) few students are (being) taught in that school.

The brackets indicate that a number of options are available when translating this sort of sentence. Always choose the one which seems most suitable in the context, i.e. the one that follows on most naturally from the previous sentences.

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- (iv) Translate, using the examples in (i) and (iii) as a guide. Either go straight for a natural translation, or translate literally first if you find it helpful:

spectator credit sumptus illos avita ex re praeberi.

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- (v) In this example, the onlooker is in the past. The tense of the Latin infinitive doesn't change, and the literal translation doesn't change either, but there is a change in the natural translation. Translate, going first for a literal translation if helpful:

spectator crederet (would believe) sumptus illos avita ex re praeberi.

- 54 Translate lines 8 (**vestem** ...) -10. If you find that *would have believed* produces a more natural translation of **crederet** than *would believe*, go for it. The usual Latin for *would have believed*, in a sentence like this, is **credidisset**, but **credidisset** is impossible (not just difficult) to fit into the metre which Horace is using. In addition, you may feel *would believe* is a little more vivid – it is very much a matter of opinion.
- 55 **vidisset** and **crederet** are subjunctive because Horace is not saying that someone *did* see the little procession and *did* believe that there was a lot of inherited money going by; he's saying that *if (si)* someone had witnessed it, he *would have* believed it.
- In conditional sentences (sentences with **si** and **nisi**), writers use the subjunctive mood when they are supposing that something may or might happen or have happened (*If he had said that, he would have been lying*); they use the indicative mood (the “ordinary” mood) when they are dealing with facts (*If he said that, he was lying*). The subjunctive here corresponds to the English use of *would* or *should*.
- 56 **avitus** means owned by one's paternal grandfather or more generally owned by one's ancestors. So the onlookers who admired the **vestis** and the retinue of **servi** might have believed that Horace and his father were the most recent members of a rich family, with wealth (and perhaps **dignitas**, *status*) stretching back for several generations. How right would onlookers have been, if they thought this?
- (a) completely right
(b) partly right
(c) partly wrong
(d) totally wrong
- Why?
- 57 Some details about **servi** and **liberti** are relevant at this point:
- (i) How much money and property could a slave legally own?
(ii) What was the peculium of a slave? Who was its legal owner, right up to the time when the slave was freed (**manumissio**)?

Answers

- 53 (iv) literal translation: *The onlooker believes those expensive items to be (being) paid for out of the family fortune.*
natural translation: *The onlooker believes that those expensive items are (being) paid for out of the family fortune.*
- (v) literal translation: *The onlooker would believe those costly items to be (being) paid for out of the family fortune.*
natural translation: *The onlooker would believe that those costly items were (being) paid for out of the family fortune.*

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- (iii) After **manumissio**, the new **libertus** could normally dispose of his **peculium** as he wished. One of his first acts might be to buy an unofficial “wife” out of slavery and marry her. Whether this was true of Horace’s father, we don’t know. Horace never mentions his mother (who might not have survived his birth or infancy).
- (iv) The former **dominus** and **servus** usually became **patronus** and **cliens**, with the **cliens** sometimes installed in a shop or small business; his **patronus** was entitled to a share of the profits. Such businesses often did very well: one of the most splendid houses in Pompeii was owned by two freedman brothers. The occupation of Horace’s father will be mentioned in a few lines’ time.
- 58 **avita** (line 9) is a key-word in the bystander’s mistaken opinion of Horace’s father. How does Horace make it stand out? If stuck, look at line 2.
- *59 Is there anything suspicious about Horace’s story? Can **macro pauper agello** (line 1) and **vestem servosque sequentes** (line 8) both be true? Is Horace exaggerating, lying, or using poetic licence? (“Poetic licence” is a poet’s freedom to say things in a way that would be unacceptable in more factual types of writing, such as history.) Both parts of question 4 may matter here. It may also be relevant that earlier in the *Satire* from which these lines are taken, Horace mentions the large estates of Lucilius (an earlier satirist) and Maecenas (a man who became Horace’s patronus in ways to be described later); so the listener might assume from line 1 that Horace was brought up in poverty, but realise from lines 8-10 that his father was only poor in comparison to people like Lucilius or Maecenas. The question of Horace’s truthfulness is very much a matter of opinion. (†)

Horace, *Satires* 1.6, lines 11-14

ipse mihi custos incorruptissimus omnes
circum doctores aderat. quid multa? pudicum,
qui primus virtutis honos, servavit ab omni
non solum facto, verum opprobrio quoque turpi;

11 ipse, ipsa, ipsum - he, she, it; himself,
herself, itself
ego, mei - I, me
custos, custodis - *guardian, protector*
incorruptus, incorrupta, incorruptum - *pure,*
uncorrupted, incorruptible
omnis, omnis, omne - *all, every*
12 circum - *around, about, among*
doctor, doctoris - *teacher, instructor, trainer*
adsum, adesse, adfui - *be near, be present*
quid - *why?*
multus, multa, multum - *much, many*
quid multa - *why should I say more*
pudicus, pudica, pudicum - *chaste, virtuous*

13 qui, quae, quod - *who, which, that*
primus, prima, primum - *first, foremost, most*
distinguished
virtus, virtutis - *goodness, virtue, excellence*
honos, honoris - *honour, dignity, grace*
servo, servare, servavi, servatus - *save,*
preserve, protect, keep
ab - *from*
omnis, omnis, omne - *all, every*
14 non - *not*
solum - *only, merely*
factum, facti - *deed*
verum - *but*
opprobrium, opprobrii - *scandal, slander*
quoque - *also, too*
turpis, turpis, turpe - *ugly, disgraceful,*
dishonourable

- 60 Read lines 11-14, aloud if possible.
- 61 Study the vocabulary for these lines. Notice in particular:
- adsum** plus the dative case (literally *I am present to so-and-so*), often conveniently translated as *I accompany so-and-so*;
 - non solum ... verum ... quoque means the same as **non solum ... sed etiam**;
 - The translation of **ab** in line 14 depends on the translation of **pudicum** in line 13. You may find it helpful to treat **pudicum ab omni** together, meaning *innocent of any* Strictly speaking, **pudicum** means *chaste*, i.e. innocent of sexual misbehaviour in particular, but you may find that *innocent* makes it easier for you to translate line 14.
- 62 Read lines 11-14 again.
- 63 A boy like Horace would normally be accompanied to and from the school of the **grammaticus** not only by the **capsarius**, carrying books and writing materials, but also by another slave known as the **paedagogus** from the Greek words for *boy* and *accompany/lead*, to prevent him from getting into trouble such as involvement in sexual misbehaviour. Unfortunately, not all **paedagogi** were reliable; they might lead astray the very boys they were supposed to look after. Horace's father solved this problem in an unexpected way, described in the words ipse mihi (line 11) and aderat (line 12). Translate them, referring back to 61(i) if necessary.
- 64 So who was Horace's **paedagogus**? Translate the phrase which describes him in line 11. How does the form of the adjective emphasise his trustworthiness?
- 65 You have met many phrases consisting of a preposition followed by an adjective and noun. But Latin often uses a different order, sandwiching the preposition between the adjective and the noun. (In the same way, English can say either "through all the night" or "all through the night".) The meaning is unchanged. For example:
- hac in urbe** = **in hac urbe** = *in this city*
ipsum ad regem = **ad regem ipsum** = *to the king himself*
- Translate these examples:
- multis cum amicis** = **cum multis amicis**
ingentes per undas = **per ingentes undas**
- What three-word phrase in lines 11-12, similar to those above, tells you where the "paedagogus" accompanied Horace? Translate it.
- 66 Horace's father may seem to have gone to extraordinary lengths to protect his son from immoral behaviour. But it is clear from other writers that schools did have an unsavoury reputation in Horace's day. (Scandal in an educational setting can occur in any place or period: at the time these notes were being written, the tabloid press was full of a story about a teacher who ran away to France with his pupil.) And Horace's father (sitting on the back row?) may have been interested in what was being taught.
- 67 (i) **servare** (line 13) can be used to describe keeping something or somebody in a particular state:
- dux captivos vivos servabat.**
The leader was keeping the prisoners alive (e.g. to ransom them).
- (ii) What Horace's father achieved, according to Horace, could be summarised as:
- me pudicum servavit.** Translate Horace's summary.
- However, in lines 12-13 Horace does not need to include me in the sentence. To a Roman reader (or listener) it would be clear who had been kept innocent.
- (iii) Translate this sentence, referring back to 61(ii) if necessary:
- principes regi non solum pecuniam verum quoque gemmas dederunt.**
- (iv) Study this expanded version of Horace's sentence:
- me servavit non solum ab omni facto turpi verum quoque ab omni opprobrio turpi.**
- Did Horace's father stop him from
- behaving in a rude way?
 - gossiping in a rude way?
 - both (a) and (b)?

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Answers

- 67 (ii) *He kept me innocent.*
 (iii) *The chieftains gave the king not only money but also jewels.*

Translate the expanded sentence.

Horace does not need to repeat **ab omni** or **turpi**. What may seem surprising is his word order, particularly the separation of **omni**, **facto** and **opprobrio turpi** from each other. But consider the experience of a “non-native speaker of Latin” (yourself for example). You might be able to translate basic sentences like **rex athletic praemia tradidit** straight off, without hopping from **rex** to **tradidit**, then to **praemium**, and so on; you might even understand it without translating. In the same way, Horace’s listeners and readers (who were dealing with their native language and had only to understand it, not to translate it) could take in a whole sentence as a unit, not word by word. Hopping backwards and forwards was unnecessary, and for a listener impossible. (In just the same way, when you read the previous sentence, did you need to shuffle the underlined words, and add *was*, because you couldn’t understand them until you’d turned them into *was impossible for a listener?*)

Check

ab would also have prepared the Roman listeners for a noun in the ablative case (not that they needed to think about it), so they were ready to cope with the four ablatives that appear in the next line-and-a-bit.

- 68 Sometimes a person paying a compliment can emphasise the compliment by commenting on it. Usually the comment comes after the compliment:

Her performance of the concerto reminded me of so-and-so – and there’s no higher praise than that.

But sometimes the comment introduces the compliment. For example:

In short – and this is the most important thing - she was sincere.

So Horace introduces the tribute which he is paying to his father by saying it is the **primus virtutis honos**. **primus** is being used like **summus**, *highest*, and Latin says *compliment of*, whereas English says *compliment to*.

virtus (*virtue* or *good character*, literally *manliness* from **vir**, *man*) refers to the careful way in which Horace’s father kept an eye on his son’s behaviour.

Translate **qui** (*which*) **est primus virtutis honos**. (**est** not included by Horace, because his readers or listeners could easily supply it mentally – like **me** in the same line (see 67 (ii)).

(For any who were sharp enough to wonder why the word for *which* is masculine, not neuter: **quod** would indeed be normal, but because it introduces the masculine noun **honos** it has been “attracted” into **honos**’s gender.)

- 69 Translate lines 11-14.

- *70 Judging from Horace’s account, what mattered most to his father – Horace’s curriculum, his academic progress, or his behaviour? Had Horace senior got his priorities wrong? (†)

Answers

- 67 (iv) *He kept me innocent not only of any dirty deed but of any dirty gossip.*

Notes

Horace, *Satires* 1.6, lines 15-17 (... *sequerer*)

nec timuit sibi ne vitio quis verteret olim
si praeco parvas aut, ut fuit ipse, coactor
mercedes sequerer;

15

- 15 nec - nor, and not
timeo, timere, timui - *fear, be afraid*
se - *himself, herself, itself, themselves*
ne - *that, lest*
vitium, vitii - *fault, error, mistake, shortcoming*
quis, quid - *anyone, someone*
verto, vertere, verti, versus - *turn, turn around*
olim - *some day, sometime*

- 16 si - *if*
praeco, praeconis - *auctioneer*
parvus, parva, parvum - *little, small, petty, mean*
aut - *or, or else*
ut - *as*
sum, esse, fui - *be*
ipse, ipsa, ipsum - *he, she, it; himself, herself, itself*
coactor, coactoris - *collector (of money, taxes, etc.)*
17 merces, mercedis - *wages, salary*
sequor, sequi, secutus sum - *follow, go after, pursue, aim at*

71 Read lines 15-17 (... **sequerer**), aloud if possible.

72 Study the vocabulary for these lines. In particular:

- (i) **timeo ne ...** means *I fear that ... (... something may happen)*. The reason for the negative is that a fear is a wish that something does not happen.

This could be put into two sentences:

timeo. ne hostes nos reperiant! *I am afraid. May the enemy not find us!*

But far commoner is the single sentence:

timeo ne hostes nos reperiant. *I am afraid that the enemy may find us.*

See *Cambridge Latin Grammar*, page 73, section 23 paragraph 8n. or *A Latin Grammar*, pages 102-3.

- (ii) **timuit ne quis ...** *feared that somebody ...* You met another two-letter word earlier which, when in front of **quis**, turns the meaning of **quis** to the vague *somebody* or *anybody*. Look back to line 9 if it has slipped your memory.

- (iii) **vitio vertere** + dative = *to hold it against someone*. This may seem at first to have nothing to do with **vitium** *fault* or **vertere** *turn*. But **vertere** can mean *to turn or slant* something in a particular direction, often unfavourable as here. (Similarly, English can say: the newspaper gave a very slanted report of the game.) **vitio** is what is known as a predicative dative, in which a noun is used in the dative case, often with part of the verb *esse*, to add information about another noun or group of words. For instance:

pecunia auxilio est *money is helpful*

fossa hostibus impedimento erat *the ditch was a hindrance to the enemy*

(For further examples, see *Cambridge Latin Grammar*, page 52, section 14 paragraph 5c or *A Latin Grammar*, pages 12-13 section 5 Dative.)

An example of **vitio vertere** based on a line in a comedy by Plautus: **nemo illud tibi vitio vertet**, *nobody will hold that against you*.

So in spite of the complications, the straightforward translation *hold it against him* is a perfectly adequate way of dealing with **sibi vitio verteret** in line 15.

- (iv) **olim** (*one day* or *some day*) usually refers to the past but sometimes to the future (like English *one day* the princess met a frog [past] or *one day* you'll be sorry [future])
- (v) **sequor** is used in lines 16-17 with the accusative **parvas ... mercedes**: *I "go after" small earnings, i.e. I work for small pay.*

73 Read lines 15-17 (... **sequerer**) again.

74 The boys educated by a **grammaticus** (and then by a **rhetor** teaching public speaking) were normally sons of senators and **equites**, who would go on to a career in public life (lawyer, politician and holder of posts in an official career known as the **cursus honorum**). For Horace, son of an ex-slave, such a career would have seemed extremely unlikely. It would have seemed far more probable that he would work for **parvas ... mercedes** (lines 16-17), following in his father's footsteps and becoming a **coactor** and/or a **praeco** (line 16). One such man ran a "bank" in Pompeii; his accounts on wax tablets still exist, and indicate that, whether or not he started with **parvas mercedes**, he became a very rich man. There is some evidence that he was related to a *libertus*; perhaps, like Horace, he was a freedman's son. You may have met him in your earlier reading.

If Horace had had a job of this sort after learning the **artes** taught to a senator's son (lines 6-8), consisting of the study of Greek and Latin literature, his father's friends and enemies might have said, sadly or spitefully, "what a waste of a posh education!" But the first words of line 15 suggest Horace's father had an unexpected attitude to such comments.

75 Study the following sentences, which lead into the complicated lines 15-17. They start with a (fictitious) old man and then proceed to Horace senior and his decision:

- (i) Translate:

senex "ego olim" inquit "parvas mercedes secutus sum." (If insecure over deponent verbs, which have active meanings like *I pursued* but passive endings like **locutus sum**, see *Cambridge Latin Grammar*, page 37 section 8a or *A Latin Grammar*, page 56 **conatus sum**.)

Check

Answers

- 75 (i) *The old man said "I once worked for small earnings* (other translations possible, e.g. *pay* for **mercedes**, *meagre* for **parvas**, even *I pursued petty pay*)

- (ii) Sometimes one Latin noun is used to describe another noun, or a pronoun like **ego**; both are in the same case. In English this often involves the word as:

ego huc venio supplex. *I come here as a suppliant.*

The old man in (i) could have added words in this way to describe himself. Translate:

“ego olim parvas mercedes secutus sum coactor (sicut pater meus erat).”

An agent acted as a middle man between buyer and seller; the most familiar example nowadays is perhaps the estate agent. The Pompeian banker mentioned in 74 above was a particular kind of **coactor** when he won the contract for collecting the local taxes, acting as a middle man between the town council and the Pompeian citizens. The town council required an agreed sum from him, and he collected it for them, keeping for himself whatever additional profit he was able to make.

- (iii) Look again at two sorts of conditional sentence:

(a) **si Maria illud dixit, erravit.** *If Maria said that, she was wrong.*

Latin uses the indicative form of the verb (**dixit** and **erravit**), which leaves open the question whether Maria said it or not.

(b) **si Maria illud dixisset, erravisset.** *If Maria had said that, she would have been wrong.*

The form of the English words *had said ... would have been* makes it clear whether Maria said it or not. Did she?

In this sort of conditional sentence, Latin uses the subjunctive **dixisset** and **erravisset**.

- (iv) Returning to the earlier examples, but letting Horace take over from the old man as speaker, translate half of this version of lines 15-17, which uses a pluperfect tense of the subjunctive:

“...si ego parvas mercedes secutus essem praeco aut, sicut pater meus fuit, coactor.”

- (v) Translate an adaptation of the other half of lines 15-17. **periculum erat** is being used like **timeo**, so **ne** is translated as **that**, as in 71(i); notice also 71(ii) for the translation of **quis**:

“periculum erat ne quis meo patri vitio verteret.”

*76 Was Horace's father afraid (line 15)? If he was unafraid, was this because he didn't think Horace would become a **praeco/coactor**, or because he thought that being a **praeco/coactor** didn't matter? This can only be guesswork, but you may feel one answer is more likely than the other. (†)

77 In lines 15-17, Horace does not say **si ... secutus essem** (*If I had followed*) as in 75(iv), but **si ... sequerer** (*If I were to follow ...*). If puzzled by the form of **sequerer**, see *Cambridge Latin Grammar*, page 38, section 8b, third conjugation or *A Latin Grammar*, page 56, Deponent verbs, Subjunctive, imperfect. For the reason for the subjunctive, see 55 and 75(iii).

For an account of conditional sentences, see *Cambridge Latin Grammar*, pages 75-76, section 24 or *A Latin Grammar*, pages 114-117.

78 Who does **sibi** (line 15) refer to (i.e. who would get the blame for a “waste of education”?)

- (a) Horace
(b) Horace's father
(c) the enemies of Horace's father

79 The possible fear mentioned by Horace was not that people would sneer at his father over Horace's possible job as a **praeco** or **coactor**; what they might have sneered at was a so-called “mis-match” between his job and his “snobbish” education.

80 Translate lines 15 – 17 (... **sequerer**).

Answers

75 (ii) *I once worked for small pay as an agent (just as my father was).*

(iii) (b) No.

(iv) *“... if I had worked for small pay as an auctioneer, or an agent as my father was.”*

(v) *there was a danger that somebody might hold it against my father.*

Notes

- 81 Read lines 17 (**neque ego ...**) -18.
- 82 Study the vocabulary for this line-and-a-bit. **at** is stronger than **sed**.
- 83 Re-read lines 17 (**neque ego ...**) -18.
- 84 **ego essem questus** (line 17), like **ego secutus essem** in 75(iv) above, is in a pluperfect tense of the subjunctive and is part of a shortened conditional sentence. If the conditional sentence were written out in full, it would be:
- si ego praeco fuissem, ego non questus essem.**
- According to Horace's account, would he have complained if his education in Greek and Latin literature had been followed by a humble career as a **praeco**?
- If we didn't know already whether Horace became a **praeco** or not, we should still be able to tell this from the form of the Latin verbs (**fuissem** and **questus essem**, pluperfect subjunctive) and the English translation (*had been* and *would have*), as in the Maria example (75(iii)(b) above).
- *85 Suggest reasons why Horace might have felt, as he claims, that his education had not been wasted, whatever his future career. (†)
- 86 In **neque ego essem questus** Horace was referring to what might have happened (i.e. he might have followed in his father's footsteps) and was saying whether he would have grumbled. But he uses **nunc** (line 17) to emphasise a switch away from how things might have turned out. Choose the most suitable translation for **nunc**:
- then
 - at this very moment
 - as things have turned out
 - as things will turn out to be
 - other

- 87 **nunc** refers to the biggest lucky break of Horace's career, the details of which are scattered in other parts of his poetry. It might have seemed absurd that an ex-slave's son, instead of becoming a **praeco** like his father, should have been educated in Greek and Latin literature. But it changed his life. This is how it happened:

After studying under the **grammaticus** Orbilius, Horace went to Athens for the third stage of education under a **rhetor**. He studied oratory (the art of composing speeches) and perhaps philosophy. But when Julius Caesar was assassinated, civil war broke out again. Horace joined the "republican" army and was appointed **tribunus militum** by Brutus, who had been one of the leaders of the plot to kill Caesar. This gave him high status (he makes a light-hearted remark in one poem about "commanding a Roman legion"), though obviously he had far less military experience than the **centuriones** serving in the legions or the veterani who perhaps retired to Venusia (see questions 22-24).

Horace fought in the battle of Philippi (42 BC), in which Caesar's "avengers", under Mark Antony and Caesar's heir Octavian, defeated the "republicans" under Brutus and Cassius. He threw his shield away (he says) and ran for his life. His father's **macer agellus** (line 1) was confiscated but his life was spared by Octavian, the eventual winner in the civil wars, who later took the name of Augustus.

Making use of his studies under Orbilius, Horace turned to writing poetry. He worked as a scribe in a government department and eventually became an **eques** (see 18 above). The turning-point of his life came when he became friendly with two other poets, Virgil and Varius, who introduced him to C. Cilnius Maecenas.

Maecenas was one of a very few people whom Augustus trusted and relied on. He was a millionaire, a skilful negotiator and a shrewd adviser, who could have become a senator but preferred to remain an eques. His extravagant life-style was famous (silk clothes, precious jewels, womanising, unusual and costly food). All the same, Augustus regarded him as reliable and capable enough to be twice put in charge of Rome and Italy for long periods (once with a colleague, once in sole charge) when Augustus was out of the country.

Maecenas wrote poetry (and some prose) and gave generous support and encouragement to other writers. Horace's introduction to Maecenas gave him security and comfort for the rest of his life, and in lines 17 (**at hoc nunc ...**)-18 he says how much he owes to his father for the education which brought him to Maecenas' attention.

- 88 (i) Work out both a literal translation and a natural one for the following sentence, spoken by a debtor to his creditor.

Check

multa pecunia a me tibi debetur.

Answers

- 88 (i) *Much money is owed by me to you.* (literal)
I owe you a lot of money. (natural)

(ii) Work out a natural translation of a sentence based on Horace's comment in lines 17-18:

laus a me patri debetur, et gratia magna.

89 (i) The accusative **hoc** is a key word. It is what is known as an accusative of respect.

Two other examples of the accusative of respect:

omnia Mercurio similis *similar to Mercury in all respects, in every way*

cetera Caesari assentior *in respect of the other issues I agree with Caesar.
or on the other issues I agree with Caesar.*

Check

(ii) Here **hoc** means *in respect of this* or more simply *for this*. Horace is summing up what he would have been grateful for, even if he had followed in his father's footsteps. What action by Horace's father does **hoc** refer to?

- (a) not making Horace a **praeco**
- (b) having Horace educated in literature by the **grammaticus**
- (c) acting as his **paedagogus**
- (d) supplying fine clothes and attendants (line 8)

Check

(iii) Translate a fuller version of Horace's comment, in which he says what he owes to his father, whom he refers to as **ille** (*he*). He uses the pronoun **hoc** in the way just described:

at laus illi hoc debetur et a me gratia magna.

(iv) But because of the events described in 83 above, Horace says that the praise and gratitude he owes to his father is even maior than it would otherwise have been. Translate **maior**.

So the argument in lines 17-18 is: "Even if it hadn't paid off, I would still have been glad to have been educated like that; as it happened, it paid off very handsomely indeed, so I should be even more grateful to my father."

90 Strictly speaking, since two things are owed by Horace to his father, you might expect a plural verb debentur, but the singular is used because the two things go so closely together that they form a single idea. The same thing can happen in English: "Rudeness and bad temper is what you'll get from Algernon". Here, *is* is used rather than *are*, because rudeness and bad temper are two closely linked features of the awful Algernon.

91 Translate lines 17 (**neque ego ...**) -18).

92 Maecenas became a close friend and patron (**patronus**) of Horace. (The noun *Maecenas* is used very occasionally in English to describe an exceptionally wealthy and generous patron, e.g. "What our crumbling theatre needs is a miracle or a Maecenas!"). Horace's work included poems about public affairs, often praising Maecenas and also Augustus, but it would be a mistake to see him as a crude propagandist; he wrote many poems on non-political subjects, such as friendship and love, the gods and the countryside. Maecenas gave him a small farming estate in the Sabine hills near Rome, which provided a perfect retreat to which he could escape from the discomforts of the city. Horace continued to write poetry, became increasingly a friend of Augustus, and composed a special poem or hymn to be recited at the great **Ludi Saeculares** (supposedly celebrated every century or 110 years) in BC 17. Horace died in BC 8.

*93 (For the adventurous.) Horace's description of these *Satires* as **Sermones** was mentioned in note 3 above, and he likes to give the illusion of chatting away in a way that just happens to fall into the pattern of verse. If you look at the ends of the lines you will spot at least three points where an adjective at the end of a line carries you on over the ending of the line without a pause in order to link the adjective with the noun it describes. (The technical term for this is enjambment meaning straddling or stepping across.) The sentence runs over from one line to the next, giving an impression of versified talk. One effect is to highlight any word which comes at the end of a line but has a pause in front of it, indicated by punctuation. (Even if the punctuation itself doesn't go back to Horace's day, it has been put into the text by scribes and scholars over many centuries, where the words seem to require it.) In Horace's eighteen lines you can see at least five places where a word is highlighted by this positioning; how true is it that the highlighted word is always a key-word?

Answers

88 (ii) *I owe my father praise, and great gratitude or thanks.*

89 (ii) (b). If you chose (a), look again at the question, especially the sentence beginning Horace is summing up....

(iii) *But I owe him praise and great gratitude for this.*

*94 What is your impression of Horace's personality? Support your answer by referring to the words of the Latin text. You might consider his attitude to some or all of the following:

his father

poetry

possible life as a praeco

centurions and their sons

status

luck

other topics (†)

-
- 1 There has been much argument about the author of this. He *may* be Gaius Petronius Arbiter, a member of the Emperor Nero's court, of whom the historian Tacitus says (*Annals* XVI.18): "He spent his days in sleep, his nights in the tasks and pleasures of life... a man of stylish extravagance... but as governor of Bithynia and later as consul he showed that he could be energetic and fully capable in official duties. He then relapsed into his previous bad habits – or pretended to – and was chosen by Nero as a close friend and judge of good taste (**arbiter elegantiae** – hence his third name)... Nero thought that amongst his abundant treasures nothing was attractive or elegant unless Petronius had given it his approval."

In 66 AD Petronius was accused of involvement in a conspiracy against the Emperor which had been detected and dealt with during the previous year. Nero ordered him to commit suicide. He cut open his veins, then (according to Tacitus) had them repeatedly bound up again and reopened just as he pleased, and spent his last hours enjoying himself; he chatted to his friends and listened to some light verses; ordered generous presents for some slaves and a flogging for others; took part in a feast; had a nap; so that his death, even though forced upon him, might resemble a natural one.

- 2 Petronius' most famous work was a massive satirical novel, usually referred to (incorrectly) as the *Satyricon*. **Satyricon** is a Greek genitive plural (**libri satyricon**, *books of satirical matters*) and the nominative **satyrice** is more correct; but **Satyricon** is what it is usually called, probably after the title of a famous film by the Italian director Fellini, based on Petronius' work. (Petronius might have been amused to find *Satyricon* also used as the name of a Norwegian black metal band.)

The *Satyricon* describes the wanderings and adventures of three rather disreputable characters, joined for part of the time by the **rhethor** Agamemnon. It has been estimated that the whole work may have contained 400,000 words. (The present extract contains 130). Most of the *Satyricon* is lost, but fragments of Books XIV, XV and XVI survive, of which the most famous is the *cena Trimalchionis* – *Trimalchio's Banquet*. Trimalchio is a rich freedman, living in Campania, perhaps by the bay of Naples. He has invited the wanderers to his banquet, eager to show off his enormous wealth.

- 3 Read lines 1-3 (... **discipulum**), aloud if possible.

- 4 At this stage of the *Satyricon*, the host Trimalchio has left the **triclinium** to visit the **latrina**, and each of five guests in turn chatters at length. The present extract is from the speech of Echion the **centonarius**. A **cento** was a patchwork blanket made by stitching rags or old clothes together. A **centonarius** was either a man who made such blankets or a fireman who used them to extinguish fires. The translation blanket-man suits either explanation.

In pub or party, the topic of education can sometimes cause lively comment, especially if there is a teacher present, and Echion, after chattering for some time, has turned to Agamemnon the **rhethor** at this point and accused him of contributing nothing to the conversation in spite of being the so-called expert in speech-making.

- 5 Study the vocabulary for these lines, in particular:

- (i) **litterae** here means *learning or studies*; at other times it can refer to the letters of the alphabet.
- (ii) **fatuus** *a fool*; and so in English *fatuous (stupid)* e.g. Robin made a typically fatuous remark.
- (iii) Line 3 is easily misunderstood if you forget the meaning of **pars**. As a reminder, translate the following sentence: **coquus cibum in tres partes dividit**.
- (iv) The conversation at the party, in both vocabulary and grammar, reflects the way the Romans spoke, rather than the way they wrote. This is sometimes referred to as "Vulgar Latin", meaning *not* that it is rude but that it is Latin spoken by the ordinary people (**vulgus**). One result is that a literal translation can sound very peculiar. It is usually best to start with the literal translation, decide on the speaker's meaning, then translate again into natural English. A good translation might well be slang, but should not be obviously 21st-century or sound out of place in a Roman setting. (You might note also that although there are many obscenities in Petronius' work, none of the words used here is obscene.)

- 6 Read lines 1-3 again.

- 7 What does Echion call Agamemnon? What does he say has caused this (line 1)? Translate his comment into natural English. (See question 5(iv) above for suggestions about working from a literal translation to a natural one. Natural translations of a keyword here include *mad* or *crazy*.)

- 8 The mention of **litterae** suggests that Echion is treating the **rhethor** Agamemnon as if he were a **grammaticus** dealing in literature. (Some **rhethores** were **grammatici** as well, so Echion could be right.)

- 9 Perhaps surprisingly, Echion follows his aggressive comment with a request. What does he hope to do (lines 1-2)?

- 10 Who is growing up? What is he going to be, according to Echion? (**crecere** can be used with two nominatives, meaning *X is growing up to be Y ...*, not always in the same word order as English.)

- 11 To whom (or For whom) will the boy be a **discipulus**? Which word in line 2 tells you this?

- *12 Which of these is the literal translation of **quattuor partes dicit** (line 3) and which is the natural one? Which one is the joker (i.e. completely wrong)?
- (a) he says four parts
 - (b) he can say his four times table
 - (c) he can divide by four

If unable to locate the joker, there is a clue in question 5(iii) above.

Check

- 13 Sometimes calculating **pars quarta** of Latin money is easy (just as it can be easy to calculate percentages with English money):
- (i) What is 1 per cent of £87?
 - (ii) What is **pars quarta** of **sex (VI) denarii**? (Refer to the money table in question 19 of Horace, *Satires* 1.6 above if necessary.)

Note for those who are getting scared: the exam will not require you to do Latin arithmetic. The sums here are included as a sample of what Echion's boy could do.

- 14 What prediction does Echion make to Agamemnon? Who is he talking about?
- 15 What do Echion's words suggest about length of life among young Romans?
- 16 Translate lines 1-3.

Check

- *17 For the adventurous (optional). Quartering of Latin numbers can be harder than the quartering of money described in 13 above. In the following questions, the number to be divided is given first as a word than as a Roman numeral. It is best to work through all four examples before turning to the answers. Numbers are listed in *Cambridge Latin Grammar*, page 25 section 6 and *A Latin Grammar* page 24. If you find it too easy, try the much harder exercise of working out the answer entirely with the Latin words **unus**, **duo**, etc., i.e. without going into English.

What is:

- (a) **quarta pars** of **octo (VIII)**?
- (b) **quarta pars** of **triginta duo (XXXII)**?
- (c) **quarta pars** of **duodequinginta (XLVIII)**?
- (d) **quarta pars** of **trecenti quinquaginta sex (CCCLVI)**?
- (e) An inscription commemorates a young slave who could divide by **trecenti (CCC)**, i.e. 1/3 of 1% per month, (interest was normally reckoned by month) and so 4% p.a. What would be **trecentesima pars** of **tria milia trecenti (MMMCCC)**? (Health warning: the clever slave commemorated on the stone died young.)

Check

- 18 What we know about Roman arithmetic comes from scattered references: the three words at the start of line 3 are a good example. Arithmetic is mentioned again in the *Satyricon* when a character boasts that he can calculate percentages ("**centum partes dico**") of numbers, weights and money. In one of his poems, Horace describes a lesson in which the **as** is not a coin but a pound weight, divisible into ounces (**unciae**). The teacher asks "What fraction of an **as** do I get if I take one **uncia** from five?" "A third." "Well done! You'll be good at looking after your money. And what fraction do I get if I add one **uncia** to five?" "A half." Answering in Latin if possible, how many **unciae** in one **as**?

Answers

- 13 (i) 87p
(ii) **VI sestertii** (or **XXIV asses**, if showing off)
- 17 (a) **duo (II)**
(b) **octo (VIII)**
(c) **duodecim (XII)**
(d) **undenonaginta (LXXXIX)**
(e) **undecim (XI)**
- 18 **duodecim (XII)**

Notes

Petronius, *Satyricon* 46, lines 3-6 (*nam ... comedit*)

nam

quicquid illi vacat, caput de tabula non tollit. ingeniosus est, etiam
si in aves morbosus est. ego illi tres cardeles occidi et dixi
'mustella eos comedit.'

5

3	nam - <i>for</i>	5	si - <i>if</i>
4	quisquis, quodquod/quicquid/quidquid - <i>whoever, whatever</i>		in - <i>for, towards</i>
	ille, illa, illud - <i>he, she, it; that</i>		avis, avis - <i>bird</i>
	vaco, vacare, vacavi - <i>(of time) is available, is free</i>		morbosus, morbosa, morbosum - <i>sick with love, mad about</i>
	caput, capitis - <i>head</i>		sum, esse, fui - <i>be</i>
	de - <i>from, away from, out of</i>		ego, mei - <i>I, I myself</i>
	tabula, tabulae - <i>writing-tablet</i>		ille, illa, illud - <i>he, she, it; that</i>
	non - <i>not</i>		tres, tria - <i>three</i>
	tollo, tollere, sustuli, sublatus - <i>lift, raise</i>		cardelis, cardelis - <i>goldfinch</i>
	ingeniosus, ingeniosa, ingeniosum - <i>clever, smart, gifted</i>		occido, occidere, occidi, occisus - <i>kill, slay</i>
	sum, esse, fui - <i>be</i>		et - <i>and</i>
	etiam - <i>even</i>	6	dico, dicere, dixi, dictus - <i>say, tell</i>
			mustella, mustellae - <i>weasel</i>
			is, ea, id - <i>he, she, it; this, that</i>
			comedo, comesse, comedi, comesus - <i>eat, eat up, consume</i>

19 Read lines 3-6 (... **comedit**), aloud if possible.

20 Study the vocabulary for these lines. Some points to notice:

- (i) **ille** (accusative **illum**, dative **illi**) refers to Echion's boy throughout. Vulgar Latin tended to prefer **ille** to **is** (accusative **eum**, etc.); as a result **ille**, rather than **is**, was the word that passed into modern languages like French and Italian as *il, le, lui*, etc.
- (ii) Many of Echion's words are slang (see 5 [iv] above) and are used as metaphors in a way very different from their normal or literal sense. **morbosus** literally means *afflicted with diseases*, but here Echion uses it as a metaphor to describe somebody's attitude to his hobby; translations could use other metaphors e.g. *crazy about...*
- (iii) **de** here has the unusual meaning of *off* or *away from* something (**non tollit** in the same sentence makes it clear Echion is describing a lack of upward movement).

21 Read lines 3-6 (...**comedit**).

22 **vaco** (infinitive **vacare**) is connected with **vacuus** (*empty*) and English *vacant* and *vacation*. When it refers to time, it often means *to be free*, e.g.

tempus nobis semper vacabat. *Time was always free for us*, i.e. *we always had time*. Sometimes **tempus** is omitted: **nobis non vacat**. *We don't have the (free) time*.

Translate this sentence about Echion's son, referred to by **illi**, not **ei** (see question 20(i) above):

- (i) **non multum illi vacat**.
- (ii) Translate this sentence; there are many possible translations, besides the literal one:
quicquid illi vacat, laborat.
- (iii) What Echion says about his boy's use of free time is put in a *negative* sentence **caput de tabula non tollit**. Translate his comment literally.
- (iv) Translate the whole of Echion's comment **nam ... tollit** (lines 3-4). In order to link the two parts of the sentence in a natural way, you may need to rephrase the *negative* translation of **caput de tabula non tollit** (*he doesn't lift ... etc.*) with an *affirmative* sentence:
e.g. *he gets his head stuck in ... etc.*
If you are beginning to dislike Echion's son ("little swot", etc.), bear in mind that his proud father may be exaggerating.

23 What further praise does Echion utter about his son (line 4) and what criticism of him does he make (line 5)?

24 What step has Echion taken in connection with his son's hobby?

25 What has Echion told his son (line 6)?

26 Translate lines 3-6 (... **comedit**) aloud if possible, or listen to the audio.

*27 Suggest reasons for Echion's behaviour – both words and actions – in lines 5-6.

28 **mustela** may have surprised you. But Pliny the Elder, in his *Natural History*, writes about **mustelae** being allowed in houses to kill pests such as snakes. The **mustela** belongs to the same family as the **feles**, whose anti-mouse habits made it especially valued (in fact worshipped) in one province whose economy depended heavily on corn. In Greek and Italian households, on the other hand, the **feles** was unknown in classical times.

Answers

22 (i) *He doesn't have much (free) time.*

(ii) *Whatever (free) time he has, he works,*
or

Whenever he gets a free moment, he works,

or other translations, provided that they make it clear what Echion is saying about his boy and link up naturally with the rest of the sentence, as described below in (iii) and (iv).

29 Read lines 6-9 (**invenit...panem**).

*30 Study the vocabulary for this section. Some points to notice:

litterae, which meant *literature* in line 1, refers here to the letters of the alphabet and means *reading*, i.e. elementary reading and writing, as taught by the **litterator**.

Graeculus (literally a diminutive meaning *little Greek*) is often used as an insulting noun (*Greekling, pathetic little Greek*, etc.) but Echion is not being rude at this point; translate as if it were the adjective **Graecus**. (Perhaps the diminutive is emphasising that the boy has achieved a *basic* knowledge of the language, rather than anything more advanced.)

calcem impingere plus the dative, literally *to dash the heel against* or *push away* something, and so *to bring a definite end* to whatever one has been doing. Here it could be translated at first as *finish*; you could consider more vivid alternatives when you make a final translation of lines 6-9.

appetere on the other hand refers to *making a start on* something, e.g. reading and writing a new language. You may find it helpful to translate the phrase **non male appetere** as *to make a reasonable start*, and (as with **calcem impingere**) consider other translations later.

rubricatus written in red (**ruber**), here describes the heading and first words of each law. The English word *rubric*, derived from **rubricatus**, means *headings*, especially *instructions*, e.g. in religious worship (*The congregation shall then kneel to pray*, etc.) or in an exam (*Candidates must answer at least three questions*, etc.).

31 Read lines 6-9 (**invenit...panem**) again.

32 How do we know (line 6) that Echion's son has recovered from the sudden end to his previous hobby? What is his new hobby and how much does he enjoy it (lines 6-7)?

33 What educational progress is Echion's son now making (**iam...impingit**, line 7)? (See the suggestion in 30 about your first translation of **impingit**.) What new subject has he started, and how successfully (**et...appetere**, lines 6-7)?

34 What further step has Echion taken towards his boy's education (**emi...rubricatos**, line 8)?

35 (i) What does he want his boy to do or get at this stage (line 9)?

(ii) What metaphor does he use and where have you met it previously?

36 What study or subject is being referred to as **haec res**?

*37 Compare three possible translations of **habet haec res panem** (line 9):

- (a) that's where the money is
- (b) that's what puts food on the table
- (c) this thing has bread

Which do you consider best, and why? Improve on it. (†)

38 Translate lines 6-9 (**invenit ... panem**).

39 *(i) Were you surprised by the order in which Echion's son has started Greek and Latin? Would *you* have preferred to learn reading and writing first in a foreign language (e.g. French) and secondly in English? (†)

(ii) Quintilian, the most famous of Roman teachers, writing half a century after Petronius), recommended the same order: "I prefer that a boy should begin [his reading and writing] with Greek because he will absorb Latin (which is continually being used around him), even if we do not want him to. However, I should not want this rule to be so religiously followed that for a long time he speaks and learns Greek and nothing else, which is what usually happens ... So there should not be a long delay before he begins to study Latin, and it should soon be the case that both languages are being studied side by side." Quintilian speaks only of boys, but his comments would apply to girls as well.

*(iii) Do you think Quintilian's reason was a good one? (In one important way the situation of Greek and Latin was different from that of English and French: by the first century A.D. many people living around the Mediterranean possessed a little knowledge (spoken rather than written) of a form of Greek known as *koine Greek*.) (†)

In some cases, the argument in Quintilian's first sentence (that the boy's first experience of a language would be Latin) would not apply: some wealthy or aristocratic families handed over the care of their infant child to a Greek **ancilla**, with whom it would spend most of its time.

Answers

35 (ii) **gustare** *taste* (e.g. wine), used here to describe looking through books of law and used in Cicero, *Pro Caelio*, line 5, above, to describe sampling a wild life-style when young before settling down.

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- *40 Does Echion's programme sound like a good introduction to reading? You might consider, among other points:
- (i) the appearance of the books, with large red letters (attractive in the same way as modern picture books for small children, with individual words each illustrated by a picture?)
 - (ii) the repetition of some keywords in the red headings (**LEX** perhaps), which the child might learn to recognise through familiarity
 - (iii) whether Echion's programme would develop the child's reading skill very far (†)
- 41 Echion is being very ambitious for his son. He wants him to become a *jurist* or **iusprudens**, a man with knowledge of the law (not the same as a *juror*, a member of a jury). "The jurist was the central figure in the Roman legal system ... The jurist influenced the law at every point." (*Oxford Classical Dictionary*, under *jurisprudence*). He was not normally a pleader in court, like a modern barrister, but gave advice on questions of law to private citizens and to holders of public office; often he himself was an important public figure making his way up the **cursus honorum** or ladder of promotion.
- Roman society was highly status-conscious. In view of Echion's job (mentioned at the start of this extract), assess his son's chances of becoming a *iusprudens*. Perhaps his purchase of expensive books of law "with big red letters" is a bit pathetic ("pathetic" meaning both "stupid" and "sad")?

Notes

Petronius, *Satyricon* 46, lines 9-12 (*si ... moritur*)

si

noluerit, destinavi illum artificium docere - aut tonstrinum aut 10
praeconem, aut certe causidicum - quod illi auferre possit nihil nisi
Orcus. ideo illi cotidie clamo: 'fili, crede mihi, quicquid discis, tibi
discis. litterae thesaurus est, et artificium numquam moritur.'

9 si - *if*
10 nolo, nolle, nolui - *not to wish, not to want, be unwilling, refuse*
destino, destinare, destinavi, destinatus - *fix, determine, decide*
ille, illa, illud - *he, she, it; that*
artificium, artificii - *trade, skill*
doceo, docere, docui, doctus - *teach*
aut - *either, or*
tonstrinum, tonstrini - *being a barber, a career as a barber*
aut - *either, or*
11 praeco, praeconis - *auctioneer*
aut - *either, or*
certe - *certainly, surely, at least*
causidicus, causidici - *advocate, barrister*
qui, quae, quod - *who, which, that*
ille, illa, illud - *he, she, it; that*
aufero, auferre, abstuli, ablatu - *take away, carry off, steal*
possum, posse, potui - *be able, have power, can*
nihil - *nothing*
nisi - *if not, unless, except*

12 Orcus, Orci - *the god of the underworld, death*
ideo - *for that reason, therefore*
ille, illa, illud - *he, she, it; that*
cotidie - *every day, daily*
clamo, clamare, clamavi - *shout, cry*
filius, filii - *son*
credo, credere, credidi - *(with dative) believe, trust*
ego, mei - *I, me*
quisquis, quicquid - *whoever, whatever*
disco, discere, didici - *learn, acquire knowledge of*
tu, tui - *you (singular)*
13 disco, discere, didici - *learn, acquire knowledge of*
littera, litterae - *letter of the alphabet; (in plural) literature, books*
thesaurus, thesauri - *treasure chamber, treasure, storehouse*
sum, esse, fui - *be*
et - *and*
artificium, artificii - *trade, skill*
numquam - *never*
morio, mori, mortuus sum - *die, fail*

- 42 Read lines 9 (**si ...**)-13, aloud if possible.
- 43 Study the vocabulary for this section. Those with good memories will already know the meaning of **quicquid** (met in line 4).
- 44 Read lines 9 (**si ...**)-13 again. You may find it particularly helpful to read the lines aloud. Do not take **clamo** (line 12) literally, but bear in mind that the speaker is giving his son some forceful advice.
- 45 In what way might Echion's plan go wrong (**si noluerit**, lines 9-10, looking back if necessary to the earlier part of line 9)?
- 46 What is Echion's second plan (line 10) if his first plan misfires? What three trades does he have in mind (lines 10-11)?
- 47 In what way does the following sentence become slightly ungrammatical?
 "I'd like him to take up banking or policeman or doctor".
 The list of the three nouns **tonstrinum ... praeconem ... causidicum** (lines 10-11) is ungrammatical in the same way. Which noun(s) refers to the profession, and which to the person(s) practising the profession? It is better to keep the irregularity in translation, to maintain the impression of conversation, even though the English may look rather odd.
- 48 The **praeco** was often despised by the upper classes, but his trade brought him lots of money. You have already met one **praeco** who was rich enough to take his son to Rome for education, and the **praeco** whose wax tablets survive in Pompeii was clearly wealthy.
- 49 **certe** (*in the last resort*) may come as a surprise when linked to **causidici**. But of those who acted as pleaders (**advocati**) in Roman courts, the word **causidicus** was regularly used to refer to those with the lowest status and earnings, while the more distinguished ones would more often be described as **patroni** or **oratores**. You can guess for yourself the expression on Cicero's face if he heard someone calling him a **causidicus**.
- 50 It is possible that Echion already has a particular person in mind to train his son to be a **causidicus** (see lines 1-2).
- 51 (i) Translate Echion's announcement of his intention (if the boy won't study law):
"destinavi illum artificium docere."
- (ii) Next, translate his reason for believing that a trade or skill would be valuable for the boy. Notice that (1) **auferre** is used with the dative, whereas English speaks of taking things away *from* somebody, and (2) **possit** is subjunctive (*would be able*):
"nihil illi artificium auferre possit."
- (iii) Finally translate his words again, this time in Petronius' order (lines 10-12, omitting the examples of trades but with two important words added at the end):
"destinavi illum artificium docere, quod (which) illi auferre possit nihil nisi Orcus."
- 52 What does Echion mean when he says in lines 11 and 12 that (a) Orcus (b) nothing else can take a trade away from someone who has learnt it?
- 53 What does Echion do each day (**illi cotidie clamo**, line 12)? Who is meant by **illi**?
- 54 Translate the first three words of Echion's noisy advice.
- *55 In the comment **quicquid discis, tibi discis** (lines 12-13), which two translations of **tibi** make Echion's point most clearly?
- (a) to you
 (b) to yourself
 (c) for yourself
 (d) for you
 (e) for your own good
- 56 How does Echion describe the study of literature? What does he mean?

Check

Check

Answers

- 51 (i) "I've decided to teach him a skill/trade."
 (ii) "Nothing would be able to take his skill/trade away from him."

*57 Compare these two sentences:

(a) **artificium numquam moritur.**

(b) *If you've learnt a trade, you'll never starve.*

Do they mean the same? Which do you find more effective? Why? (Among other things, you might consider: length of sentence, number of words, clearness in expressing meaning, use or non-use or misuse of metaphor.) (†)

*58 The last two sentences of Echion's speech (not just of this extract) are crisp remarks of the kind referred to by the Romans as **sententiae** and in English in various ways including proverbs (*Look before you leap*), epigrams (*He could never make a fool of himself – Nature beat him to it*) and (in political speeches) sound-bites (*The only thing we have to fear is fear itself*). **sententiae** were usually (but not always) short and were often intended to stick in the memory. Translate Echion's two **sententiae** in line 13, aiming to convey the meaning in as few words as possible.

59 Translate lines 9-13.

In answering the final questions, remember to quote from the Latin text to support your answer.

*60 What impression do you have of Echion's character? Among other points, you might consider (briefly) his behaviour to Agamemnon and (in greater detail) the way he is bringing up his son. (†)

*61 How old do you think Echion's son is? You may feel that Echion (or his creator Petronius) is inconsistent in what he says. (Some scholars believe that Petronius is writing about two different boys; the actual words in the text are uncertain.) (†)

*62 One scholar says of Echion: 'He means to do his best for his boy but has the wrong idea'. Do you agree? (†)

*63 How successful is Petronius in giving the impression of actual speech, i.e. to what extent can you imagine someone in a Pompeian **taberna** or **tonstrina** talking just like Echion? (Possible aspects you might explore include subject-matter, opinions and language.) (†)

Notes

Martial, *Erotion*, *Epigrams* 5.34, lines 1-4

hanc tibi, Fronto pater, genetrix Flaccilla, puellam
oscula commendo deliciasque meas,
parvula ne nigras horrescat Erotion umbras
oraque Tartarei prodigiosa canis.

1	hic, haec, hoc - <i>this</i> tu, tui - <i>you (singular)</i> Fronto, Frontonis - <i>Fronto</i> pater, patris - <i>father</i> genetrix, genetricis - <i>mother</i> Flaccilla, Flaccillae - <i>Flaccilla</i> puella, puellae - <i>girl</i>	3	parvulus, parvula, parvulum - <i>small, little</i> ne - <i>not</i> niger, nigra, nigrum - <i>dark, sombre, ill-omened</i> horresco, horrescere, horruī - <i>shake with</i> <i>fear, tremble, shudder at</i> Erotion, Erotionis - <i>Erotion</i> umbra, umbrae - <i>shade, ghost, phantom</i>
2	osculum, osculi - <i>kiss</i> commendo, commendare, commendavi, commendatus - <i>entrust</i> deliciae, deliciarum - <i>delight, darling</i> meus, mea, meum - <i>my</i>	4	os, oris - <i>mouth, maw</i> Tartareus, Tartarea, Tartareum - <i>of the</i> <i>underworld, infernal, Tartarean</i> prodigiosus, prodigiosa, prodigiosum - <i>strange, monstrous</i> canis, canis - <i>dog, hound</i>

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- 1 Marcus Valerius Martialis came from Spain but most of his short poems or “epigrams” are set very firmly in Rome. An epigram can be in either prose or verse (in Martial’s case always verse) and is usually short – sometimes just two lines - and witty. Martial was a sharp-eyed (often sharp-tongued) observer of human behaviour, frequently making fun of his fellow humans but sometimes writing with affection. In modern times he has been admired for his witty and lively picture of Rome and its inhabitants, but criticised for obscenity and flattery of the emperor. Martial often pictures himself as a poor **cliens** of his patron(s), and lived in what he claimed were uncomfortable lodgings until he was able to move to a small farm and eventually return to Spain. The situation in this poem is revealed gradually, so it is advisable not to look too far ahead.
- 2 Read lines 1-4, aloud if possible.
- 3 Study the vocabulary for these lines. Some points to notice:
 - (i) pick out the two words in line 2 which indicate affection. Although they are grammatically plural, a singular translation will sound more natural (*pet* and *apple of my eye* are two of many possibilities). Bear in mind the warning in 3 Petronius (note 5) about avoiding 21st-century expressions, and note that these two words (at least in this particular poem) are not the language of sexual passion, but express an older person’s affection for a child. In other poems, **deliciae** is used to describe a puppy, a baby and a pet bird.
 - (ii) **parvula** is a diminutive adjective. Diminutive nouns are often translated easily as *little...* (e.g. **servulus** little slave, **navicula** little ship), but there is a problem over translating **parvula** in this way: how quickly can you spot it? The easiest solution is to translate it as if it were **parva**. The translation *poor little...* appeals to some people but not to others.
 - (iii) The name **Erotion** is another diminutive (of the Greek name **Eros**).
- 4 Read lines 1-4, or listen to the audio, again.
- 5 Whom does Martial address in line 1? How is he apparently related to them?
- 6 Find the verb in line 2. Who is doing the entrusting?
 - (a) Fronto (b) Flaccilla (c) Martial
- 7 Find and translate the phrase in line 1 (made up of two widely-separated words) which tells you whom Martial is entrusting to Fronto and Flaccilla.
- 8 Translate the words in line 2 which describe the **puella**.
- 9 What phrase in line 3 (nominative adjective and name) tells you more about the **puella**?
- 10 (i) Study this example:

nobis fugiendum est, ne hostes nos capiant.

We must run away, lest the enemy catch us. or We must run away so that the enemy do not catch us.

The group of words **ne hostes nos capiant** is a negative purpose clause, introduced by **ne** and with **capiant** in the subjunctive. For further examples, see *Cambridge Latin Grammar*, page 68 section 23 paragraph 2 or *A Latin Grammar*, page 96.
- (ii) Translate this negative purpose clause:

ego scutum fero ne hastae hostium me vulnerent.

What is Erotion in danger of doing (verb and two accusative words in line 3), if Fronto and Flaccilla do not take charge of her?
- 11 In line 4, find and translate a plural noun+adjective phrase in the accusative case, indicating further things of which Erotion might be scared. If puzzled by an apparent shortage of accusative plurals, see *Cambridge Latin Grammar*, page 10 section 1 paragraph 3 or *A Latin Grammar*, page 16, 3rd declension, **litus**.
- 12 Find and translate the genitive singular noun+adjective phrase in line 4 which tells you who the mouths belong to. Sometimes singular and plural can be interchanged in Latin poetry (just as an English poem might say either *jumped into the water* or *jumped into the waters*), yet here it is important to keep the plural *mouths* but the singular *dog*. Can you put a name to the dog? What entrance did he guard? How many mouths had he? Might Erotion be frightened by sounds as well as sights?
- 13 You may have worked out by now why the **puella** Erotion is travelling amongst **umbrae** and going past a monstrous dog. What has happened to her? Who are already there and are therefore able to take care of her?
- 14 Translate lines 1-4.

Check

Answers

- 10 (ii) *I carry a shield lest the enemy’s spears injure me.*
or, in more natural English:
I carry a shield so that the spears of the enemy do not injure me.

Martial, Epigrams 5.34, lines 5-8

impletura fuit sextae modo frigora brumae,
vixisset totidem ni minus illa dies.

5

5 impleo, implere, implevi, impletus - *complete, fulfil*
sum, esse, fui - *be*
sextus, sexta, sextum - *sixth*
modo - *only, just about*
frigus, frigoris - *chill, coldness, frost*
bruma, brumae - *winter*

6 vivo, vivere, vixi - *live, stay alive, survive*
totidem - *the same number as, as many*
ni - *if ... not*
minus - *less, too few*
ille, illa, illud - *he, she, it; that*
dies, diei - *day*

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- 15 Read lines 5-6, aloud if possible.
- 16 Study the vocabulary for these lines. In particular:
- (i) **bruma** short for **brevisissima**, i.e. **brevisissima dies**, *shortest day, midwinter*, varying between December 21st & 22nd according to our calendar (though some days earlier in Martial's time).

Check

- (ii) You have already met **tot...quot...(as many...as...)** in such sentences as this. Translate it:

(a) "**caudex! ego tot aures habeo quot oculos.**"

totidem is a stronger version of **tot**, meaning *exactly the same number of...* For example:

"**ego totidem ancillas habeo quot servos.**"

"I have exactly the same number of slave-girls as slaves."

- (b) How many gladiators altogether are referred to in the following sentence?

tres retiarii et totidem murmillones arenam intraverunt.

- (iii) **illa** (dative **illi**) is used three times in the poem, referring to the same person each time (see 3 Petronius 20

(i) for the way in which the pronouns in modern languages developed from **ille**, **illum**, etc. rather than from **is**, **eum**, etc.)

- 17 Read lines 5-6 again.
- 18 Sometimes an *epigram* is also an *epitaph*, in other words it is carved on somebody's gravestone. More often, an epigram can be (like this one) in the *form* of an epitaph, i.e. commemorating a dead person but not actually carved on a stone so far as we know. This is one of three poems composed by Martial about Erotion; one of the others includes the fact that she was a slave-girl of the kind described as **verna** (born into slavery), "typically treated with greater indulgence than other slaves" (*Oxford Latin Dictionary*). Lines 5 and 6 give further information about Erotion, of a kind often included on gravestones.
- 19 Martial has noticed an odd fact of arithmetic in connection with the length of Erotion's life, and contrives to set it out in lines 5 and 6 while still obeying the rules of Latin verse metre. Questions 20-22 deal in turn with three points of grammar relevant to lines 5-6: participles, numerical comparisons, and conditional sentences using the pluperfect subjunctive. You may find it helpful to work through any of questions 20-22 which deal with a point (or points) of grammar about which you are uncertain. But if you feel comfortable with all these points, go directly to question 23.
- 20 Match these three Latin participles both to their translations and to their descriptions:
- | | | |
|------------------|------------------------------|-----------------|
| implens | <i>about to complete</i> | perfect passive |
| impletura | <i>having been completed</i> | present |
| impleta | <i>completing</i> | future |

For guidance, see *Cambridge Latin Grammar*, page 34 section 7 paragraphs 3-5 or *A Latin Grammar*, pages 76-78.

- 21 Translate these sentences, which compare the different lengths of time that four people lived. Numbers are listed in *Cambridge Latin Grammar*, page 25 section 6 and *A Latin Grammar*, page 24.
- (i) Marcus octoginta annos vixit.
- (ii) Valeria nonaginta annos vixit.
- (iii) Valeria igitur decem annos vixit plus quam Marcus!
- (iv) Publius septuaginta annos vixit.
- (v) Publius igitur decem annos vixit minus quam Marcus!
- (vi) Marcus octoginta annos vixit. (yes, (i) is being repeated)
- (vii) Claudia quoque octoginta annos vixit.
- (viii) Claudia igitur totidem annos vixit quot Marcus! (see 16(i) if puzzled)

In sentences (iii) and (v), the accusative **annos** is used where a prose writer would normally have used the ablative **annis** (*lived longer by... x years*; see *Cambridge Latin Grammar*, page 54, section 14 paragraph 6k or *A Latin Grammar*, page 14). This is because these sentences are illustrating Martial's line 6, in which he uses the accusative **dies** where a prose writer would have used the ablative **diebus**. (Verse writers such as Martial enjoyed more freedom than prose writers over the rules of Latin grammar.)

Answers

- 16 (ii) (a) *Fool! I have as many ears as (I have) eyes.* (bracketed words optional)
- (b) Six

Check

- 22 (i) As an introduction to line 6, study this conditional sentence:

si servum illum vendidissem, multam pecuniam accepissem.

If I had sold that slave, I should have received a lot of money.

The form of the sentence makes it clear whether the speaker did sell the slave. Did he?

Both verbs are pluperfect subjunctives.

- (ii) Translate: **si servus leonem vidisset, statim fugisset.**

- (iii) In *negative* conditional sentences, **nisi** (sometimes shortened to **ni**) is used instead of **si**.

nisi and **ni** can be translated as *unless*, but it is often better (and easier!) to split **nisi** into its two halves and translate it as *if...not*. For example:

ni custodes dormivissent, numquam effugissemus.

If the guards had not been asleep, we would never have escaped.

Translate: **senex centesimum annum implevisset, ni in craterem Vesuvii cecidisset.**

Check

- 23 (i) Translate this sentence, which tells you how many midwinters Erotion had almost completed (or lived through):

Erotion sextam brumam paene impleverat.

- (ii) In line 5, Martial uses the phrase **frigora sextae brumae**, literally *the chills of a sixth midwinter*. Obviously the literal translation is too peculiar to be acceptable. In the following version of Martial's words, translate **frigora sextae brumae** as if it were **sextam frigidam brumam**, and add the translation of **modo** (*only*):

Erotion frigora sextae modo brumae paene impleverat.

- (iii) In a sentence like lines 5-6, it would have been more usual to use the pluperfect subjunctive **implevisset**, *she would have completed*, as in 22 above. Instead, in line 5 Martial wrote **impletura fuit**. Translate line 5, referring back if necessary to 20 above.

By now you can probably tell (from the way the sentence is developing) whether Erotion did in fact live to reach her sixth midwinter.

- (iv) By how many days (**totidem**, line 6) did she fall short?

- (v) Which of these three comments on lines 5-6 would be the most appropriate reaction to the words **impletura fuit**?

- (a) missed by a mile!
(b) spot on!
(c) so near and yet so far!

- (vi) The following sentence states how near or far Erotion came to completing her sixth midwinter. Translate it either literally or naturally.

illa (she) vixit totidem dies minus.

- (vii) On what day of the year did Erotion die? (Assume a winter solstice of 21st December, to avoid the extra complication of making an adjustment from our calendar to Martial's.)

- 24 Translate lines 5 and 6. Natural English prefers "she would have...if she had not..." rather than "she would have..., unless..." when translating a sentence like this.

- *25 The emphasis on midwinter has puzzled many readers. Which of the following explanations do you prefer?

- (a) It enables Martial to say on what day of the year Erotion died while also mentioning that she was in her sixth year. Latin epitaphs, however, tend to state length of life rather than calendar date of death. They sometimes give the total of years, months and days, particularly in the case of a child.

Answers

- 22 (i) No

(ii) *If the slave had seen the lion, he would have fled at once.*

(iii) *The old man would have completed his hundredth year, if he had not fallen into the crater of Vesuvius (or, more stylishly, had he not fallen into ..., etc.).*

- 23 (i) *Erotion had almost completed (or lived through) her sixth midwinter.*

(ii) *Erotion had almost completed (or lived through) only her sixth cold midwinter.*

(iii) *She was going to complete only her sixth cold midwinter.*

(vi) *She lived exactly the same number of days less.* Natural translations include *She fell short by exactly that number (or exactly the same number) of days.*

-
- (b) The sentence means *She died in late winter just six days short of her sixth birthday*. This makes the sentence much more typical of Latin epitaphs, but it is not easy to see how the Latin can have this meaning.
- (c) The first two explanations are both right because the winter solstice was Erotion's birthday! But if this is the case, why doesn't Martial say so?

All of these explanations are acceptable for exam purposes, provided that you give a reason for your choice. (†)

Martial, *Epigrams* 5.34, lines 7-10

inter tam veteres ludat lasciva patronos
et nomen blaeso garriat ore meum.
mollia non rigidus caespes tegat ossa; nec illi,
terra, gravis fueris: non fuit illa tibi.

10

7 inter - *between, among*
tam - *so*

vetus, veteris - *aged, old*
ludo, ludere, lusi, lusus - *play*
lascivus, lasciva, lascivum - *playful, mischievous*
patronus, patroni - *protector*

8 et - *and*

nomen, nominis - *name*
blaesus, blaesa, blaesum - *lisp*
garrus, garrere, garrivi - *chatter, jabber*
os, oris - *mouth*
meus, mea, meum - *my*

9 mollis, mollis, molle - *tender*
non - *not*

rigidus, rigida, rigidum - *stiff, hard*
caespes, caespitis - *turf, grass*
tego, tegere, texi, tectus - *cover, hide*
os, ossis - *bone*
nec - *nor, and not*

ille, illa, illud - *he, she, it; that*

10 terra, terrae - *earth, ground, soil*
gravis, gravis, grave - *heavy, burdensome*
sum, esse, fui - *be*
non - *not*

sum, esse, fui - *be*
ille, illa, illud - *he, she, it; that*
tu, tui - *you (singular)*

- 26 Read lines 7-10, aloud if possible.
- 27 Study the vocabulary for these lines. In particular:
- tam** (line 7) is best translated as *such*.
 - ossa** is best translated literally (*bones*), even though it refers to the *ashes* of a cremated body, placed in an urn and deposited in the ground.
- 28 Read lines 7-10 again.
- 29 Study the difference between the “ordinary” present *indicative* and the present *subjunctive* in one of its meanings:
- | | |
|---|--|
| <i>present indicative</i> | <i>present subjunctive</i> |
| vincit. (S)he wins. | vincat! May (s)he win! |
| pestis hostes affligit.
Plague strikes the enemy. | pestis hostes affligat!
May plague strike the enemy! |

Check

What does Martial say about Erotion in line 7? (**ludere** changes its endings in the same way as **vincere** and **affligere**)

- May she play!
- She plays.

NB In these examples, the verbs **vincere**, **affligere** and **ludere** are all in the *third* conjugation, like **mittere** and **regere**. Other conjugations have different ways of forming both their present indicative and their present subjunctive; see *Cambridge Latin Grammar*, page 28, section 7b paragraph 1 and page 32 section 7d paragraph 1 or *A Latin Grammar*, pages 36-37, 38-39 and 42-43.

- 30 Which of these is the more natural translation of **iratus intravit**?
- He entered angrily.
 - He entered angry.
- Using your preferred choice of (a) or (b) as a guide, translate Martial’s wish **ludat lasciva** (line 7):
- May she play merry!
 - May she play merrily!
- 31 To whom was Erotion entrusted in line 1? Find and translate the two words in the accusative plural which describe them in line 7. Use the words in the glossary or others if you prefer. Does **veteres** suggest that Fronto and Flaccilla are aged and decrepit, or experienced and knowledgeable? Does the noun indicate that they are patrons with clients, or should it be translated by a word like *guardian*, *carer* or *minder*? Erotion’s age is relevant here. (†)
- *32 What is suggested by Martial’s use of **inter** (*in the presence of*) in line 7? That Erotion is to play under Fronto and Flaccilla’s protection? That Fronto and Flaccilla join in a game with Erotion? Any experience or recollection of minding small children may help you to visualise the scene. For example, in one childhood game, the parents (or two older children) each take hold of one of the child’s hands and lift him or her off the ground, then swing him or her to and fro, taking care not to let go in mid-swing. (†)
- *33 In line 7, the words referring to Erotion’s behaviour come in between the two words that refer to her minders. Is this just a coincidence or does the word order suggest that Erotion is playing *between* her two minders? (NB This point is very much a matter of opinion.) (†)
- 34 What wish does Martial express in line 8? Why is Erotion *likely* to talk about him? (Hint: who will she be talking to?) Find and translate a noun and adjective in the ablative case describing the way Erotion might say Martial’s name. (The word usually translated as *mouth* might here be translated as *lips*.)
- 35 **garrire** and **blaesus** are not the normal Latin words for speech. Why does Martial use them here? One commentator suggests that **blaesus** is an exaggeration, as most five-year-olds can speak clearly. But perhaps Erotion might find **Marcus Valerius Martialis** a bit of a mouthful?
- *36 In line 9, Martial again uses the present subjunctive form of a verb to express a wish, like **ludat** in line 7. But in line 7 (and in lines 3-4) Martial was imagining Erotion in the underworld; in lines 9-10 he imagines her in the ground, but writes as if she could feel. Such a thought is not unusual; the common epitaph **R I P** (Latin **requiescat in pace**) hopes that the dead person will rest peacefully. And the wish **sit tibi terra levis** (*may the earth be light upon you*) was common enough on gravestones to be abbreviated at times to **S T T L**.

Answers

- 29 a.

-
- 37 Find two adjectives with opposite meanings in line 9, then find the nouns (one nominative singular, the other neuter accusative plural) which the two adjectives describe.
- 38 What does Martial wish in line 9? (This wish and the next are both similar to those mentioned in 36.)
- 39 Which of these translations makes the meaning of **non rigidus caespes tegat ...** clearest?
- (a) *May the harsh turf not cover ...*
- (b) *May the turf not be harsh when it covers ...*
- (c) *May the turf not harshly cover ...*
- Hint: which is the most important word, **rigidus**, **caespes** or **tegat**?
- 40 Who or what does Martial address in line 10, and what does he ask it not to do (lines 9-10)? Unusually, his request is expressed by a perfect subjunctive **nec...fueris** (*and you are not to ...*) rather than **noli** and the infinitive (*Don't ...*). What does he ask?
- *41 What reason does Martial give for his request (second half of line 10)? Who must **illa** refer to? The wish in lines 9-10 is quite common (see end of 36); is it especially suitable in this particular example?
- *42 "Seven of the last nine words are just negatives, pronouns and bits of **esse!** Not very poetic!" Do you agree? (†)
- *43 (a) "more about his own emotion than about Erotion"
- (b) "He never forgets that he is writing about a small child."
- Do you agree with either (or both) of these comments on the poem? (†)
- *44 Erotion lived and died in Rome; Martial's parents lived and died in Spain. Why should they look after a child they've never met, quite unrelated to them? (†) Various explanations have been suggested: (you may prefer to consider two or three rather than all of them):
- (a) Fronto and Flaccilla are Erotion's (dead) parents, not Martial's;
- (b) Erotion is a memory from Martial's younger days in Spain;
- (c) The whole point of the poem is that Martial's parents in the underworld don't know about Erotion and need to be asked to look after her;
- (d) Erotion is Martial's daughter (hence her name, diminutive of **Eros**);
- (e) If Martial freed Erotion before he died, he became her **patronus** in the sense not of *minder* but of *patron* and he naturally passes this role on (**commendo**, line 1) to his parents;
- (f) Erotion is just a fantasy.
- 45 In an anthology entitled *Growing Up in Rome*, the Erotion poem can be a reminder that some children didn't.

Check

Answers

- 39 b. The emphasis is on **rigidus**. Experts might note that Martial uses **non**, not **ne**, showing that the negative goes strongly with the adjective, not with the verb.

Additional note on adjective+noun phrases

(The questions here may be more suitable for discussion than for individual study: follow the guidance of your teacher, who may want you to tackle them at a later date or to ignore them. The examples are all taken from Martial's poem, but of course adjective+noun phrases are very common in Latin poetry generally.)

- (a) From Martial's poem, collect up to ten examples of adjective+noun phrases, bearing in mind that the adjective will not necessarily have the same *ending* as the noun it describes (for they might belong to different declensions) but will always agree with it in *case*, *gender* and *number*. Some examples have already been mentioned in the notes on the poem. Write down each adjective+noun phrase, ignoring any words that separate them. Usually the adjective comes before the noun, but the poem contains three examples of noun before adjective.
- (b) When using adjective-and-noun phrases, Roman poets could take advantage of the fact that Latin word order is more flexible than English. In English, word order usually points to the meaning of a sentence: "Dog bites man" doesn't mean the same as "Man bites dog". In Latin, however, meaning is indicated less by word order and more by word ending: *canis mordet hominem* and *hominem mordet canis* both indicate that the dog is doing the biting. So a Roman could use word *endings* to establish the meaning of a sentence and use word *order* for other purposes. One way in which a Roman poet could make use of Latin's flexible word order was by his handling of adjective-and-noun phrases; often the adjective and noun are separated by another word or words, or enclosed within or interlaced with another adjective-and-noun phrase. This was done not to baffle the poet's readers or listeners, but to achieve an effect. For example, if an adjective appears in a line of Latin verse, the listener will expect a noun in agreement with the adjective (if it hasn't appeared already), and normally the listener's expectation is sooner or later satisfied. *Not that the listener is usually conscious of this*. This is rather like the use of rhyme in English verse. If you hear the first line of a couplet:

"And still they gazed, and still the wonder grew",

you are subconsciously ready for a word which ends in "-ew" and are satisfied when the next line is:

"That one small head could carry all he knew".

The listener can enjoy the rhyme without needing to watch out for it.

In the same way, the Roman listener who heard Martial say **hanc** when reciting line 1 of this poem would be ready (without thinking about it) for a noun in the same case, number and gender, and at the end of the line it duly arrives. Look back at the poem if you've forgotten what it was.

The flexibility of Latin word order had a further very practical advantage for a Roman poet: it made it somewhat easier for him to obey the strict rules of Latin metre.

- (c) It was mentioned in (a) above that a noun and adjective in the same case, gender and number do not *automatically* have identical endings. But quite often, of course, they do, especially if they both belong to the 1st and 2nd declensions. Martial's poem contains examples of an adjective and noun "rhyming" with each other in lines 2, 3, 4, 5 and 9; some of these may be on your list. The examples in lines 3 and 5 come close to the effect of rhyme in English: an adjective half-way through the line has the same ending as the noun it agrees with, which comes at the line's end.
- (d) If you are allowed to mark a copy of the text, you could underline the adjective and noun in each phrase; where one phrase encloses or interlaces with another, use two different types of underlining (long or short? different colours?) to distinguish the two phrases. You might then listen to someone reading the extract with the marked text in front of you. It is possible (though some people find this easier than others) to let the eye notice the *pattern* of noun-and-adjective phrases while the ear concentrates on the *meaning* of the whole line or sentence.

-
- *1 Recall (preferably in a group) as much as you can about the first stage of Roman education, under a **ludi magister**. Purpose-built schools? Rows of desks? Approximate number of pupils? Single-sex or mixed? Methods of keeping order? Terms and holidays? Subjects studied? How many languages? Supplement this if time allows with information and/or illustration from books and/or internet.
- 2 Read lines 1-5, aloud if possible.
- 3 Study the vocabulary for these lines. In particular:
parcere *to spare* is used with the dative. If you are not sure why, consider the literal meaning (*to be merciful*).
capillatus *long-haired child* (a common style for the younger ones)
coronare (linked with **corona**, *ring* or *garland*) *encircle* or *surround* (partly or completely)
 Pick out two “specialist teachers” in this section of vocabulary.
- 4 Read lines 1-5, or listen to the audio, again.
- 5 Who does Martial address in line 1? Roughly what age-range did such a person teach?
- 6 What does Martial ask him to do?
- 7 Who are the people described as **simplex turba**?
- 8 Why does Martial call them **simplex**?
 (a) because they are young
 (b) because they are stupid
 (c) because they know less than Martial
- *9 In what way might Martial want the **ludi magister** to “be merciful”? (You could consider various areas including discipline, the length of a school day or “term”, and work.) The answer will not appear until some way into the poem.
- 10 In lines 2-5 Martial wishes that several sorts of good fortune may come to the **ludi magister**, if his request in line 1 is granted. He introduces his wish-list with the important word **sic** in line 2, which here means not only *in this way* but *if you do so*. Martial goes on to express his wishes with subjunctive forms of three verbs: find them.
 For further examples of wishes, including a common way of translating them, see *Cambridge Latin Grammar*, page 49, section 13 paragraph 3 and page 97 section 33 paragraph 1c or *A Latin Grammar*, page 34, section 3(b).
- 11 Find and translate the adjective+noun phrase in line 2 which refers to groups of people, then translate the subjunctive verb which tells you what Martial hopes they will do to the **ludi magister**, if he does what Martial wishes.
- 12 Which is the most important word in Martial’s wish?
 (a) **capillati**
 (b) **audiant**
 (c) **frequentes**
 Hint if stuck: the **ludi magister** normally worked independently, not for an institution like a school, and was paid directly by the parents of each pupil.
- 13 **chorus** here has nothing to do with singing, but is a colourful word for *group* or *company*. (In a somewhat similar way, “there was an immediate chorus of protest” doesn’t mean the protesters burst into song). It is linked to an adjective+noun phrase in the genitive case, referring to an unusual item of school furniture, roughly equivalent to the modern teacher’s desk. (Normally, the only furniture was a chair for the teacher and benches or stools for the pupils.) Translate all three words; you may find it helpful to translate the genitive phrase as *around ...* rather than *of ...*
- 14 (i) Which word does **delicatae** refer to grammatically (i.e. sharing the same case, gender and number), **chorus** or **mensae**?
 (ii) Which word does **delicatae** refer to in fact?
 This is a way of using adjectives which appears in English as well as Latin, e.g. “the defeated team ate a miserable supper”. (Which was miserable, the supper or the team? Which is tender in line 4, the **chorus** or the **mensa**?) The technical name for this is transferred epithet because an epithet (or adjective) is being transferred away from the “right” word.
- *15 How does Martial hope that the class will treat the teacher (line 3)?
-

*16 Translate these sentences, which lead up to Martial's third wish. A check is provided for some sentences, but not all. Titus and Sextus are two **ludi magistri**.

(i) **Titus magno circulo discipulorum coronatur.**

(You may find it helpful to visualise the scene.)

(ii) **Titus maiore circulo discipulorum coronatur quam Sextus.**

Check

(iii) A friend of Titus might tell him in admiration:

nemo maiore circulo discipulorum coronatur quam tu.

Check

(iv) If Titus is not yet in the situation described in (iii), his friend might express the following *wish*, which is a shorter version of Martial's lines 4 and 5:

nemo maiore circulo discipulorum coronetur quam tu!

Check

(v) In this expanded version of (iv), translate **nec** as *nor* and **quisquam** as *any*, and bear in mind that this is still a wish):

nec magister quisquam maiore circulo discipulorum coronetur quam tu!

(vi) Finally, translate this sentence, which is identical to Martial's lines 4 and 5, except for the position of **quisquam**. Instead of **magister**, Martial uses a noun for one type of teacher and a noun+adjective phrase for the other, and he does not add **quam tu**:

nec calculator quisquam nec notarius velox maiore circulo coronetur.

17 Translate lines 1-5. **calculator** in line 4 is described by **quisquam** in line 5, as in 16 (vi).

18 Why might a particularly large class (which Martial wants the schoolmaster to have) be attractive to the schoolmaster?

(a) It will show how famous the schoolmaster is.

(b) The schoolmaster will get more pay.

(c) The schoolmaster wishes to spread knowledge as widely as possible.

19 Such sentences as 4-5, in which the phrases **calculator ... quisquam** and **maiore ... circulo** are interwoven, may make a modern reader wonder "How did the Romans manage to unscramble these sentences?" One answer, of course, is that Latin was their native language; but it is also true that they heard or read the words in groups, not word by word. (In the same way, you are most unlikely to be reading this note one word at a time.)

Answers

16 (iii) *Nobody is surrounded by a larger circle of students than you.*

(iv) *May nobody be surrounded by a larger circle of students than you!*

(v) *Nor may any teacher be surrounded by a greater circle of students than you!*

Notes

-
- *20 In two minutes, without looking at the next section of vocabulary, think of as many English nouns, verbs and adjectives as possible which convey the idea of heat.
- 21 Read lines 6-7.
- 22 Study the vocabulary for these lines. In particular:
- (i) What is the link between the different meanings of **lux**?
 - (ii) What does **albus** mean when it refers to a colour? What does it mean here? How are the meanings connected?
- Working out the connection between two different meanings of a Latin word can often help you to remember both.
- 23 Read lines 6-7 again.
- 24 Find and translate the nominative plural phrase in line 6 (adjective+noun, widely separated). What does Martial say about the days (**calent**)?
- 25 Translate the two-word ablative phrase which explains the situation in line 6. You might translate the ablative using *by ...* or *because of ...* or (more adventurously) *beneath ...*; it all depends on your translation of **calent**.
- 26 To what famous group of twelve does the **leo** in line 6 belong?
- 27 What month is referred to in line 7, and what is the meaning of the participle that describes it?
- 28 Find and translate the accusative noun in line 7, together with the participle describing it. What does Martial say the month is doing?
- 29 Translate lines 6-7. (You might prefer to translate the participle+verb in line 7 by two verbs, just as **hostes urbem captam incenderunt** can often be translated as *the enemy captured and burnt the city*.)
- 30 What theme has been heavily emphasised in lines 6-7? (It may give you a clue to the nature of the request mentioned by Martial in line 1.)

Martial, *Epigrams* 10.62, lines 8-12

cirrata loris horridis Scythae pellis,
qua vapulavit Marsyas Celaenaeus,
ferulaeque tristes, sceptrata paedagogorum,
cessent et Idus dormiant in Octobres:
aestate pueri si valent, satis discut.

10

- 8 cirratus, cirrata, cirratum - *edged, fringed*
 lorum, lori - *thong*
 horridus, horrida, horridum - *rough, bristly,*
 horrible
 Scythes, Scythae - *a person from Scythia,*
 Scythian
 pellis, pellis - *leather*
- 9 qui, quae, quod - *who, which, that*
 vapulo, vapulare, vapulavi, vapulatus - *be*
 beaten, be thrashed, be flogged
 Marsyas, Marsyae - *Marsyas, a satyr who*
 challenged Apollo to a trial of skill on the flute
 Celaenaeus, Celaenaea, Celaenaeum - *of*
 Celaenae, a town in Phrygia
- 10 ferula, ferulae - *whip or rod for punishing*
 slaves or schoolboys
 tristis, tristis, triste - *grim, unpleasant, stern,*
 harsh
 sceptrum, sceptri - *sceptre, staff, rod*
 paedagogus, paedagogi - *paedagogus, a*
 slave who took children to and from school

- 11 cesso, cessare, cessavi - *cease, be idle,*
 leave off
 et - *and*
 Idus, Iduum - *the Ides (15th day of March,*
 May, July, October, 13th day of the other
 months)
 dormio, dormire, dormivi - *sleep, rest*
 in - *to, up to, until*
 October, Octobris - *of October*
- 12 aestas, aestatis - *summer*
 puer, pueri - *boy, son*
 si - *if*
 valeo, valere, valui - *be healthy, be well, be*
 strong
 satis - *sufficient, enough*
 disco, discere, didici - *learn*

-
- 31 Read lines 8-12.
- 32 Study the vocabulary for these lines. In particular:
- (i) Visualise these three objects, each of which could be described by the adjective **cirratus**:
 - a curly hair-style with a fringe
 - a carpet whose border consists of loose (i.e. unwoven) threads
 - a strip of leather cut along most of its length to form tails
 - (ii) **in** (line 11) has the unusual meaning *until*.
 - (iii) **Idus ... Octobres** *the Ides of October*. As indicated in the vocabulary, October is one of four months whose Ides fell on the 15th day. (The Ides of another of the four became the most famous date in Roman history.)
 - (iv) **valere to be well** has the very familiar imperative **vale**. (Compare English *Fare well*.)
- 33 In lines 8 and 10, three nominative nouns refer to items of equipment for keeping a class in order. A frieze of paintings from a Pompeian house includes a vivid illustration of such discipline in action (see e.g. Mary Beard, *Pompeii*, illustration 29). The apparent location of the punishment (the forum at Pompeii) may seem extraordinary, and might be the result of the painter's imagination; it is true, however, that **ludus** could refer to any place where teaching goes on, including colonnades. The means of punishment referred to in lines 8-9 was normally known as the **scutica**, but Martial refers to it by the material it was made of.
- 34 Read lines 8-12 again.
- 35 What does Martial mean by the *Scythian's skin* (**Scythae pellis**, line 8)?
- (a) human skin (of a Scythian)
 - (b) a **scutica** used by a Scythian schoolmaster
 - (c) a **scutica** made of leather from a Scythian's cattle
- 36 What does the **scutica** look like (line 8)? If stuck, find and translate the nominative adjective which describes the **pellis**, then decide on the case of the plural noun-and-adjective phrase which extends the description, and translate the phrase. Part of 32 (i) above may help.
- 37 Marsyas of Celaenae made a foolish challenge to the god Apollo. How was he punished (line 9)?
- 38 What does Martial mean by saying that the schoolmaster uses **pellis Scythae qua Marsyas vapulavit**?
- (a) Scythian leather, like the leather with which Marsyas was beaten.
 - (b) the (identical) Scythian leather strap with which Marsyas was beaten.
- 39 In a commoner version of the story of Marsyas, his punishment was yet more gruesome.
- 40 In line 10 Martial adds (in the plural) a second method of punishment, less severe than the **scutica** but unpleasant nevertheless. What are they, and what is the adjective that describes them?
- 41 What is the connection between the common meaning of **tristis** and the meaning it has here? (If stuck, consider the meaning of the noun it describes.)
- 42 To whom do the **ferulae** belong? If the **ferulae** are described as **sceptra**, what are the people carrying them being compared to?
- 43 It may seem surprising to find a **paedagogus**, who was a slave, apparently in a position to chastise freeborn children physically. Perhaps some masters gave their **paedagogi** permission to do this. (**paedagogus** never means *teacher*, though it led to an unusual English word for a teacher - *pedagogue*).
- 44 Compare a familiar way of giving an order with a less common way, which uses the 3rd person plural of the present subjunctive (*they are to ... or let them ...*):
- | | |
|--|--|
| imperative
ad aram procedite, sacerdotes!
<i>Proceed to the altar, priests!</i> | present subjunctive
sacerdotes ad aram procedant.
<i>Let the priests proceed to the altar.</i>
or, <i>The priests are to proceed to the altar.</i> |
|--|--|
- For further examples, see *Cambridge Latin Grammar*, page 48, section 12 paragraph 3 and *A Latin Grammar*, page 89, *First and third person commands*.
- In line 11, what two things are the **pellis** and the **ferulae** to do?
- 45 What does Martial mean by the order he gives in line 11?
- (a) the school is to shut down
 - (b) corporal punishment is to stop
 - (c) the school is to close for a holiday
-

-
- 46 In Martial's opinion, why should this happen? (Look back at lines 6-7 if you are unsure.)
- 47 What is to happen on October 17th?
- *48 There has been a lot of argument about these lines. Line 11 gives a key date in the school calendar; line 7 has mentioned the month in which Martial is addressing the teacher. But three different explanations of his words have been put forward:
- (a) schools should be on holiday in July, but this particular hard-hearted (or conscientious?) **ludi magister** is continuing to teach;
 - (b) teaching is supposed to continue throughout July, but this particular July is exceptionally hot and Martial is asking a special favour, because it is unpleasant to work in such conditions;
 - (c) Martial makes the request because of the risk of illness in such weather (e.g. from fever).
- Does any of these explanations seem to you more likely than the others? (†)
- 49 There was no fixed system of Roman education, officially laid down by public authorities and compulsory for all children. One result of this is that "holidays" could be decided by the schoolmaster – or the parents. Many present-day Romans, if they can afford to, leave Rome for pleasanter cooler places at the height of summer, and this was just as true in classical times. A teacher who persisted in teaching on into mid-summer could find himself with no pupils and no pay.
- 50 What comment does Martial make about boys in summer (line 12)?
- *51 What does line 12 mean?
- (a) If boys learn enough to stay healthy during summer, that's all they need to learn.
 - (b) Provided a boy is healthy and active in summer, he learns plenty (i.e. learns more about life than he would in school). (†)
- *52 Look again at lines 6-7 and the extraordinary number of "hot" words. In view of the rest of the poem, what do you think the explanation is?
- (a) Martial didn't notice that he was repeating himself.
 - (b) There is no exaggeration – this is what Italian midsummers are like.
 - (c) It makes the request in lines 8-12 seem reasonable.
 - (d) Martial exaggerates to make the schoolmaster laugh and good-humouredly say "yes".
 - (e) There was no actual schoolmaster - Martial is writing to amuse his listeners, who perhaps felt that all schoolmasters were fair game.
 - (f) other (†)
- *53 How might the poem be read aloud? As if pleading emotionally? Dead-pan? Aggressive? If sufficiently bold, demonstrate with a line or two. (†)

Notes

Martial, *Epigrams* 11.39, lines 1-6

cunarum fueras motor, Charideme, mearum
et pueri custos assiduusque comes.
iam mihi nigrescunt tonsa sudaria barba
et queritur labris puncta puella meis;
sed tibi non crevi: te noster vilicus horret,
te dispensator, te domus ipsa pavet.

5

- 1 cunae, cunarum - *cradle*
sum, esse, fui - *be*
motor, motoris - *mover, person who rocks (a cradle)*
Charidemus, Charidemi - *Charidemus*
meus, mea, meum - *my*
- 2 et - *and*
puer, pueri - *boy*
custos, custodis - *guardian, protector*
assiduus, assidua, assiduum - *constant, perpetual, full-time*
comes, comitis - *companion, comrade, partner*
- 3 iam - *now, already*
ego, mei - *I, me*
nigresco, nigrescere, nigri - *become black, grow dark*
tondeo, tondere, totondi, tonsus - *clip, cut, shave*
sudarium, sudarii - *handkerchief, towel*
barba, barbae - *beard*

- 4 et - *and*
queror, queri, questus sum - *complain; protest that [or] at*
labrum, labri - *lip*
pungo, pungere, pupugi, punctus - *prick, pierce*
puella, puellae - *girl, girlfriend, sweetheart*
meus, mea, meum - *my*
- 5 sed - *but; however, yet*
tu, tui - *you (singular)*
non - *not*
cresco, crescere, crevi, cretus - *grow, grow up*
tu, tui - *you (singular)*
noster, nostra, nostrum - *our*
vilicus, vilici - *farm overseer, manager*
horreo, horrere, horruī - *shiver, tremble, shudder at*
- 6 tu, tui - *you (singular)*
dispensator, dispensatoris - *steward, treasurer*
tu, tui - *you (singular)*
domus, domi - *house, home*
ipse, ipsa, ipsum - *he, she, it; himself, herself, itself; the very ...*
paveo, pavere, pavi - *be frightened, be terrified*

-
- 1 Read through lines 1-6.
 - 2 Study the vocabulary for these lines. In particular:
 - (i) **cunae** has plural endings but a singular meaning (like **castra**, where the endings are plural but only one camp is meant).
 - (ii) **sudarium** originally meant a piece of cloth for wiping sweat (**sudor**) from the face, and here refers to the towel tucked under the chin while being shaved by a **tonsor**.
 - (iii) **nigresco** *become dark, grow dark* is one of several verbs formed from **cresco** (*I grow..., I become...*). Another verb formed in the same way is **convalesco** (referring to a sick person) *I grow better*. What would **pallesco** mean? **frigesco**? **cresco** itself appears in line 5, in the perfect tense (**crevi**), with the meaning *grow up*.
 - (iv) Compare the **vilicus** with the **dispensator**: which one usually worked in the town house?
 - 3 Read lines 1-6 again.
 - 4 Is the first line
 - (a) about Charidemus?
 - (b) addressed to Charidemus?
 - (c) both about Charidemus and addressed to him?How can you tell? (A noun-ending and a verb-ending are both involved. If puzzled by **fueras**, see *Cambridge Latin Grammar* p.40, 9.1, foot of page, or *A Latin Grammar* p.58, *pluperfect*.)
 - 5 What part had Charidemus played in Martial's life when he was an **infans**? Do you think this was his only task?
 - 6 What was Charidemus by the time of line 2? (Two nominative nouns describe him; one has an adjective attached to it.)
 - *7 Which of these is the clearest translation of **pueri custos**?
 - (a) the guardian of the boy
 - (b) a guardian of the boy
 - (c) my guardian, as a boy
 - (d) my guardian, when I was a boy (†)
 - *8 What is the point of **assiduus** in line 2?
 - (a) It suggests that Charidemus might at times have been somewhat irritating.
 - (b) It is a polite compliment to Charidemus for being so conscientious.If you are unsure, the answer will become clear in the next few lines.
 - 9 What is the Latin name for the post held by Charidemus when Martial was a boy?
Who occupied this position in Horace's case?
 - 10 Study the three words ending in **-a** in line 3. One is a neuter plural, two are ablative singular. Which are which? Use the information in the glossary to guide you to the answer.
For further guidance, see *Cambridge Latin Grammar* pp. 62-63, 20.7 or *A Latin Grammar* pp.79-80, *ablative absolute*.
 - 11 What happens to the **sudaria** in line 3? What has caused this? What does this tell us about Martial? What three stages of his life have been referred to so far?
 - 12 Who has come into Martial's life in line 4? In what way does she speak to him? Why? (If stuck, look first for a passive participle which describes her, and then for an ablative noun+adjective phrase which explains the participle.)
 - 13 What has Martial failed to do, according to line 5?
-

*14 Which of these translations best explains **tibi**?

- (a) for you
- (b) as far as you are concerned
- (c) to you
- (d) in your eyes (†)

If unsure, think what meaning goes best with **non crevi**.

15 Which member of the household is mentioned in the second part of line 5? What effect does Charidemus have on him?

16 Who is the next member of the household mentioned (line 6)? What is his attitude to Charidemus? Look at the end of the line if puzzled.

When word-groups are as short as these, a Roman reader or listener would easily realise that although **pavet** is in the second group of words, it applies to **dispensator** as well as to **domus**. (In English, on the other hand, we usually put the verb into the first of two parallel groups of words: to us it seems natural to say *Elizabeth received a cat, and Ian a dog*, because we rely on the reader or listener to see that *received* applies to both groups of words.)

17 Who or what is the next person or thing that fears Charidemus?

*18 Is Martial overdoing it when he says **te domus ipsa pavet**? Or does the exaggeration make a suitable climax to lines 5-6? (Compare it with the sentence *The very stones cry out for vengeance*.) (†) This use of language is known (surprisingly?) as “personification”.

Check

*19 (i) In what two ways does Martial emphasise you in lines 5-6? (fairly easy)

(ii) Translate lines 5-6, keeping both of the two ways in which Martial emphasises you. (difficult) (†)

20 Translate lines 1-6.

21 Read lines 5-6 aloud; you will have to decide whether to emphasise **tibi** and the triple **te**, or the series of nouns - or both, in different ways. The punctuation shows where to pause for breath if necessary. (This is a rather challenging exercise.)

Answers

19 (i) **tibi/te** is (a) repeated, and (b) placed at the front of each group of words.

(ii) One way is to use passive forms of the English verbs: *you are shuddered at... you are feared by...* etc. This keeps the translation of the surprising word ...**domus** to the end.

Notes

Martial, *Epigrams* 11.39, lines 7-10

ludere nec nobis nec tu permittis amare;
nil mihi vis et vis cuncta licere tibi.
corripis, observas, quereris, suspiria ducis,
et vix a ferulis temperat ira tua.

10

7 ludo, ludere, lusi, lusus - *play*
nec - *neither, nor, and not*
nos - *we*
nec - *neither, nor, and not*
tu, tui - *you (singular)*
permitto, permittere, permisi, permissus -
allow, permit
amo, amare, amavi, amatus - *love, be in love*
8 nil - *nothing*
ego, mei - *I, me*
volo, velle, volui - *be willing, wish, desire, want*
et - *and*
volo, velle, volui - *be willing, wish, desire, want*
cunctus, cuncta, cunctum - *all*
licet, licere, licuit - *it is permitted, it is allowed*
tu, tui - *you (singular)*

9 corripio, corripere, corripui, correptus -
snatch up, lay hold of, rebuke, chastise
observo, observare, observavi, observatus -
watch, observe
queror, queri, questus sum - *complain,*
grumble, protest
suspirium, suspirii - *sigh*
duco, ducere, duxi, ductus - *draw in, draw,*
heave
10 et - *and*
vix - *hardly, scarcely, not easily, with difficulty*
a - *from*
ferula, ferulae - *whip or rod for punishing*
slaves or schoolboys
tempero, temperare, temperavi, temperatus -
restrain oneself, refrain from
ira, irae - *anger, wrath, rage*
tuus, tua, tuum - *your (singular)*

- 22 Read lines 7-10.
- 23 Study the vocabulary in these lines. In particular:
- ludere** (line 7) can mean *have a good time* in general and *play with dice (alea)* in particular.
 - nobis** has a plural ending but here refers to only one person and can be translated as if it were **mihi**. This use of the plural is sometimes called *the royal plural*, as used by Kings and Queens, e.g. Queen Victoria is supposed to have said of herself *We are not amused*.
 - Sometimes **cuncta** is used as an alternative to **omnia** (rather as English might say either *all the girls* or *every girl*).
 - If unsure about **vis** in line 8, see *Cambridge Latin Grammar*, p.40, 9.1 *present* or *A Latin Grammar*, 2nd half of p.59, *present*.
 - ferulae** occurred in the previous epigram. What request did Martial make about them?
- 24 Read lines 7-10 again.
- 25 To whom does Charidemus fail to give permission in line 7, and what two things is that person forbidden to do? (If puzzled by the first pronoun, see 23 (i) above.)
- 26 (i) The following is a convenient way of translating **licet**:
- hodie omnibus servis exire licet.**
- Today all the slaves are allowed to go out.*
- (literally *Today it is permitted to all the slaves to go out.*)
- (ii) Sometimes a pronoun like **illud** can be used with **licet**, and the verb can be omitted (whereas English usually puts it in):
- illud vobis non licet!**
- You are not allowed that!* (more usually *You are not allowed to do that!*)
- (literally *That is not permitted to you!*)
- Check
- What is the meaning of **hoc tibi non licet; mihi tamen licet**? (Translate literally first if necessary, then aim at natural English.)
- What does Charidemus want to be allowed to do (second half of line 8), and what does he want Martial to be allowed (first half)?
 - Translate the two halves of line 8 in the order in which they occur, putting your translation of **licere** into *both* halves of the sentence. You might find it useful to translate **tibi** as *yourself* (depending on the rest of your translation).
 - A Roman reading line 8 would not normally need to hop forwards and backwards from one word to another. (And it would be impossible for a listener to do so, for obvious reasons). His or her brain would grasp *groups of words* (just as you do when reading or listening to English) rather than *individual words*.
- 27 Study the string of verbs in the 2nd person singular (line 9):
- In what four ways does Charidemus annoy Martial?
 - What is the common meaning of **ducere**, and how is it connected with its meaning in line 9?
 - *The first and third actions are straightforward, but why might the second annoy Martial? And what is the point of the fourth?
- 28 (i) Translate the two words at the end of line 10, which refer to Charidemus' emotion.
- (ii) Study the two sentences *Pat's excitement got the better of her* and *Bob was fighting against his fear*. In each case, somebody's feeling (excitement or fear) is spoken of almost as if it were not part of the person but was separate from her or him. In rather the same way, Martial's last two words in line 10 refer to Charidemus' anger as if the anger itself were a person, with a life of its own.

Answers

26 (ii) literally *This is not allowed to you; however it is allowed to me*.

An example of a more natural translation: **You aren't allowed to do this, but I am**.

*29 How, according to line 10, does the anger (i.e., the angry Charidemus) behave?

(a) he does not refrain from using **ferulae**

(b) he refrains from using **ferulae**

Notes

Martial, *Epigrams* 11.39, lines 11-16

si Tyrios sumpsit cultus unxerit capillos,
exclamas 'numquam fecerat ista pater';
et numeras nostros astricta fronte trientes,
tamquam de cella sit cadus ille tua.
desine; non possum libertum ferre Catonem.
esse virum iam me dicet amica tibi.

15

- 11 si - *if*
Tyrius, Tyria, Tyrium - *of Tyre, Tyrian*
(referring to the famous purple dye)
sumo, sumere, sumpsit, sumptus - *take up,*
adopt, put on
cultus, cultus - *adornment, clothing, dress*
unguo, unguere, unxi, unctus - *anoint with oil*
capillus, capilli - *hair*
- 12 exclamo, exclamare, exclamavi - *call out, cry*
out, exclaim
numquam - *at no time, never*
facio, facere, feci, factus - *do*
iste, ista, istud - *that*
pater, patris - *father*
- 13 et - *and*
numero, numerare, numeravi - *count, number*
noster, nostra, nostrum - *our*
astringo, astringere, astringi, astrictus -
tighten, knit, furrow
frons, frontis - *forehead, brow*
triens, trientis - *drinking cup*

- 14 tamquam - *as if, just as if*
de - *from, out of*
cella, cellae - *cellar, storehouse*
sum, esse, fui - *be, exist, live; happen;*
remain; be possible [or] allowable
cadus, cadi - *large jar of wine*
ille, illa, illud - *he, she, it; that*
tuus, tua, tuum - *your (singular)*
- 15 desino, desinere, desii - *leave off, cease,*
stop, desist
non - *not*
possum, posse, potui - *be able, can*
libertus, liberti - *freedman*
fero, ferre, tuli, latus - *bear, endure*
Cato, Catonis - *Cato (= M. Porcius Cato the*
Elder, who was very serious and austere)
- 16 sum, esse, fui - *be*
vir, viri - *man, a full-grown man*
iam - *now, already*
ego, mei - *I, me*
dico, dicere, dixi, dictus - *say, tell, declare*
amica, amicae - *girlfriend, sweetheart*
tu, tui - *you (singular)*

-
- (c) he refrains from using **ferulae**, but only just
- (d) he scarcely uses **ferulae** at all
- 30 The question “Did masters allow **paedagogi** to beat the people they were supervising?” was mentioned in Martial, *Epigrams* 10.62 and arises again here. Does line 10 suggest that Charidemus had received this permission?
- 31 Translate lines 7-10.
- *32 As a preliminary to reading lines 11-16, and without cheating by looking at the lines (or at the vocabulary!), have a one-minute brainstorming session thinking of as many aspects of adolescent life as you can which are sometimes criticised by older people.
- 33 Read lines 11-16.
- 34 Study the vocabulary in these lines. In particular:
- (i) If the nominative and genitive singular of **cultus** strike you as unusual, see *Cambridge Latin Grammar*, p.11, 1.4 or *A Latin Grammar*, p.17, 4th declension.
 - (ii) **Tyrii cultus** (*Tyrian clothes or clothing*) was brightly coloured and expensive.
 - (iii) As you know, **-que** can be attached to the second of two words to mean “and” e.g. **terra marique**, *by land and sea*. In the same way, **-ve** can be attached to the second word to mean “or”, e.g., **manus oculusve**, *hand or eye*.
 - (iv) **ista** in line 12 is most conveniently translated simply as *those things* or *that*. It is a neuter plural, which would be translated more fully as *those things that you do, those deeds of yours*. (As you can see from the longer translations, there is a link between **iste** and **tu**.)
 - (v) Compare the meanings of **cadus** and **triens**. Which one means the same as **poculum**, and which is the one from which the **pocula** were refilled?
- 35 Read lines 11-16 again. Do any words or phrases strike you as especially emphatic?
- 36 In the group of words introduced by **si** in line 11, what has Martial done?
- 37 What does Charidemus do (line 12), if Martial has done either of the things mentioned in line 11? Does **pater** mean **pater meus** or **pater tuus**?
- 38 The tense of **fecerat** in line 12 is rather odder than the **fueras** in line 1. Perhaps Martial’s father is dead and Charidemus is taking two steps back into the past, first to the time when Martial’s father was alive and Martial was a small child, then further back to the time when Martial’s father himself was in his teens. Nevertheless, the simplest translation (*did*) is the right one.
- 39 Translate the verb at the beginning of line 13.
- 40 Study the rest of line 13. Is Charidemus checking the number of cups in Martial’s household, or is he keeping count of something different? If so, what?
- 41 What is the expression on Charidemus’ face while he does this?
- *42 Does **numeras** mean that Charidemus counts aloud? Does he need to? Which do you find more irritating, people who make critical comments, or people who just look at you in a meaning way and shake their head or sigh (like Charidemus at the end of line 9)?
- *43 Which of the following is the literal translation of **nostros trientes**? Which conveys the sense most clearly?
- (a) the number of cups of wine I drink
 - (b) our cups
 - (c) our cup-fulls
 - (d) my cup-fulls
- 44 If you answered question 32, how many of the three aspects of adolescent life mentioned by Martial in lines 11 and 13 did you think of?
- 45 If you say *William was working as if he’d got all day*, do the words *as if* tell you that William *did* have all day or that he *didn’t*?
- 46 Translate the following sequence:
- (i) **hic cadus est meus**.
 - (ii) **hic cadus est de cella mea**.
-

(iii) **ille cadus est de cella sua.** (*sua* here = *his own*.)

(iv) **Charidemus se gerit** (*behaves, conducts himself*) **tamquam ille cadus sit de cella sua.** **tamquam** shows that the situation is an imaginary one (see 45), and so the subjunctive **sit** is used and not **est**. English often uses *were* in such sentences (e.g. *He behaves as if he were prime minister*).

*47 Has the **cadus** from which Martial is frequently refilling his **triens** come from Charidemus' **cella**? Does Charidemus have a **cella** at all? What is his social status? (If unsure, look ahead to line 15.) Is Martial being a bit snobbish in this line? Or does Charidemus' behaviour in lines 11-14 mean that Martial is right to "pull rank" and remind Charidemus that he is only a **libertus**? (†)

48 The first word in line 15 sums up Martial's message to Charidemus. Translate it.

*49 What is meant by the following expressions?

(i) "She's a bit of a Scrooge, you know."

(ii) "Let's face it, Robin - you're not exactly an Einstein."

(iii) "He was an absolute Don Juan in the office."

How do the names in these examples come to be used in this way?

In the same way at Rome, if you referred to somebody as a Cato, you would mean that he was like the famous Marcus Porcius Cato the Elder (234-149), whose personality is summed up in the glossary. He greatly admired the life-style of earlier generations, and was a stern opponent of novelty and luxury: his clothes were simple and his manners blunt.

50 What does Martial find unbearable?

(a) the freedman Cato

(b) a freedman behaving like Cato

51 Martial resents being treated like a child, and makes it clear in line 16 that he is a child no longer. What adverb appears in lines 3 and 16 to show that times have changed and so has Martial?

52 Find and translate a nominative noun in line 16. What will she tell Charidemus about Martial? What does she mean by this? (Martial's words are not coarse; nor should the words of your explanation be.)

*53 Does **amica** mean **amica mea** or **amica tua**? (†)

54 Translate lines 11-16.

*55 How believable do you find the situations described in this epigram?

56 In the Erotion poem, the detailed references to Martial's family and household made it clear that Martial was talking about himself. In the schoolmaster poem, on the other hand, the speaker could be anybody. In poems like the Charidemus epigram there is a third situation:

At first sight Martial might seem to be talking about himself. But references to current events in his epigrams suggest that he began to publish them in AD 86, when he was in his mid-forties: does this suit the "speaker" of the Charidemus epigram?

There is nothing wrong with using "Martial" as short-hand for "the speaker in this epigram". But it's advisable to bear in mind that when Martial uses the 1st person singular, or parts of the pronoun **ego**, he may be writing *as if he were* the person in the situation; indeed the situation itself could be quite imaginary. This is sometimes described by saying that the poet is taking on a **persona**, literally an actor's mask, i.e., he is speaking as if he were another person. In the same way, a novel written about "I" is not an autobiography.

Sometimes, of course, there are good reasons for believing that a Martial poem refers to actual events in his life, as in the Erotion epigram, but where there are no such reasons, it is safer not to treat the epigrams as if they were Martial's personal e-mails.

Notes

Juvenal, *Satire 14* (extracts), lines 1-2

plurima sunt, Fuscine, et fama digna sinistra
quae monstrant ipsi pueris traduntque parentes.

1 plurimus, plurima, plurimum - *very much, very many*
sum, esse, fui - *be*
Fuscinus, Fuscini - *Fuscinus*
et - *and*
fama, fama - *report, opinion*
dignus, digna, dignum - (*with ablative*)
worthy of, deserving
sinister, sinistra, sinistrum - *bad, adverse, unfavourable*

2 qui, quae, quod - *who, which, that*
monstro, monstrare, monstravi, monstratus -
show, teach
ipse, ipsa, ipsum - *he, she, it; himself, herself, itself*
puer, pueri - *boy, son*
trado, tradere, tradidi, traditus - *hand over, pass on, hand down, bequeath*
parens, parentis - *parent*

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- 1 Decimus Iunius Iuvenalis, referred to in English as Juvenal, was slightly younger than Martial; the pair knew each other. He wrote Satires, i.e. poems commenting on human faults and foolishness.
- Juvenal's satires are very much influenced by the training which young Romans received from a **rhetor**; they are composed for public performance. He likes to use an unexpected adjective, or an epigram, such as **quis custodiet ipsos custodes? Who will guard the guards themselves?** His later Satires are in the form of letters to friends: line 1 of this Satire names the friend to whom it is addressed.
- In Satire XIV, Juvenal describes the importance of setting a Good Example to one's offspring and not being a Bad Example. You may (perhaps) be disappointed that he concentrates on Bad Examples. In studying these lines, you may find it useful to bear in mind a question often discussed: "Is Juvenal trying to change people's behaviour?"
- 2 Read lines 1-2, aloud if possible.
- 3 Study the vocabulary for these lines. Notice in particular:
- dignus** is used with the ablative, whereas English says *worthy of*. What would be meant by saying that somebody was **multis dignus honoribus**?
 - sinister**: originally *left-handed, on the left side*, but often used unfavourably, like the English word.
 - monstrare**: *show, teach*: does this suggest *teach by explanation* or *teach by example*? It is a key-word in Juvenal's argument and you will meet it again in line 9. What English verb is derived from **monstrare** (with a prefix added) and means *to show how something is done*?
- 4 Some of the words in lines 1-2 are very familiar but need care. For example, **sunt** is best translated as if it were placed first in the sentence. (If you are uncertain about this, think how you would translate **sunt multi cives in hac urbe.**)
- 5 Which is the correct translation of **plurima**?
- very many men
 - very many women
 - very many things
- If stuck, study CLG p.16, 4.1 and if necessary p.2, 2.1, or LG pp.21-22 and if necessary p.19.
- 6 Juvenal uses **et** to link the two adjectives **plurima** and **digna**. But it is convenient to ignore it here, just as you would normally leave it untranslated in the phrase **magnus et malus lupus**.
- 7 The ablative phrase **fama...sinistra** indicates what the behaviour described in the Satire deserves. *Comment* is often a useful translation of **fama**.
- 8 Find and translate the nominative plural noun in line 2; it refers to the people who Juvenal thinks should be criticised.
- 9 (i) Translate the following sentence, which is based on line 2:
parentes ipsi pueris (= liberis, i.e. both sexes) plurima vitia (vices) monstrant et tradunt.
- Which word emphasises that the **parentes** are the very last people who should be behaving in this way?
 - Which verb indicates that the parents set an example, and which verb indicates that the example is followed?
- 10 Translate lines 1-2. (**quae** is neuter plural; so should the translation be *who*, or *which*?)

-
- 11 Read lines 3-4.
- 12 Study the vocabulary for these lines. Notice in particular:
- (i) **damnosa** is derived from **damnum**, which means *loss* or *damage*.
 - (ii) **alea** (*dice*) can mean not only *dice* but also *playing with dice* or *gambling* (just as a different vice might be referred to by saying *he's too fond of the bottle*).
 - (iii) **et** in line 3 has the same meaning as **etiam** or **quoque**.
 - (iv) **bullatus**: *wearing the bulla*, a lucky charm worn round the neck until marriage in the case of a girl and coming-of-age (roughly fourteen upwards) for a boy.
 - (v) Parts of **idem** occur twice in the next few lines. **idem** is easier to cope with when you know how it is put together: compare the endings of **idem** with the endings of **is** (CLG pp.20-21, 5.5 & 6, or LG p.27, **is** & **idem**). What happens if **-dem** is added to a word that ends in **-m**? Does this make the resultant word harder to pronounce, or easier?
 - (vi) In line 4, **arma** can be translated in the usual way as *weapons*, though you will need to decide whether Juvenal is talking about real weapons or using a metaphor.
- 13 Read lines 3-4 again.
- 14 What vice is referred to in line 3? How is it described? What is its effect on one member of the family (first half of line 3)?
- 15 What is the result (**ludit et heres/bullatus**, lines 3-4)?
- 16 How are the dice described in line 4 (two words, accusative plural; if stuck, see 12(v) and (vi))? What does the boy do to them? What does he use (two words, ablative singular)?
- 17 Translate lines 3-4.
- 18 Which word in line 3 contrasts with **heres/bullatus** (lines 3-4)?
- *19 Suggest modern parallels for **bullatus** as used in lines 3-4, e.g. *still in short trousers*.
- *20 What adjective in line 4 describes the dice-box? Why does Juvenal use the word?
- (a) Juvenal is suggesting a contrast between the size of the **fritillus** and the large sums of money that might change hands as a result of the throw.
 - (b) The child is so used to gambling, and so addicted to it, that he has his own little dice-box.
 - (c) Other (†)
- *21 A metaphor can be used to suggest similarities between two apparently different things. For example, *Ian fastened his eyes on the target* cannot be literally true (!) but the writer is suggesting a comparison with someone fastening a rope, zip, etc., perhaps in order to emphasise Ian's concentration.
- What similarities can you think of between shaking dice (playing with **alea**, line 3) and brandishing weapons (**arma movere**, line 4), e.g. both can lead to loss (of money in one case, life and limb in the other)?

Juvenal, *Satire 14 (extracts)*, lines 5-9 (... *gula*)

nec melius de se cuiquam sperare propinquo
concedet iuvenis, qui radere tubera terrae,
boletum condire et eodem iure natantes
mergere ficedulas didicit, nebulone parente
et cana monstrante gula.

5

- 5 nec - *nor, and not*
melior, melior, melius - *better*
de - *concerning, for*
se - *himself, herself, itself, themselves*
quisquam, quicquam - *any*
spero, sperare, speravi - *look forward to,*
hope for, anticipate
propinquus, propinqui - *relative, kinsman*
6 concedo, concedere, concessi, concessus -
allow, permit
iuvenis, iuvenis - *youth, young man*
qui, quae, quod - *who, which, that*
rado, radere, rasi, rasus - *scrape, peel*
tuber, tuberis - *truffle*
terra, terrae - *ground, soil*

- 7 boletus, boleti - *mushroom*
condio, condire, condivi, conditus - *preserve,*
pickle, season
et - *and*
idem, eadem, idem - *the same*
ius, iuris - *juice, sauce*
nato, natare, natavi - *swim, float*
8 mergo, mergere, mersi, mersus - *immerse,*
drown
ficedula, ficedulae - *a small bird, the fig-pecker*
disco, discere, didici - *learn*
nebulo, nebulonis - *rascal, scoundrel,*
worthless fellow, sorry wretch
parens, parentis - *father, parent*
9 et - *and*
canus, cana, canum - *old, aged, grey*
monstro, monstrare, monstravi, monstratus -
show, teach
gula, gulae - *gullet, throat*

-
- 22 Read lines 5-9 (... **gula**).
- 23 If you are unsure about main clauses and subordinate (e.g. relative) clauses, read CLG p.66, 22 or LG pp.xii (main clause) and xv (subordinate clause).
- 24 Lines 5-9 consist of three sections (two of them are linked by the word **iuvenis**):
- nec ... iuvenis** (lines 5-6) makes a prediction (main clause);
 - iuvenis, qui ... didicit** (lines 6-8) identifies the person about whom the prediction is made (relative clause);
 - nebulone ... gula** (lines 8-9) gives the reason for the prediction (two ablative phrases).
- It is probably helpful to study lines 6-8 first, about the person (notes 25-29), then lines 5-6 (the prediction, notes 30-34), followed by a slight tweak to make translation easier (note 35) and lines 8-9 (the reason, notes 36-37), followed (after pause for breath) by the translation of the whole sentence (note 38).
- Take your teacher's advice throughout over which of notes 25-36 to use, if any. If your teacher advises you to stick with Juvenal's arrangement, study notes 30-34 before 25-29.
- 25 Read lines 6-8 (**iuvenis, qui ... didicit**) again.
- 26 Study the vocabulary for these lines. Notice in particular:
- (i) There is plenty of food for thought (!) in the vocabulary for lines 6-8. You will have no difficulty in deciding whether Juvenal is describing the diet of a poor man or a rich one.
 - (ii) **tubera terrae** (line 6): *truffles* are underground fungi, a highly-valued delicacy. Juvenal refers elsewhere to a belief that they were caused by thunder! They were dug up by dogs (whose keen sense of smell located them) or preferably by sows, because the dogs tended to eat the truffles before the dogs' owners could get to them. Truffles coated with chocolate are something different altogether. *On truffles, quot auctores, tot sententiae. Some say that chocolate truffles resemble fungal truffles in shape, and contradict my first authority by saying that pigs are the ones who snaffle truffles and dogs are the ones who don't.*
 - (iii) **boletum condire** (line 7) can be either *to pickle a mushroom* (for future consumption) or *to season a mushroom* (at the actual meal, or shortly before). The second translation makes a good match with two other words in lines 6 and 8, which both deal with preparations immediately before eating.
 - (iv) **ius** is *juice* from a cooked animal, thickened to make a *sauce* or *gravy*.
 - (v) **submerge** is useful for remembering the meaning of **mergere** (line 8): *to plunge or sink* something.
 - (vi) The **ficedula** was a small bird, plump and tasty from its diet of figs and grapes.
- 27 The following questions lead up to the translation and brief discussion of lines 6-8 (**iuvenis qui ... didicit**):
- 27.1 Find and translate a noun in the nominative singular in line 6, which tells you who these lines are about.
 - 27.2 Look ahead for a verb in the 3rd person singular which tells you what the person mentioned in line 6 has been doing.
 - 27.3 If the person in line 6 has been learning, who do you expect has been doing the teaching? (Think back to lines 1-4.)
 - 27.4 If somebody has learned to do something, what part of the verb do you expect? Find examples of this part of the verb in each of lines 6, 7 and 8 and translate them. Do not worry about the sense being incomplete at this stage.
 - 27.5 What is the first thing which the **iuvenis** has learnt (last three words of line 6)?
 - 27.6 What is the second thing he has learnt (beginning of line 7)? See 26(iii) above.
 - 27.7 What is the third thing he has learnt (**mergere ficedulas**, line 8)? You may find it helpful to visualise what is being served up: the **ficedulae** are apparently already floating (which word tells you this?) in the same liquid (which two words tell you this?) as other ingredients (e.g. the **boletus** mentioned at the start of line 7), and the young man has learnt to plunge them deeper, to get more liquid onto them.
 - 27.8 Does Juvenal's description suggest one individual's helping, or the dish for the whole company, from which individual helpings are served? (†)
- 28 Translate lines 6-8 (**iuvenis ... didicit**). At this point the sentence is not complete: we have only been told there is a young man, described by the long relative clause **qui ... didicit**.
-

- *29 What bad habit (according to Juvenal) has the young man learnt? Is Juvenal saying he has learnt to be greedy? Study the type of food on his menu in these lines: is the menu cheap, or expensive? is the **iuvenis** learning to be a gourmet, or a glutton?
- 30 Read lines 5-6 (**nec melius ... iuvenis**).
- 31 Study the vocabulary for these lines. In particular:
- If **sperare** is *to hope*, and the more emphatic **bene sperare** is *to hope for something good*, what does **melius sperare** mean? If you are unsure, note the meaning of **melius** in CLG p.17, 4.2 and LG foot of p.23. Similarly, if **bene sperare** is *to be optimistic*, how would you translate **melius sperare**?
 - nec** here = *nor*.
 - cuiquam** is dative of **quisquam**, *any*: here it describes the important word **propinquo**.
 - concedere**: *allow*, literally *to give permission*, so if the sentence *He allowed Jane to go home early* were put into Latin, what case would *Jane* be?
- 32 The following questions lead up to the translation and brief discussion of lines 5-6 (**nec melius...iuvenis**):
- 32.1 Translate this account of a family problem:
- omnes propinqui de illo iuvene desperant.**
- 32.2 Translate the next example, which shows that the young man is not the only problem in the family (there are several possible translations, literal and natural; take your pick):
- nec propinqui de sorore iuvenis melius sperant quam de iuvene...**
- 32.3 Translate the following sentence, which uses Juvenal's words in lines 5-6, but in prose word order. If unsure about the tense of **concedet**, note that **concedere** *allow* is a 3rd conjugation verb like **trahere** (CLG p.28, 7b.1) or **regere** (LG p.40):
- nec iuvenis cuiquam propinquo de se melius sperare concedet.**
- 32.4 **concedere** *allow* does not mean the young man is giving or refusing permission! The situation is more like that of a judge telling a villain "*I have no choice: your behaviour doesn't allow me to do anything except send you to prison.*"
- 32.5 What does **melius** mean in Juvenal's line 5? (It cannot mean *better than the sister* because the sister is no longer there to be compared to the young man.) There is more than one possible answer.
- 33 Translate lines 5-6 (**nec melius ... iuvenis**).
- *34 Why can the relatives have little hope that the young man will improve?
- They are faced with copycat behaviour.
 - The **iuvenis** is of an age where he won't take advice.
 - The relatives are not really concerned about him.
- 35 One problem needs sorting before you proceed further. In line 6, the young man was mentioned and then came a long description of him; if you begin your translation with **iuvenis qui ...**, *a young man who ...*, the reader or listener has to read or hear the long description in lines 6-8 before s/he can get back to lines 5-6!
- A simple solution is to start by translating lines 5-6 as far as **iuvenis** (*Nor will a young man...*, etc.), then to translate **qui** as "if he...", before going on with **didicit** and the three infinitives as in note 26. You may find it helpful to do all this before proceeding to notes 36 and 37, which cover the last part of Juvenal's sentence.

Answers

- 32.1 *All the (or his) relations despair for (or about) that young man.*
- 32.2 *Nor do the relatives have better hopes about the young man's sister than about the young man.* or, more naturally (there are several possible translations):
- Nor do his relatives hope for anything better from the young man's sister than from... etc.*
- Nor are his relatives more optimistic about the young man's sister than about... etc.*
- 32.3 *Nor will a young man allow any relative (or any of his relatives) to hope for (anything) better from him or be more optimistic about him.*
- 32.5 *Better* could mean *better than he is now* or *better than the young gambler* of lines 3-4.

Note for experts: This is not cheating! It is a way of getting over the difficulty that Latin can easily hold back the words **iuvenis qui...** for a line and a bit, whereas in normal English it is very difficult to hold back the words *A young man who...* at all.

- 36 Read the phrase **nebulone...gula**, lines 8-9, then study the vocabulary for these words. They include the present participle of an important verb which you met in line 2.
- 37 The following questions lead up to the translation of **nebulone parente et cana monstrante gula** (lines 8-9):

37.1 Study these examples. What word often comes first in sentences like (i) and (ii)?

Check

- (i) ...friends like these, who needs enemies?
- (ii) ...Caesar leading us, we will conquer the world.
- (iii) Using (i) and (ii) as a guide, translate the underlined phrase below and identify its case:

Check

omnibus plaudentibus, gladiatores arenam intraverunt.

The underlined phrases at the front of these sentences are similar to **nebulone ... gula** because they all describe circumstances in which the main bit of the sentence takes place.

37.2 Translate **nebulone parente** (line 8); show the case by using the word you used for filling the gaps in question 37.1. You may find it helpful to turn the noun **nebulone** (*villain*) into an adjective, and to treat **parente** as if it were **pater**.

Check

- 37.3 (i) What colour of hair is mentioned at the start of line 9?
- (ii) Where are these particular hairs visible?
- (iii) Line 8 said that the young man has been learning (**didicit**): therefore what has the **cana gula** been doing (line 9)?

Check

(iv) What kind of “teaching” is referred to by **monstrante**? More than one of the following are suitable, but some are definitely inappropriate:

- (a) giving a lecture
- (b) giving a demonstration
- (c) showing the way
- (d) presenting the explanation

Check

(v) Use your answers to the above questions to translate **et cana monstrante gula** (line 9)

37.4 Who must this particular **gula** belong to?

Check

- (a) the **iuvenis**, mentioned in line 6
- (b) the father of the **iuvenis**, mentioned in line 8

37.5 Which of these is the literal translation of **parente et gula** and which the natural one?

- (a) *with the throat of a father*
- (b) *with a father and throat*

37.6 English sometimes, and Latin more often, will say X and Y (**X et Y**) to express a combined idea as if it were two separate things:

- (i) *bread and butter* - not asking for two separate items but for *buttered bread*.
- (ii) **vi et armis**, literally *by force and by arms* but more naturally *by force of arms*.
- (iii) *try and do better* – not two separate actions but one: *try to do better*

Answers

37.1 (i) & (ii) *With*

37.1 (iii) *With everyone applauding*: ablative

37.2 *with a villainous father*

37.3 (iii) *teaching*

(v) *and with a white-haired throat showing the way or giving a demonstration.*

37.4 (b)

(iv) **libamus pateris et auro** – *we pour offerings from dishes and gold*, i.e. *we pour offerings from golden dishes*.

(v) **fortitudo et bellum** - does not mean *bravery and war* so much as *bravery in war*.

This way of using words is known as *hendiadys* (literal translation: *one [idea] by means of two [words]*). It is convenient to remember the name *hendiadys*, but more important to be able to deal with it when you meet it. For example:

Check

(vi) What would a writer mean by saying (e.g., about foreign troops looking at the Alps for the first time) **milites molem (massive bulk) et montes spectabant?**

Check

(vii) In 37.5(a), **parente et gula** was treated as a hendiadys; if you treat **nebulone parente et cana monstrante gula** in lines 8-9 as a longer hendiadys, you will find the meaning of Juvenal's words easier to remember. Use 37.5(a) above as a guide, and translate the whole phrase. Ignore **et**, because you are now using *of* to link the two parts of the sentence together. Begin with **cana gula** (indicating the case as in 37.1), followed by **nebulone parente** and ending with **monstrante**.

37.7 What (bad) "lesson" is the **iuvenis** learning? (If stuck, look back at note 29.)

*37.8 Some people like to visualise when reading poetry; others don't. If you choose to imagine the items in lines 6-8 disappearing down the old man's **gula** in line 7, do you find the picture vivid? comic? disgusting? (Might Juvenal actually want his listeners to feel disgust – especially if he is trying to reform them?)

*37.9 Why is it the throat (**gula**) of the old man which teaches the **iuvenis**?

(a) Because the throat is used in talking, e.g. in teaching

(b) Because the throat is used in eating and the father is teaching by demonstration

(c) both (a) and (b) (†)

*37.10 Why are the white hairs on the father's throat mentioned?

(a) They indicate old age, and therefore wisdom

(b) They ought to be accompanied by responsible behaviour, but this is lacking

(c) The fact that he has lived to be old shows that his diet has been good for him

38 Remind yourself of the way the sentence in lines 5-9 (**nec ... gula**) is organised (see note 24), then translate it.

39 Rather than memorising the translation of a sticky sentence like 5-9, it is more useful to remember its key facts. Test your memory on these questions, jotting down (brief!) answers as you go along, and not referring to the text until you have answered all questions:

(i) How much hope is there that the young man will be free from his father's fault?

(ii) Name two of the three things he has learnt (experts name all three).

(iii) What are we told about the father's hair colour and general character?

And the key point:

(iv) According to Juvenal, what fault is the young man likely to possess?

Answers, if needed, can be found as follows:

For (i) see lines 5-6 and questions 30-34;

for (ii) see lines 6-8 and questions 25-29;

for (iii) see lines 8-9 and questions 36-37 (did you remember the meaning of **nebulone**?)

for (iv) the whole sentence and questions 29 and 37.7.

Answers

37.6 (vi) *The soldiers were looking at the massive bulk of the mountains.*

37.6 (vii) *with the white-haired throat of a villainous father showing the way or giving a demonstration.*

Notes

Juvenal, Satire 14 (extracts), lines 9-13 (*cum ... culina*)

cum septimus annus
transierit puerum, nondum omni dente renato,
barbatus licet admoveas mille inde magistros,
hinc totidem, cupiet lauto cenare paratu
semper et a magna non degenerare culina.

10

9 cum - *when, as soon as*
septimus, septima, septimum - *seventh*
annus, anni - *year*
10 transeo, transire, transii, transitus - *pass*
puer, pueri - *boy, son*
nondum - *not yet*
omnis, omnis, omne - *all, every*
dens, dentis - *tooth*
renascor, renasci, renatus sum - *be renewed, be new again*
11 barbatus, barbata, barbatum - *bearded*
licet, licere, licuit, licitum est - *one may, one can; although*
admoveo, admoveo, admovi, admotus - *bring, apply, use, lay on*
mille - *a thousand*
inde - *from that time, after that time, thereafter*
magister, magistri - *master, tutor, teacher*

12 hinc - *from this place, from here*
totidem - *the same number, just as many*
cupio, cupere, cupivi, cupitus - *long for, desire, want*
lautus, lauta, lautum - *fine, sumptuous*
ceno, cenare, cenavi - *dine*
paratus, paratus - *preparation, provision*
13 semper - *always*
et - *and*
a - *from*
magnus, magna, magnum - *great, grand*
non - *not*
degenero, degenerare, degeneravi - *depart from, decline from*
culina, culinae - *kitchen, cuisine*

40 Read lines 9-13 (**cum septimus ...**).

41 Study the vocabulary for these lines. Notice in particular:

- (a) **admovere** (literally *to move somebody towards something*) is often used of *bringing up* troops, or *bringing troops into action*, e.g.:

Check

cum pedites in periculo essent, Caesar equites admovit.

- (b) You have probably met **hic ... ille** (*this man ... that man ...*).

Check

Translate: (i) **hic multos agros habet, ille magnam villam.**

There is a similar contrast between the two adverbs **inde...hinc** (*from that direction ...from this [direction]*): or more simply *from one direction...from another*.

Check

(ii) **agricolae ad forum inde festinaverunt, hinc tabernarii.**

42 Read lines 9-13 (**cum septimus ...**) again.

The following questions lead up to translation and discussion of lines 9-13:

43 (i) How old is the **puer** mentioned in line 10?

(ii) Compare two ways of referring to time:

(a) He went through two boring weeks at the seaside.

(b) (*at start of new chapter of novel*): Since our young heroine's first day in school, five months have slipped by her.

In one sentence, a person moves through time; in the other, time flows past someone, like a river. Which sentence is which?

Study the endings of the two nouns mentioned in lines 9-10 (**cum ... puerum**). Which of (a) and (b) above does Juvenal use to describe the boy's age?

44 Translate the phrase **cum ... puerum**, treating **transierit** as a perfect tense with "*has...*"; the reason for this will become clear later on.

45 What does line 10 (**nondum ... renato**) tell us about the growth of the boy's teeth?

(a) he has a full set of second teeth

(b) none of his second teeth has appeared yet

(c) hardly any of his second teeth has appeared

(d) he has some second teeth but not a full set

Dentists will confirm that what Juvenal says here is very typical for a boy of the age mentioned in line 10.

46 **licet** (literally *it is allowed*) can be used with the subjunctive to mean *even though*:

licet clames et me vituperes, ego hic manebo.

Even though you shout and swear at me, I'm going to stay here.

or, keeping some of the literal meaning of **licet**:

You may (can) shout and swear at me, (but) I'm going to stay here.

Check

(i) Translate this example, using either *You can (may)* or *Even though*:

licet quam celerrime curras, me numquam vinces.

Answers

41 (a) *When/since the infantry were in danger, Caesar brought up the cavalry or Caesar brought the cavalry into action.*

(b) (i) *This man has many fields, that man a great villa.*

(ii) *The farmers hurried to the forum from one direction, the shopkeepers from another.*

46 (i) *Even though you run as fast as you can, you'll never beat me.*

or *You can/may run as fast as you can, (but) you'll never beat me.*

Check

(ii) Translate this example, which is partly similar to line 11:

licet mille milites admoveas, nos victores erimus.

47 (i) When a speaker exaggerates, the words are not literally true, but usually express strong feeling:

I've been waiting hours for that wretched Helen.

Your father told you thousands of times never to point a loaded gun at anybody!

Think of other examples of exaggeration, preferably ones that you have actually heard.

(ii) For some reason, the topic of teachers seems to encourage Juvenal to exaggerate. What is the total number of teachers which he mentions? (**mille**, line 11...**totidem**, line 12)? From how many different directions are they brought into action?

48 What does Juvenal say about the physical appearance of the **magistri**?

49 If unsure of the tense of **cupiet**, see *CLG* p.28, 7b. *mixed conjugation* or *LG* p.44, *mixed conjugation*. Translate it.

50 Who does **cupiet** (line 12) refer to?

(a) the teacher

(b) the father of the seven-year-old

(c) the seven-year-old

Find and translate a phrase (infinitive "framed" by adjective + noun) which tells you what this person will long to do (line 12).

51 Find and translate a phrase (negative + infinitive) which tells you what the person will wish not to do (line 13).

52 From what will the boy be anxious not to downgrade or decline (an adjective + noun phrase in line 13, "framing" the infinitive)?

53 How often will the **magistri** fail? (lines 12-13)

(a) always

(b) never

(c) occasionally

(d) very often

Which word tells you this? How does Juvenal highlight it? (Consider its position in the line and its position in the group of words to which it belongs.)

Check

Find a word in a previous line which was emphasised in the same way.

A translator has to decide whether the adverb in 13 goes with **cupiet** (*always want*) or **cenare** (*always dine*). This was a non-problem for the speaker of Latin, who could take the word either way (or both ways) because word order in Latin verse can be more flexible. And **semper** suits both **cupiet** and **cenare**.

54 From Juvenal's point of view,

(i) do the verbs **transierit** (line 10) and **cupiet** (line 12) refer to past, present or future time?

(ii) do they refer to exactly the same time, or does one event come before the other?

To indicate this, Latin uses a tense known as the *future perfect* for the event which comes first (**transierit**) and the other event is (as you would expect) in the *future* tense:

cum septimus annus transierit puerum, cupiet etc.

In this example, the natural way to translate **transierit** is by a perfect tense, as suggested in note 44:

When a seventh year has passed over the boy, he will want...etc.

Answers

46 (ii) *Even though you bring a thousand soldiers into action, we will win.*

or *You can/may bring a thousand soldiers into action, (but) we'll win.*

53 **bullatus** line 4

For more on the future perfect, see CLG p.40 9.1 (**transeo** mostly changes endings like **eo**) and p.29 7b. 5 & 8, or LG p.58 (**transeo** like **eo**) and p.119 note 1.

- 55 Translate lines 9-13 (**cum ... culina**).
- *56 Why does Juvenal describe the **magistri** as **barbati**?
- (a) he is suggesting that this is the typical “trademark” of **magistri** (like **philosophi**)
 - (b) the adjective helps or encourages the listener or reader to form a mental picture of the **magistri**, pleasant or otherwise
 - (c) both (a) and (b) (†)
- 57 Visualise the **magistri** as described by Juvenal. In view of the exaggerated numbers, you might imagine them as cartoon characters – perhaps in two very long lines advancing from different directions (**inde...hinc**) but converging to a point somewhere in mid-picture. If you enjoy drawing, draw the cartoon.
- 58 What is being emphasised in lines 11-13?
- (a) the incompetence of schoolmasters
 - (b) the uselessness of trying to change early habits
 - (c) the need for strict discipline
- 59 The age quoted by Juvenal (lines 9-10) as too late to prevent bad habits was (for most Roman children) the usual age for beginning education (apart from any elementary training by parent or slave). The famous teacher Quintilian thought it was too late for bright children. The job of **magistri** was to teach the skills of reading, writing and arithmetic, but in lines 11-12 Juvenal assumes that they might also be expected to encourage good habits in their students.
- *60 What group of educators was famous for saying “Give me a boy for the first seven years and I will show you the man”? What did they mean by this? Were they making the same point as Juvenal about the boy’s first seven years? (†)
- *61 Collect phrases which refer to maintaining (or failing to maintain) standards achieved by predecessors, e.g.:
- “*She really let the family down.*”
 - “*They’re pressing us to match last Year 11’s results.*”
 - “*Alex Ferguson was a hard act to follow.*”
- A noble family in Roman times (and often in later times too) might emphasise to the growing child that he (sometimes *she* but usually *he*) must be worthy of his/her ancestors, e.g. by:
- improving the stately home in which the family live;
 - adding to the land owned by the family;
 - helping the **clientes** or peasants or poor-and-needy;
 - setting up a charity bearing the family name.
- You may be able to add to the list. (†)
- The French had a short way of summing up the responsibilities of the nobly-born:
- noblesse oblige.*
- In what important way does the tradition followed by the **iuvenis** in line 6 differ from all the other traditions in the above list?
- *62 At what point, if any, does line 13 become undignified? The technical term for what is happening here is *bathos*. Wikipedia quotes a pleasant American example:
- “The ballerina rose gracefully *en pointe* and extended one slender leg behind her, like a dog at a fire hydrant.” (Jennifer Hart, *Arlington*: an English example would be more likely to end the line with lamp-post.)
- What is the effect of bathos? Comedy? Surprise? Is it essential that the bathos should come at the end? Why? Could **culina** have been placed near the start of line 13 without spoiling the effect? (†)
- *63 Does any word in the first part of line 13 mislead the listener into expecting something impressive? (†)

64 Read lines 14-16 (**sic...auctoribus**).

65 Study the vocabulary for these lines. Notice in particular:

(i) an adjective obviously derived from **domus**.

(ii) two adverbs used by Juvenal in their comparative form meaning *more quickly, more speedily*, i.e. *than others* or *than average*: Juvenal is comparing one group of **exempla** with the rest. *Particularly quickly and speedily* is a convenient translation. For the formation of comparative adverbs, see CLG p.17, 4.2; LG p.23, *Adverbs* 4.

Notice the different ways of comparing two actions:

(a) **rex pauperes lenius quam divites punivit.**

(b) **rex pauperes lenius divitioribus punivit.**

Both mean *The king punished the poor more leniently than the rich* but in the second example the ablative **divitioribus** is used instead of **quam divites**. The explanation is that in (b) we are measuring from the rich, taking them as our base-line or starting-point. See CLG p.53, 14.6f and LG p.14.

66 Read lines 14-16 (**sic...auctoribus**) again.

67 Find a nominative noun in line 14. What does Juvenal say about it? On whom does it (or “she”?) have this effect?

(a) the older generation

(b) the younger generation

If you are unsure, the rest of lines 14-16 will make the answer clear.

Check

68 Find a neuter plural noun in the nominative case in line 15, and a genitive plural which depends on it. Translate the phrase.

69 What is the effect of these examples (line 15)? On whom do they have this effect (line 14)? How quickly, according to Juvenal? If puzzled, see 65 (ii) above.

70 According to an adjective in line 15, what sort of examples have this effect, compared to other examples?

71 Who does Juvenal mean by **nos**?

(a) himself and the reader

(b) the Romans

(c) mankind

72 Using your answers to questions 68-71, translate **velocius...domestica** (lines 14-15).

73 Which word in the sentence so far ought to be emphasised most?

74 Unless you have been very ingenious or devious, your journey through questions 68-73 will have led you to a translation which is grammatically correct (question 72) but gets the emphasis in the wrong place (question 73). Latin can hold back the crucial word **domestica** till the last possible moment, which is where Juvenal wants it, but the translation cannot hold back the corresponding English words *in the home...*

75 ...oh yes it can! It means reorganising the sentence, but Juvenal's emphasis here matters more than his sentence structure. For instance, you could begin *Examples of vices corrupt ...* and end with *if they are home-grown*.

76 Find and translate the verb and accusative noun in line 16, which state what the **exempla domestica** do. The vocabulary suggests some vivid translations of **subeo**; others include *slide into* or even *infiltrate*. The aim is to find a verb which matches Juvenal's description of the way early examples or models of behaviour enter the child's mind. **sub** suggests *beneath notice of*.

77 Translate the noun + adjective phrase in lines 15 and 16 which tell you from whom the **exempla domestica** enter the children's minds. The adjective needs more thought than usual: *weighty* and *powerful* are two possibilities (*big* won't do!) Translations of **auctoribus** include *authorities* and *role models*. To whom is Juvenal obviously referring by this phrase?

Answers

68 vitiorum exempla – examples of vices

78 Translate lines 14-16.

79 What does nature force (**iubet**) children to do (in Juvenal's opinion)?

*80 Consider some ways of making a similar point to the first three words of line 14:

(a) That's the way things are

(b) It's only natural

(c) What can you expect?

(d) That's the way it is

(e) You can't argue with nature

Which is the most forceful of these comments? Which one most resembles Juvenal's?

Can you produce – in English! - a **sententia** (epigram, one-liner) which makes the point as briefly and clearly as Juvenal? (†)

*81 How is **sic** (*in this way*) used in this sentence?

(a) it refers back to the description(s) in the previous lines

(b) it points forward to introduce the statement in lines 14-16

(c) both (a) and (b) (†)

(Again, see note 53 on **semper** – we have to choose in places where the Romans didn't.)

*82 Is Juvenal right? Do we start by taking our standards of behaviour from our parents? If so, does he give the right reason (lines 14-16)? As we grow older, do we change our standards, and if so, from whom do we take the new standards? Others beside Juvenal have regarded seven years old as a key point: do the standards that we learnt in our first seven years persist longer than other standards? (see 60 above). Which (if any) of our views of right and wrong change in adolescence? Do we become more tolerant and easy-going? Or do our standards on some things become stricter? (†)

Have your own views on right and wrong changed in any way during the last five years? In what way?

Have you ever changed your mind and gone back to a previous opinion?

*83 Some readers have regarded Juvenal as a moral reformer using wit and eloquence to reform the way people behaved; others have thought his purpose is to entertain his listeners with comments on human life, observing the world through sharp eyes and commenting in exaggerated language. How do these 16 lines strike you? Is Juvenal preaching or performing? (†)

84 How should these lines be read aloud? Angrily, dead-pan, sarcastically or none of these? How might the reading be varied during the course of these seventeen lines? Experiment with the reading of individual sections or lines. (†)

85 Juvenal says nothing in this Satire about Good Examples. Are children more affected by Bad Examples than by good ones? Or are bad examples more interesting?

Notes

PLINY, parental strictness, Letters IX.12 (general note)

*1 Pairs of contrasting words (“antithesis”)

This note deals with a way of using words which is very common in many writers and is used at least four times by Pliny within the ten lines of this letter. Follow your teacher’s guidance over whether and when to work through the note.

In many languages, a speaker or writer can make a point effectively by using two contrasting words. For example, here is a picturesque way of describing the coming of peace instead of war:

(a) They shall beat their *swords* into *plough-shares*. (Bible)

Or, in a school report:

(b) able but idle.

The technical term for this is *antithesis*, meaning the *placing* (of two words or phrases) *in opposition* (to each other). It’s convenient to have a word for it, but far more important to be able to deal with it when you meet it in reading. Pick out the antitheses (the pairs of contrasted words) in these sentences:

(c) “We need money, not advice!”

(d) I come to bury Caesar, not to praise him. (Shakespeare)

Speakers and writers sometimes use a double contrast:

(e) “She *commended Fred* and *blamed me!*”

There is one antithesis between *commended* and *blamed*, and another between *Fred* and *me*.

What are the two contrasted pairs in this sentence?

Check

(f) He was ferocious in war and compassionate in peace.

What is the double antithesis in this example?

Check

(g) William played the trumpet, and Henrietta the cello.

Notice that *played*, which applies (or “belongs”) to both parts of the sentence, is placed in the first bit and not repeated in the second bit.

Translate, and pick out the double contrast. (In these examples, you may find it helpful to spot each antithesis before translating, or you may prefer to do the translating first; experiment to find which way round works best for you.)

Check

(h) **Caesar in palatio dormit, servus in agro.**

The verb (**dormit**) applies to both parts of the sentence, but is only placed in the first bit.

The Romans, however, would have been more likely to say:

(j) **Caesar in palatio, servus in agro dormit.**

The translation is the same as in sentence (h); **dormit** again applies to both parts of the sentence, but this time it is placed in the *second* bit.

What are the two contrasted pairs in the following example?

Check

(k) **Romani cibum, Britanni vinum laudabant.**

The verb **laudabant**, which “belongs” to both parts of the Latin sentence, is placed in the *second* bit. But the translation (“were praising”) is placed in the *first* bit of the English sentence as usual.

Sentences like these can only be coped with if you read them right through, ideally aloud, before translating. (Imagine the chaos if you had paused at the comma and tried to translate **Romani cibum**.)

Answers

(f) ferocious ~ compassionate; war ~ peace. (~ means “corresponds to”)

(g) William ~ Henrietta; trumpet ~ cello.

(h) Caesar sleeps in a palace, the slave (sleeps) in a field.

Caesar ~ servus, in palatio ~ in agro.

(k) The Romans were praising the food, the Britons (were praising) the wine.

Romani ~ Britanni, cibum ~ vinum.

The last example is based on one of Pliny's sentences in this letter. **memento** is the imperative of an irregular verb **memini** / *remember*. Spot as many antitheses as you can (there are in fact three of them, not counting the repeated **puerum**) and translate the sentence. Do the spotting and the translating in whatever order suits you and read the sentence aloud if this is possible and helpful.

Check

(m) **memento filium tuum nunc esse puerum, te olim fuisse puerum.**

- 2 Gaius Plinius Luci filius Caecilius Secundus (a large number of names because he was adopted in his uncle's will) was born at Comum in north Italy in late 61 or early 62 AD. He was a successful barrister who rose through the normal stages of a political career to become consul, and was sent as a special representative of the emperor Trajan to govern Bithynia, a province in northern Asia Minor, where he died in about 113 AD. He was a patron of Martial.

He published nine books of letters to friends on a variety of subjects. (A tenth book contains his official correspondence with the emperor while in Bithynia.) He describes life in the law-courts, writes obituaries of famous men, makes some humane but rather preachy comments about treating slaves kindly, and in two famous letters gives an eye-witness account of the eruption of Vesuvius, in which his uncle perished.

This particular letter is to Terentius Junior. Terentius followed the career of an **equus** for some years and served as an assistant governor in Gaul. Instead of accepting further promotion, he retired in middle age to lead the life of a country gentleman running his estates. Another letter to him from Pliny accompanies a number of books. In a letter about Terentius, Pliny comments to a friend in some surprise that, far from being interested only in farming, Terentius was extremely knowledgeable about Greek and Latin literature.

Answers

(m) Remember that your son is a boy now, (and) that you were a boy once.

filium tuum ~ te; nunc ~ olim; esse ~ fuisse.

Pliny, *Letters* 9.12, lines 1-3 (... dico)

castigabat quidam filium suum quod paulo sumptuosius equos et canes emeret. huic ego iuvene digresso dixi: 'heus tu, numquamne fecisti, quod a patre corripri posset?' "fecisti" dico.

1	castigo, castigare, castigavi, castigatus - <i>chastise, punish</i> quidam, quaedam, quoddam - <i>a certain</i> filius, filii - <i>son</i> suus, sua, suum - <i>his, his own</i> quod - <i>because, on the grounds that</i> paulo - <i>by a little, somewhat</i> sumptuose - <i>expensively, extravagantly, at</i> <i>great cost</i> equus, equi - <i>horse</i> et - <i>and</i>		heus - <i>hey! listen!</i> tu, tui - <i>you (singular)</i> numquam - <i>at no time, never</i> facio, facere, feci, factus - <i>do</i> qui, quae, quod - <i>who, which, that</i> a - <i>by</i> pater, patris - <i>father</i> corripio, corripere, corripui, correptus - <i>censure, rebuke, chastise, find fault with</i> possum, posse, potui - <i>be able, can</i> facio, facere, feci, factus - <i>do</i> dico, dicere, dixi, dictus - <i>say, declare</i>
2	canis, canis - <i>dog, hound</i> emo, emere, emi, emptus - <i>buy</i> hic, haec, hoc - <i>this</i> ego, mei - <i>I, me</i> iuvenis, iuvenis - <i>youth, young man</i> digredior, digredi, digressus sum - <i>leave,</i> <i>depart, go away</i> dico, dicere, dixi, dictus - <i>say, declare</i>	3	

3 Read lines 1-3 (...**dico**), aloud if possible, or listen to the audio.

4 Study the vocabulary for these lines. Notice in particular:

(i) **paulo** and **multo** can be used to say *by how much* one thing exceeds another:

Henricus paulo stultior est quam Cornelia.

Henry is a little (bit) stupider than Cornelia, or

Henry is rather more stupid than Cornelia.

Patricia multo velocius cucurrit quam Johannes.

Patricia ran much more quickly than John.

What is the case of **paulo** and **multo**? If stuck, look back at the first line of 4(i).

(ii) **iuvenis** could technically cover any age from late teens to mid-forties (roughly “the right age for military service”).

5 Read (or listen to) lines 1-3 (...**dico**) again.

6 **quidam** *a certain...*, is formed by adding **-dam** to the relative pronoun **qui** (masculine), **quae** (feminine) and **quod** (neuter). See *CLG* p.22, 5.8 or *LG* pp. 28 and 133.

quidam in line 1 has no noun accompanying it: what does it mean?

(a) a certain man

(b) a certain woman

(c) a certain thing

Check

7 What was this person doing? Who to (**castigabat...filium**, line 1)? Look ahead to line 2; is the **filius** described at this point as a **puer** or a **iuvenis**?

8 Comparative adverbs (ending in **-ius**) can be used to mean *more...than is right*, i.e. *too...*:

puer equo timidius appropinquavit.

The boy approached the horse more timidly than was right, i.e. too timidly.

rex centurionem severius punivit.

The king punished the centurion more severely than was right, i.e. too severely.

For further examples, see *CLG* p.17, 4.3 or *LG* p.21, Note 1 and p.23, para 4.

This letter contains three examples of the comparative being used in this way (*too...*).

For what misbehaviour did the father say he was telling off his son (**paulo sumptuosius ...emeret**, lines 1-2)? Look back at 4(i) if necessary for the explanation of paulo.

9 Who spoke to the man (line 2)?

*10 When did he do this (**iuvene digresso**)? Why do you think he waited for this to happen before confronting the other person?

11 **heus!** Exclamations are often fun to translate, but remember that the speaker here is a middle-aged man, who would have nothing to do with trendiness. He is speaking sharply and firmly, rather than brutally or menacingly. *Look here!* is a very suitable equivalent, but if you use it, ignore **tu**, because Pliny's tone is less aggressive than *Look here, you!*

It is natural to wonder how we know the tone of a particular word. Our knowledge comes from meeting many examples of the word, e.g. (in the case of Latin) by reading Roman authors or by consulting a dictionary. Latin comedies, graffiti or such works as the **Satyrice** of Petronius are particularly useful guides to the way Romans used colloquial or slang expressions like **heus tu!**

Answers

6 (a)

12 Translate the next two words spoken by Pliny to the father (**numquamne fecisti ...?**, lines 2-3). If unsure about the ending of the verb, see *CLG* p.29, 7b.5 or *LG* p.44. Pliny's question is incomplete at this point, but you may already be able to guess how he is going to continue...

13 Translate this sequence of sentences, leading up to **numquamne...posset?**:

Check

(i) "**tu saepe errabas!**" [**errare** (*wander from the right path*) here means *misbehave*]

(ii) The point could be put more gently in question form, while still emphasising "you":

Check

"**numquamne tu erravisti?**"

Check

(iii) **Marcus erat puer timidus: numquam fecit quod pater corripere posset.** (**quod** + subjunctive = *anything which...*)

Check

14 (i) Look back to the beginning of the question **numquamne fecisti ... posset?** (lines 2-3). What was the meaning of the two words **numquamne fecisti...**?

Check

(ii) Now translate the (short!) sentence "**fecisti**" **dico** (line 3). This time **fecisti** is a positive statement and not a negative question. You can translate the two words either way round.

As you will see in the next section, *you* can be missed out, because all the emphasis is on the tense. (**fecisti** is about to change to **facis**.)

15 Translate lines 1-3 (... **dico**.)

Check

16 Memory test: Who (in the *Growing Up in Rome* texts) was ridiculed because he scolded (**castigavit**) a young man even more strictly than an old-fashioned father?

*17 In Roman law, a son remained in the **potestas** of his father even if he married, and the father had control of the son's property. But life is often more complicated than law, and what was laid down in the law may not always have happened in practice. Pliny does not mention the son's age or marital status, but one point is clear from the letter: did the father actually prevent his son from making the purchases mentioned in lines 1-2? If not, suggest a possible reason. (†)

Check

Even though a father was legally entitled to confiscate all his son's possessions, we do not know of any cases of such drastic action. But he could scold, like the father in this letter, and grumble that his son was using up the family fortune.

Check

18 Obviously the **iuvenis** enjoyed horse-riding, but for what sport would he need horses and dogs (both potentially expensive)?

*19 There was nothing unusual in the behaviour of this *iuvenis*. Horace and the historian Sallust both mention **canes et equi** as items that young men liked to spend (too much) money on. What would be the modern equivalent? Clothes? Sports cars? (†)

20 Compare these two sentences:

(a) **princeps senem capitis damnavit quod auxilium hostibus dederat.**

(b) **princeps senem capitis damnavit quod auxilium hostibus dedisset.**

They might both be translated:

The emperor condemned the old man to death because he had helped the enemy.

But they mean different things. One of them would be more clearly translated as:

The emperor condemned the old man to death on the grounds that he had helped the enemy.

Answers

13 (i) You often misbehaved/ used to misbehave!

(ii) "Did you never misbehave?"

(iii) Marcus was a timid boy: he never did anything which his father could find fault with.

14 (i) Did you never do..?

(ii) I say "You did" or "You did" I say.

16 L. Herennius, prosecuting M. Caelius Rufus (see 1 CICERO lines 1-3).

17 He didn't know what was going on until it was too late! – other explanations are possible.

18 hunting

In one sentence the writer says that the old man *had* been a traitor; in the other sentence he says that the emperor said the old man had been a traitor, without giving his own opinion.

Check

Which sentence states a fact and which one quotes the emperor's reason but does not say whether the emperor was right? How can you tell? You may be sufficiently subjunctive-conscious by now to suspect that **dedisset** comes into it somehow.

See *CLG* p.69, 23.4 second half or *LG* p.126.

Does **emeret** in line 2 mean that the young man *did* spend too much on the horses and dogs, or is Pliny quoting the father's reason for telling him off?

Answers

20 a) uses the "ordinary" pluperfect **dederat**, but (b) uses the pluperfect subjunctive **dedisset**. So (a) states a fact, and (b) quotes the emperor without saying one way or the other whether he was right.

Pliny, Letters 9.12, lines 3-6 (*non interdum ... indulget*)

non interdum

facis quod filius tuus, si repente pater ille tu filius, pari gravitate
reprehendat? non omnes homines aliquo errore ducuntur? non hic 5
in illo sibi, in hoc alius indulget?

- 3 non - *not*
interdum - *sometimes, now and then*
- 4 facio, facere, feci, factus - *do*
qui, quae, quod - *who, which, that*
filius, filii - *son*
tuus, tua, tuum - *your (singular)*
si - *if*
repente - *suddenly, unexpectedly*
pater, patris - *father*
ille, illa, illud - *he, she, it; that*
tu, tui - *you (singular)*
filius, filii - *son*
par, paris - *equal, matching*
gravitas, gravitatis - *severity, sternness,
harshness, strictness, gravity*

- 5 reprehendo, reprehendere, reprehendi,
reprehensus - *censure, reprehend, rebuke*
non - *not*
omnis, omnes, omne - *all, every*
homo, hominis - *human being, person, man*
aliqui, aliquae, aliquod - *some, any*
error, erroris - *error, mistake, fault*
duco, ducere, duxi, ductus - *lead, mislead,
deceive*
non - *not*
hic, haec, hoc - *this*
- 6 in - *in*
ille, illa, illud - *he, she, it; that*
se - *himself, herself, itself, themselves*
in - *in*
hic, haec, hoc - *this*
alius, alia, aliud - *another, different*
indulgeo, indulgere, indulsi - *(with dative) be
lenient towards, indulge, forgive*

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- 21 Read lines 3-6 (**non interdum ... indulget?**), aloud if possible, or listen to the audio.
- 22 Study the vocabulary for these lines.
- 23 Read (or listen to) lines 3-6 (**non interdum ... indulget?**) again. Are the three sentences questions, statements or commands? What word do they each begin with? Questions like these are called *rhetorical* questions; the speaker is not asking for information, but strongly suggesting an answer to his own question. In these examples, **non** is used like **nonne** to suggest very definitely that the answer to the question is yes. (An English example would be: *You both heard my warning before the match started, didn't you?* – only a very confident person would reply “No”.)
- 24 The following notes and questions lead up gradually to the translation of the long sentence **non interdum facis ... reprehendat?** (lines 3-5).

- (i) What does Pliny's friend say in the following sentence, and who to?

“**ego (sum) pater: tu (es) filius (meus)**”.

A Roman would often omit the bracketed words, depending on the situation. But the English translation would normally include *am* and *are*.

- (ii) In the following sentence, **ille** (*that man*) is best translated as *he*. Which member of the family is Pliny addressing? Translate his words, adding *are* and *is*, etc., where necessary:

Check

“**tu pater : ille filius.**”

- (iii) Quote the Latin words in line 4 which mean *if suddenly*...

Check

- (iv) What sudden change does Pliny imagine in line 4? Describe it in your own words, then translate the (incomplete) sentence **si repente pater ille tu filius**...

Instead of using *are* and *is* [as in (ii) above], you will need to use *was* and *were*.

- (v) Now look back to line 3. What key-word did Pliny repeat? What tense was it? How did you translate it? Now Pliny changes the tense of the word. What does it change into? What is the new tense? Translate it.

Check

NB Do not check until you have answered all six parts of question (v), preferably in writing – this need not total more than eight words. Then check.

- (vi) How should **non interdum facis** (lines 3-4) be translated? NB Your translation should take account of **non**.

(a) Do you sometimes...

(b) Don't you sometimes do...

Check

(c) Do you sometimes do...

- (vii) If father and son swapped places, how would the new “father” react to the wrong things done occasionally (**interdum**) by the new “son”? Find and translate the verb in line 5 and the ablative noun + adjective phrase (*with*...) from line 4.

Check

- (viii) What does Pliny mean by **pari severitate** (line 4)? Hint: he is saying that the new “father” would now criticise the new “son” just as severely as... .

- (ix) One way of translating **pari severitate** is to translate **pari** as an adverb (*equally*) and then translate **severitate** as if it were another adverb. (...-ly).

- (x) Re-read the sentence **non interdum ... reprehendat?** until you are clear in your own mind about the point Pliny is making, then translate the whole sentence. One option is to leave the translation of **si ... filius** to the end.

Answers

- 24 (ii) You are the father: he is the son (or your son).

- (iv) Pliny imagines father and son changing places:

“If suddenly he was the father and you were the son.”

Were is sometimes used instead of *was* in sentences like these.

- (v) **fecisti** – perfect – *You did* : **facis** – present – *you do*.

- (vi) (b).

- (vii) He would criticise them with equal severity

25 Read through Pliny's question in line 5 (**non...ducuntur?**), then study the following notes:

- (i) **non** (here, as in line 3) is being used like **nonne** to suggest that the answer is Yes. (In the same way in English, if I say *Didn't he sing well?*, I'm suggesting that he did. See note 23 for another example.)
- (ii) **aliquo** is the ablative of the indefinite adjective **aliqui** (*some... or other*; or just *some...*). It is not a plural here; it is like *some* in "He made some excuse (or other) and left."
- (iii) Like **errare** in note 13, **error** can refer not only to a *mistake* ("The nitwit got the time of the train wrong") but also to a *fault of character* ("He does tend to make nasty remarks").
- (iv) **duco** is used here not with its normal meaning (*lead*) but with the special meaning *lead astray*.

*26 In the sentence **non omnes...ducuntur?** (line 5):

- (i) Who is Pliny speaking about? (**omnes homines**)
- (ii) What happens to them? (**ducuntur** - passive)
- (iii) What causes this? (**aliquo errore**)

According to Pliny, what happens to all human beings (at one time or another)? Translate the sentence.

27 Look again at the vocabulary for lines 5-6, in particular (**ego**) **mihi indulgeo**, *I am indulgent to myself*, *I indulge myself*, i.e. in something which is unwise (e.g. a regular failure to check written work) or wrong (e.g. a tendency to bully).

- (i) In what way do these two disgraceful characters indulge themselves?

Sextus in cibo sibi indulget, Titus in vino sibi indulget.

- (ii) Translate this sentence, which means the same as sentence (i), but is better Latin because it has fewer repetitions:

Sextus in cibo sibi, in vino Titus indulget.

English, as well as Latin, avoids repetition here, but not in the same way. Compare the position of **indulget** in the Latin sentence with the position of the corresponding English word. (Observant readers will have noticed that the Latin for *indulges himself* has been split between Sextus's section of the sentence and Titus's.)

- (iii) In the following half-sentence, **hic** means *this man* or *one man*; **in illo** = *in that way*:

hic in illo sibi indulget,...

What does "this man" or "one man" do?

- (iv) The previous question was on a slightly expanded version of the first half of Pliny's sentence in lines 5-6. You may be able to make a good guess now about the second half.

- (v) In the second half of Pliny's sentence, **alius** is the opposite of the previous **hic**:

...in hoc alius indulget.

What does "another" man do? (**in hoc** is the opposite of the previous **in illo**)

- (vi) Translate Pliny's question **non (= nonne) hic in illo...indulget?** (lines 5-6)

The next three notes look back at various aspects of lines 3-6. Follow your teacher's advice over which ones (if any) you should study.

28 The idea of "changing places", which Pliny imagines in line 4, was used in 1882 for a school story entitled **Vice Versa** ("The other way round"), written by "F. Anstey" with the sub-title *A Lesson to Fathers*, still in print and indeed in Kindle. In it, a boy is about to return to his strict and uncomfortable boarding school after the holidays

Answers

27 (ii) Sextus indulges himself in food, Titus in wine.

(iii) One man (or this man) indulges himself in that way, ...

(v) ...another man indulges himself in this way.

and is unenthusiastic. "Nonsense, my boy", replies his pompous father. "Schooldays are the happiest days of your life. Why, I only wish I were you, going back to school." The foolish man has of course forgotten that he has been allowed one wish by the Indian magic stone given to him by his uncle...etc. etc.

It is of course impossible to know whether the author of *Vice Versa* (real name Thomas Anstey Guthrie) had read this letter of Pliny. He was educated at King's College School (Wimbledon) and Cambridge, so would certainly have read a lot of Latin. We can only say that if Guthrie had read Pliny's letter, it could have given him the idea. If a novel about swapping personalities were written nowadays, the magic stone would no doubt be ditched and the story put into a science-fiction setting.

- *29 When Pliny says **non omnes....ducuntur?** in line 5, and amplifies it in **non hic in illo...indulget?**, is he right? Is it true that everybody's got one particular weak point? – perhaps lacking a specific skill such as spelling, or possessing some fault in an otherwise splendid character ("He's only got one trouble - he always wants to be the boss")? (†)
- 30 In line 4, Pliny uses a double antithesis, together with a particular word order, to describe the situation where father and son change places:

1st noun **pater** : 1st pronoun **ille** :: 2nd pronoun **tu** : 2nd noun **filius**

Does the word order of the second half repeat the order of the first, or reverse it? Does this suit the changing-places situation which Pliny is imagining?

In the following examples, the pattern is the same as in Pliny's sentence; this time two key words or phrases in the sentence are each used twice, the second time in reverse order.

- (a) Many that are first shall be last; and the last shall be first. (Bible)
- (b) *tous pour un, un pour tous*. ("All for one and one for all" – Alexandre Dumas, the musketeers' motto in *The Three Musketeers*)
- (c) Nice to see you; to see you, nice. (Bruce Forsyth)

Sometimes this word order reflects the meaning of the words, as in Pliny line 4 and (a) above, where the word order reflects the reversed situation that it describes. In (b) above, the repetition emphasises the musketeers' "team spirit". But often any link between meaning and word order is very much a matter of opinion. A writer might use this word order simply because the reader or listener enjoys recognising the pattern – just as s/he might enjoy recognising the pattern of notes in a tune. This might explain the way in which (c) became a catch-phrase.

This word order is known as **chiasmus**. You can see how it got its name by writing out the two noun+pronoun pairs one above the other:

pater	ille
tu	filius

Join up the parts of each antithesis, drawing one line to connect the two nouns and another line to connect the two pronouns. Your two lines will form the Greek letter **chi** (**χ**), from which **chiasmus** got its name.

Find a further chiasmus in lines 5-6 (**non hic...indulget?**), involving a pair of pronouns and a pair of prepositional phrases.

- 31 Read lines 6-10 (**haec ego ... patrem**), aloud if possible, or listen to the audio.
- 32 Study the vocabulary for these lines. Notice in particular:
- (i) **amor** (line 8), here *affection*, a little warmer than **amicitia**.
- (ii) You have met **quando?** as a question word:
 “**quando discessit?**” “*When did he depart?*” or “*At what time did he depart?*”.
 But it can also be used as an “indefinite” word, meaning “*at any time*”:
festinate, ne quando custodes reveniant.
Hurry up, in case (or lest) the guards return at any moment.
 In lines 7-8, Pliny uses **ne quando** with the subjunctive **tractares**.
- (iii) **utere** (line 9) is the imperative of the deponent verb **utor**, *I use*. See *CLC* p.38, 8c.1 (**utor** like **loquor**) and p.53, 6g, or *LG* pp.14-15, 33, 67.
utor is used with the ablative, e.g. **hoc**: English says *I make use of this*, but Latin says *I make use with this* (originally *I serve myself with this*).
- (iv) **memini** (line 10; subjunctive **meminerim**, etc.) literally means *I have called to mind* and so *I remember*. (See *CLG* p.44, 9.7.)
- 33 Read (or listen to) lines 6-10 (**haec ego ... patrem**) again.
- 34 Spot the nominative in **haec ego** (line 6).
- 35 Look ahead to the verb. What does Pliny say he did? Translate the four words **haec ego ... tibi ... scripsi**. (**haec** is neuter plural: you could treat it here as short for **haec verba**).
- Check *36 (i). Find the participle in line 6 which explains why Pliny has decided to write to Terentius.
 (ii) What does it mean?
 (a) having prompted
 (b) having been prompted
- Check (iii) Find the noun or pronoun in lines 6-7 which indicates who has (been) prompted.
- 37 By what has this person been prompted (**exemplo ... severitatis**, 6-7)?
- 38 Who has been setting this example, either deliberately or unintentionally?
 (a) **quidam**
 (b) Terentius
 (c) Pliny
- 39 What further reason does Pliny give for writing (**pro mutuo amore**, line 7)?
- *40 In the opinion of many upper-class Romans, if you were an **amicus** you had certain responsibilities, one of which was to give frank advice, sometimes criticising your friend's decisions or behaviour. No doubt many Romans (including Pliny?) enjoyed exercising this responsibility. Nowadays would we tend to say nothing unless our advice was asked – or of course until our friend annoyed us (“Don't ever do that again!”)? Do you accept criticisms from a close friend which you wouldn't accept from anyone else?
- 41 Is Pliny writing to encourage his friend to do something, or to discourage him? What short conjunction in line 7 tells you this?
- 42 What behaviour does Pliny wish to prevent (**ne quando ... tractares**, lines 7-8)? For advice on the comparative adverbs **acerbius durisque**, see note 8 on **sumptuosius**.
- 43 What does **tu quoque** (lines 7-8) mean?
 (a) You, as well as **quidam**
 (b) You, as well as Pliny

Answers

- 35 I wrote this to you or I wrote these words to you.
- 36 **admonitus** *having been prompted* describes **ego** (or Pliny).

- 44 At the end of line 8, what does Pliny tell Terentius to do?
- 45 Who is **illum** (line 8)?
- the man referred to as **quidam** in line 1
 - the son of Terentius
 - the son of **quidam**
- 46 What obvious fact does Pliny tell Terentius to bear in mind about his son (**illum puerum esse**, lines 8-9)? And what must Terentius bear in mind about himself? (**fuisse** is the perfect infinitive of **esse**.)
- *47 (i) Does Pliny repeat the word for *boy*?
(ii) Should *boy* be repeated when translating? (†)
- 48 Translate the next imperative (line 9). If you have problems finding an imperative, see 32(iii); notice the case with which this verb is used.
- 49 What does Pliny tell Terentius to do (**utere hoc quod**, line 9)
- make use of this man who...
 - make use of this woman who...
 - make use of this fact that...
- hoc** is ablative, for a reason given in 32(iii).
- 50 What is the fact which Terentius must make use of? If unsure, try the ninth and tenth words of line 9.
- 51 (i) Study the translation of **ita** and **ut** in this sentence:
Claudius ita ambulabat ut omnes eum deriderent.
Claudius walked in such a way that everyone laughed at him.
(ii) Pliny tells Terentius “You must use the fact that you are a father **ita ut meminervis...**”
Translate **ita ut meminervis...**, using sentence (i) as a guide. Sentence (ii) will obviously be incomplete at this point, but you should be able to say whether **meminervis** means *I...*, *you...*, or *we...*, etc.
- 52 Terentius is told to remember two facts introduced by **et ... et ...** (*both...and...*). What are they? Notice the useful translation of **homo** as *human being*.
- 53 Translate lines 6-10.
- *54 If Terentius remembers both of the facts introduced by **et ... et ...** (*both...and...*), how might it affect his behaviour? Why?
- 55 You have by now met many English and Latin sentences in which one section is repeated partly, but not completely, in another section.

Check

(i) *Fred went by bicycle, and Doris by train.*

The sentence is perfectly understandable; the speaker wouldn't normally feel a need to repeat *went*, after *Doris*.

(ii) an old friend:

Romani cibum, Britanni vinum laudabant.

Compare (i) and (ii). Notice again that in (i) English puts the “shared word” (*went*) into the *first* part of the sentence, but in (ii) Latin puts the “shared word” (**laudabant**) into the *second* part.

Pliny uses partial repetition in lines 8-9, which appeared in a longer version in note 1(m); he doesn't repeat **puerum**, but the reader or listener would take in the words **te fuisse** as if the second **puerum** were there:

cogita et illum puerum esse
et te (puerum) fuisse

(Pliny has helpfully organised his sentence in the English way: he has put **puerum** into the first part of the sentence, not the second.)

Answers

- 51 (ii) in such a way that you remember...

-
- *56 Lines 8-9 contain a double antithesis. Pick out the two pairs of contrasted words (one is a pair of pronouns, the other of infinitives). Does Pliny's sentence emphasise similarity between Terentius and his son, or stress the difference (*You are no longer a boy*)? The repeated **et ... et ...** is a clue.
- *57 Translate **hoc quod es ... meminervis** in a way which makes Pliny's point clearly and simply, rather than sticking closely to the original structure of the Latin. For example: *In being a father, don't forget....* (†)
- *58 The letter of advice was a well-established type of correspondence in Roman times, and of course in other times as well. In lines 7-8, Pliny describes what Terentius *shouldn't do*, and in lines 8-10 he describes what Terentius *should* do. Is one part of the advice clearer than the other? Summarise his advice as briefly as possible. Is it *good* advice? (†)
- *59 How good are Pliny's tactics, in trying to stop **quidam** (and perhaps Terentius) from treating his son too strictly? Is he right to use antithesis frequently, in order to hammer home the similarities between Terentius' past boyhood and his son's present boyhood? Or does he overdo it? Is your reaction "Well, you wouldn't have persuaded me!"? Can you suggest a better argument? (Pliny was an experienced and successful pleader [**advocatus**] in the law courts – you might or might not feel this is relevant here.)
- *60 If we look closely at what Pliny says, is there anything phoney about this letter? He says to Terentius that (a) he has told somebody else off for being too strict, and (b) he is now writing to Terentius just in case he, too, might have been over-strict, or might be over-strict in future. Is Pliny being truthful when he says he is just writing on the off-chance? Or might he have some reason for thinking Terentius has been overdoing strictness? If so, is he being cunning, or tactful, by aiming his criticism not at Terentius but at the un-named **quidam** in line 1? Is the whole story about **quidam** made up, to soften criticisms of Terentius?
- NB There are definitely no official right answers to these questions: they are speculation. But speculation is one way of trying to understand people in the past. (†)
- *61 Estimate (very roughly) the son's age. He is described as **iuvenis** in line 2 and **puer** in line 9; are there any other indications of his age elsewhere in the letter?

-
- 1 **Cornelius Tacitus** was famous as an eloquent orator and historian, and had a distinguished career as a senator. In AD 77 he married the daughter of Agricola, governor of Britain. He was consul during AD 97, a year of great political crisis and unrest in the army, and in about AD 112/113 he was governor of Asia.

This extract is from Tacitus' earliest work, known as the **Agricola**, abbreviated in these notes to *Ag.* It is a biography of his father-in-law Agricola, probably written in AD 98, just after Tacitus' consulship.

Cn. Iulius Agricola was born on 13 June AD 40 and came from **Forum Iulii** (modern Fréjus) on the south coast of Gaul. Forum Iulii (meaning *market-town of Julius*) was named after both **Julius** Caesar, who established it as a **colonia** for veteran soldiers, and Augustus (previously known as **Julius** Caesar Octavianus), who re-founded the town as a naval base.

Agricola's father, **M. Iulius Graecinus**, offended the emperor Caligula by refusing to prosecute a fellow-senator and was executed shortly before Agricola's birth or just after it. When reading Tacitus' account of Agricola's earliest years, bear in mind that his mother had to fill the role of two parents.

It is natural to ask, especially when reading the biography of a relative of the writer, "Is it true?" or "Is the writer biased when he writes about his relative?" But when *Ag.* was published, many people were alive who had known Agricola personally and Tacitus would have merely looked foolish if he had denied or ignored facts that were common knowledge. When he describes Agricola's personality, however, or the motives for Agricola's behaviour, there is more scope for discussion and perhaps disagreement.

Tacitus, as Agricola's son-in-law, might indeed have been biased in Agricola's favour, but this does not mean, of course, that if Tacitus says Agricola was good, it can't have been true. The best approach is to pause from time to time as you read the text, and ask yourself "does this account sound convincing, or probable?" or "how fair is this comment by Tacitus?"

In considering Tacitus' knowledge of Agricola, these dates are particularly important:

- 77 Agricola consul; Tacitus marries Agricola's daughter
- 78 Agricola becomes governor of Britain
- 84 Agricola's governorship ends, and he holds no further office
- 93 death of Agricola
- 96 assassination of Domitian
- 97 Tacitus consul
- 97-8 Tacitus writes *Ag.*

*If you have the chance to work as a group, it may be useful to pool any further details of Agricola's career that you can remember.

The last ten years of Agricola's life, during which he held no official position, would have given Tacitus opportunities (when his own duties allowed) to question his father-in-law about his career. At three points in *Ag.*, Tacitus quotes comments by Agricola. You will meet the first one presently, in the original Latin (*Ag.*4.3); Agricola is quoted again in *Ag.*21.2, saying that British boys were better at learning Latin than boys in Gaul; finally, in *Ag.*24.3 Tacitus quotes Agricola's over-optimistic opinion that Ireland could be subdued and held with a single legion.

- 2 Read lines 1-3 (...**transegit**), aloud if possible.

- 3 Study the vocabulary for these lines. Notice in particular:

In this passage, **castitas** refers not to sexual purity but more generally to *integrity* – a total absence of any meanness or dishonesty. Tacitus' phrase **rara castitas** (*exceptional integrity*) has occasionally been found on tomb-stones, praising a dead wife.

- 4 Read lines 1-3 (...**transegit**) again.

- 5 Who was Julia Procilla (line 1)?

Some English place-names have become surnames, e.g. Stafford and Hastings. How does Julia Procilla's name (like her husband's middle name) reflect the name of her home town? See the third paragraph of note 1 if puzzled.

- 6 What quality does Tacitus say she possessed? In what case is the phrase that describes her?

- 7 Study two examples of Latin and English names, each followed by a noun and a phrase in the genitive case (*of* in English), describing the person:

Valerius, iuvenis summae virtutis (*Valerius, a young man of the greatest courage*)

Patricia, a woman of exceptional intelligence

Latin occasionally omits the noun that introduces the genitive phrase:

deinde Torquatus, nimiae severitatis, ita locutus est....

Then Torquatus, [a man] of excessive strictness, spoke as follows...

So the most convenient way of treating **Iulia Procilla, rarae castitatis** is to treat it as if it were **Iulia Procilla, femina rarae castitatis**.

Note: English very occasionally goes straight from a name to *of...*, etc.:

His next-door-neighbour was Dr W G Grace, of cricketing fame.

- *8 Find and translate the participle in line 2 which refers to Agricola's upbringing. Which of the following is the best translation?
- (a) bringing
 - (b) after being brought up
 - (c) having brought up
- 9 *Tender care* is a useful translation of **sinu indulgentiaque** in lines 1-2.
- Which of the two Latin words originally meant *lap* or *bosom* and came to mean the *feeding, care* and *protection* of the infant Agricola? Which noun indicates the feelings of a mother towards her young child?
- This way of linking two nouns (**sinu indulgentiaque**) where English would use an adjective + noun phrase (*tender care*), is known as *hendiadys*. See note 37.6 of 7 JUVENAL.
- 10 Check **huius** (line 1):
- (i) What is its case? (If puzzled, see *CLG* p.19, 5.2. or *LG* foot of p.26.)
 - (ii) Who does it refer to?
 - (iii) If you place it just before your translation of **sinu indulgentiaque**, does it mean *his...*, *her...* or *its...*?
- 11 (i). Find the word in line 3 which means *he spent*, then translate the two words in line 3 which refer to the next two periods of Agricola's life.
- (ii) Look back to line 2 and check the case of the nouns and adjectives in the phrase **per omnem honestarum artium cultum** (line 2). You will find that one adjective + noun phrase is inside the other.
- (iii) All five words in this phrase need care:
- (a) **per** (literally *through*) is used here where English would be more likely to say *in*.
 - (b) **omnis** is used like **totus**, *complete* or *full*.
 - (c) **honestus** is an adjective formed from **honor**, and so *honourable*.
 - (d) **artes** are the *subjects* or *studies* in a curriculum.
 - (e) **cultus** is the *cultivation* or *training* which a student undergoes.
- (iv) **honestae artes** are what used to be called *liberal studies* – subjects pursued for their own sake, not just as a means to earn a living.
- (v) Translate the phrase. The test of a good translation of a tricky phrase like this is that a listener or reader should end up with a clear understanding of what is meant. Ideally, you should try your version out on a willing victim.
- 12 Translate **mater...transegit** (lines 1-3).
- 13 In another work, on Roman oratory, Tacitus gives five examples of **artes honestae** which the student should know something about, in addition to studying literature and rhetoric. The five are *music, geometry, grammar* and two branches of philosophy: *dialectic* (the search for truth through reasoned argument and discussion) and *ethics* (roughly, the study of the way we distinguish right behaviour from wrong).

- 14 Read lines 3-7 (**arcebat eum...compositum**), aloud if possible.
- 15 Study the vocabulary for these lines. Notice in particular:
- (i) **arceo** *I shield or I protect* somebody from something.
 - (ii) **peccare** *to do wrong*, so the participle **peccans** used as a noun means *a wrong-doer*. The phrase **ab inlecebris peccantium** is a reminder that Roman schools often had a very unsavoury reputation. You have previously read about one famous Roman father who went to great lengths to keep his son out of trouble.
 - (iii) **quod** *the fact that...* (a key-word in the way the sentence is organised)
 - (iv) **Graecus** *Greek*; Massilia (modern Marseilles) had been founded in about 600 BC by some adventurous Greeks from Asia Minor.
 - (v) **provincialis** *typical of the province*. Rome took control of this part of the South of France in the late 2nd century BC; it was the first significant **provincia** (territory run by Rome) on the far side of the Alps from Italy. Writers such as Julius Caesar distinguished it from the unconquered part of Gaul by naming it simply as **provincia** – *the Province* – (meaning *the bit of Gaul run by Romans*) and the area has continued to bear that name (with one vowel change) right up to the present day.

16 Read lines 3-7 (**arcebat eum...compositum**) again.

Check

- 17 (i) Translate from **arcebat** to **peccantium**, translating the verb as *it...* putting on hold for the moment the question what “it” is.
- (ii) Most of the rest of the sentence explains what protected Agricola from going astray. It is easier to get your translation of **arcebat...peccantium** out of the way at the outset, and then sort out lines 4-7, rather than sorting out 4-7 then going back to 3-4. This not only saves you trouble but also puts the emphasis where Tacitus wants it: he says in four or five words that Agricola didn’t get involved in scandal, then takes his time to explain why.

An easy way to get **arcebat...peccantium** out of the way at once is to treat **arcebat eum** as if it were passive and begin your translation *He was protected....* But a better translation is *The thing which protected him from...was the fact that....*

- (iii) Before going into other reasons for the young Agricola’s clean sheet, Tacitus takes care to give some of the credit to Agricola himself! Translate the phrase which does this (**ipsius bonam integramque naturam**, line 4, mostly accusative because of **praeter**). Translate **ipsius** (short for **Agricolae ipsius**) as if it were **suam**, but it might be useful to check that you have correctly identified the case of **ipsius**. (See CLG p.20, 5.4 or LG p.27.)

- (iv) How is Massilia described in the following sentence?

Check

Massilia erat sedes Agricolae, et magistra studiorum eius.

- (v) In the second half of the sentence Massilia is treated as a person; what is her gender (like most words in the same declension as **Massilia**)?
- (vi) Translate this sentence, which is closer to Tacitus’ original:

Agricola Massiliam sedem ac magistram studiorum habuit.

If stuck, study the sentence **nos milites Caesarem ducem habemus**, noting how “as” is used in the translation, then go back to **Agricola...habuit**.

- (vii) From what age did Agricola have Massilia as his home?

- (a) from his mid-teens
- (b) from his earliest years

Which two words tell you this? They give you some idea of the length of time between the execution of Agricola’s father and Julia Procilla’s move along the coast from Fréjus.

Check

- (viii) Find the noun in line 6 which refers to Massilia and is therefore in the same case, then find the two participles which describe it, and translate the complete phrase.

Answers

- 17 (i) It protected him from the enticements of evil-doers/ snares of sinners.
- (iv) Agricola’s home and the mistress of his studies.
- (viii) **locum mixtum ac compositum** - a place blended and combined

Check

(ix) According to Tacitus, from what ingredients was Massilia composed (two nouns and adjectives in the ablative case, line 6)? Sort the four words into a double antithesis. Translate the two nouns, making it clear that they indicate two very different but equally praiseworthy qualities.

- 18 Translate **arcebat...compositum** (lines 3-7). When you translate **arcebat...habuit**, use one of the ways recommended in 17(ii), unless advised otherwise by your teacher. **mixtum** and **compositum** could be translated as complete verbs, describing Massilia as a place *in which X and Y are nicely blended*.
- 19 (i) You may feel Tacitus' description is a bit too neat and tidy; the Greek influence provides one good quality, the Roman character provides another. But his reason for describing it in that way might have been that Massilia was actually like that! The Greek geographer Strabo (dates approximately 63BC – AD24) says something very similar to Tacitus: he says that "the best Romans" preferred Massilia to Athens as a place of Greek culture (rhetoric and philosophy) because life was simpler there.
- * (ii) How logical is Tacitus' argument when he says "Agricola was shielded from bad company because Massilia was a healthy mixture of Greek and Roman influence"? Does Tacitus mean there were no bad characters in Massilia at all? (†)
- * (iii) What does Tacitus mean by describing Massilia as Agricola's **magistra studiorum**? Does he mean only that Agricola went to school there? (†)

Answers

- 17 (ix) One antithesis is **Graeca~provinciali**, the other is **comitate~parsimonia**. The many possible translations of the two nouns include *civilisation~simplicity*.

Tacitus, *Agricola* 4-5, lines 7-10 (*memoria ... coercuisset*)

memoria teneo solitum ipsum narrare se prima in
iuventa studium philosophiae acrius - ultra quam concessum est
Romano ac senatori - hausisse, ni prudentia matris incensum ac
flagrantem animum coercuisset.

10

- 7 memoria, memoriae - *memory, recollection*
teneo, tenere, tenui, tentus - *hold, keep*
soleo, solere, solitus sum - *be accustomed to, be used to, be in the habit of*
ipse, ipsa, ipsum - *he, she, it; himself, herself, itself*
narro, narrare, narraui, narratus - *tell, narrate, describe*
se - *himself, herself, itself, themselves*
primus, prima, primum - *first, earliest*
in - *in*
- 8 iuventa, iuventae - *youth*
studium, studii - *study*
philosophia, philosophiae - *philosophy*
acriter - *keenly, strongly, vigorously, enthusiastically*
ultra - *beyond, further, more*
quam - *than*
concedo, concedere, concessi, concessum - *permit, allow*

- 9 Romanus, Romana, Romanum - *Roman*
ac - *and, and besides*
senator, senatoris - *member of the senate, senator*
haurio, haurire, hausi, haustus - *drink in, imbibe*
ni - *if ... not, unless*
prudentia, prudentiae - *prudence, good sense*
mater, matris - *mother*
incendo, incendere, incendi, incensus - *kindle, inflame, impassion, excite*
ac - *and, and besides*
- 10 flagrans, flagrantis - *blazing, glowing; ardent, passionate*
animus, animi - *mind, will, character*
coerceo, coercere, coercui, coercitus - *restrain, control, keep in check*

32 Some questions discussed by ancient philosophers:

- (a) What is the world made of?
- (b) What happens to us when we die?
- (c) Who should make the laws in a city?
- (d) If I promise to return the sword which I borrowed from my friend, and he turns into a homicidal maniac, ought I to keep my promise? If not, why not?
- (e) Do the gods care what happens to men?
- (f) If I am more powerful than anybody else, why should I bother to be good?
- (g) If a city is run by one man, how should he be picked?

You are not meant to answer these, only to read them! Note that in classical times philosophy included various topics which have now become separate subjects, such as physics and religious studies.

*33 Which of the following strikes you as the likeliest reason for Julia Procilla putting a stop to Agricola's enthusiasm for philosophy?

- (a) She thought that philosophy was airy-fairy nonsense and that a future senator needed to learn more practical things.
- (b) She thought the study of philosophy was politically dangerous (the list in 32 perhaps contains two or three topics that might get the student into trouble if pursued too far?).
- (c) She thought philosophy tempted young men to withdraw from a public career (i.e. the **cursus honorum**, a series of official posts) into a life of private study.

All of these explanations are possible. Might the fate of Agricola's father, whose interests were said in an early chapter of *Ag.* to have included **studium philosophiae**, have affected Julia Procilla's decision? (†)

34 The phrase **incensus** (i.e. **studio philosophiae**) may seem odder than **amore incensus** or **ira incensus**. But some philosophers, particularly those who followed the Stoic philosophy, felt very passionately about it, especially its disapproval of one-man-rule. In a number of cases their strong opposition to emperors led to banishment or execution. One relevant similarity between Stoic philosophy and fire (suggested by the metaphor **incensus et flagrans** in lines 9-10) might be danger.

*35 (An advanced point) Should Tacitus (or Agricola?) be criticised for mixing his metaphors? Can Agricola be described as simultaneously being on fire with enthusiasm for philosophy and drinking it down passionately? (Perhaps one or other of the metaphors is a "dead" metaphor – i.e. one that has been used so often that the listener or reader disregards its literal meaning?) (†)

The next three notes are designed as an introduction to Agricola's military career.

36 Test your knowledge of the way the Roman army was organised and the way in which it fitted into an upper-class Roman's career. Answer each question by jotting down the appropriate letter, and do not look at any answers until you have attempted all the questions.

- (i) Was Agricola (a) a **tribunus plebis** or (b) a **tribunus militum**?
- (ii) For how many years did such a tribune normally serve? (a)1 (b)3 (c)5 (d)10
- (iii) How many tribunes did each legion have? (a) five (b) six (c) eight
- (iv) What was the title of the senior tribune, referring to the wide stripe on his tunic and his membership of the senatorial class? (a) **tribunus laticlavus** (b) **tribunus angusticlavus**
- (v) What was the next military post which the tribune would hope to hold? (a) **centurio** (b) **praefectus castrorum** (c) **legatus legionis**
- (vi) What was the next civilian post which the tribune would normally aim to hold, dealing with finance and qualifying him for membership of the senate? (a) **quaestor** (b) **praetor** (c) **consul**?

Check

Answers

36 (i)(b) (ii)(b) (iii)(b) (iv)(a) (v)(c) (vi)(a)

-
- 37 As indicated in question 36, a typical senatorial career was a mixture of military and civilian posts; Agricola did not hold any military post before becoming a **tribunus** and his next military post came nine years later when he became commander of **legio XX**.

The people who served in the legions for the whole of their working lives were the “ordinary” **militēs** and the **centuriones**, together with the **praefectus castrorum**. In other words, the Roman legions were made up of professionals led by amateurs. It may seem odd, but it worked: for four and a half centuries the Romans governed an empire stretching from Scotland to the Sahara desert and from the Atlantic Ocean to the Russian Caucasus. A wise governor or legionary commander would listen to his senior staff while still remembering that he was the one who must take the decisions. “Professionals led by amateurs” worked well for Rome (and at times for the England cricket team), but a similar system turned out disastrously in 19th-century England; wealthy aristocrats could buy themselves high positions in the army, a system which led to the bizarre tragedy of the charge of the Light Brigade.

- 38 Of the six tribunes in a legion, one was following a senatorial career: he was a **tribunus laticlavus** (from the **latus clavus** [*broad stripe*] on his tunic) and the other five belonged to the equestrian order and were known as **tribuni angusticlavii** (**angustus clavus**, *narrow stripe*). The **tribuni** worked mainly as “staff officers”, serving at headquarters under the legionary commander, but in the event of a rebellion (or a decision to conquer fresh territory) they could find themselves “in the field”, commanding a section of troops on active service.

The **tribuni angusticlavii** would spend most of their service not in the **legiones** but in the **auxilia**, where they commanded forces of non-Roman citizens. The **auxilia** are often overlooked, but they were the soldiers who won the great victory of Mons Graupius under Agricola, while the legionary **militēs** were held in reserve but were not needed.

- 47 Use the note on **more** in 41 to translate the phrase **more iuvenum**.
- 48 What does Tacitus criticise (some) **iuvenes** for doing (**militiam...vertunt**)? (See note 41 for the meaning of **vertere**: the many possible translations of **lascivia** include *a wild life*.)
- 49 Translate lines 11-12 (**prima...vertunt**).
- 50 Read lines 12-15 (**neque...optimos**), aloud if possible.
- 51 Study the vocabulary for these lines. In particular

refero X ad Y, meaning *I regard X as a way of getting Y*.

Check

The literal meaning is *I carry (fero) X (something I possess) in a new direction (re-) to Y (something I want)*.

Translate: **Sextus, qui furcifer erat, titulum tribunatus ad voluptates rettulit!**

tribunatus genitive singular of one 4th declension noun; **commeatus** accusative plural of another (if puzzled, see CLG p.11, 1.4 or LG p.17, 4th declension)

- 52 Read (or listen to) lines 12-15 (**neque...optimos**) again.
- 53 Find the word meaning *nor* which introduces the second part of the sentence. It is followed by an adverb to balance **licenter** and (at the end of the sentence) a verb. Translate all three words; they state what Agricola (unlike others) did not do. (The sentence is of course not yet complete.)
- 54 What was it that plenty of others (but not Agricola) did (line 13)? If stuck, consider
- what rank they held
 - the extent of their military experience
 - how they took advantage of (i) and (ii)
- 55 Translate lines 11-14 (**nec Agricola...rettulit**).
- 56 It is not surprising (though perhaps exaggerated by Tacitus) that some **tribuni** gave way to the temptation to use their **titulus tribunatus** or **inscitia** in order to avoid work. Suppose two **tribuni** are dodging work: Publius says "I'm new here: you'd better do this" and Sextus says "I'm in charge: do this, you". Which one is using **titulus tribunatus** and which is using **inscitia**?
- 57 Roman authors sometimes relate a string of past actions by using a series of infinitives rather than perfect or imperfect indicative forms: in line 14 Tacitus uses **noscere**, **nosci**, **discere** and **sequi** rather than such forms as **novit**, **noscebatur**, **didicit** and **sequebatur**. The infinitive was used in this way by historians in particular and is called (unsurprisingly) the **historic** infinitive. (See CLG p.64, 21.6.) One way of (partly) keeping the effect of historic infinitives in translation is to omit *he* from the second verb onwards (*he got to know, got to be known*, etc.) and not to use *and*.

In a later chapter of *Ag.*, Tacitus describes the state of the defeated Britons after the battle of Mons Graupius with a spectacular string of historic infinitives:

Britanni...trahere vulneratos, vocare integros, deserere domos ac per iram ultro incendere, eligere latebras et statim relinquere... (another four historic infinitives follow)

The Britons dragged their wounded along, called out to the unwounded, abandoned their homes and even set fire to them in their anger, chose hiding-places and immediately abandoned them... (Ag.38).

- 58 What were the four things that the young Agricola did (unlike some other tribunes, who may have included some of Agricola's fellow-tribunes)?
- *59 The chapter ends with two antitheses. Which word balances **sequi**, and which phrase balances **optimos**? Would it be unfair to say that this is just elegant writing, with the content irrelevant? How different would the meaning be if Tacitus had written **discere ab optimis, sequi peritos**? (†)
- *60 This 15-line extract contains an unusual number of "paired words", linked by **et**, **ac** or **-que**. **sinu indulgentiaque** was mentioned in note 9. Look at further examples of such pairs in lines 3, 4, 5-6 (two participles) and 9-10. So far as you can judge, which of these pairs consist of separate things (like English *veins*

Answers

- 51 Sextus, who was a scoundrel, regarded his status as tribune as a means of having a good time! (or similar).
- 53 *nor did he lazily regard...or and he did not lazily regard...*

and arteries, in and out) and which ones are made up of two words of very similar meaning (like English *right and proper*)? (†)

- *61 Should Agricola be criticised as a killjoy, or a spoilsport, for not joining others who were having a good time? Was his attitude the right one, bearing in mind that Britain was a frontier province and it was less than twenty years since the full-scale Roman invasion had started? On the other hand, the **tribuni** were **iuvenes**, a long way from home; do young men sometimes need to have a wild time before they settle down? (†)
- 62 Agricola's later spells of duty in Britain, most importantly as governor, were summarised in note 43. For no reason that we know of, he was given no further job after his recall from Britain, and he died in slightly mysterious circumstances. Tacitus hints that jealousy on the part of the emperor Domitian may have had something to do with the non-holding of office and even perhaps Agricola's death.
- 63 During the year of the four emperors (AD69), sailors in the fleet of Otho (one of the four) came ashore in search of plunder, looting and killing. Among the victims was Julia Procilla, murdered on her own estates.
- 64 Julia Procilla was one of a number of famous mothers; Tacitus mentions her in another book, together with Cornelia mother of the Gracchus brothers (two passionate would-be reformers who perished in the attempt) and Atia, mother of the future Augustus. It may not often be true that "the hand that rocks the cradle is the hand that rules the world", but it would be wrong to ignore the influence of mothers on many who became famous. In the view of Tacitus, presumably guided by what Agricola told him, Julia Procilla's influence was of great importance to her son (perhaps because of the fate of Julius Graecinus – see the fourth paragraph of note 1).

It is clear that many parents felt that what was good for the sons was good for the daughters, and that the teaching of the **magister**, at least, should be made available to both. Martial speaks of a schoolmaster as a **caput** (= *individual*) **invisum pueris virginibusque** *hateful to boys and maidens*.

Early marriage prevented many girls from pursuing education further, but there were important exceptions. Hortensia, daughter of Cicero's great opponent Hortensius, seems to have learnt much from the example (and maybe the teaching) of her father. When the **triumviri** – three joint rulers of Rome - imposed a tax on the jewels and costly ornaments of noble ladies, it was Hortensia who spoke up for the (rich) women of Rome so eloquently that the **triumviri** backed down (Appian BC4, 32). *Her speech*, says Quintilian, *has been studied as an example of oratory right down to my day - and not just in honorem sexus (as a compliment to her sex)*.

The following questions refer to *Growing up in Rome* generally, and are intended for individual study followed by discussion.

- *1 An “old faithful” among background questions, but nevertheless a useful one: In what ways (if any) would you have preferred to grow up in classical Rome rather than the present day? Refer to any sources of information, but in particular to the nine passages you have read in this anthology. Vary your discussion by considering the question from the point of view of the opposite sex as well as your own, or from the point of view of different age-groups (“If I’d been a 14-year old boy, I’d like to have grown up in Rome, because...”, but not if I’d been an 8-year old girl, because...”). You could vary the discussion further by taking account of differences in social status: the experience of Agricola’s daughter was different from that of the greengrocer’s daughter in the Subura (not just because the former was married to Tacitus!). (†)
- *2 Which of these passage(s) do you consider the most/least useful to a writer of Roman social history? (Not one of them, of course, was written for this purpose.) (†)