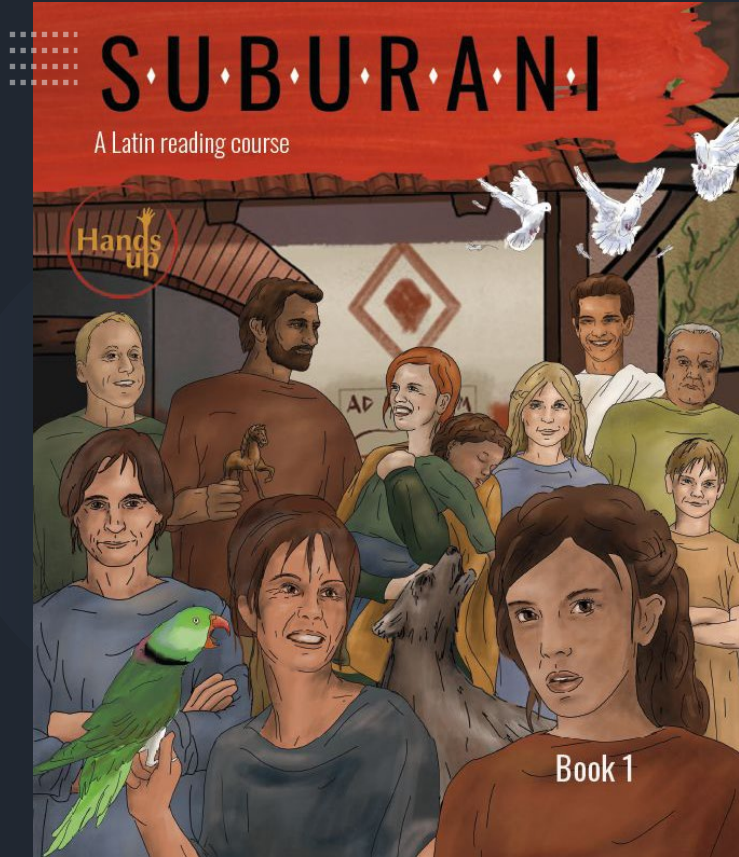2 textbooks
    Latin 1 and 2
    GCSE

Print and online editions

Book 1: Chapters 1-16

Book 2: Chapters 16-32

Book 3 ... ?

Each chapter:

- 16 pages

- 10 pages language

- 5 pages civilization

- 1 page myth or history

Characters

Population
800,000 - 1 million

ROME - a multicultural city?

Athenodorus:

"One day would not be enough to count the number of cities within heavenly Rome"

Cicero:

Civitas ex nationum conventu constituta
"A city made up from the joining of nations"

Martial:

Omnes Roma quas tenet gentes
"Rome which contains within it all peoples"

Quae tam seposita est, qua gens tam barbara, Caesar, ex qua spectator non sit in urbe tua?
"What people is so remote or barbaric that it cannot be found in your city, Caesar?"

Seneca:

[Roma] quae voluti communis potest dici
[Rome] "which may in a sense be said to belong to all"

Migration into the city of Rome

1. Elite / aristocratic migration
2. Administrative migration
3. Educational migration
4. Movement of intellectuals
5. Permanent mobility of performing artists
6. Seasonal and labour migration
7. Immigration by the poor
8. Migration by traders
9. Immigration by slaves
10. Military migration

Tacoma (2016)

Numbers

	Type of migration	Minimum	Maximum
1	Elite	1,000	2,000
2	Administrators	100	1,000
3	Students	5,000	10,000
4	Intellectuals	1,000	5,000
5	Performing artists	1,000	2,000
6	Seasonal / temporary labourers	5,000	50,000
7	Poor	1,000	10,000
8	Traders	5,000	10,000
9	Enslaved people and former slaves	39,000	130,500
10	Soldiers	4,500	24,500
	Total	62,600	245,000

AD PSITTACVM

SABINA

RUFINA
Sabina's aunt

FAUSTUS
Sabina's father

CURRAX

FAUSTUS
Currax's enslaver

QUARTILLA
Currax's mother

ALEXANDER

ARLES

CONIMBRIGA

LETTA AND POPPILLUS
Bakers in Arles who Sabina stays with

MAELO
Alexander's father

HETTIA
Alexander's mother

GISCO AND CATIA

Language

BENE LAVA

mēns sāna in corpore sānō.
A healthy mind in a healthy body.
Juvenal

Chapter	Title	Language 1	Language 2	Language 3
1	Subura	1st, 2nd, 3rd pers. sg., present tense	Word order	
2	Roma	Nominative and accusative singular	Concept of declension	Gender
3	ludi	Nom pl. + 3rd pers pl	Accusative plural	
4	dei	Neuter nouns - 2nd decl.	1st and 2nd pers pl.	Neuter nouns - 3rd decl.
5	aqua	Present infinitive	possum	nolo + volo
6	servitium	Ablative case	Prepositions + acc + abl	Time clauses: acc + abl
7	Londinium	Imperfect tense (inc. sum)	Perfect tense (-v- forms)	
8	Britannia	Perfect tense (non -v- forms)	Superlative adjectives	
9	rebellio	Dative case (sing.)	Dative case (pl.)	Verbs + dat.
10	Aquae Sulis	Adjectives - 1st & 2nd	Adjectives - 3rd	
11	mare	Genitive case (sing.)	Genitive case (pl.)	-ne and -que
12	incendium	Imperatives and noli/nolite	Vocative Case	
13	Arelate	Relative clauses	Pronouns - qui, quae, quod	
14	artifex	Future tense (1st and 2nd conj.)	Comparative adjectives?	
15	villa	Indirect statement (pres + pres infin)	Indirect statement (perf + pres infin)	
16	nuptiae	Pronouns - hic, haec, hoc and ille, illa, illud	Pronouns - is, ea, id	

Loc	Chapter	Language 1	Language 2	Language 3	Additional Language Online
Pompeii	17	Plup. Act. Indic.	Adverbs & Superlative adverbs	Conjugations	Review adjective forms, inc. gen.
	18	Future Act. Indic. Conjs 3 & 4	eo	Use of infins. (inc. placet, etc.)	Fut. Perf. Act. Indic.
	19	Present Participle	Use of Present Participles	fero	Neuter nouns - all cases
N Africa	20	Pres. Pass. Indic.	Imperf. Pass. Indic.	Abl. of agent and instrument	Further uses of the abl.
	21	PPP	Perf. Pass. Indic.	Pluperf. Pass. Indic. (OCR)	fio
	22	Deponent Verbs	PAP/PDP	Pres. Pass. Infin. (OCR)	malo (OCR)
Rome	23	cum + temporal clauses	Imp. Act. Subj.	Plup. Act. Subj.	Imp. & Plup. Pass. Subj. (OCR)
Greece (Nero & Lucilius)	24	Result Clauses	Decl. 4	Decl. 5	ipse and idem (OCR)
	25	Indirect commands	iubeo + infin.	coepi, inquit, etc.	Imperatives - more forms
	26	ut/ne + Purpose Clause	Conditions: pres and past open/indic	Fut. Pass. Indic. (OCR)	Conditions: all tenses open/indic (OCR)
Ephesus or Tomis or Antioch or Aphrodisias (Rufina)	27	Indirect questions	Further uses of gen. & dat.	Pronouns - quis, quid	Direct questions; Other pronouns
	28	Termporal clauses with indic/subj. (inc. dum + subj.)	Causal clauses with quod and cum	Irreg comps and superls	Concessive clauses
	29	Ablative Absolute (OCR)	Connecting relatives	fero - compounds	eo & sum - compounds
Rome o, Otho, Galba, Vi Lucilius; Gisco, Sabina, etc	30	Future Participle (OCR)	Compounds & Prefixes on verbs	Comparative adverbs (OCR)	Abl. of Comparison (OCR)
	31	Indirect statements (further) (OCR)	Perf Act, Perf Pass, Fut Act Infins. (OCR)	Semi-dependent verbs (OCR)	Confusables Irregular nouns
	32	Gerundive (inc. + ad) (OCR)	Verbs of fearing (OCR)	Adjs & Verbs + gen., dat., abl. (OCR)	Gerundive of obligation

ID	key	cat	Headword (non-macra)	Headword	Suburani gloss to date	NA gloss	DVL Definition	pos/class	cj/dec	1st	3rd	learn	type
L00000	a_-pb	b1	a	ā	from, away from		from, away from, by	pb		10	10	6	
L00010	ab-pb	b1	ab	ab	from, away from		from, away from, by	pb		6	6	6	
L00020	abeo_-v	b2	abeo, abire, abii, abitus	abeō, abīre, abiī, abitus	go away, depart			v_abeo	i	12	14		
L00030	absum-v	b1	absum, abesse, afui	absum, abesse, āfuī	am out, am absent, am away		be out, be absent, be away	v_absum	e	5	11	11	
L00040	ac-c	b1	ac	ac	and		and	c		13	14	16	
L00050	accido_-v	b2	accido, accidere, accidi	accidō, accidere, accidī	happen		happen	v30	3	8	10	11	
L00060	accipio_-v	b1	accipio, accipere, accepi, acceptus	accipiō, accipere, accēpī, acceptus	accept, take in, receive		accept, take in, receive	v50	5	4	10	10	
L00070	acie_s-n	n1	acies, aciei	aciēs, aciēī				n					place
L00080	a_ctor-n	n3	actor, actoris	āctor, āctōris	actor			n30m	3	13	13		person
L00090	ad-pa	b1	ad	ad	to, towards; [4.4] at		to, towards, at	pa		2	2	4	
L00100	addo_-v	n1	addo, addere, addidi, additus	addō, addere, addidī, additus				v					
L00110	adeo_-d	n1	adeo	adeō			so much, so greatly, to such an extent	d					
L00115	adfero_-v	b2	adfero, adferre, attuli, adlatus	adferō, adferre, attulī, adlātus	bring, produce			v_adfero	f		17		
L00120	adhu_c-d	n1	adhuc	adhūc				d					
L00130	adiuvo_-v	e3	adiuvo, adiuvare, adiuvi, adiutus	adiuvō, adiuvāre, adiūvī, adiūtus	help		help	v10	1	5	5		
L00140	administro_-v	n3	administro, administrare, administravi, administratus	administrō, administrāre, administrāvī, administrātus	manage, administer			v10	1	6	14		
L00150	ado_ro_-v	n3	adoro, adorare, adoravi, adoratus	adōrō, adōrāre, adōrāvī, adōrātus	worship			v10	1	4	4		
L00160	adsum-v	b1	adsum, adesse, adfui	adsum, adesse, adfuī	am here, am present		be here, be present	v_adsum	e	2	3	4	
L00170	advenio_-v	b2	advenio, advenire, adveni	adveniō, advenīre, advēnī	arrive		arrive	v40	4	4	6	9	
L00180	adversus-d	n1	adversus	adversus				d					
L00190	aedifico_-v	e3	aedifico, aedificare, aedificavi, aedificatus	aedificō, aedificāre, aedificāvī, aedificātus	build		build	v10	1	5	6		
L00200	aeger-a	n2	aeger, aegra, aegrum	aeger, aegra, aegrum	sick, ill			a13	1	5	16		
L00205	Aegyptus-n	n3	Aegyptus	Aegyptus, Aegyptī	Egypt			n20fs	2	17			
L00210	aequor-n	n1	aequor, aequoris	aequor, aequoris				n					place
L00215	aequus-a	n2	aequus	aequus, aequa, aequum	equal, level; calm			a10	1	17			
L00220	aestus-n	n3	aestus, aestus	aestus, aestūs	heat			n40m	4	12			
L00230	aeta_s-n	n1	aetas, aetatis	aetās, aetātis				n					time
L00240	aeternus-a	n2	aeternus, aeterna, aeternum	aeternus, aeterna, aeternum	everlasting, eternal			a10	1	14			
L00250	A_frica-n	n3	africa, africae	Āfrica, Āfricae	Africa (Roman province in what is now North Africa)			n10fs	1	11			place - nam
L00260	ager-n	e1	ager, agri	ager, agrī	field		field	n26m	2	6	8		place
L00270	agito_-v	n2	agito, agitare, agitavi	agitō, agitāre, agitāvī	drive, drive on, chase			v10	1	3	5		
L00280	a_gmen-n	n1	agmen, agminis	āgmen, agminis				n					place
L00290	agno_sco_-v	n3	agnosco, agnoscere, agnovi, agnitus	agnōscō, agnōscere, agnōvī, agnitus	recognize			v30	3	15			
L00300	ago_-v	b1	ago, agere, egi, actus	agō, agere, ēgī, āctus	do; [13.3] act; [14.2] spend (time)		do, act, drive	v30	3	5	7	8	
L00310	agricola-n	n3	agricola, agricolae	agricola, agricolae	farmer			n10m	1	6	7		person
L00320	a_h-i	n3	ah	āh	ah!			i		16			
L00330	aio_-v	n1	aio	aiō				v					
L00340	albus-a	n2	albus, alba, album	albus, alba, album	white; white team			a10	1	3	3		

VOCABULARY FOR LEARNING

Chapter 1

dormiō	I sleep
ego	I
frāter	brother
hōra	hour
in	in, on
īnsula	block of flats
labōrō	I work
legō	I read
meus	my
nōn	not
pater	father
rīdeō	I laugh, smile
servus	slave, enslaved person (male)
tū	you (singular)
turba	crowd
ubi?	where?
via	street, road, way
sum	I am
es	you (singular) are
est	(he/she/it) is

Chapter 2

cadō	I fall
cibus, cibum, m.	food
dūcō	I lead, take
et	and
fīlia, fīliam, f.	daughter
fīlius, fīlium, m.	son
forum, forum, n.	forum, marketplace
habeō	I have, hold
habitō	I live
intrō	I enter
magnus	big, large, great
pecūnia, pecūniam, f.	money, sum of money
quaerō	I search for, look for, ask
quoque	also, too
salūtō	I greet
sed	but
spectō	I look at, watch
videō	I see
vīnum, vīnum, n.	wine
vocō	I call

Chapter 3

ambulō	I walk
amīcus, amīcum, m.	friend
ancilla, ancillam, f.	slave, enslaved person (female)
clāmō	I shout
clāmor, clāmōrem, m.	shout, shouting, noise
cum	with
currō	I run
dīcō	I say, speak, tell
equus, equum, m.	horse
festīnō	I hurry
gladius, gladium, m.	sword
īnfēlīx	unlucky, unhappy
laetus	happy
multus	much, many
omnis	all, every
per	through, along
prīmus	first
senātor, senātōrem, m.	senator
urbs, urbem, f.	city
vincō	I conquer, win, am victorious

Chapter 4

ad	to, towards; at
adsum	I am here, I am present
deus, deum, m.	god
dominus, dominum, m.	master
dōnum, dōnum, n.	gift, present
laudō	I praise
nōs	we, us
parvus	small
perīculum, perīculum, n.	danger
perterritus	terrified
puella, puellam, f.	girl
quod	because
rēx, rēgem, m.	king
Rōmānus	Roman
subitō	suddenly
templum, templum, n.	temple
teneō	I hold, keep, possess
tollō	I raise, lift up, hold up
veniō	I come
vōs	you (plural)

Chapter 5

aqua, aquam, f.	water
audiō, audīre	hear, listen to
cupiō, cupere	want, desire
custōs, custōdem, m.f.	guard
dēbeō, dēbēre	owe
dō, dare	give
effugiō, effugere	escape
iuvenis, iuvenem, m.f.	young person
maneō, manēre	remain, stay
nēmō, nēminem	no one, nobody
nōlō, nōlle	don't want, refuse
nox, noctem, f.	night
portō, portāre	carry, bear, take
possum, posse	can, am able
pulcher	beautiful, handsome
respondeō, respondēre	reply
taceō, tacēre	am silent, am quiet
timeō, timēre	fear, am afraid
vēndō, vēndere	sell
volō, velle	want, wish, am willing

Chapter 6

|	
ā, ab + abl.	from, away from
capiō, capere	take, catch, capture, adopt (a plan)
diēs, diem, m.	day
discēdō, discēdere	depart, leave
ē, ex + abl.	from, out of
exspectō, exspectāre	wait for, expect
faciō, facere	make, do
iam	now, already
in + acc.	into, onto
inquit	says
marītus, marītum, m.	husband
māter, mātrem, f.	mother
prope + acc.	near
rogō, rogāre	ask, ask for
sedeō, sedēre	sit
stō, stāre	stand
tōtus	whole
trīstis	sad
tuus	your (singular), yours
uxor, uxōrem, f.	wife

Chapter 7

appropinquō, appropinquāre, appropinquāvī	approach, come near to
cūr?	why?
epistula, epistulam, f.	letter
homō, hominem, m.	man, person
ingēns	huge
īnsula, īnsulam, f.	island; block of flats
mīles, mīlitem, m.	soldier
minimē	no
nārrō, nārrāre, nārrāvī	tell, relate
nauta, nautam, m.	sailor
nunc	now
ōlim	once, some time ago
pars, partem, f.	part
puer, puerum, m.	boy
pugnō, pugnāre, pugnāvī	fight
rēs, rem, f.	thing, story
saepe	often
silva, silvam, f.	wood, forest
tum	then
vehementer	loudly, violently, strongly

Chapter 8

agō, agere, ēgī	do
bibō, bibere, bibī	drink
cōnspiciō, cōnspicere, cōnspexī	catch sight of, notice
dē + abl.	from, down from; about
domus, domum, f.	house, home
eam	her; it
eum	him; it
gerō, gerere, gessī	wear
iaceō, iacēre, iacuī	lie down
incendō, incendere, incendī	burn, set on fire
mox	soon
nihil	nothing
noster	our
porta, portam, f.	gate
postquam	after
prōcēdō, prōcēdere, prōcessī	go along, proceed
senex, senem, m.f.	old person
surgō, surgere, surrēxī	get up
tandem	at last, finally
trāns + acc.	across

Chapter 1: Subūra
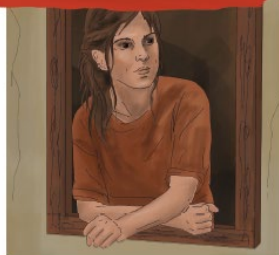
Sabīna

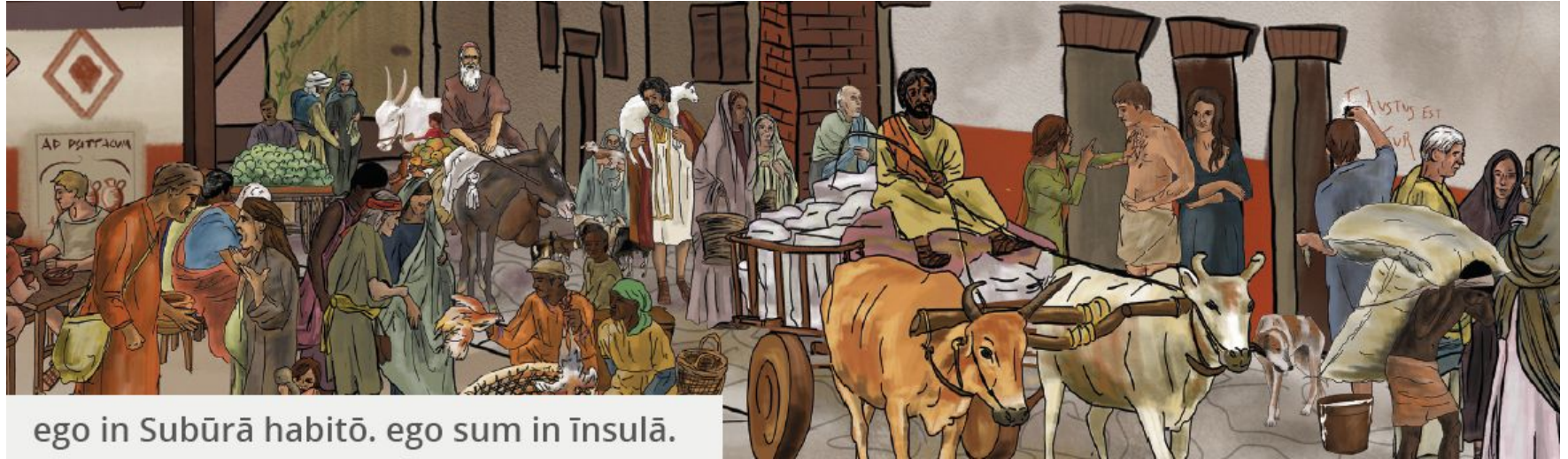**1** ego sum Sabīna.

ego in Subūrā habitō. ego sum in īnsulā.

ego in Subūrā habitō. ego sum in īnsulā.

The Subura

Sabina and her family are living in the Subura, a densely populated district near the centre of Rome, in AD 64. Here huge numbers of people lived packed together in multistorey apartment buildings, and the population density was probably greater than that of modern London or New York. As well as being a residential area, the Subura was a centre of trade and manufacturing. Its narrow, crooked streets were notorious for noise, bustle, and dirt.

At night the streets were unlit, and violence and crime were common. Many of the streets had no pavements and were too narrow for traffic. In order to reduce congestion in the wider streets, wheeled traffic (with the exception of carts carrying building material) was banned in the city for most of the daylight hours.

tū errās clāmōsā In Subūrā.
You wander about in the rowdy Subura.

The poet Martial wrote this to his friend. Martial came from Spain to live in Rome in AD 64.

Juvenal was a poet living in Rome in the late first century AD. In his poems he attacks the vices of Roman society and complains of the difficulties of living in Rome. Here he describes the risks of walking around the city at night:

Now think about the dangers at night:
what a great distance it is for a tile to fall
from the top of the roof and hit you on the head;
how often a broken pot drops from a window;
how hard it hits the pavement,
chipping and cracking the stones.
If you go out to dinner without making your will,
people might think you are lazy,
that you don't take into account the possibility
of sudden disaster. There are just as many
chances of dying as there are open windows
above you as you walk past at night.
And so, you should hope and pray, as you pass by,
that the tenants are satisfied
with emptying out their full chamberpots.

QUESTIONS

1. According to Juvenal in this passage, why was it dangerous to walk around Rome at night?

2. How reliable do you think Juvenal's description is?

Few blocks of flats from ancient times survive in Rome. This image shows a road in Ostia, the harbour town near Rome.

A busy street in modern Naples (above), and a street with apartment buildings from Ostia (below).

How similar do you think a street in the Subura might have been to these two?

Chapter 1: Subūra

> ## Language development
> - 1st, 2nd and 3rd persons singular of the present tense
> - Reading Latin from left to right
>
> ## Cultural context
> - The Subura
> - The population of the city of Rome
> - Women at work
> - Living in an insula
>
> ## History
> - Rome in AD 64
>
> ## Character/plot development
> We meet Sabina, her aunt Rufina and her father Faustus, living and working in the Subura, a noisy and dangerous district of Rome. Manius, an old beggar, stops Lucilius, a young nobleman, who is saved from a falling roof tile by Sabina. And at night there's a thief or two at work in the bar.

Introduction

Chapter 1 presents life in the Roman district of the Subura. Set the geographical context by first investigating the map of the Roman Empire (pp. 2-3) and establishing the location of Rome, then locate the Subura within the city of Rome (pp. 4-5). The three Latin stories give us snapshots of a typical day in the Subura and are set respectively at dawn, the eighth hour (about 3:30 p.m.) and night.

Story 1: Sabīna (pp. 7-11)

Synopsis

As dawn breaks over a noisy Subura, Rufina and Faustus are hard at work. Sabina, meanwhile, thinks she has found a quiet place to hide away and read.

Aims
- To introduce Sabina, Rufina and Faustus
- To introduce 1st, 2nd and 3rd person singular verbs, present tense
- To begin to explore the Subura and insulae

Main sentence patterns
- Subūra est clāmōsa.

- tū in īnsulā labōrās?
- amita intrat!

Character development

We meet three of our main characters in this first story: Sabina, her aunt Rufina and her father Faustus. Encourage the students to ask and consider questions which can't necessarily be answered from the text itself or from the images.

Sabina sets the scene for the reader and introduces us to her aunt before she introduces us to her father. Does that suggest anything about Sabina's relationship with her aunt? And with her father? Rufina works hard in a bar. Do students think she owns it, or just works there? Sabina appears uncertain how best to describe her father (pater est ... negōtiātor). What does that suggest about Faustus? When we first meet Faustus he is asking Rufina (his sister) where she is and if she's still asleep. Do students think he is genuinely unsure or is this friendly teasing? And he asks Rufina where Sabina is. Why might Rufina know if Faustus doesn't? Again, what does that suggest about Sabina's relationships with her aunt and with her father? Sabina has found an empty room in the top of the insula. She tells her aunt she's working, but confides to us that she isn't. Rufina suspects (correctly) that Sabina is reading rather than working. What work might Sabina have been supposed to be doing? What might Sabina be reading? Do students imagine she can read fluently or is she learning, or struggling to read? And why do Faustus and Rufina feel it's necessary to check up on Sabina in person, rather than trusting her word?

Why might Sabina's mother not be present? Has she died? Is she already at work elsewhere, away on an errand, living with someone else?

Ideas for specific images

The images are designed, so far as is possible, to support the students' understanding of the Latin. As a general principle, therefore, explore the images before exploring the associated Latin texts.

Image 1
Before approaching the Latin, study the image of Sabina with the students. How old do the students think she is? What sort of characteristics might she have?

When looking at the Latin, some possible questions might include:

- What's the name of the girl in the picture?
- What do you think she is saying? What are her actual words?
- How would you say "I am [name]?"

Image 2
This image presents an opportunity to begin to establish what life was like in the Subura. Can students identify Sabina in the image? Where is she? There is plenty to explore, from the washing hanging between buildings, to the wooden balconies, to the windows (is there any glass, do they all have shutters?), oxen pulling a cart (what could be in it?), the lady in the doorway (what could she

(what specifically?), a range of animals (which?), an argument breaking out (over what?), the different skin tones of the population, the types and colours of the clothing worn, and so on. What time of day do the students think it is?

Spend as long or as little as you wish on this image before transitioning to the Latin and take the sentences one at a time.

- **ego in Subūrā habitō.** In what district of Rome does Sabina say she lives?
- **ego sum in īnsulā.** Look at the picture. What sort of building is Sabina in? So what might 'ego sum in īnsulā.' mean?

Image 3
Use the image of Sabina, top left, to remind students that Sabina is narrating.

Romans divided daylight into 12 hours, with the first hour starting at sunrise and the last hour ending at sunset (so the length of an hour varied across the year).

- First, start by ensuring the students can see that it's dawn: 'Look at the picture. What time of day is it?' The students may be surprised, given the activity in image 2.
- Then move to the Latin. 'What do you think **hōra prīma est.** literally means? Why might the Romans have called dawn 'the first hour'? When might 'the last hour' have been? The Romans divided daylight up into 12 hours. What effect would that have had on the length of an hour?'

Image 4
We return to the street scene, but pan left. Notice the bar (apparently called **ad psittacum**) with a parrot on a beam, prices of drinks displayed on the wall, people drinking and playing dice, and a lady standing behind the bar ready to serve the customers.

- What do you think it would smell like if you were there?
- **Subūra nōn est quiēta.** Is it quiet?
- **Subūra est clāmōsa.** How would you describe the scene?

Image 5
Establish that this is a close-up of the bar (**popīna**) before approaching the Latin. Questions might include:

- What type of business is shown here?
- The bar is in which part of Rome?
- So what might 'popīna est in Subūrā.' mean?

Image 6
- What's the name of the lady in the bar?
- Where is she?
- What is she doing there?

Image 7
- How old do you think this man is?
- Does he look rich, poor, weak, strong, kind, unpleasant?
- What's his name?
- How is he related to Sabina?

Image 8
- What is Faustus doing in this picture?
- What do you think the graffito might say? (Don't be tempted to give the students the answer at this point, just get their ideas. The third story in the chapter, nox, introduces the word fūr, so you may wish to return to this image once you have read that story.)
- What two questions does Faustus ask Rufina? Is he genuinely unsure or is this friendly teasing? And he asks Rufina where Sabina is. What does that tell us about Sabina's relationship with her aunt, as opposed to her father?
- Where does Faustus work? What is the difference between '*My dad works in the apartment block.*' and '*My dad is working in the apartment block.*'?
- Sabina appears uncertain how best to describe her father (**pater est … negōtiātor**). What does that suggest about Faustus? How do you think Sabina feels about her father's work?

Image 9
- What relation are Rufina and Faustus? So what relation is Rufina to Sabina?
- Are the students surprised that the bar is already busy as the day dawns? What does that tell us about life in the Subura? Do people stop for drinks on the way to work today?

Image 10
- What question does Faustus ask Rufina?

Image 11
- How does Rufina respond?
- What various translations can students think of for 'vah!'? What does its use tell us about how Rufina is feeling?
- What might 'semper' mean in 'ego semper labōrō!'? Is there a difference in meaning between '*I always work*' and '*I'm always working*'?
- What sort of life does Rufina appear to lead?

Image 12
- What question does Faustus ask his sister?
- Why might Faustus not know where Sabina is? Why might he be asking Rufina?

Images 13-15
- From Rufina's expression in image 13, what do you think she's thinking?
- What question is Rufina asking in 14? And in 15?

- How do we know what insulae were like? What evidence is there?
- As the manager of the insula, what jobs do you think Faustus might have to do?

Martial's poem about the eviction of Vacerra, in the *Additional Evidence: Living in an insula* study sheet on the website, lists Vacerra's few worthless possessions, including items of furniture. As an extra activity, give students a copy and ask them to list Vacerra's possessions.

Further information

Rome solved the problem of a growing urban population not by expanding outwards but by building upwards. Only the very rich owned a self-contained house (**domus**); most people lived in apartments. Some were quite grand sets of rooms on the ground and first floors of insulae. Higher up, units of one or two rooms were occupied by single families, sometimes divided up by partitions, and sublet. At the top of the building were small cell-like rooms, often accessed by a corridor; some of these rooms would be lit only by an opening above the door onto the corridor. A single small room could have been lived in by a family or a single person, or shared between a group of men. Many free men in Rome would have been employed as manual labourers, either in construction or as porters carrying goods from the warehouses by the Tiber to the construction sites, shops and workshops in the city. Many of these urban poor would have rented temporary lodgings in a building similar to a hostel, and possibly the distinction between lodgings and a hotel/hostel was blurred. This is the conclusion that can be drawn from the scene in Petronius' *Satyricon* (81, 94-96) where Encolpius rents a room (locus, cella) in an inn (**dēversōrium**). The inn seems to have a mixture of temporary and permanent residents. Food is cooked and served on the premises, and there is a manager (**prōcūrātor īnsulae**), who is probably a freedman (he speaks in a foreign accent).

Our knowledge of Roman insulae comes from a variety of sources: archaeology, inscriptions, literary evidence and legal writings. Chapter 1 includes a selection for students to study:
- photograph of remains of an insula from Ostia;
- photograph of an oil lamp;
- photograph of a chamber pot;
- Juvenal *Satires* 3. 268-282;
- photograph of inside of an insula;
- photograph of a roof tile.
These can be supplemented by some of the additional resources on the website.

Juvenal (*Satire* 3.194 ff.) and Cicero provide evidence of poor construction and the dangers from fire. Insulae were built of brick on a timber frame, and later of brick-faced concrete. The roofs were constructed of wood, covered with flat terracotta tiles (**tēgulae**). Often there were balconies projecting from the upper floors and the streets were so narrow that the balconies touched those on the other side of the street. Some streets were so narrow that the buildings had no balconies. Generally insulae had between two and five storeys, although some were even higher. The Insula of Felicula (or Insula Felicles), built in the second century, had eight storeys but it was regarded as remarkable (Tertullian, *Against the Valentinians* 7). In the first century there were height restrictions on domestic buildings. Emperor Augustus introduced a limit of twenty-one metres, and this was reduced to eighteen metres by Trajan.

The remaining insulae in Rome and Ostia only partially survive and are difficult to interpret. The best surviving insula from Rome is the Insula dell' Ara Coeli at the foot of the Capitoline on via Giulio Romano, which dates from the second century AD. This insula, shown in the photograph on p. 19, is not typical because it was built into the hillside and it is possible that the top storey could have been accessed directly from there. It has even been suggested that the top floor was a single large apartment - this would have been exceptional. Other scholars speculate that the top floor accommodation was similar to, or even more slum-like, than that on the fourth floor. On the ground floor there are remains of shops, with mezzanines and arched openings, as in the popina in the story Sabīna. On the third floor were larger apartments and above them on the fourth floor are cell-like rooms, separated by narrow corridors. The insula has been the subject of a research project based at the Department of Archaeology, University of Southampton. In 2014 a digital recording of the insula was made by means of laser scanning of the remains and a virtual record was produced. See the website for links to further information about the insula from the University of Southampton and other sources.

Most of the archaeological evidence for insulae comes from Ostia, just a few miles down the River Tiber from Rome, where archaeologists have found the remains of several insulae. However, it is difficult to determine the function of the rooms and the status of the occupants. Were they relatively poor or well-off? Some of these insulae have shop or workshop units on the ground floor, usually with a mezzanine. Others have a ground-floor apartment, the best in the building, with mosaics on the floor and paintings on the walls. The upper floors often have rows of small rooms opening off long corridors. The photograph on pp. 12-13 shows the insula known as the House of Diana, built in the time of Trajan (AD 98-117). This insula was three storeys high and was built around a central courtyard with a fountain. On the ground floor there was a communal lavatory with space for nine or ten people. The rooms on the ground and first floors were decorated with wall paintings. However, it has been suggested that this may not have been an apartment building at all; it could have been a hotel or the seat of a guild or had a religious function.

One of Faustus' jobs is manager or landlord (**vīlicus/īnsulārius**) of an insula. Free (and ex-slave) middlemen such as Faustus may have been common, acting for rich owners such as Cicero. The word **vīlicus** is used by Martial (12.32.23) and Juvenal (*Satire* 3.195) to refer to the person who supervised the letting of an apartment for the owner. It is also the word used for the manager of a farm or country estate. Another term which could be used is **īnsulārius**. Petronius (*Satyricon* 95.8) describes the keeper of an insula as **īnsulārius**, but he also calls the manager of a lodging house **prōcūrātor īnsulae** (*Satyricon* 96.4). There is also evidence from tombstones of slaves employed in the imperial household to look after property - these are called **īnsulāriī**. The terms may have been interchangeable. Pomponius (*Digest* 7.8.16) says there isn't much difference between a **vīlicus** and an **īnsulārius** (**nōn multum abest ā vīlicō īnsulārius**). There is also another figure involved, the rent-collector (**exāctor ad īnsulās**), who was probably often a slave.

In Sabīna, the first story, we see Faustus cleaning graffiti from the wall of the insula. He may be doing this partly because the graffito is an insult to him (**Faustus est fūr**), but also the upkeep of the building was his responsibility. Faustus would have had a slave to do some of this work. The presence of slaves in Roman society is mentioned in the section on *Coming to Rome* (p. 15).

fuga: pars secunda

Thellus et Galliō per cloācam currunt. subitō Galliō cadit. servus surgere nōn potest. capiunt eum canēs. Galliō frūstrā pugnāre temptat. fīnis est. servus effugere nōn potest.

procul Thellus comitem vocat. nēmō respondet. servus ē cloācā festīnat et in flūmen salit. 5

in carcere, custōdēs servum torquent.

'ubi est Thellus?' postulat custōs.

'Thellus est mortuus,' Galliō susurrat.

'Thellus nōn est mortuus. ubi est?' custōs iterum postulat.

'mortuus est,' inquit Galliō. 'corpus in flūmine est.' 10

'mendāx es,' respondet custōs.

custōdēs servum duās hōrās torquent. tertiā hōrā, custōdēs cautērium ē fornāce extrahunt. cautērium ad Galliōnem portant et caput notant. dolor est intolerābilis. in capite sunt trēs litterae.

trēs diēs et trēs noctēs, Thellus fugit. quārtō diē servus in agrō 15
dormit. hōrā prīmā, duo agricolae eum vident. agricolae Thellum capiunt et eum ad custōdēs dūcunt. custōdēs rīdent. Thellus perterritus est.

frūstrā *in vain, without success*

procul *far off*
comes *companion, comrade*
in (+ acc.) *into*
flūmen *river*
carcer *prison*
torqueō *I torture*
postulō *I demand*
corpus *body*

tertius *third*
cautērium *branding iron*
extrahō *I pull out*
notō *I mark*
dolor *pain*
intolerābilis *unbearable*
littera *letter*
fugiō *I flee*
quārtus *fourth*
ager *field*
agricola *farmer*

Marble relief from Smyrna, in modern Turkey. The two men on the right have been enslaved. They are in chains connected by neck collars.

LANGUAGE NOTE 1: WHO'S DOING WHAT?

1. Look at these sentences:

   ego semper labōrō.   **ego in Subūrā habitō.**

   tū in īnsulā labōrās?   **tū in popīnā dormīs.**

   amita in popīnā labōrat.   **Sabīna in īnsulā legit.**

2. In Latin, the **ending** of the verb tells us who is carrying out the action.

   -ō   e.g. **ego labōrō**   *I work, I am working*
   -s   e.g. **tū dormīs**   *you sleep, you are sleeping*
   -t   e.g. **pater intrat**   *the father enters, the father is entering*

3. The verb in the following sentences follows a slightly different pattern:

   ego sum Sabīna.   *I am Sabina.*
   tū es mendāx.   *You are a liar.*
   Subūra est clāmōsa.   *The Subura is rowdy.*

4. Note that **est** can mean *is, it is,* or *there is*:

   hōra prīma est.   *It is the first hour.*
   popīna est in Subūrā.   *There is a bar in the Subura.*

LANGUAGE PRACTICE

1. Translate these sentences:

   a. ego in īnsulā habitō.   d. ego in cellā legō.
   b. tū in popīnā labōrās.   e. tū nōn dormīs.
   c. Sabīna intrat.   f. ego labōrō.

Language note 1+: Four conjugations

1. Look at the following sentences:

   tū in popīnā labōr**ās**.   **tū** in cellā dorm**is**.

   You work in the bar.   *You sleep in the room.*

   Both verbs mean *you* are doing something, so end **-s**. If you look more closely, you'll see that **labōrās** ends **-ās** and **dormīs** ends **-īs**. That's because they are different types of verbs which have very slightly different endings.

2. There are four main types of verbs in Latin and these four types are known as **conjugations**. Notice the difference in their endings:

	1st Conjugation	2nd Conjugation	3rd Conjugation	4th Conjugation
I	labōr**ō**	sed**eō**	leg**ō**	dorm**iō**
you (s.)	labōr**ās**	sed**ēs**	leg**is**	dorm**īs**
he, she, it	labōr**at**	sed**et**	leg**it**	dorm**it**

3. When reading Latin, the **-ō**, **-s** and **-t** endings are enough to tell us who is carrying out the action. However, when writing Latin, we need to know which conjugation the Latin verb is.

Check ✓

Complete the following translations:

a. You are reading in the room.
    tū in cellā ....

b. Manius is sitting in the street.
    Mānius in ā..................... .

c. I am working in the bar.
    ego in popīnā ....

d. Lucillius is sleeping in the litter.
    Lūcīllius in lectīca ....

ENGLISH TO LATIN

English	Latin
able, I am	possum, posse, potuī
across	trāns + acc.
adopt (a plan), I	capiō, capere, cēpī
advice	cōnsilium, cōnsiliī, n.
afraid, I am	timeō, timēre, timuī
against	contrā + acc.
alive	vīvus, vīva, vīvum
alone	sōlus, sōla, sōlum
along	per + acc.
always	semper
am, I	sum, esse, fuī
among	inter + acc.
and	et; -que
anger	īra, īrae, f.
angry	īrātus, īrāta, īrātum
announce, I	nūntiō, nūntiāre, nūntiāvī
arms	arma, armōrum, n. pl.
arrive, I	adveniō, advenīre, advēnī
ask, I	rogō, rogāre, rogāvī
ask for, I	petō, petere, petīvī; rogō, rogāre, rogāvī
at	ad + acc.
at last	tandem
at once	statim
attack, I	oppugnō, oppugnāre, oppugnāvī; petō, petere, petīvī
away from	ā, ab + abl.
bad	malus, mala, malum
bear (= carry), I	portō, portāre, portāvī
beautiful	pulcher, pulchra, pulchrum
beg (someone), I	petō, petere, petīvī
between	inter + acc.
big	magnus, magna, magnum
boy	puer, puerī, m.
build, I	aedificō, aedificāre, aedificāvī
by	ā, ab + abl.
call, I	vocō, vocāre, vocāvī
can, I	possum, posse, potuī
capture, I	capiō, capere, cēpī
care for, I	cūrō, cūrāre, cūrāvī
carry, I	portō, portāre, portāvī
catch, I	capiō, capere, cēpī
catch sight of, I	cōnspiciō, cōnspicere, cōnspexī
children	līberī, līberōrum, m. pl.
come, I	veniō, venīre, vēnī
command	imperium, imperiī, n.
commander	lēgātus, lēgātī, m.
conquer, I	vincō, vincere, vīcī
country (= homeland)	patria, patriae, f.
country (= land)	terra, terrae, f.
country house	vīlla, vīllae, f.
crowd	turba, turbae, f.
cruel	saevus, saeva, saevum
cry, I	lacrimō, lacrimāre, lacrimāvī
danger	perīculum, perīculī, n.
daughter	fīlia, fīliae, f.
dear	cārus, cāra, cārum
decide, I	cōnstituō, cōnstituere, cōnstituī
deep	altus, alta, altum
defend, I	dēfendō, dēfendere, dēfendī
demand, I	postulō, postulāre, postulāvī
despair, I	dēspērō, dēspērāre, dēspērāvī
dinner	cēna, cēnae, f.
do, I	faciō, facere, fēcī
drag, draw, I	trahō, trahere, trāxī
dreadful	dīrus, dīra, dīrum
drink, I	bibō, bibere, bibī
empire	imperium, imperiī, n.
enter, I	intrō, intrāre, intrāvī
even	et
evil	malus, mala, malum
expect, I	exspectō, exspectāre, exspectāvī
ex-slave	lībertus, lībertī, m.
fall, I	cadō, cadere, cecidī
fear, I	timeō, timēre, timuī
few, a few	paucī, paucae, pauca
field	ager, agrī, m.
fight, I	pugnō, pugnāre, pugnāvī
finally	tandem
find, I	inveniō, invenīre, invēnī
first	prīmus, prīma, prīmum
flee, I	fugiō, fugere, fūgī
food	cibus, cibī, m.
for a long time	diū
forum	forum, forī, n.
freedman	lībertus, lībertī, m.
friend	amīcus, amīcī, m.
frighten, I	terreō, terrēre, terruī
from (= away from)	ā, ab + abl.
from (= out of)	ē, ex + abl.
garden	hortus, hortī, m.
gate	porta, portae, f.
generous	benignus, benigna, benignum
gift	dōnum, dōnī, n.
girl	puella, puellae, f.
give, I	dō, dare, dedī
god	deus, deī, m.
goddess	dea, deae, f.
good	bonus, bona, bonum
great	magnus, magna, magnum
greet, I	salūtō, salūtāre, salūtāvī
ground	terra, terrae, f.
guard, I	custōdiō, custōdīre, custōdīvī
hand over, hand down, I	trādō, trādere, trādidī
handsome	pulcher, pulchra, pulchrum
happy	laetus, laeta, laetum
hard	dūrus, dūra, dūrum
have, I	habeō, habēre, habuī
hear, I	audiō, audīre, audīvī
help	auxilium, auxiliī, n.
help, I	adiuvō, adiuvāre, adiūvī
hide, I	cēlō, cēlāre, cēlāvī
high	altus, alta, altum
hold (= have), I	habeō, habēre, habuī
hold (= keep), I	teneō, tenēre, tenuī
homeland	patria, patriae, f.
hour	hōra, hōrae, f.
house	vīlla, vīllae, f.
hurry, I	festīnō, festīnāre, festīnāvī
husband	marītus, marītī, m.
idea	cōnsilium, cōnsiliī, n.
immediately	statim
in	in + abl.
inn	taberna, tabernae, f.
into	in + acc.
invite, I	invītō, invītāre, invītāvī
keep (= possess), I	teneō, tenēre, tenuī
keep (= protect), I	servō, servāre, servāvī
kill, I	necō, necāre, necāvī

| English	Latin
kind	benignus, benigna, benignum
kingdom	rēgnum, rēgnī, n.
land	terra, terrae, f.
large	magnus, magna, magnum
lead, I	dūcō, dūcere, dūxī
leave, leave behind, I	relinquō, relinquere, relīquī
letter	epistula, epistulae, f.
life	vīta, vītae, f.
like, I	amō, amāre, amāvī
listen to, I	audiō, audīre, audīvī
live, I	habitō, habitāre, habitāvī
living	vīvus, vīva, vīvum
lonely	sōlus, sōla, sōlum
long	longus, longa, longum
look after, I	cūrō, cūrāre, cūrāvī; servō, servāre, servāvī
look at, I	spectō, spectāre, spectāvī
love, I	amō, amāre, amāvī
maid	ancilla, ancillae, f.
make, I	faciō, facere, fēcī
make for, I	petō, petere, petīvī
man	vir, virī, m.
many	multus, multa, multum
marketplace	forum, forī, n.
master	dominus, dominī, m.
meal	cēna, cēnae, f.
messenger	nūntius, nūntiī, m.
miserable	miser, misera, miserum
mistress	domina, dominae, f.
money	pecūnia, pecūniae, f.
much	multus, multa, multum
my	meus, mea, meum
near	prope + acc.
new	novus, nova, novum
news	nūntius, nūntiī, m.
no (= not any)	nūllus, nūlla, nūllum
not	nōn
not any	nūllus, nūlla, nūllum
notice, I	cōnspiciō, cōnspicere, cōnspexī
often	saepe
on	in + abl.
only	sōlus, sōla, sōlum
onto	in + acc.
out of	ē, ex + abl.
overcome, overpower, I	superō, superāre, superāvī
place, I	pōnō, pōnere, posuī
plan	cōnsilium, cōnsiliī, n.
possess, I	teneō, tenēre, tenuī
power	imperium, imperiī, n.
praise, I	laudō, laudāre, laudāvī
prepare, I	parō, parāre, parāvī
present	dōnum, dōnī, n.
prize	praemium, praemiī, n.
profit	praemium, praemiī, n.
protect, I	servō, servāre, servāvī
pull, I	trahō, trahere, trāxī
put, put up, I	pōnō, pōnere, posuī
queen	rēgīna, rēgīnae, f.
quiet, I am	taceō, tacēre, tacuī
real	vērus, vēra, vērum
relate, I	nārrō, nārrāre, nārrāvī
report, I	nūntiō, nūntiāre, nūntiāvī
reward	praemium, praemiī, n.
road	via, viae, f.
Roman	Rōmānus, Rōmāna, Rōmānum
rule, I	regō, regere, rēxī
run, I	currō, currere, cucurrī
run away, I	fugiō, fugere, fūgī
sad	miser, misera, miserum
safe	tūtus, tūta, tūtum
sail, I	nāvigō, nāvigāre, nāvigāvī
sailor	nauta, nautae, m.
savage	saevus, saeva, saevum
save, I	servō, servāre, servāvī
say, I	dīcō, dīcere, dīxī
seal	signum, signī, n.
seek, I	petō, petere, petīvī
send, I	mittō, mittere, mīsī
shop	taberna, tabernae, f.
shout, I	clāmō, clāmāre, clāmāvī
sign	signum, signī, n.
silent, I am	taceō, tacēre, tacuī
slave (female)	ancilla, ancillae, f.
slave (male)	servus, servī, m.
sleep, I	dormiō, dormīre, dormīvī
small	parvus, parva, parvum
son	fīlius, fīliī, m.
speak, I	dīcō, dīcere, dīxī
stand, I	stō, stāre, stetī
story	fābula, fābulae, f.
street	via, viae, f.
stupid	stultus, stulta, stultum
suddenly	subitō
supervise, I	cūrō, cūrāre, cūrāvī
sword	gladius, gladiī, m.
take (= capture), I	capiō, capere, cēpī
take (= carry), I	portō, portāre, portāvī
take (= lead), I	dūcō, dūcere, dūxī
tell (= relate), I	nārrō, nārrāre, nārrāvī
tell (= speak), I	dīcō, dīcere, dīxī
temple	templum, templī, n.
terrified	perterritus, perterrita, perterritum
through	per + acc.
to, towards	ad + acc.
true	vērus, vēra, vērum
victorious, I am	vincō, vincere, vīcī
wait for, I	exspectō, exspectāre, exspectāvī
walk, I	ambulō, ambulāre, ambulāvī
wall	mūrus, mūrī, m.
watch, I	spectō, spectāre, spectāvī
water	aqua, aquae, f.
way (= street)	via, viae, f.
weapons	arma, armōrum, n. pl.
weep, I	lacrimō, lacrimāre, lacrimāvī
well	bene
when?	quandō?
why?	cūr?
wide	lātus, lāta, lātum
win, I	vincō, vincere, vīcī
wine	vīnum, vīnī, n.
with	cum + abl.
woman	fēmina, fēminae, f.
wood	silva, silvae, f.
word	verbum, verbī, n.
work, I	labōrō, labōrāre, labōrāvī
wretched	miser, misera, miserum
write, I	scrībō, scrībere, scrīpsī
year	annus, annī, m.
your (singular), yours	tuus, tua, tuum
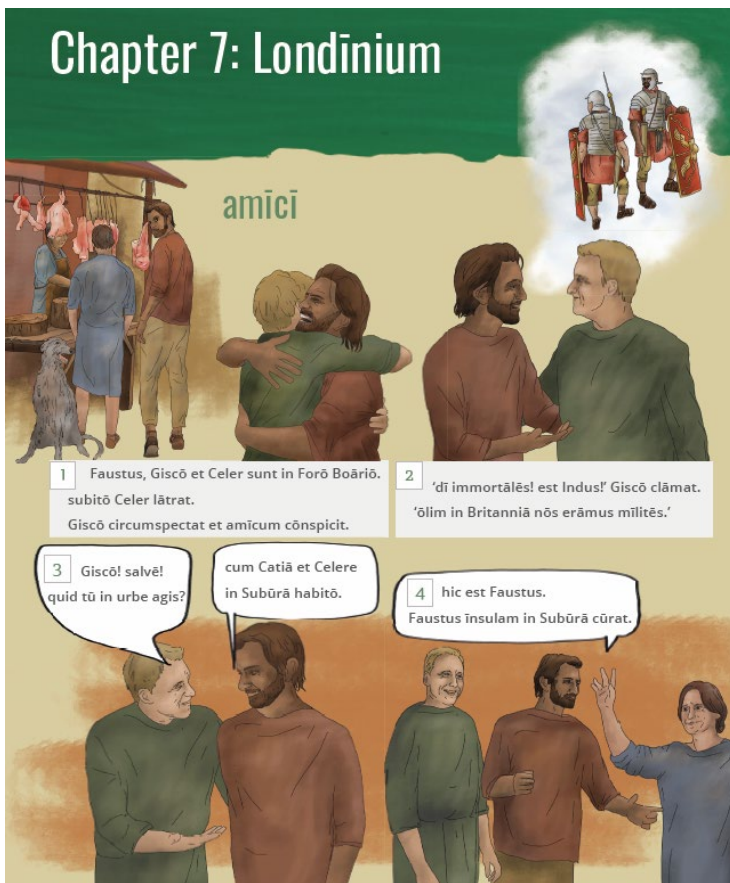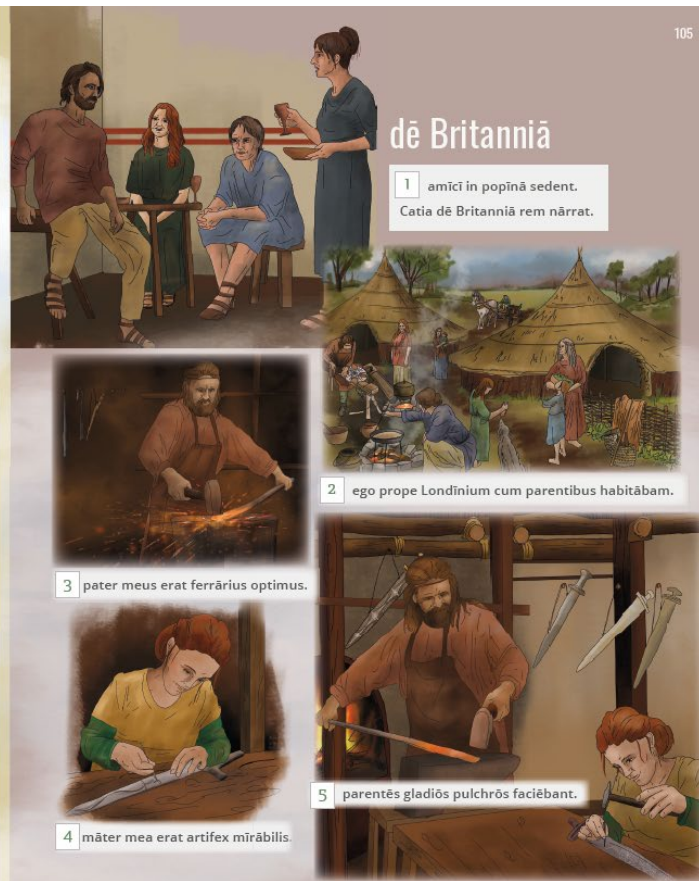
Geography

1. SUBURA

2. ROMA

3. LUDI

4. DEI
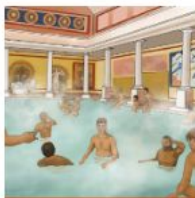
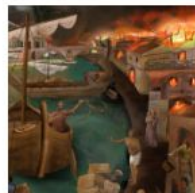5. AQUA

6. SERVITIUM

7. LONDINIUM

8. BRITANNIA

9. REBELLIO

10. AQUAE SULIS

11. MARE

12. INCENDIUM

13. ARELATE

14. ARTIFEX

15. VILLA

16. NUPTIAE

Storyline locations

Subura and Rome

Britain

Arles and Orange

Conimbriga

Pompeii

Africa

Greece and the East

Rome

CALEDONIA

Oceanus
Septentrionalis

HIBERNIA

BRITANNIA
Camulodunum
Londinium
Aquae
Sulis

GERMANIA

SARMATIA

Oceanus
Atlanticus

GERMANIA
INFERIOR

GALLIA
BELGICA

GALLIA LUGDUNENSIS

GERMANIA
SUPERIOR

RAETIA

NORICUM

PANNONIA

DACIA

Pontus Euxinus

GALLIA
AQUITANICA

Lugdunum

GALLIA
NARBONENSIS

Arelate

Alpes
Alpes
Cottiae

HISPANIA
TARRACONENSIS

CORSICA

ITALIA

Roma

Pon

DALMATIA

MOESIA

THRACIA

Mare Adriaticum

BITHYNIA ET PONTUS

GALATIA

CAPPADOCIA

LUSITANIA
Conimbriga

BALEARES

SARDINIA

Brundisium

MACEDONIA

Pergamum

EPIRUS

ASIA

BAETICA

SICILIA
Syracusae

ACHAEA

Athenae

LYCIA ET
PAMPHYLIA

CILICIA

MESOPOTAMIA

MAURETANIA
TINGITANA

MAURETANIA CAESARIENSIS

Carthago

AFRICA

Mare Internum

CRETA

CYPRUS

SYRIA
Palmyra

GAETULIA

CYRENAICA

Alexandria

IUDAEA

SOURCE 1

Mythology

Romulus and Remus

The story goes that, long before Rome existed, refugees from the Trojan War founded a hilltop town in Italy, which they called Alba Longa. Hundreds of years later the leader of the town, Numitor, was driven out by his brother. Numitor's only child, Rhea Silvia, was forced to become a priestess and forbidden to have any children, so that Numitor would have no more descendants.

However, Rhea Silvia was visited by the god Mars (or so the story goes) and later gave birth to twin sons, Romulus and Remus. They were sent to be drowned, 12 miles away in the River Tiber. What then happened to those boys is the story of the foundation of Rome.

- Read or listen to the myth of Romulus and Remus – there are many versions!

SOURCE 1

Altar to Mars and Venus.

The Wolf

Look at Source 1. What aspects of the myth can you see on the altar? The Romans celebrated the idea that Romulus and Remus were suckled by a wolf, in a cave now known as the Lupercal (in Latin, *lupa* means wolf). If you were writing a foundation story about a civilization, why might you have the founders suckled by a wolf, and in a cave? Later, the twins were brought up in the fields by a shepherd. How might that part of the story help poorer Romans relate to them? The shepherd's name, by the way, was Faustulus, 'Little Faustus'.

SOURCE 2   Remus jumped over Romulus' new walls, mocking his brother. Romulus, in anger, killed his brother and added: 'The same fate awaits anyone else who crosses my walls.'
Livy

Fratricide

Read Source 2. Romulus killed his brother, an act known as fratricide. Do you think it is a problem that Rome's founder committed fratricide? Livy was writing at the time when Rome had recently endured many years of civil war (where Romans fought and killed other Romans), and already had a vast empire. How does Romulus' murder of his brother fit into that context? What message do Romulus' words send out to other nations?

Ancestors

The twins' mother, Rhea Silvia, was descended from Aeneas, a Trojan prince who was himself the son of Venus, goddess of love. Their father was Mars, god of war. Why might the Romans want to create the idea that they were descended from these two deities? What characteristics would you expect from people who were the children of Venus and Mars?

SOURCE 3   All myths and legends have an element of truth.
Alfonsina Russo, Italian archaeologist.

Myth, legend, or history?

Look at Source 3. The story of Romulus and Remus is a myth. It isn't true, but some people feel that parts of it may be. Archaeological evidence shows that there was a settlement on the Palatine Hill at the time of the mythological foundation of Rome (753 BC). Which aspects of the myth do you think may be based on fact? Which are fiction? Is it easy to tell? What is the difference between myth, legend, and history?

RESEARCH

Find out more about:
- Other foundation myths for Rome. Why might there be more than one story?
- The Trojans and the Trojan War. How does the story of Rome connect with the story of Troy?
- Foundation myths of other cultures. What do they say about how they see themselves?

Deucalion and Pyrrha

In the earliest times of men, Jupiter, the king of the gods, travelled the earth and saw the impious acts and violent crimes of the human race. In anger he threw down his thunderbolts and released a flood which covered the earth, merging sea and land. Only two people survived with incense. Who would recreate the whole human race: Deucalion and his wife, Pyrrha.

- Read or listen to the myth of Deucalion and Pyrrha.

God and man

Ovid was a Roman poet who wrote *The Metamorphoses*, a collection of stories from mythology linked by the theme of transformation. In Ovid's version of the myth of Deucalion and Pyrrha, when Jupiter tells the other gods that he plans to destroy mankind, they are sad. They wonder who will honour their altars with incense. Roman religion was based on the reciprocal relationship between gods and men. Humans offered prayers and sacrifices to the gods, and in return received good fortune from the gods. A lack of offerings and piety would result in punishment.

- Think about other religions. Is there the same reciprocal relationship between gods and men?
- Do you think it is surprising that the gods rely on the offerings of mankind?

Flood myths

Flood myths are common in many cultures around the world. In almost all forms of the myth, the flood is sent by a god or gods as a punishment for mankind. In most versions, after the purge, there is at least one survivor to populate the earth, often after a sacrifice.

- Why do you think the narrative of a flood myth is so common?

SOURCE 1

Look at Source 1. Matsya is one representation of the Hindu god Vishnu. He takes the form of a giant fish with a horn on his head, or he is half-man, half-fish. In the flood myth, he saves Manu by pulling his boat to safety on the top of a mountain.

SOURCE 2

Look at Source 2. In this illustration of the flood myth from the Christian Bible, God watches from above as the flood engulfs mankind.

- How do the depictions of the relationship between god and man differ in the two images?
- How do they compare to the myth of Deucalion and Pyrrha?

Born again

Once Deucalion and Pyrrha had reached safety and thanked the gods with sacrifice, they sought a way to repopulate the earth. They were told they must scatter the bones of their great mother behind them. They understood their great mother was Mother Earth, and threw stones from the ground behind them, from which sprang a new race of men.

SOURCE 3   From here we are a tough race, able to endure hard labour, and so we give proof of the source from which we are sprung.
Ovid

- Look at Source 3. Why do you think the Romans would like the idea that their ancestors were born from stones?

RESEARCH

Find out about:
- Flood myths from other cultures.
- The story of Jupiter and Lycaon.
- The origins of sacrifice.

Theseus and the Minotaur

The ancient Greeks told a story about a mythical king, King Minos, who ruled the Mediterranean island of Crete. His wife gave birth to a son who was part-man, part-bull – the Minotaur.

- Find Crete and Athens on the map on pages 2–3.
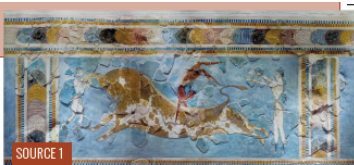- Then read or listen to the myth of Theseus and the Minotaur.

An image of a man leaping over a bull, from the palace of Knossos in Crete.

SOURCE 2

A floor plan of the palace of Knossos.

The location

What do Sources 1 and 2 tell us about the palace of Knossos on Crete? Why might a story set at the palace, involving a bull and a labyrinth, have developed?

The Minotaur

Look at Source 3. The Minotaur was part-man, part-bull. Research other creatures from Greek and Roman mythology, and the mythologies of other cultures, which are part-human, part-animal. Why do you think such creatures hold so much interest for us?

Minoan civilization

Although King Minos was a mythical king, a complex and advanced civilization existed on the island of Crete from about 2700 BC to about 1450 BC. It has been named the 'Minoan civilization' after the mythical king. What can you find out about the civilization? Is it possible that the Minoans really did force Athens, and perhaps other cities, to send hostages every year? Why might the Minoans have required hostages?

Theseus

Look at Source 4. Theseus was the mythical founder of the Greek city of Athens. Why might the Athenians have liked a story about Theseus killing the Minotaur? For the Athenians, what might the Minotaur have symbolized? What else can you discover about Theseus?

Daedalus

Look at Source 5. How is Daedalus connected with the myth of Theseus and the Minotaur? Why did Minos not want to let him go?

SOURCE 3

Roman statue of the Minotaur.

SOURCE 4

This Ancient Athenian vase painting shows Theseus killing the Minotaur.

SOURCE 5   Daedalus creates countless winding corridors and is himself hardly able to return to the entrance, so great is the building's deception.

Ovid

> **RESEARCH**
>
> Find out about:
> - the mythical King Minos.
> - Ariadne (Minos' daughter).
> - the role of bulls in sport and culture.
> - labyrinths, ancient and modern.

The Gorgons

The Gorgons were three sisters in Greek mythology. They were such terrifying monsters that anyone who looked at their faces was turned to stone. Often they were portrayed with glaring eyes and protruding tongues, snakes in their hair, beards, tusks, and golden wings.

SOURCE 1

The inside of a Greek drinking cup from the sixth century BC, decorated with a Gorgon's face.

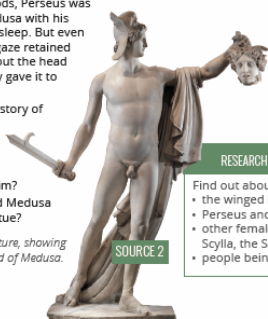*A fifth-century BC Greek painting from a vase.*

- Look at Source 1. What features of a Gorgon does this painting have? Why might the painter have chosen to decorate a drinking cup in this way?
- Similar images were often used by the Greeks on armour such as shields and breastplates. Why was that appropriate?

Medusa and Perseus

The most famous of the Gorgons was Medusa. She is often depicted with snakes in her hair, but with the face and body of a young girl. King Polydectes ordered Perseus to bring him the head of Medusa. With the help of the gods, Perseus was able to decapitate Medusa with his sword while she was asleep. But even after death Medusa's gaze retained its power, so Perseus put the head in a bag and eventually gave it to Minerva.

- Read or listen to the story of Perseus and Medusa.
- How was Perseus helped by the gods? What did they give him?
- How are Perseus and Medusa presented in this statue?

A nineteenth-century sculpture, showing Perseus with the head of Medusa.

SOURCE 2

- What parts of the story of Perseus and Medusa are being depicted in Source 3?

Study Sources 1, 2, and 3.

- Compare the way Gorgons are depicted in these three images.

Minerva and the Gorgon

Minerva (called Athena by the Greeks) was the goddess of war. She was often shown wearing a helmet and a breastplate, which was sometimes decorated with the image of a Gorgon's head.

- Look at the pediment of the temple at Aquae Sulis on page 165. Why do you think that some people think the figure in the middle is a Gorgon?

Petrification

If you are petrified, you are, literally, turned to stone. Petrification ('turning into stone') comes from the Latin words *petra* (rock) and *faciō* (make).

- Petrification is a punishment in myths and stories from many cultures. Why do you think it is such a common theme?
- Imagine what it would mean to be turned to stone. How might it be different from being dead?
- Why is it such a frightening and terrible punishment?

> **RESEARCH**
>
> Find out about:
> - the winged horse Pegasus.
> - Perseus and Andromeda.
> - other female monsters in mythology, e.g. Scylla, the Sirens, the Sphinx, the Harpies.
> - people being turned to stone in other myths.

Prometheus

Life. And the four priorities for life: shelter, water, fire, and food. The ancient Greeks told a story about how humans first came into being, and first came to have fire. Prometheus, a Titan, created people out of nothing more than clay from the ground. He loved his new creations so much that he stole precious fire from Zeus to help them keep warm.

- Listen to or read the myth of Prometheus.
- Look at Source 1. In what ways is this similar to, and different from, how you imagined Prometheus with one of his creations? What do, and don't, you like about the painting? How similar to Prometheus is his creation?
  - Look at Source 2. Describe what you see in the image.
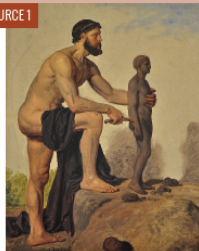
A nineteenth-century painting showing Prometheus moulding one of his creations.

SOURCE 2

The creation of humans

Almost all cultures tell stories about how humans came to exist. Which can you think of? How similar and different are they to each other? What, if anything, do they have in common with the way Prometheus created humans? How do you explain the existence of humans?

Roman third-century AD stone carving.

SOURCE 3   God created mankind in his own image, in the image of God he created them; male and female he created them. God blessed them and said to them, 'Be fruitful and increase in number.'
The Bible

- Study Source 3. Do you think God/the gods created people to look like Him/them, or do we create gods to look like us?

Fire

Humans are the only creatures with the ability to control fire, and doing so allows us to stay warm, cook, ward off predators, be active in the dark, work metal, build machines, and run engines. Find out how long archaeologists think humans have been able to control fire, and how we first obtained it. What would life be like without it?

A drawing of an ancient Greek bowl showing an eagle pecking out Prometheus' liver.

SOURCE 4

Defying the gods

Prometheus was willing to suffer perpetual torture to help humanity. Was he fighting for human rights against an oppressive ruler? A thief defying a direct instruction? How do you see Prometheus? Look at Source 4. Besides Prometheus, who else is being punished in the image?

RESEARCH

Find out more about:
- Pandora.
- other myths where characters are punished for their actions.
- the ancients' view of the liver.

The Amazons

In ancient mythology the Amazons are a tribe of female warriors. They lived without men and beyond what the ancient Greeks considered the civilized world. It was commonly said that they lived in the East, between modern-day Ukraine and Mongolia. The Amazons fascinated Greek writers and audiences, because they were seen as strange and dangerous, and completely different.

Amazons in stories and art

The Amazons were skilled in battle. Usually they fought on horseback, armed with bow and arrow, and a double-edged axe. They are mentioned in Homer's *Iliad*, an ancient Greek poem about the war between the Greeks and the Trojans. Homer describes them as 'equals of men'. They fight alongside the Trojans, although they do not join the battle until after the end of the poem. Ancient Greek men were both fascinated and appalled by this race of independent fighting women – so different from their mothers, sisters, and wives.

Scenes with Amazons fighting Greeks were common in art, always with the Greeks winning. These mythical battles often represented the Greek wars against the Persians in the fifth century BC. They were a symbol of Greek victory over a foreign invader.

SOURCE 1

Amazons in love

Although the Amazons lived apart from men, a particularly popular narrative in mythology was of Amazons falling in love with men. In these stories, the women are depicted as powerful and dangerous, but in the end they always fall in love with a Greek hero.

SOURCE 2

Statue of Achilles and the Amazon Penthesilea, by Bertel Thorvaldsen, 1801.

- Read or listen to one of these stories:
  ◇ Achilles and Penthesilea.
  ◇ Hercules and Hippolyta.
  ◇ Theseus and Antiope.

Men overcoming and dominating women – in love or in war – is a common theme in myths about the Amazons.

- Why do you think this was such a popular theme?

Myth and reality

For a long time it was thought that the Amazons were imaginary. However, archaeologists have found evidence of female warriors among the nomadic tribes who ranged across vast distances from the Black Sea all the way to Mongolia, travelling on horses. These women were buried with bows, arrows, spears, and horses. Some of them appear to have been wounded in battle.

- Research the Siberian Ice Maiden.
- Do you think the mythological Amazons could have been based on someone like this?

Look at Source 1. The Greek hero Hercules, recognizable from his lionskin cape, overpowers three Amazons. The Amazon on the left wears the tunic and leather cap associated with Persian dress.

QUESTIONS

1. Do you think ancient Greek women would have shared the male view of the Amazons?
2. What do you think about the idea that strong females always give in to love?
3. Can you think of modern-day Amazons in films, books, or reality?

History

Rome in AD 64

Beginnings

The origins of Rome are shrouded in mystery. The original settlement expanded from a secure hilltop location, gradually absorbing its neighbours until it dominated the whole Italian peninsula.

The descendants of those early settlers wanted to create a date for the foundation of their city. Using calculations based on the four-year cycle of the ancient Olympic Games, the Romans chose the year 753 BC for the beginning of Rome. They even selected a date: to this day modern Romans celebrate their city's birthday on 21 April. By the time Emperor Augustus established one-man rule in 27 BC, more than 700 years later, Rome was the centre of a vast empire (see the map on pages 2–3).

Nero

In AD 54 the teenage Nero became the fifth emperor. The title of emperor always passed down through the male line, because women could not hold political office in Rome. However, some female members of the imperial household, including Nero's mother Agrippina, exercised considerable power.

By the time our story begins, Nero has been emperor for ten years. The early part of his reign was relatively stable. The young emperor was under Agrippina's control and supervised by two advisers: the philosopher and intellectual Seneca (see page 15) and a military commander called Burrus. Violent uprisings at opposite ends of the Empire were successfully put down, and in Rome Nero behaved as a generous and benevolent ruler.

Nero was also a great supporter of the arts. Unusually for an emperor, he took part in plays himself, and he gave poetry and musical performances. He was also a fan of sports, and on occasion drove chariots in races (where his competitors let him win).

However, there was another side to Nero's character, and he did not cope well with the power available to an emperor. His behaviour became more erratic and cruel, and on his orders increasing numbers of people (usually those who displeased him or he felt were a threat) were exiled or killed. Just five years into his reign, he even had his mother killed, possibly because she disapproved of an affair he was having, or because he resented her attempts to control him. Perhaps it was a combination of the two. From that point on, he set few boundaries on his own behaviour.

Nevertheless, Nero's support for arts and sports made him popular with much of the population of the Empire, particularly the poor, who benefited most from the spending on entertainment. Others felt that it was not appropriate for an emperor to act in plays or take part in chariot races. Some wealthier Romans resented his legal and tax reforms which benefited the common people.

Most of our information about Nero comes from Roman historians, who themselves belonged to the wealthy upper classes and were hostile to Nero. However, like us, Romans were a broad mix of people, with a range of views and interests. In AD 64 different individuals would have had varying opinions about their city and their emperor.

Gold coin with the head of Nero, from AD 66. It is printed with the words IMP NERO CAESAR AVGVSTVS. IMP is an abbreviation of imperātor, *which means 'emperor'.*

The abbreviation AD stands for *Annō Dominī* (meaning 'in the year of our Lord'). We use it to indicate a year after the traditional date of the birth of Jesus Christ. A year BC is 'before Christ'. AD is not the only Latin abbreviation that we still use in English. Can you think of any others?

753 BC	27 BC	AD 54	AD 64
Traditional foundation of the city of Rome.	Augustus becomes sole ruler of the Roman Empire.	Nero becomes emperor at the age of 16.	The year our story begins. How old is Rome?

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Three phases of ruling

The Romans claimed that a Trojan prince, Aeneas, left Troy and settled in Italy. There, his son created a new town, Alba Longa, which his descendants ruled for hundreds of years. One of the kings of Alba Longa had a grandson called Romulus.

Monarchy (753–509 BC)

Romulus founded Rome and was its first king. Six kings succeeded him, until the monarchy came to an end with Tarquinius Superbus (Tarquin the Proud). The seven kings of Rome were Romulus, Numa Pompilius, Tullus Hostilius, Ancus Marcius, Tarquin the Elder, Servius Tullius, and Tarquin the Proud.

The birthplaces of the kings reflect the development of Rome: as the Romans brought nearby Sabine women to be their wives, the early kings alternated between true Romans (Romulus and Tullus Hostilius) and Sabines (Numa Pompilius and Ancus Marcius). There were strict rules until Tarquin the Elder came from Etruria, north of Rome, reflecting Etruscan influence in Rome.
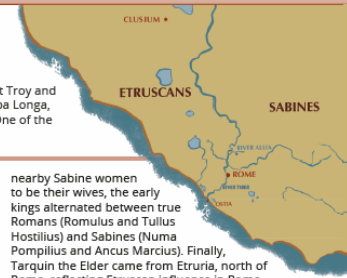
Republic (509–31 BC)

Angry at the behaviour of Tarquin the Elder's son, Tarquin the Proud, a group of wealthy Romans, led by Marcus Junius Brutus, overthrew the monarchy and created a new political system that they called *Rēs Pūblica*, which means 'that which the people control': hence our modern name for it, the Roman Republic. In the new system Rome was governed by both a Senate and the People of Rome.

The Senate was composed of senior, wealthy Roman men, many of whom had been politicians, and they took the political decisions in Rome. The People, in fact, meant only Roman-born male citizens – not women, slaves, or non-citizens.

The People voted for or against laws proposed by the Senate, and each year they elected politicians to run the day-to-day life of the city. The two chief magistrates were the consuls. The politicians belonged to the aristocracy. To prevent the return of one-man rule, the politicians were elected to work in pairs or groups, and there were strict rules to avoid individuals being regularly re-elected to public office.
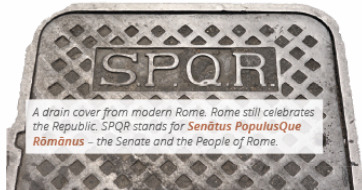
The system clearly gave more power to the aristocracy than to everyone else, but for centuries it created a very stable form of government. Under the Republic, Rome gradually developed a huge empire.

Empire (31 BC–AD 476)

During the first century BC a weakness in the Republic became apparent. The huge size of the Empire required large armies commanded by powerful generals, and those generals started to want more power. A series of bitter civil wars among its generals plunged Rome into crisis.

The civil wars ended only when one general, Octavian (later called Augustus), was victorious. He changed the Republican system back into rule by one man, becoming Rome's first emperor. As the Romans traditionally did not approve of rule by a single individual, Augustus maintained all the institutions of the Republic (the Senate, the politicians, and the elections). However, he kept for himself the most important positions of power: he was Commander in Chief of the army (*imperātor*), Chief Priest (*pontifex maximus*), and had continuous consular power (chief magistrate for life), among other things. By the time he died, the Romans had become used to this new form of government, and they continued to be ruled by emperors until the collapse of the Empire in the fifth century AD.

A drain cover from modern Rome. Rome still celebrates the Republic. SPQR stands for Senātus PopulusQue Rōmānus *– the Senate and the People of Rome.*

Resistance

Boudica was not the only leader to resist Roman invasion. Across Europe, North Africa, and the Middle East, people fought for their freedom.

Caesar in Gaul

In 59 BC, there were two Roman Gallic provinces: Gallia Cisalpina and Gallia Transalpina. The rest of Gaul was home to free, independent peoples. They were not, however, a cohesive country, but a collection of tribes (with leaders elected for their military prowess).

In 58 BC Julius Caesar became the governor of the two provinces, and travelled there with four legions. Once there, he levied two more legions, so had about 30,000 legionaries and 4,000 auxiliary troops. Caesar began by supporting some Gallic tribes against threats from their enemies (for instance, from Germanic tribes across the Rhine, or from other Gallic tribes). He led a number of summer campaigns that allowed his legions to move north into the Gauls' territory. He increased his power by demanding taxes, food, and hostages.

Vercingetorix

However, in 52 BC resentment among the Gauls grew. They felt that they were paying far too high a price for Roman help. Gathered under a new leader, Vercingetorix, they rebelled against the Romans.

Vercingetorix tried to overcome some of the traditional problems of large Gallic armies: disorganization, lack of cohesion and discipline, and poor supplies. He started the rebellion in winter, while Caesar was away in Cisalpine Gaul and his legions were dispersed in their winter quarters. However, Caesar reacted quickly, and rapidly reassembled his army. After several defeats for the Gauls, and one at Gergovia for the Romans, Caesar's army was closing in on the Gauls.

This statue of Vercingetorix was set up in 1865 at the presumed site of Alesia.

● Watch tower
■ Camp
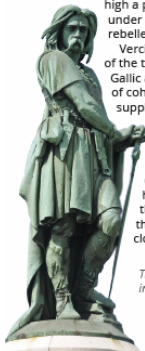
The battle of Alesia

Vercingetorix and his 80,000 men decided to withdraw to the well-fortified hilltop town of Alesia. Caesar, calculating that a force of so many soldiers, together with the local population, would soon run out of food, decided to lay siege to Alesia. Noticing what was happening, Vercingetorix dispatched his cavalry to seek reinforcements across Gaul.

Caesar ordered three sets of ditches to be dug, completely encircling the town of Alesia, and beyond these he constructed a rampart and wall 3.5 metres high, with defensive turrets at regular intervals. The siege works were vast, stretching for 10 miles.

Then, in order to defend his troops against the reinforcements Vercingetorix had called for, Caesar ordered a second set of defensive works to be built, facing the opposite direction. These fortifications ran for 13 miles. The Romans had provisions to last about a month. They positioned themselves in between the two sets of fortifications, and waited.

One episode shows the utter cruelty of the siege: as provisions were decreasing in the town, Vercingetorix ordered all the inhabitants who couldn't fight (children, women, old people, and the sick and injured) to leave the walled town. Caesar refused to allow them through the Roman fortified area, either for fear of an attack or to demonstrate his power. Whatever the reason, they were left to starve in no-man's land.

Finally, the Gallic relief force arrived, and the main battle began. The Romans were significantly inferior in number, and the battle was harshly fought, but the Romans' military training and experience prevailed. Vercingetorix was taken prisoner and, five years later, was paraded through the streets of Rome in Caesar's triumphal procession, before being publicly executed. After the fall of Alesia, Gallic resistance to Caesar was broken. The conquest of Gaul was completed the following year.

Pirates in the Mediterranean Sea

Pirates in the Mediterranean Sea

Pirates, robbers of the sea, had long been a problem in the ancient Mediterranean. It was only when the Roman Empire became strong enough to control the whole Mediterranean that being a pirate became so dangerous that it was no longer an attractive means of making money. Before that, in the first century BC, piracy was such a serious nuisance for the Romans, and interfered so regularly with traffic across the sea, that it endangered trade and vital food supplies to Rome. The pirates mostly operated from bases on the wild and rugged coast of Cilicia.

Caesar captured by pirates

In 75 BC, at just 25 years old, Julius Caesar was captured by a crew of pirates. When they demanded a ransom to release him, Caesar laughed at them. They clearly had no idea who he was. Feeling that the ransom demand was too low for someone of his status, Caesar replied that they would pay more than twice the amount they had asked for. While his men went to gather the money for the ransom, he spent about forty days in the hands of the pirates. He exercised with them, told them to be quiet when he wanted to sleep, and read them his own poetry to them, to show how unconcerned he was about being captured. He also jokingly promised the pirates that, once he was freed, he would find them, capture them, and crucify them. And that is exactly what he did. Once he regained his freedom, he quickly put together a fleet, captured the pirates when they were anchored, and crucified them all.

This marble bust of Julius Caesar was made in 1514.

Pompey and the pirates

According to the ancient biographer Plutarch, the power of the pirates increased when civil wars between the Romans in the first century BC left the seas unguarded. The number of pirate ships grew to over a thousand, and they felt so secure in their power that they attacked not only ships, but also coastal cities and islands, demanding huge ransoms for their release. In 68 BC pirates even attacked Ostia, 15 miles from Rome, burning the military fleet stationed there. The impact on trade was so bad that the Romans were faced with famine.

The Romans then voted to give a special command to one of their best generals (Pompey the Great) to rid the sea of pirates. Pompey was granted enormous power: 500 ships, 120,000 troops, 5,000 cavalry, and as much money as he needed. He was also given complete *imperium* (power) over all Roman territory within 50 miles of the coast, for a period of three years.

Pompey accomplished the task in one single campaign in 67 BC, or at least so it was presented in ancient times. Modern scholars think that he may just have reduced the threat to a manageable size. Starting in the west, he is said to have cleared the Mediterranean as far as Sicily within forty days, and to have finished the job within three months. Trade across the Mediterranean increased immediately and so the price of food dropped, making Pompey extremely popular with the people of Rome.

Stone portrait of Pompey, 50 BC.

This Roman coin, decorated with the prow of a ship, commemorates the achievements of Pompey the Great.

Women

Roman historians wrote about many women, but they were typically women who, like the historians themselves, were from wealthy or aristocratic families. Their stories can tell us much about what Romans expected from such women, and in particular *mātrōnae* (married women).

Lucretia

Some wealthy young Romans were discussing their wives. As none could agree whose wife was best, they went home to check what their wives were up to. Most of the women were idly chatting and dining with their friends, but Lucretia was busy spinning wool and weaving. Not only was she properly occupied, but she immediately fulfilled her duties, producing food and wine for her husband and his friends. Her husband, Collatinus, was very proud of her, but Tarquinius, the king's arrogant son, fell in love with her.

One night, Tarquinius returned alone to visit Lucretia, with the intention of seducing her. At first she received him kindly as a guest, but when he tried to seduce her, she repeatedly refused. Finally, Tarquinius said he would kill her and a male slave, and place the slave naked next to her. He would then pretend he had found them committing adultery and had killed them. As Lucretia could not accept her reputation being insulted, she submitted to Tarquinius. Once he left, she sent for her husband and father. In front of them she explained what had happened, and then took her own life, ignoring the pleas of her family, who tried to reassure her that she had done nothing wrong.

Sempronia

The historian Sallust wrote about Sempronia, a wealthy lady who was involved in a conspiracy to kill the consuls of 63 BC and overturn the Republic. There were many positive things about Sempronia: she was from a good family, was well-married, and was a mother. She was also educated in Greek and Latin, played the lyre, danced well, wrote poetry, and had a witty way with words. However, her dancing was so good that it was better than was appropriate for a respectable woman! It seems that being too good at some activities was not acceptable: why should a proper Roman matrona dance and play so well? The implication

is that Sempronia was performing the role of an entertainer rather than of a mother of the house. This is not the only criticism that Sallust levels at Sempronia: she was also lacking in modesty and chastity (she went after men more than they pursued her), she spent money extravagantly, often refused to pay her debts, broke her word, and was even involved in murder. We can't be sure that Sempronia actually did any of these things, but her story indicates what Romans thought was, and was not, acceptable behaviour for aristocratic women.

Agrippina

Agrippina was sister, wife, and mother of emperors (Caligula, Claudius, and Nero respectively), and therefore probably the most powerful woman of her age. She lived during violent times when the first imperial family was establishing itself, and she had to navigate very dangerous waters. According to Roman historians she was beautiful, extremely ambitious, and ruthless. We are told that she had an incestuous relationship with her brother, who sent her into exile, and that she poisoned her third husband, Emperor Claudius, so that her son, Nero, could become emperor in AD 54. As Nero was only about 16, she exerted an enormous influence over her son, but he soon started to resent her power and ordered her execution in AD 59.

As a modern reader, one gets the impression that Roman historians believed Agrippina deserved what she got, and it is difficult to separate historical fact from obvious prejudice. Probably Agrippina's greatest failure in the eyes of Roman historians was that her ambition, in particular her manipulation of Claudius and Nero, moved her out of the sphere allotted to women into that of male power. However, when no other option was open, what else could a capable and ambitious woman do?

A marble portrait of Agrippina made in about AD 50.

Civil War

Civil War in the Late Republic

As mentioned in Chapter 3, the Republic in the first century BC was plagued by vicious civil wars. As the Empire grew larger, keeping control of distant provinces required strong armies led by capable commanders. Two of those commanders were Marius and Sulla.

Marius (157–86 BC)

Marius championed the poor. He restructured the army, changing it from a part-time citizen force to a full-time professional one. All Roman citizens, including the poor, could find reliable employment and careers as legionary soldiers. When these professional soldiers retired, they received money from their commander, and a plot of land in a conquered region. That money was provided by the generals themselves (not by the state), and therefore close bonds developed between soldiers and their commanders. The power and influence of individual Roman generals, with loyal armies behind them, increased greatly.

In addition to reshaping the army, Marius was a very successful general. He was credited with the victory against the Numidian king Jugurtha and with stopping two German tribes from threatening the Roman provinces of southern Gaul (and perhaps Italy itself).

Marius' political career was also groundbreaking: he was the first man to be consul for five years in a row (104–99 BC), and in total he was elected consul seven times. This success may help to explain how he came to believe that he was the only man entitled to take the lead in Rome's battles and politics.
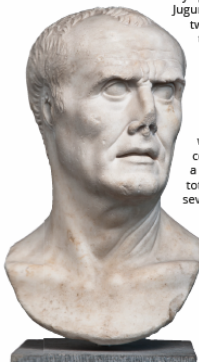

Sulla (c.138–78 BC)

Sulla was an aristocrat and one of Marius' quaestors (subordinate officers). In 88 BC he was himself elected consul, and was given command of a Roman army fighting in the East. However, Marius was jealous of Sulla's opportunity to prove himself. He convinced one of the tribunes to persuade the Popular Assembly to remove Sulla's command and give it to him. Sulla did not accept the Assembly's decision. He took his army and marched against Rome, as an external enemy would have done, and forced the Romans to give him back his command. He then returned to fight in the East.

While Sulla was away from Rome, Marius and his faction slaughtered a number of Sulla's supporters. In 86 BC Marius obtained the last of his seven consulships, together with a man called Cinna. Although Marius died at the beginning of the year, Cinna continued the violence against Sulla's supporters. Sulla returned from the East and marched on Rome for a second time. He was appointed dictator, executed Marius' and Cinna's supporters, and confiscated their property. Once he had achieved his revenge, he undid any laws created by Marius and his allies which undermined the aristocracy and the Senate. He then resigned his post and retired to live a private life.

Marius and Sulla therefore both broke the traditional constitution of Rome: Marius was consul repeatedly; Sulla led an army against his own city of Rome. Both headed factions which killed fellow Roman citizens. Powerful commanders who came after them now had an example to follow. Marius and Sulla had set precedents for continued consulships, marching on Rome with armies, and killing fellow citizens. These actions were all to be repeated in the decades to come.
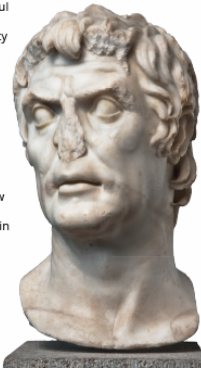
Technology

1. SUBURA

OPEN THE ACTIVEBOOK

▶ CHAPTER 1 PDF

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▶ MAPS

▶ REFERENCE

▶ DICTIONARY

▶ TEACHER AREA

Chapter 1: Subura

Sabīna

1. ego sum Sabīna.

ego in Subūrā habitō. ego sum in īnsulā.

habitō   live
verb: 1st person

3

Sign advertising wines for sale at a popina in Herculaneum, in Italy. The popina is called ad cucumăs (at the cooking pots). Four different wines are sold, at 4, 3, 4, and 2 assēs (pence) per sextărius (about half a litre).
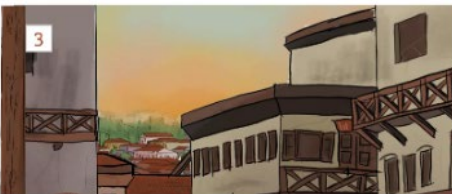
Reference Grammar

Timeline

Ancient authors

Expressions, mottoes, and abbreviations

▼ DICTIONARY

ACTIVE

Latin to English dictionary

How to use the dictionary

English to Latin dictionary

▼ TEACHER AREA

The following resources are only visible to teachers:

Teacher's Guide: Chapter 1

Optional additional language note (1)

Additional evidence: The Subura

Additional evidence: Living in an insula

▶ Language note 2: reading Latin (p. 20)

▶ Language practice 2 (p. 20)

▼ nox: read the story (p. 21)

nox

nox est. S
Sabīna nŏ

turba in p
fūr quoqu

frāter	brother
→ En	fraternal, fraternity, fraternise, fratricide, friar
→ Fr	fraternel, fraternisation, fraternité, frère
→ Es	fraternal, fraternidad, fraternizar
→ Pt	fraterno, fraternidade, fraternal, fratricida, fraternizar, confraternizar, fratria, fratricídio, fraternização

Faustus

Rūfīna   quid est, frāter?

Faustus   fūr est in popīnā!

Rūfīna   quid? fūr est in popīnā? ubi est fūr?

Faustus   tū es fūr! vīnum est nimium cārum!

Rūfīna   tū es asinus, frāter. vīnum nōn est nimium cārum.   10
            tū nimium bibis!

Faustus ērubēscit. turba rīdet. fūr quoque rīdet. popīna est clāmōsa.
turba nōn est cauta. fūr nōn est pauper.

Chapter? 6

Include earlier chapters? ✓

START

SAVE

discēdō, discēdere

lea

CHECK

1 lead

2 leave

SAVE

faciō, facere

1	give
2	make, do
3	forum, market place

CONTINUE

▼ Chapter 6   44%

1	ā, ab + abl.	from, away from, by
2	capiō, capere	take, catch, capture, adopt (a plan)
9	diēs, diem, f.	day
8	discēdō, discēdere	depart, leave
1	ē, ex + abl.	from, out of
5	exspectō, exspectāre	wait for, expect
10	faciō, facere	make, do
7	iam	now, already
2	in + acc.	into, onto
5	inquit	says
5	marītus, marītum, m.	husband
5	māter, mātrem, f.	mother
0	prope + acc.	near
2	rogō, rogāre	ask, ask for
3	sedeō, sedēre	sit
5	stō, stāre	stand
8	tōtus	whole
3	trīstis	sad
2	tuus	your (singular), yours
5	uxor, uxōrem, f.	wife

▶ Chapter 7   0%

Vocabulary progress for your classes

SURNAME	FIRST NAME		
Avery	Luke	79%	VIEW
Bower	Rebecca	20%	VIEW
Chapman	Heather	57%	VIEW
Davies	Rebecca	69%	VIEW
Ferguson	Sam	44%	VIEW
Finn	Hannah	91%	VIEW
Green	Katherine	78%	VIEW
Hands	Jason	89%	VIEW
Ingram	Blake	81%	VIEW
James	Tim	59%	VIEW
King	James	31%	VIEW
Lane	Ruth	83%	VIEW
Mann	Edward	69%	VIEW
Nandy	Sarah	72%	VIEW
Oliver	Sam	29%	VIEW
Pass	Olivia	10%	VIEW
Quick	Jack	55%	VIEW
Raine	Sue	28%	VIEW

Current chapter: 11
Mastery up to chapter 11: 55%
Number of sessions: 109
Last session: Tue, 10 Mar 20, 18:49

▶ Chapter 1	53%	
▶ Chapter 2	55%	
▶ Chapter 3	66%	
▶ Chapter 4	58%	
▶ Chapter 5	65%	
▶ Chapter 6	49%	
▶ Chapter 7	53%	
▶ Chapter 8	45%	
▶ Chapter 9	58%	
▶ Chapter 10	45%	
▶ Chapter 11	55%	
▶ Chapter 12	63%	
▶ Chapter 13	37%	
▶ Chapter 14	49%	
▶ Chapter 15	59%	
▶ Chapter 16	52%	

OK

1	ac	and
10	auferō, auferre, abstulī	steal, carry off
3	brevis, brevis, breve	short, brief
5	cēlō, cēlāre, cēlāvī	hide
9	hic, haec, hoc	this, he, she, it
10	ille, illa, illud	that, he, she, it
2	lūx, lūcis, f.	light, daylight
10	malus, mala, malum	bad, evil
5	ōrō, ōrāre, ōrāvī	beg
0	prōmittō, prōmittere, prōmīsī	promise
7	quō?	where to?
4	rapiō, rapere, rapuī	seize, grab
6	rēgīna, rēgīnae, f.	queen
6	resistō, resistere, restitī + dat.	resist
8	reveniō, revenīre, revēnī	come back, return
9	scio, scīre, scīvī	know
5	sentiō, sentīre, sēnsī	feel, notice
3	sī	if
2	simulatque	as soon as
10	sine + abl.	without

OK

CH 1 — **I, you, he/she/it** — HELP

Question 1 of 2   TRY AGAIN!   6/9

Pool

1   **I**

legō ✓
es ✗
habitō ✓

2   **you**

labōrās ✓
sum ✗

3   **he/she/it**

intrat ✓
ambulat ✓
dormīs ✗
est ✓

ANOTHER GO

CH 1	I, you, he/she/it

Final score: 18/24 (75%)

QUESTION 1

I
x x ✓   sum
✓   habitō
✓   legō

you
x ✓   es
✓   labōrās
x ✓   dormīs

he/she/it
✓   est
✓   intrat
✓   ambulat

QUESTION 2

I
✓   ambulo
✓   sum
x ✓   dormio

1   2   3   4   5

Translate this sentence into English:

d. senex in popīnā sedet.

the old man's standing in the bar

1 2 3 4 5

senex in popīnā sedet.

the old man is ~~standing~~ /*sitting* in the bar

88% Excellent

sub vesperum

sub vesperum spectātōrēs in theātrō stābant, gaudēbant, vehementer plaudēbant. post scaenam tamen āctōrēs, fessī et calidissimī, sedēbant aquamque frīgidam bibēbant. inter āctōrēs erat senex, nōmine Gabrus, quem cēterī valdē amābant. lentē surgere temptāvit, sed statim ad pavīmentum dēcidit. cēterī ad eum festīnāvērunt.   5

Darius   labor āctōris est dūrus, Gabre, et diēs sunt longī. quamquam optimus āctor erās, nunc nimium vetus es. nōbīs inūtilis es. manēre apud nōs diūtius nōn potes.

Gabrus   ita vērō, Darī. quamquam difficile est mihi nūntium, quem tū fers, audīre, stultus tamen nōn sum – rem   10 intellegō. senex sum. sed nūllōs familiārēs habeō. nēmō mē cūrat. amīcī meī, quōs valdē amō, vērum mihi dīcite. quōmodo nunc vīvere possum?

āctor prīmus senex es, Gabre, et labōrāre nōn potes. necesse est tibi in viīs prope tabernās mendīcāre.   15

The Research

LANGUAGE NOTE 1: THE FUTURE TENSE

1. Can you spot the difference in the verbs in these pairs of sentences?

   in thermīs labōrāmus.　　　　　　　　in thermīs labōrābimus.
   We are working in the baths.　　　　*We shall work in the baths.*

   And again in these sentences?

   ego amīcum doceō.　　　　　　　　　ego amīcum docēbō.
   I am teaching my friend.　　　　　*I shall teach my friend.*

   What is the difference in the form of the Latin verbs? How does that difference affect the meaning of the verbs?

2. The **-bō** and **-bi-** in the ending of the Latin verbs indicate that the action will take place in the future. This form of the verb is known as the **future tense**.

3. Look at the future tense of **vocō** (*I call*):

vocābō	*I shall call*
vocābis	*you* (singular) *will call*
vocābit	*he/she/it will call*
vocābimus	*we shall call*
vocābitis	*you* (plura) *will call*
vocābunt	*they will call*

   Note that the very end of the verb (e.g. **-ō**, **-s**, **-t**) tells us *who* will carry out the action and the **-b-**, **-bi-** or **-bu-** tell us *when* they will do it.

4. Now compare these two sentences:

   imāgō pulchra est in pavīmentō.　　　imāgō pulchra erit in pavīmentō.
   A beautiful image is in the floor.　　*A beautiful image will be in the floor.*

5. The future tense of **sum** (*I am*) is as follows:

erō	*I shall be*
eris	*you* (singular) *will be*
erit	*he/she/it will be*
erimus	*we shall be*
eritis	*you* (plura) *will be*
erunt	*they will be*

1. Can you spot the difference in the verbs in these pairs of sentences?

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We are working in the baths.

in thermīs labōrābimus.
We shall work in the baths.

And again in these sentences?

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I am teaching my friend.

ego amīcum docēbō.
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14.3 manere aut abire

Aquila ad Lusitaniam cum Alexandro iuvene navigabis, Sabina?

Sabina incerta sum. emblemata facere gaudeo, sed vos duo relinquere nolo. post mortem patris, vos me curavistis. nunc vos estis parentes meos.

Aquila pff! hic in aeternum manebis? si tu ad Lusitaniam ibis, tu terras mirabiles videbis. hic senectus ac mors te exspectant.

Priscilla quid? non tacebis, Aquila? Sabinam terrebis! me audi, Sabina. necesse est tibi verba mea diligenter cogitare (nec res asinas quae Aquila murmurat). iuvenior multo es quam nos senes. carpe diem! orbem terrarum transi! in una colonia totam vitam egi. laeta eram, sed nunc laetior sum, quod te cognovi. et si tu cum Alexandro navigabis, laetissima ero.

Sabina ille vult me esse suam ...

Network   Flow

DISPLAY
☒ Terrain
☒ Sites
☐ Names
☒ Paths
☐ Region
☐ All Site

Select Sit
Reset Ma
Cluster
History
Export SV
Path Color

🐦 Tweet
37K
👍 Like
Share

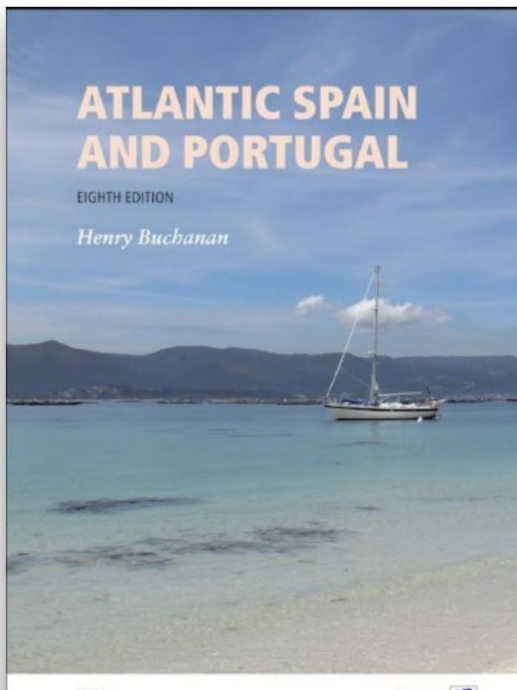te ▼

mbriga ▼

: MONTH   SEASON

Fastest   Cheapest   Shortest

MODES
☒ Coastal Sea
☒ Open Sea

olution

E   TRANSFER
COST

ey ▼   0
m ▼
ht ▼   0

Calculate Route

Lugdunum

Arelate

Sirmium

Roma

Tarraco

Conimbriga

Carthago

Corinth

Perspective   Duration   Distance   Donkey   Wagon   Carriage

journey from   Prices in *denarii*, based on the   Per kilogram of wheat
nimbriga in   use of a faster sail ship and a   (by donkey): **6.99**
kes **40.7 days**,   civilian river boat (where   Per kilogram of wheat
kilometers.   applicable), and on these road   (by wagon): **7.81**
                                                       Per passenger in a
                                                       carriage: **1088.82**

Longitude

Latitude   -6   -4   -2   0   2   4

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ATLANTIC SPAIN AND PORTUGAL

EIGHTH EDITION

Henry Buchanan

Cabo Ortegal to Gibraltar

'Atlantic Spain and Portugal' is the classic guide to this varied coast which includes the rias of of Galicia, the estuaries of the Douro and Tejo with Lisbon, the Algarve and then the coast of Andalucia down to Gibraltar. It's the essential companion for yachts making passage to the Mediterranean or onwards to the Canaries before an Atlantic crossing and also a comprehensive cruising companion for anyone visiting the delightful cruising grounds of Galicia and beyond.

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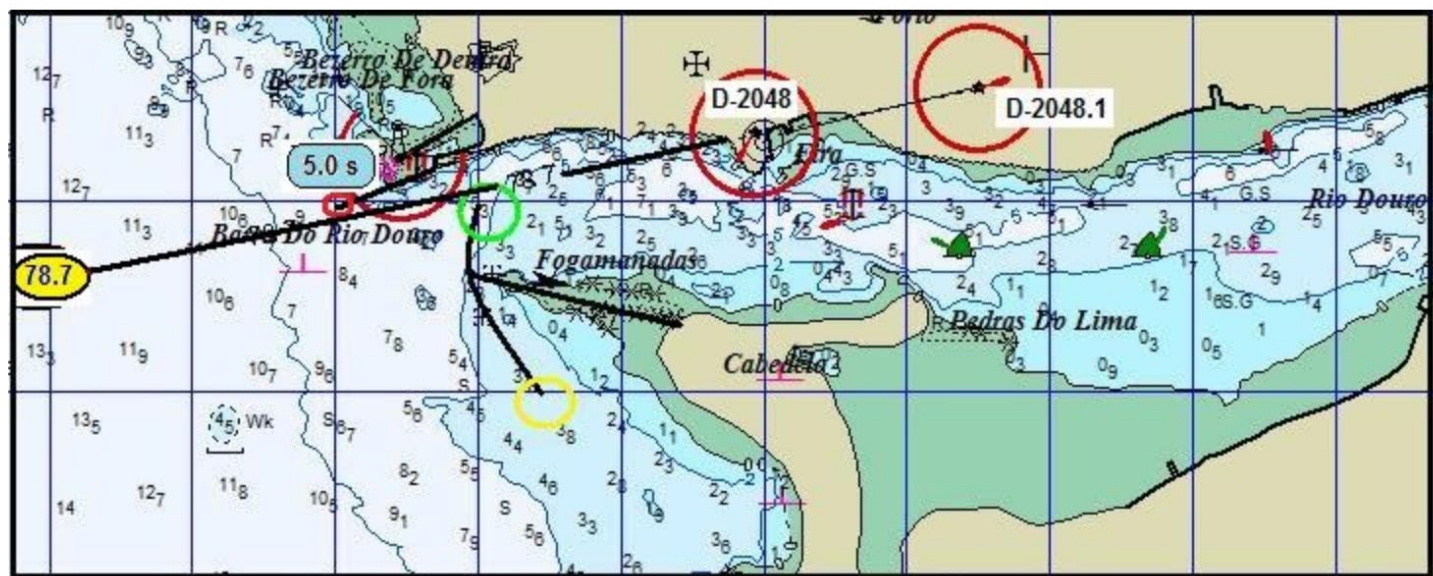
multam pecuniam   [Concordance]

Your search returned no matches.

Read about how the search works.

Suggestions:

Leave off word endings to find more matches

Use tags to limit searches to particular authors: [Cic] urbanita

Use ~ to find patterns near each other: Castor ~ Pollu

pecuniam multam

Concordance

Your search returned no matches.

Read about how the search works.

Suggestions:

      Leave off word endings to find more matches

      Use tags to limit searches to particular authors: [Cic] urbanita

      Use ~ to find patterns near each other: Castor ~ Pollu

magnam pecuniam   [Concordance]

16 instances

SenPhil.Ben.2.21.5.5	conferentibus ad inpensam ludorum pecunias acciperet, **magnam pecuniam** a Fabio Persico missam non accepit et obiurgantibus iis,
Quint.Decl.334.7.3	cum advocato suo locutus est: 'ego quidem prodidi, sed **magnam pecuniam** accepi: et tibi sufficit.' Quaeritis, iudices, quantum
Sal.Iug.97.1.2	Capsam aliosque locos munitos et sibi utilis simul et **magnam pecuniam** amiserat, ad Bocchum nuntios mittit: quam primum in
Cic.Ver.2.3.177.7	Iterum gessit hereditariam quaesturam, cum a Dolabella **magnam pecuniam** avertit, sed eius rationem cum damnatione Dolabellae
Cic.Att.6.1.5.6	etiam et quasi calcar admovet intercessisse se pro iis **magnam pecuniam**. confeceram ut solverent centesimis †sexenni† ductis cum
Cic.Off.1.25.6	facultatem, ut nuper M. Crassus negabat ullam satis **magnam pecuniam** esse ei, qui in re publica princeps vellet esse, cuius
Liv.AUC.7.27.8.5	consul ante currum triumphans egit; uenditis deinde **magnam pecuniam** in aerarium redegit. sunt qui hanc multitudinem captiuam
Cic.Ver.2.2.146.2	totam Siciliam citabo, quae mihi una voce statuarum nomine **magnam pecuniam** per vim coactam esse demonstrat. Nam legationes omnium
Cic.Clu.69.6	atque offensionem timere dicebat. Post exoratus initio per**magnam pecuniam** poposcit, deinde ad id pervenit quod confici potuit; HS
AulGel.NA.17.6.8.3	locupletem uolens 'mulier' inquit 'et magnam dotem dat et **magnam pecuniam** recipit', hoc est: et magnam dotem dat et magnam pecuniam
AulGel.NA.17.6.1.3	est: 'Principio uobis mulier magnam dotem adtulit; tum **magnam pecuniam** recipit, quam in uiri potestatem non conmittit, eam
CatoCens.orat.158.2	principio vobis mulier magnam dotem adtulit; tum **magnam pecuniam** recipit, quam in viri potestatem non conmittit, eam
AulGel.NA.17.6.8.4	magnam pecuniam recipit', hoc est: et magnam dotem dat et **magnam pecuniam** retinet. Ex ea igitur re familiari, quam sibi dote data
SenPhil.Ben.3.8.2.1	quisquis in eiusmodi reum exisset. Donavit aliquis **magnam pecuniam**, sed dives, sed non sensurus inpendium; donavit alius, sed
PlinIun.Ep.8.18.8.1	est, relata et uxori. Accepit amoenissimas uillas, accepit **magnam pecuniam** uxor optima et patientissima ac tanto melius de uiro
Cic.Ver.2.2.24.11	Lvcvlli, Chlori, Dionis. Satisne vobis **magnam pecuniam** Venerius homo, qui e Chelidonis sinu in provinciam

pecuniam magnam | Concordance

4 instances

PlinSen.Nat.7.140.4   honore uti, summa sapientia esse, summum senatorem haberi, **pecuniam magnam** bono modo invenire, multos liberos relinquere et

Quad.hist.15.2   adprime summo genere gnatus erat, sed luxuria et nequitia **pecuniam magnam** consumpserat. Ea Lucani ubi resciuerunt, sibi per

AulGel.NA.6.11.8.1   summo genere gnatus erat, sed luxuria et nequitia **pecuniam magnam** consumpserat.' M. Varro in libris de lingua Latina: 'Vt ex

Var.VitaPopRom.126.1   Hortensius supra x cadum heredi reliquit. eoque **pecuniam magnam** consumsisset, quod arci quos summo opere fecerat, fessi

TABLE I

POSITION OF ATTRIBUTIVE MODIFIERS OF NOUNS

MODIFIERS	CAESAR, *B.G.*, i–vii		CICERO, 7 SPEECHES	
	Precede	Follow	Precede	Follow
Adjectives:				
Quantity, size....................	1,048	99	435	89
Relative position.................	291	35	88	13
Time...........................	70	3	39	8
Cardinals.......................	216	187	66	7
Ordinals........................	99	37	7	6
Distributives....................	33	3	2	0
alius, alter, ullus, nullus...........	125	10	75	6
Proper adjectives.................	40	22	16	25
Miscellaneous....................	375	157	378	232
Totals.....................	2,297	553	1,106	386
Stereotyped phrases...............	20	151	1	269
Totals.....................	2,317	704	1,107	655
Pronominal Adjectives:				
Possessive......................	238	111	231	181
Demonstrative...................	640	4	486	28
ipse...........................	29	3	26	32
Relative........................	123	0	39	0
Interrogative....................	51	0	57	0
Indefinite.......................	61	7	46	19
Totals.....................	1,142	125	885	260

SOME FACTS OF LATIN WORD-ORDER[1]

By Arthur T. Walker
University of Kansas

The one part of our grammars which seems not to be built on collections of ascertained facts is that which deals with word-order. The facts to be presented in this paper have to do with certain details rather than with the larger questions of word-order; yet before presenting those facts I must for two reasons venture an opinion on some of the larger questions. In the first place, I wish to present the facts, not merely as valuable in themselves, but as evidence that the whole subject of word-order needs and will repay a thorough study. How can we trust the grammars when they lay down the larger principles if they do not state correctly the details on which the larger principles should be based? In the second place, some of the facts which I shall present are so bound up with the larger principles that I cannot discuss the facts without expressing an opinion on the larger matters.

Most of our grammars tell us that the subject normally stands first. How do they know? A partial count in Caesar seems to show that about half of his subjects do not stand first; and apparently less than half of Cicero's stand first. Our English order

in carcere, custōdēs servum torquent.

'ubi est Thellus?' postulat custōs.

'Thellus est mortuus', Galliō susurrat.

'Thellus nōn est mortuus. ubi est?' custōs iterum postulat.

'mortuus est', inquit Galliō. 'corpus in flūmine est.'   *10*

'mendāx es', respondet custōs.

custōdēs servum duās hōrās torquent. tertiā hōrā, custōdēs cautērium ē fornāce extrahunt. cautērium ad Galliōnem portant et caput notant. dolor est intolerābilis. in capite sunt trēs litterae.

trēs diēs et trēs noctēs, Thellus fugit. quārtō diē servus in agrō dormit. *15* hōrā prīmā, duo agricolae servum vident. agricolae Thellum capiunt et servum ad custōdēs dūcunt. custōdēs rīdent. Thellus perterritus est.

"You have as many enemies as you have slaves"

This was a famous Roman proverb. Seneca tells us that once a proposal was put before the senate to dress all slaves in the same way. This proposal was turned down as the senate feared slaves recognising how great their numbers were.

Organised slave rebellions were rare; the most famous was one led by Spartacus in 73 BC. Many slaves ran away. If caught, however, they risked harsh punishment: branding on the forehead, wearing a collar, even death, as Tacitus describes:

The man was asked his identity. As his statement did not ring true and he was recognised by his master as a runaway slave called Geta, he was crucified, the usual manner of execution for slaves.

A metal slave collar with a tag. The inscription says: I have run away; hold me. When you return me to my master, Zoninus, he will give you a gold coin.
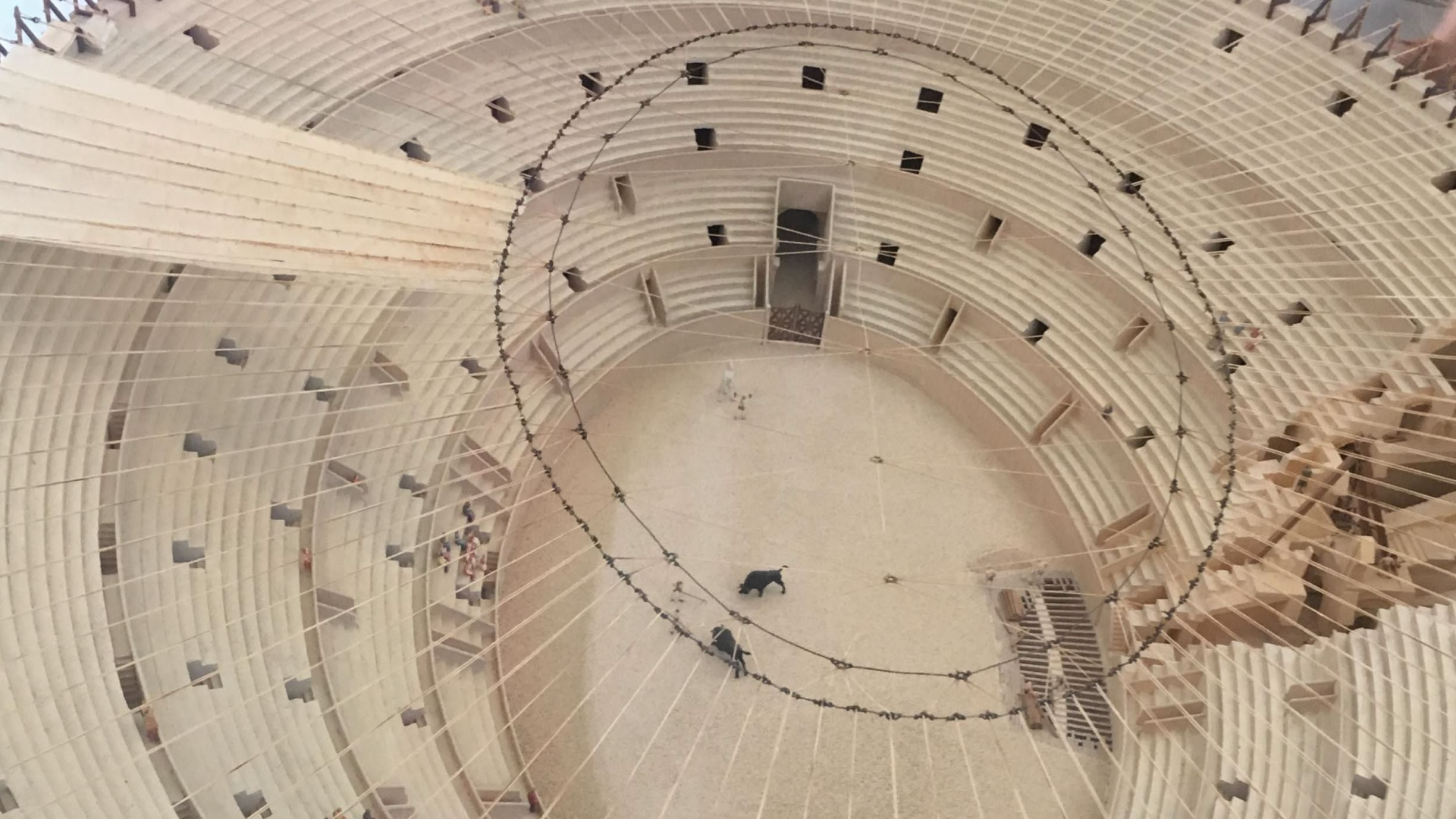
Living in an insula

The Latin word for a block of flats is *insula*, which literally means 'island'. The apartment blocks probably got this name because the separate buildings surrounded on all sides by streets resembled islands surrounded by sea.
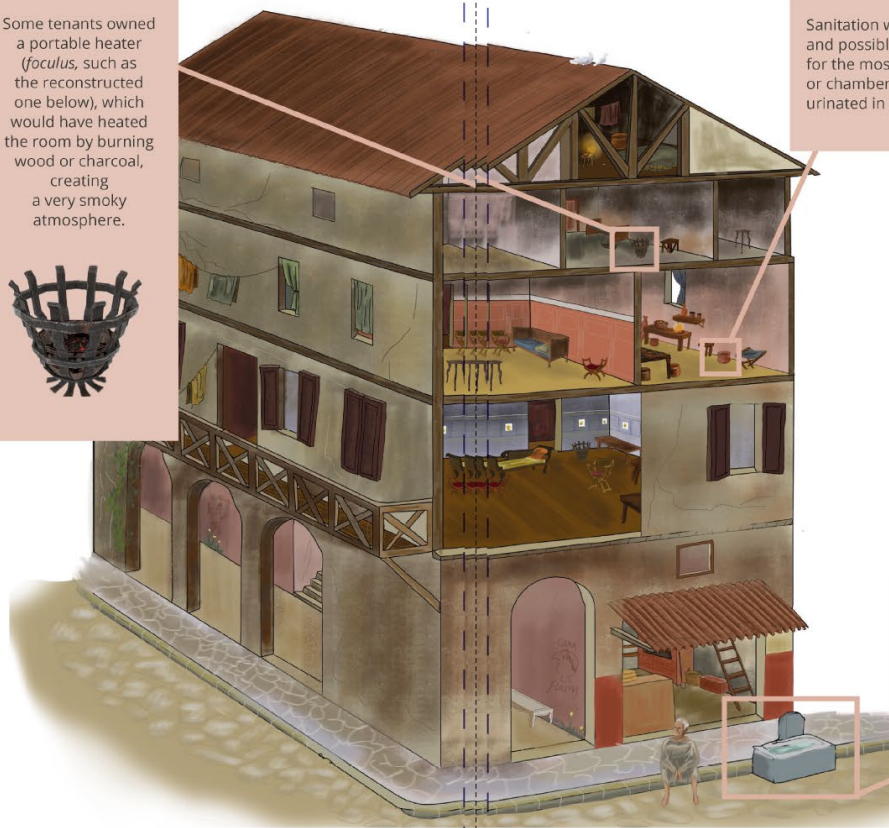
Like the vast majority of Rome's population, Sabina's family lived in a rented flat (*cēnaculum*) in a multi-storey block. Only the very wealthy owned their own house. One of Sabina's father's roles was that of being the landlord (*vīlicus*) of an *insula*. He didn't own the building; the owner would be a rich man who had bought the *insula* as an investment. The landlord was responsible for managing the property and collecting rent from the other tenants. Rents in Rome were extremely high, so evictions for non-payment must have been commonplace.

High rent wasn't the only problem tenants faced. Many of the blocks were flimsily built, with foundations which were not strong enough to support the structure. As a result these ramshackle buildings often collapsed or caught fire.

Rich and poor lived in the same building. Unlike modern high-rise apartment blocks where the penthouse is often the most desirable, in a Roman *insula* the best accommodation was on the ground and first floors, while the poorest tenants had rooms on the upper floors and in the attics. The risks from fire and collapse were greater on the upper floors. Moreover, there was no running water on the upper floors, so the tenants at the top had to collect water from the public fountains and carry it up several flights of stairs. The rooms at the top were dark and, in winter, they could have been very cold. The windows were not glazed, so the only protection from the wind and rain was wooden shutters or curtains.

The ground floor of an *insula* was often divided into shops and workshops, which had openings facing onto the street. These units sometimes had a backroom or a mezzanine floor where the

Some tenants owned a portable heater (*foculus,* such as the reconstructed one below), which would have heated the room by burning wood or charcoal, creating a very smoky atmosphere.

Sanitation was poor. Although some ground-floor and possibly first-floor apartments had lavatories, for the most part people used the public lavatories or chamber pots (like this one from Pompeii) or urinated in the street.

Above: the remains of an insula in Rome, built just a short distance from the temples of the Capitoline Hill.

There was often no running water in the *insula* so people would have to collect water from public fountains (like this one from Herculaneum).

very cramped quarters for a family. (A mezzanine is a half-floor, between the ground floor and the first storey, which was accessed by a ladder.) There were all kinds of shops and workshops in the Subura - bakers, barbers, cobblers, and many others - and lots of places selling food and drink

none at all, so if people wanted cooked food they had to eat out. Many people would have survived on a diet of bread, cheese and fruit.

For most of its inhabitants, life in Rome was dangerous, unpredictable and, compared with what we are used to, insanitary. As

a lot of time outside, so public spaces and amenities were very important.

Living in an insula

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Some tenants owned a portable heater (*foculus*, such as the reconstructed one below), which would have heated the room by burning wood or charcoal, creating a very smoky atmosphere.
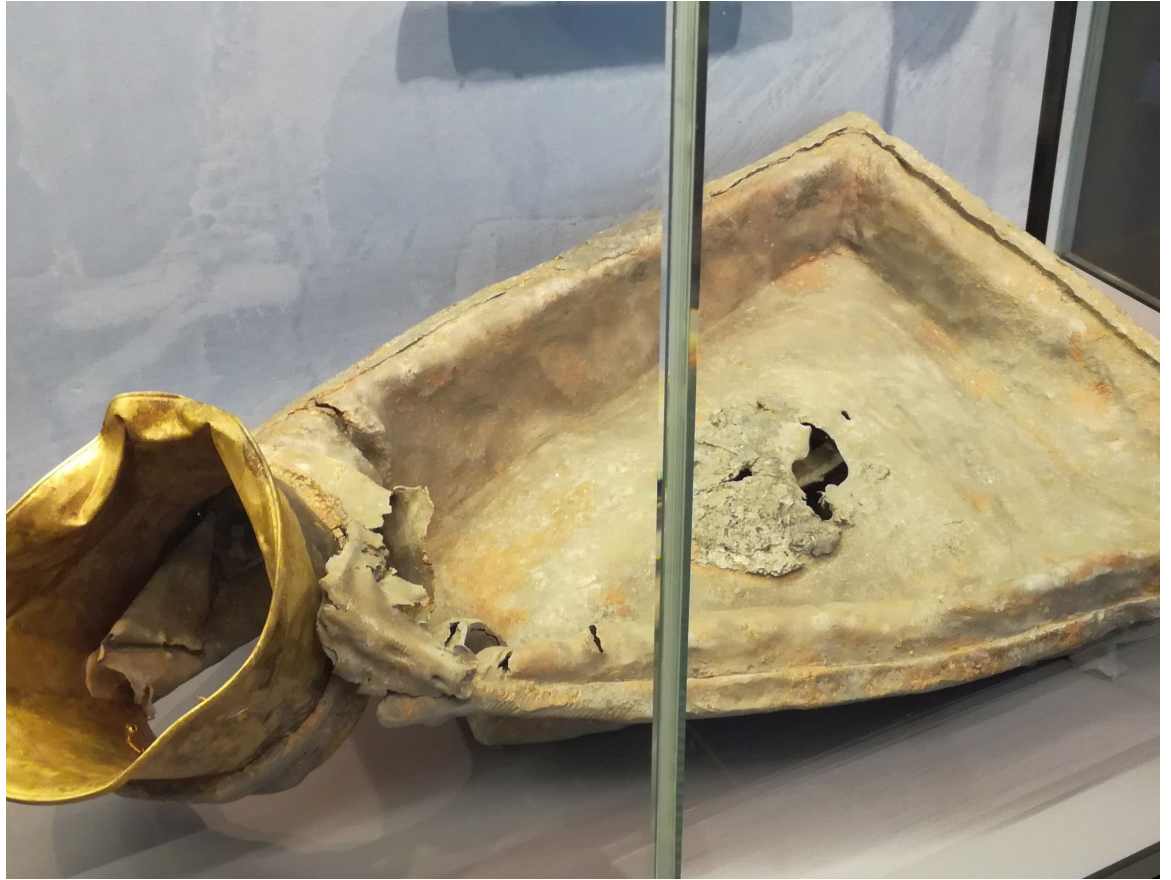
Fig. 6.- Landscape of Las Médulas. The red arrow indicates a gallery made during the mining operations.
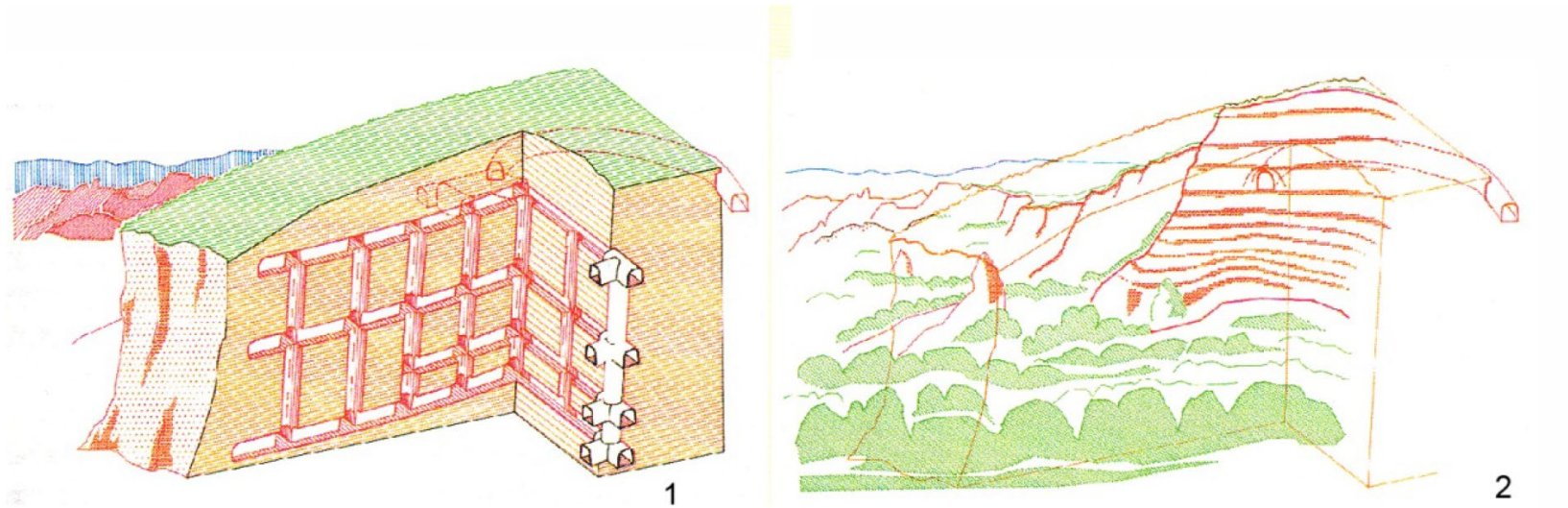
Fig. 5.- Exploitation system of the *ruina montium* (Sánchez-Palencia et al., 1996).

3 *curator* nunc servi hunc montem cavant.

4 ubi saxa duriora sunt, ignes et aqua ea delere possunt.

5 mox servi trabes verberabunt ...

6 ... et sic montem delebunt.

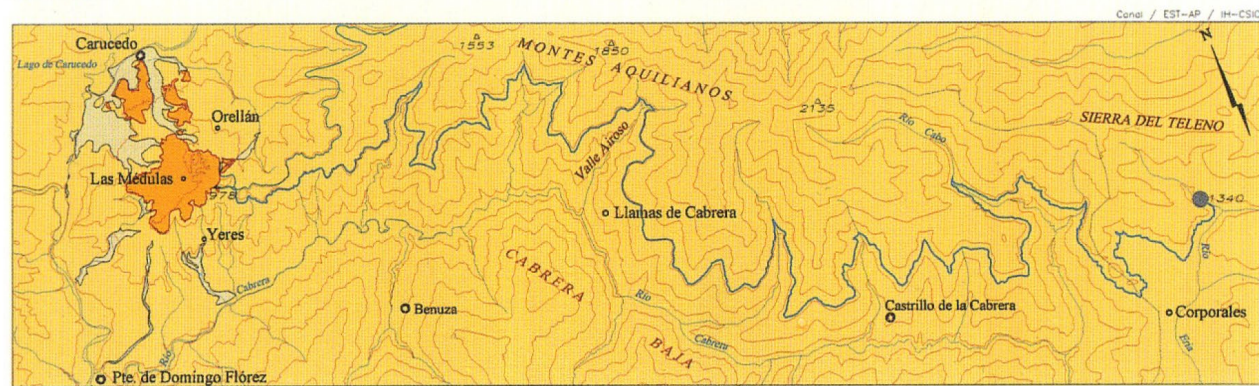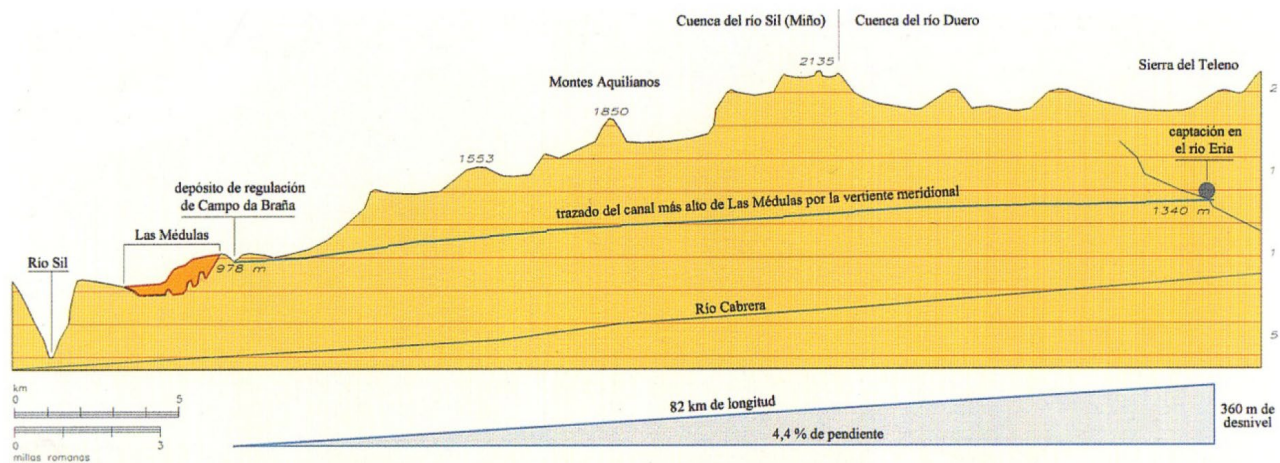3 *curator* nunc servi hunc montem cavant.

5 mox servi trabes verberabunt ...

6 ... et sic montem delebunt.

Cuenca del río Sil (Miño) Cuenca del río Duero

2135

Montes Aquilianos

Sierra del Teleno

1850

captación en
el río Eria

1553

depósito de regulación
de Campo da Braña

trazado del canal más alto de Las Médulas por la vertiente meridional

1340 m

Las Médulas

Río Sil

978 m

Río Cabrera

2

1

5

km
0   5

0   3
millas romanas

82 km de longitud

4,4 % de pendiente

360 m de
desnivel

Canal / EST–AP / IH–CSIC

Carucedo

Lago de Carucedo

MONTES

1553   1850

AQUILIANOS

2135

Río Cabo

SIERRA DEL TELENO

N

Orellán

Valle Airoso

1340

Las Médulas

978

Llamas de Cabrera

Río

Yeres

CABRERA

Río

Río Eria

Cabrera

Benuza

Castrillo de la Cabrera

Corporales

BAJA

Cabrera

Río

Pte. de Domingo Flórez

7

curator   hīc aqua, quae ex aquaeductibus effluit, saxa auro permixta e monte fert.
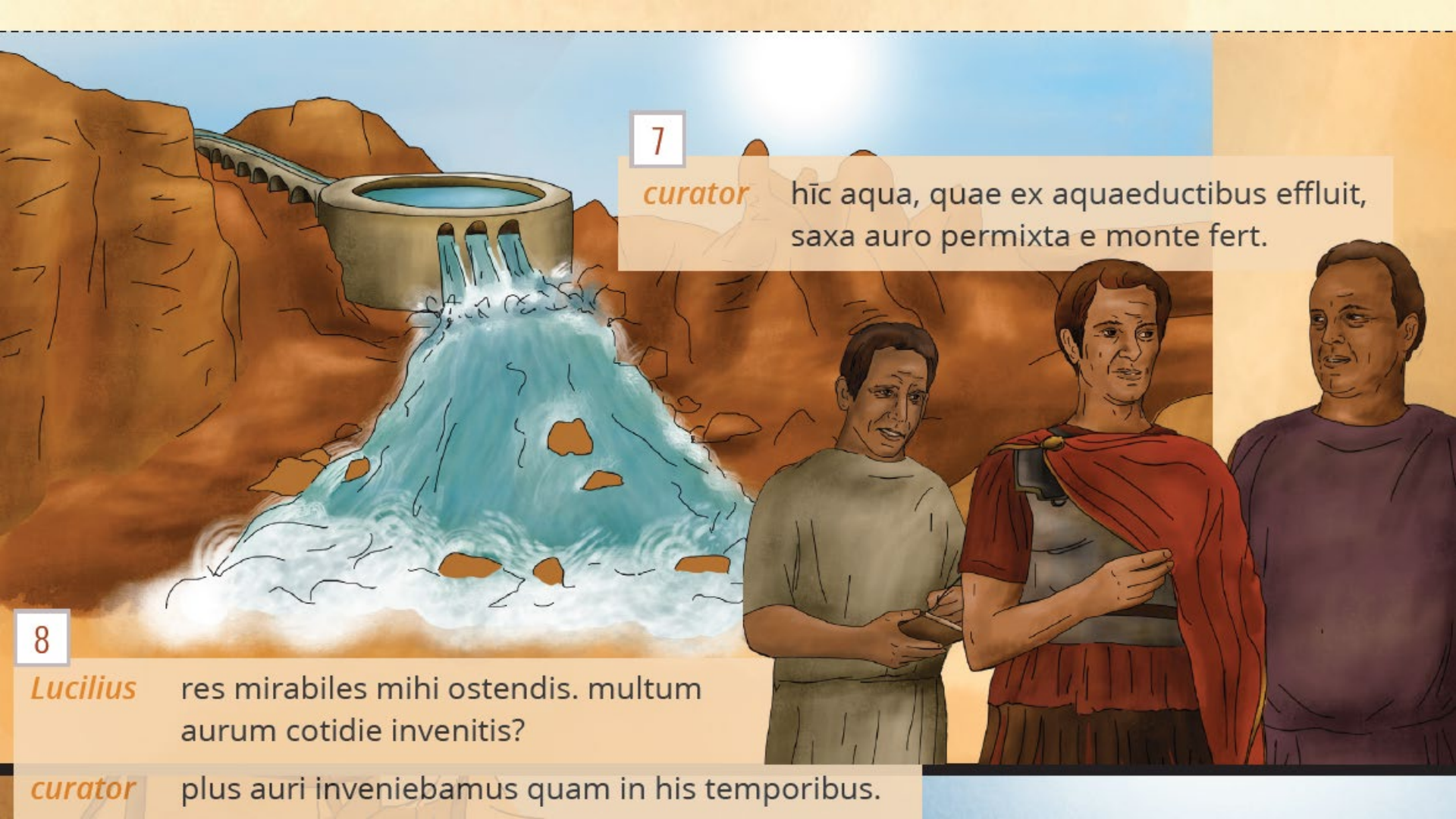
8

Lucilius   res mirabiles mihi ostendis. multum aurum cotidie invenitis?

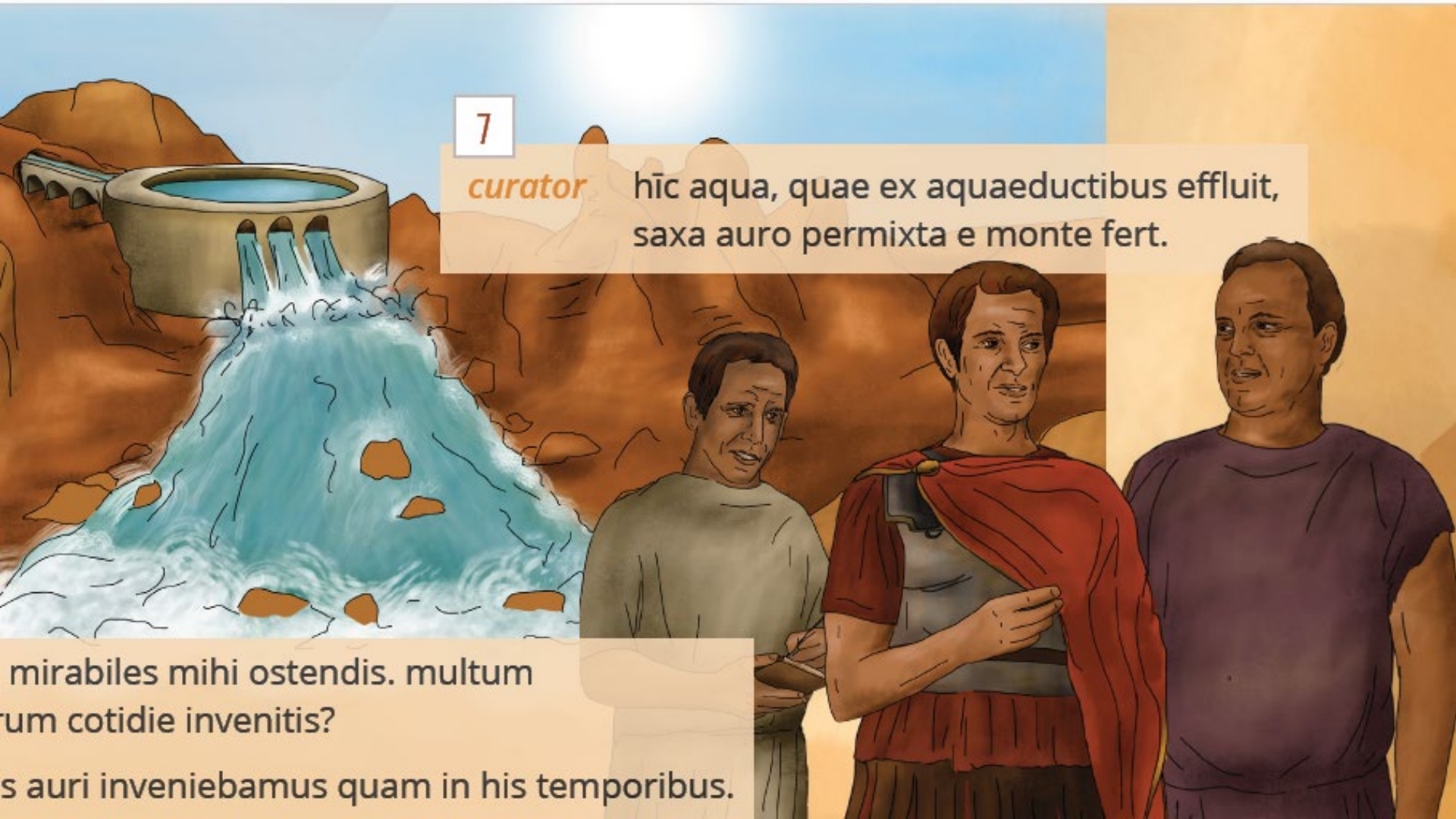*curator*   plus auri inveniebamus quam in his temporibus.

7

curator   hīc aqua, quae ex aquaeductibus effluit,
saxa auro permixta e monte fert.

mirabiles mihi ostendis. multum
rum cotidie invenitis?

s auri inveniebamus quam in his temporibus.

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