NORTH AMERICAN CAMBRIDGE LATIN COURSE

UNIT 2

Executive Preview

SIXTH EDITION

MULTI-COMPONENT SAMPLE

Dear Teacher,

The Cambridge School Classics Project (CSCP) has spent over fifty years fulfilling its original mandate of researching and developing "materials and techniques which will accelerate and improve pupils' ability to read classical Latin literature and widen their knowledge of classical civilization." These goals may not have changed, but the world has, and it is into this changing world that we are pleased to launch the new North American 6th Edition of the Cambridge Latin Course.

This Executive Preview contains:

1. An overview of the digital resources
2. Contents and Introduction to the Student Book
3. Three stages from the Student Book
4. Teaching notes for one stage

Our aims in this work were shaped by our community. We engaged with teachers as well as their students and developed our principles of change, affectionately known as the *res gerendae Caecilii*:

- Preserve the integration of culture, stories, and language learning.
- Maintain the narrative strength of ongoing storylines and characters.
- Ensure suitability and accessibility for all classrooms.
- Improve representation of different sectors of society.
- Update the course to reflect current views on sensitive issues and associated language.
- Ensure cultural background and stories are in line with latest research.

In Unit 2 we still travel with Quintus to Britannia and Alexandria, but now he is joined in Egypt not only by Clemens but also Lucia. Their host Barbillus is also now a familiar face from Unit 1. While the locations may be familiar, the cultural material has been refreshed with a focus on challenging the notion of 'Romanization' across the empire and giving more space to the cultures of the peoples subjugated by the Romans.

Practicing the language is now based on short, tightly engineered stories focused on the language point introduced in *About the language*, while *Reviewing the language* offers consolidation exercises for students who need them. The culture sections contain more information which can be investigated using the range of *Thinking points* and larger, overarching questions. All this provides teachers with an increased choice of approaches and content.

We have taken to heart the principle that "accessible design is good design" and every aspect – from page width to font choice to color contrasts – has been selected to maximize accessibility. Huge thanks to the dyslexic student in one of our trial classrooms who made all the prevaricating worthwhile when she exclaimed (unprompted) "Wow! I can read this textbook easily, that never happens!"

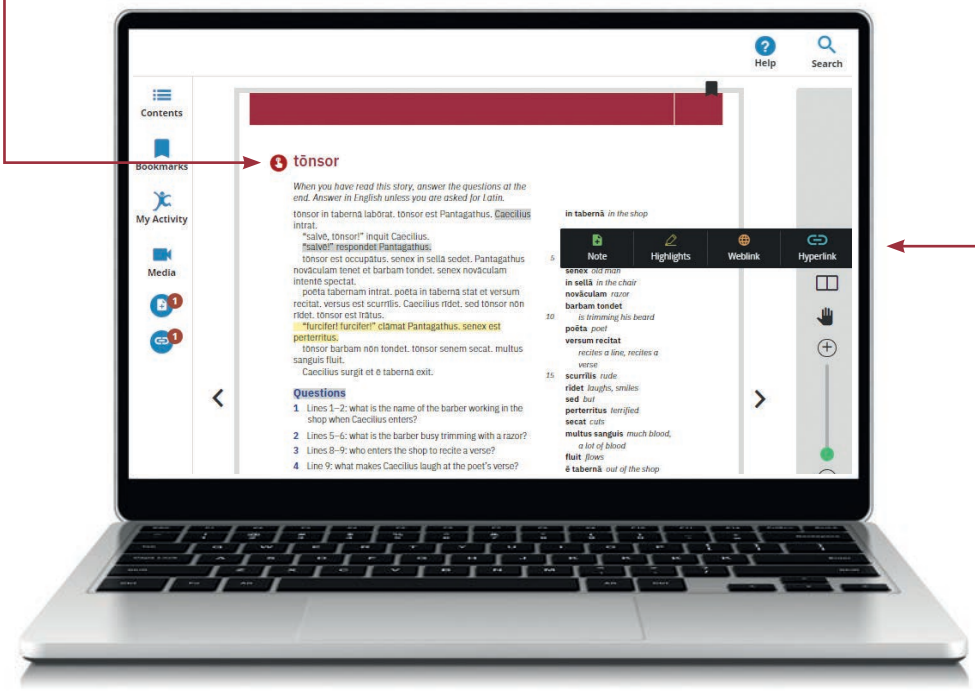
We hope you appreciate this new edition and that your students continue to enjoy the adventures of Quintus and Lucia as they travel the world and experience the diversity of the Roman empire.

Caroline Bristow
Director – Cambridge Schools Classics Project

Accessible digital resources

Discover improved digital resources that consolidate knowledge, engage students, and help them build confidence. Students will be able to engage actively with the material and check their understanding, supporting the development of metacognition skills which help them take charge of their learning.

- 'Explore the story' plus **audio** *embedded* in the digital coursebooks, making it easier for learners to gain a deeper understanding of how the language works within the context of the stories.



- **New! Accessible** digital coursebook, allowing students and teachers to add and share notes, embed links and highlights, and engage more deeply with the content.

- **New!** Ability to **assign** vocabulary, translation and sorting activities, with instant feedback to students on how well they have performed.
- **New!** Reports to enable teachers to track progress and make data-driven decisions.
- **New!** Single sign-on with Canvas is coming for districts, so that students have seamless access to the material and don't need to remember multiple passwords

Trial the digital coursebook

You can review the Unit 1 & 2 digital coursebooks with embedded activities through a 30-day free trial. Here is how to get access:

1 Log in to Cambridge GO.
2 Click on 'Add new resources' (top right)
3 Select 'Find and trial resources'.
4 Search for 'North American Cambridge Latin Course 6th edition' and activate the trial.
5 Help is here if you need it!

If you would like to review the assignable digital language activities in addition to the coursebooks, you can request a free 90-day code.

Contact caecilius@cambridge.org to request your activation code.

We listened to what you would value from a digital resource

"I want to be able to assign digital activities in class or as homework"

"I want to be able to see details of which questions an individual student got right/ wrong"

"Any digital technology we adopt must comply to accessibility standards"

NORTH AMERICAN CAMBRIDGE LATIN COURSE

UNIT 2

SIXTH EDITION

WITH DIGITAL RESOURCE

Contents

Introduction

The Cambridge School Classics Project and the Cambridge Latin Course

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

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

Why study Latin with the CLC?

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

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

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

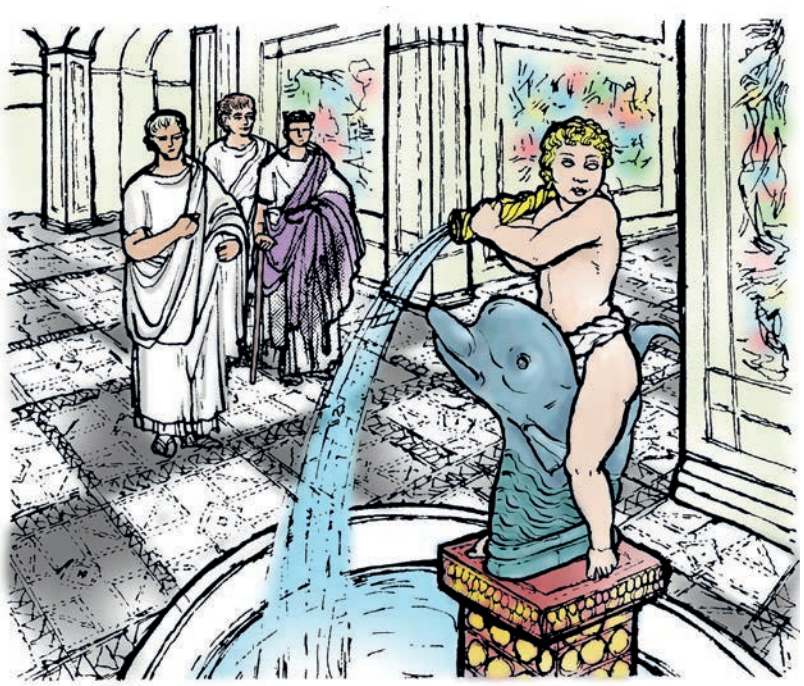
The CLC uses a specific approach to language learning called the "Reading Method." As you study with the course you will read lots of Latin stories; this is so you get used to seeing Latin in action and focusing on its meaning rather than just learning rules in isolation. The stories are set in a Roman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

IN AULA

Stage 16

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

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



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

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

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

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

Belimicus ultor

ultor *avenger*

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

graviter ferēbat *took badly*

Belimicus, quī erat īrātior quam anteā, sibi dīxit,

"iste Dumnorix mē dēcēpit. mē in saxum impulit et praemium iniūstē cēpit. decōrum est mihi eum pūnīre."

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

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

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

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

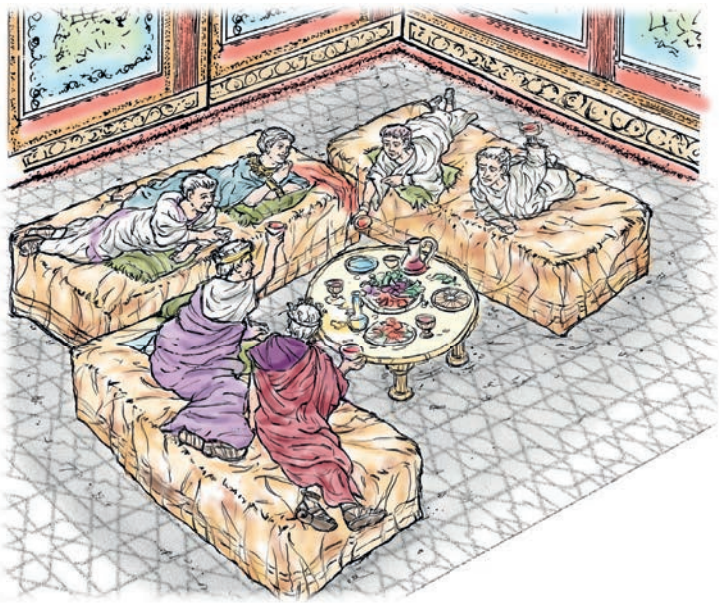
"rēx et rēgīna hodiē spectāculum dant," inquit. "hodiē hanc ursam in aulam dūcere volō. nunc eam tractāre possum. hospitibus eam ostendere volō."

servus invītus cōnsēnsit. Belimicus cachinnāns sibi dīxit,

"parātus sum. nunc Dumnorigem pūnīre possum."

ursa.

naufragiō: naufragium *shipwreck*
cognōverant: cognōscere *find out, get to know*
anteā *before*
impulit: impellere *drive, force*
iniūstē *unfairly*
pūnīre *punish*
cōgitāvit: cōgitāre *think*
importāverat: importāre *import*
hās *these*
ursa *bear*
Germānicus *German*
adiit: adīre *go up to, pay a visit to*
animal *animal*
tractāre *handle*
paulātim *gradually*
mānsuētam: mānsuētus *tame*
sōlus *alone, on his own*
cachinnāns *roaring with laughter*



hospitēs prope rēgem et rēgīnam recumbēbant.

rēx spectāculum dat

I

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

subitō Belimicus tardus intrāvit.

"ecce! naufragus noster intrat," clāmāvit Dumnorix. "num tū aliam nāvem āmīsistī?"

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

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

Rūfilla rēgīnae dīxit, "illī geminī vōcēs suāvissimās habent."

sed Salvius, quem geminī nōn dēlectāverant, clāmāvit,

"haec cēna est bona. numquam cēnam meliōrem cōnsūmpsī. sed ursam, quae saltat, vidēre volō. illa ursa mē multō magis dēlectat quam geminī ex Ītaliā."

tardus *late*
naufragus *shipwrecked sailor*

tacitus *silent, in silence*

geminī *twins*
saltāre *dance*

ambō *both*
vōcēs: vōx *voice*
suāvissimās: suāvis *sweet*

multō magis *much more*

II

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

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

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

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

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

"nōnne tū quoque ursam tractāre vīs?" rogāvit īnsolēns. "nōnne tū hospitibus spectāculum dare vīs?"

Dumnorix impavidus statim surrēxit et Belimicum dērīsit.

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

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

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

iocōs: iocus *joke*
audēs: audēre *dare*

homuncule: homunculus *poor little man*
cachinnāvērunt: cachinnāre *roar with laughter*
furēns *furious, in a rage*
sē vertit: sē vertere *turn around*
caput *head*

iēcērunt: iacere *throw, hurl*

hastam: hasta *spear*
fugiēns *running away, fleeing*
trānsfīxit: trānsfīgere *pierce, impale*
dēcidit: dēcidere *fall down*

Questions

1 Lines 1–3: what did the enslaved German do?

2 Lines 4–5: what did Belimicus do after seeing the bear's arrival?

3 Lines 6–8: how does Belimicus contrast himself with Dumnorix?

4 Lines 9–10: what did Belimicus do after sending away the enslaved German?

5 Lines 11–12: what two challenges did Belimicus make to Dumnorix?

6 In line 13 Dumnorix is described as **impavidus**. How do his words in lines 14–15 support that description?

7 Lines 17–18: what did Belimicus do when he heard everyone laughing at him?

8 Lines 18–19: what did the bear do?

9 Look at lines 19–22. Which three of the following statements about the chieftains are true?

- **A** They skillfully tackled the bear.
- **B** They raised a large shout.
- **C** They moved slowly towards the doors.
- **D** They ran away through the doors.
- **E** They began to fight among themselves.
- **F** They were unable to escape.

10 Look at lines 22–24.

- **a** Why did the bear run towards the couch where the king was reclining?
- **b** Why could the king not escape?

11 Look at lines 25–29. How did each of the following people react?

a Dumnorix and Vitellianus **b** Catia **c** Quintus

12 In line 27, we read **Salvius immōtus stābat**. Why do you think Salvius behaved in this way?

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

About the language: pluperfect tense

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

in aulā erat ingēns ursa, quam rēx ex Ītaliā **importāverat.**
*In the palace was a huge bear, which the king **had imported** from Italy.*

artificēs, quī pictūrās **pīnxerant**, perītissimī erant.
*The artists, who **had painted** the pictures, were very skillful.*

2 The complete pluperfect tense is as follows:

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

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

3 Further examples:

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

b Belimicus, quī nāvem āmīserat, īrātissimus erat.

c agricola nōs laudāvit, quod per tōtum diem labōrāverāmus.

d Rūfilla amīcās, quae ad vīllam advēnerant, salūtāvit.

e rēgīna mē laudāvit, quod rēgem servāveram.

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

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

5 Translate these further examples of third conjugation verbs:

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

Quīntus dē sē

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

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

Quīntus trīstis

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

"quid deinde fēcistī?" inquit rēx. "pecūniam habēbās?"

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

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

"post paucōs mēnsēs, sorōrem vīsitāre voluī. ad Aegyptum igitur nāvigāvimus, et mox ad urbem Alexandrīam advēnimus."

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

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

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

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

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

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

Practicing the language

apud Graecōs

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

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

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

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

"quam magnificum est hoc templum! nihil magnificius vīdī."

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

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

ingēns vir sē vertit. nōn erat Grumiō. Clēmēns, miserior quam anteā, statim fugiēbat. Quīntus ad lībertum contendit sollicitus.

fervēbat: fervēre *was extremely hot*

figūrae: figūra *figure*
sculpserant: sculpere *carve*
cellā *sanctuary*
Minerva *Minerva (patron deity of Athens)*
magnificius *more impressive, more magnificent*

sīcut Herculēs *like Hercules*

1 Explore the story

a Lines 2–3: what has happened to Clemens since we last saw him?

b Lines 5–7: in what ways was this journey unpleasant?

c Lines 7–8: why was Clemens almost despairing?

d Lines 9–10: what was Quintus doing while he was waiting for Clemens?

e Lines 11–14: what decorations caused Quintus to exclaim **"quam magnificum est hoc templum!"**?

f Lines 16–18: which statue was Clemens standing next to?

g Lines 19–20: why did Clemens approach the Greek man?

h Lines 22–23: how was the Greek man described?

i Lines 24–25: Clemens is described as **miserior quam anteā**.
What has happened to make him feel this way?

j Lines 25–26: why do you think that Clemens ran away at the end of this story?

2 Explore the language

In Stages 13–16, you have been reading longer sentences. Many of these sentences contain **clauses**. In Unit 1, you met clauses with **postquam** and **quod**. In Unit 2, you have met **relative clauses**.

Relative clauses: page 56

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

Pick out a short sentence which you find particularly effective.

Pick out a longer sentence which you find particularly effective.

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

3 Explore further

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

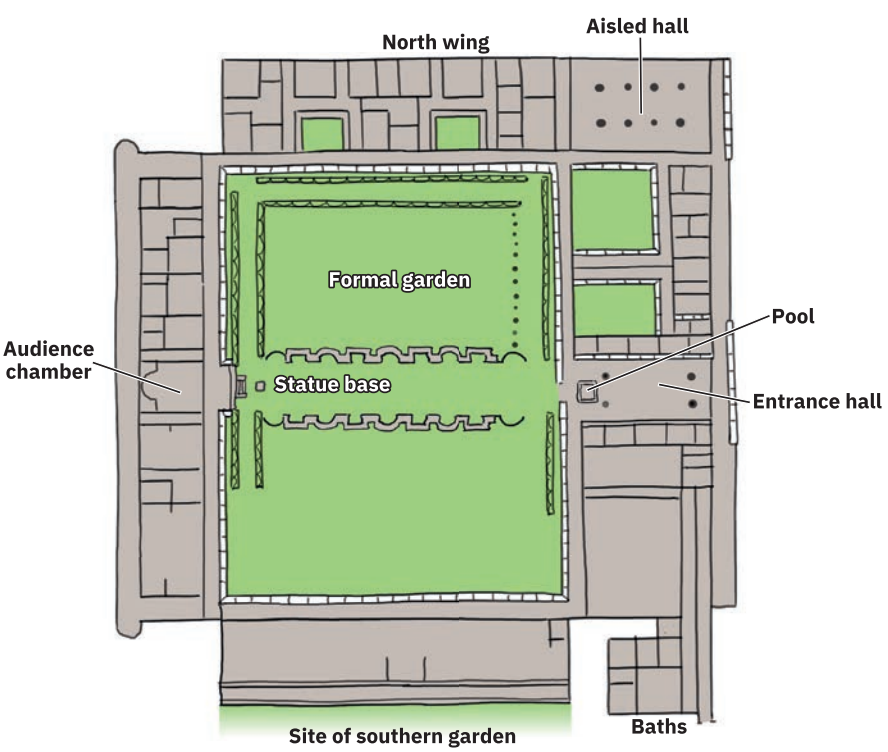
Clemens, in particular, is finding it difficult to enjoy the sights of the city. Read through this story again, thinking about how Clemens' experiences during the eruption of Vesuvius might have influenced his behavior in Athens.

Reviewing the language Stage 16: page 222

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

The palace at Fishbourne

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



A floor plan of the palace at Fishbourne.

Thinking point 1:
Can you remember the details of how Togidubnus became king? What role might the Romans have played and why?

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

Thinking point 2:
Look at the aerial photograph of the palace site. The area under the gray covering is the north wing of the palace. Why might it be impossible to excavate the south wing?

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

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

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

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

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

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

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

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

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

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

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

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

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

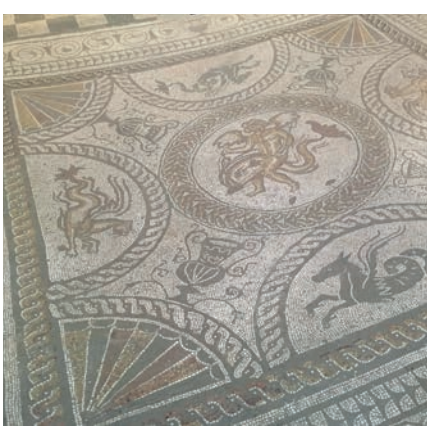
Thinking point 5: You encountered the wall painting from Stabiae in Unit 1, Stage 3. Can you remember what it depicts?

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

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

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

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



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

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

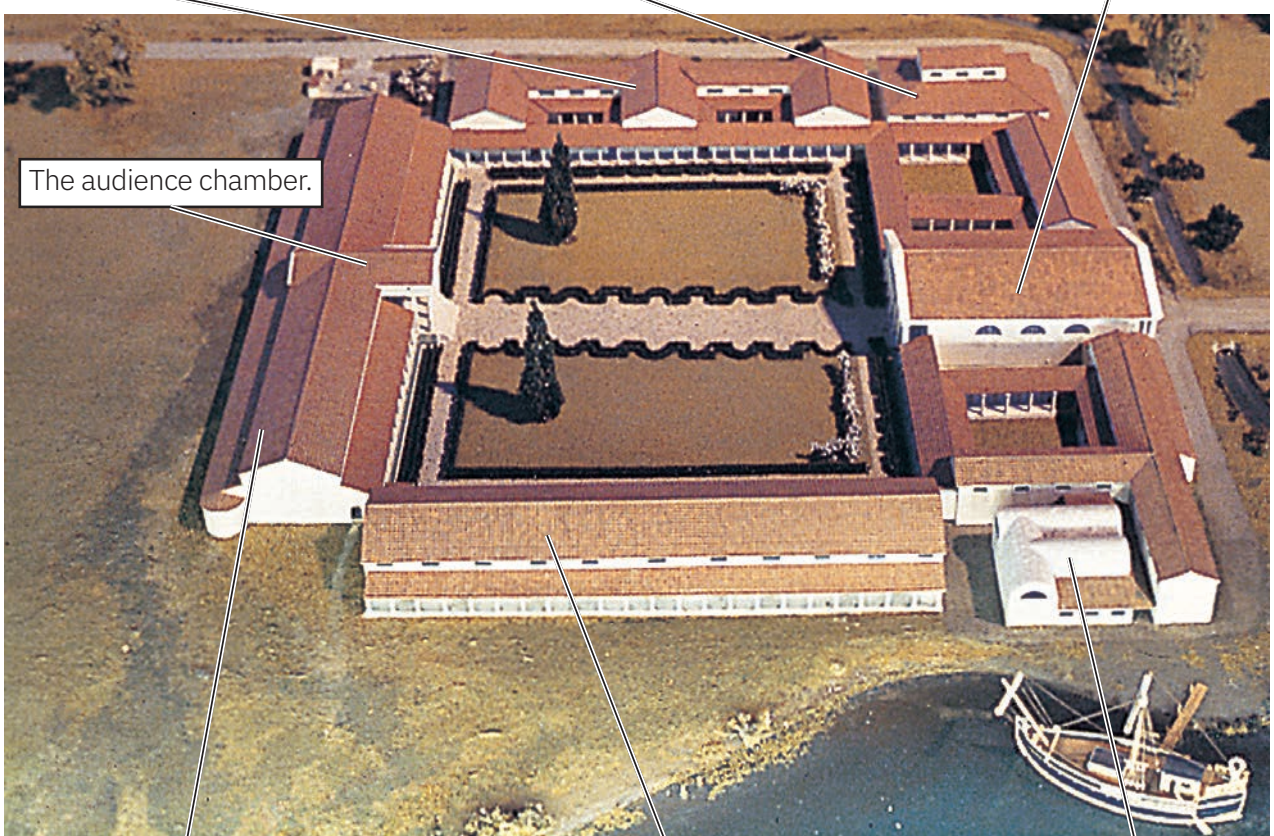
A Roman palace for a British king

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

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

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

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

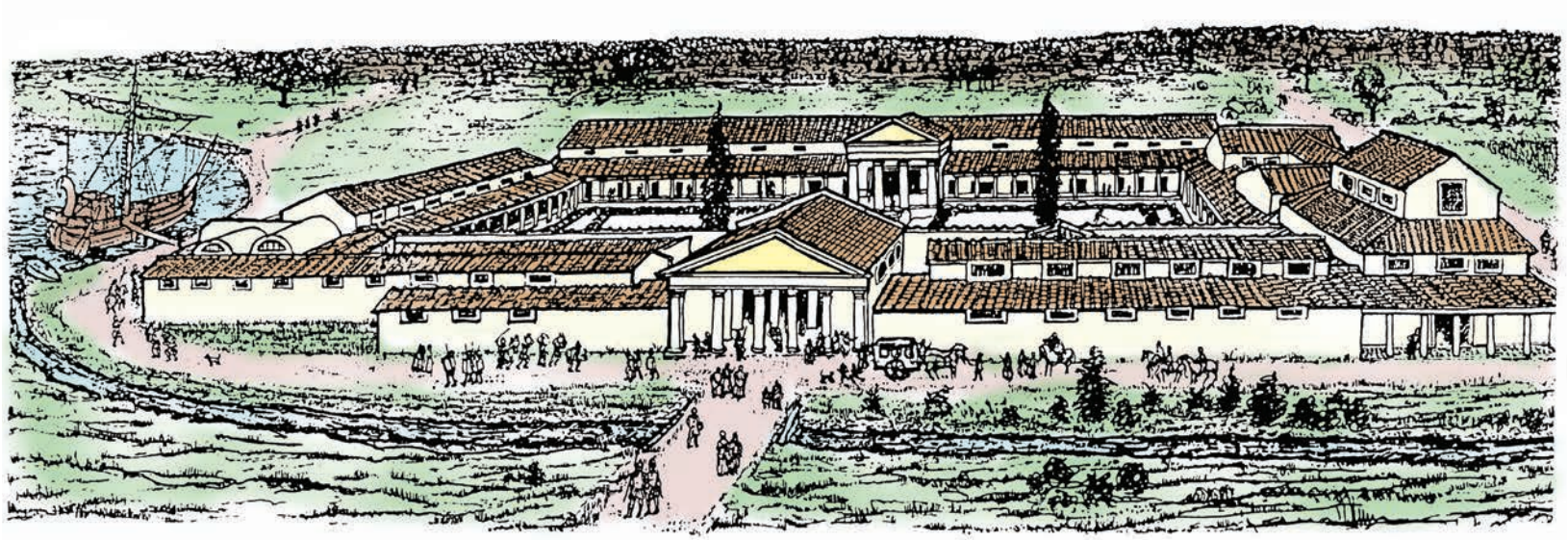


The audience chamber.

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

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

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



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

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

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

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

Thinking point 6:
Imagine you are a Roman or a Briton entering the palace and walking to the audience chamber. What would you see? What might you be thinking or feeling? The annotated picture of the model of the palace might be helpful.

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

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

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

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

Britain's first zoo?

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

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

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

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

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

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

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

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

You may wish to consider the following:

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

Vocabulary checklist 16

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

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

EUTYCHUS ET CLEMENS

Stage 18

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

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

Togidubnus: *dē vītā Clēmentis audīre volō. quid in urbe agēbat?*
Quīntus: *Clēmēns tabernam possidēbat, sed familiam habēre quoque cupiēbat.*

taberna

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

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

"mihi placet," respondit mercātor. "centum aureī sufficiunt."

mercātōrī igitur centum aureōs trādidī.

sed Barbillus, postquam hoc audīvit, valdē timēbat.

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

"Clēmēns vir validus, nōn senex īnfirmus est," ego Barbillō respondī. "fortūna semper eī favet."

ōrnāmenta vitrea
ornaments made of glass

centum aureōs
a hundred gold coins

sufficiunt: sufficere
be enough, be sufficient

latrōnēs: latrō
(hired) criminal, ruffian

dīripuērunt: dīripere
pull apart, ransack

īnfirmus *weak*

in officīnā Eutychī

officīnā: officīna *workshop*

I

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

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

"quis hoc fēcit?"

"rogā Eutychum!" inquit tabernārius. "ille nōmina eōrum scit."

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

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

tum Clēmēns custōdēs attonitōs praeteriit, et officīnam Eutychī intrāvit.

adeō *so much, so greatly*

in viā vitreāriōrum *in the street of the glassmakers*

obstinātē *stubbornly*

valvās: valvae *(folding) doors*

ēvulsās: ēvulsus *torn off*

dīreptam: dīreptus *pulled apart, ransacked*

vīcīnum: vīcīnus *neighboring, nearby*

eōrum *their*

prō *in front of*

praeteriit: praeterīre *go past*

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

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

II

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

"quis tē hūc admīsit?" inquit. "quid vīs?"

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

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

Eutychus, postquam Clēmentī officīnam ostendit, negōtium agere coepit.

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

Clēmēns tamen Eutychō nōn crēdēbat.

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

lībertus, postquam haec dīxit, sēcūrus exiit.

vestīmenta *clothes*

admīsit: admittere *let in*

amīcissimē: amīcē *in a friendly way*

dēmōnstrāvit: dēmōnstrāre *point out, show*

ampullās: ampulla *flask, bottle*

ōllās: ōlla *jar, pot*

praesidium *protection*

paulum *little*

sēcūrus *carefree*

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

About the language: gender

1 You have already seen how an adjective changes its ending to agree, in case and number, with the noun it describes. For example:

accusative singular: rēx nūntium **fortem** salūtāvit.
The king greeted the brave messenger.

nominative plural: mercātōrēs **fessī** dormiēbant.
The tired merchants were sleeping.

2 An adjective agrees with the noun it describes not only in case and number but also in a third way, **gender**. Compare the following sentences:

Clēmēns amīcōs **callidōs** laudāvit.
Clemens praised the clever friends.

Clēmēns puellās **callidās** laudāvit.
Clemens praised the clever girls.

In both sentences, the word for "clever" is accusative plural. But in the first sentence, the masculine form **callidōs** is used, because it describes **amīcōs**, which is masculine; in the second sentence, the feminine form **callidās** is used, because it describes **puellās**, which is feminine. All nouns in Latin belong to one of three genders: **masculine**, **feminine**, and **neuter**.

3 Nouns such as **pater**, **fīlius**, **marītus**, which refer to males, are usually masculine; nouns such as **māter**, **fīlia**, **uxor**, which refer to females, are usually feminine. Other nouns can be masculine (e.g. **hortus**), feminine (e.g. **nāvis**), or neuter (e.g. **nōmen**).

4 Study the following sentences which contain **neuter nouns**:

templum in urbē stat.
The temple stands in the city.

templa in urbē stant.
The temples stand in the city.

Caesar templum aedificāvit.
Caesar built the temple.

Caesar templa aedificāvit.
Caesar built the temples.

templum is a typical example of a neuter noun. The accusative singular of neuter nouns is always the same as the nominative singular. The nominative and accusative plurals of neuter nouns are also identical to each other, and they always end in **-a**.

5 The forms of the adjective which you have met are listed on page 194 in the Language information section. The forms of the nouns which you have met are listed on page 190 in the Language information section.

6 Further examples:

a “ubi est tabernārius novus?” rogāvit Barbillus.

b “ubi est templum novum?” rogāvit Quīntus.

c magnae nāvēs ad portum Alexandrīae nāvigābant.

d tabernāriī perterritī per iānuās spectābant.

e nūntius magistrō crūdēlī epistulam trādidit.

f mīlitēs fūrem in vīllā mercātōris Graecī invēnērunt.

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

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

rēx, **quī** in aulā habitābat, caerimōniam nūntiāvit.
The king, who lived in the palace, announced a ceremony.

puella, **quae** per forum contendēbat, fūrēs vīdit.
The girl, who was hurrying through the forum, saw the thieves.

dōnum, **quod** āthlētam valdē dēlectāvit, erat statua.
The gift, which pleased the athlete very much, was a statue.

A blown white glass jug with trailed decoration in blue.

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

Clēmēns tabernārius

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

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

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

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

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

mox plūrimōs amīcōs Clēmēns habēbat. nam tabernāriī, quī Eutychō pecūniam invītī dabant, paulātim Clēmentī cōnfīdēbant. tabernāriī Eutychum inimīcum putābant, Clēmentem vindicem. tandem omnēs Eutychō pecūniam trādere nōluērunt.

itaque Eutychus latrōnēs collēgit. eīs fūstēs dedit pecūniamque prōmīsit.

"iste Clēmēns," inquit, "molestissimus est. necesse est eī poenās dare."

latrōnēs, postquam fūstēs cēpērunt, ad tabernam Clēmentis contendērunt.

renovāvit: renovāre *restore*
condūxit: condūcere *hire*

ut *as*
pius *devout, religious*
adōrābat: adōrāre *worship*
cōnsecrābat: cōnsecrāre *dedicate*

sacra *holy, sacred*

cōnfīdēbant: cōnfīdere *trust*
putābant: putāre *think*
vindicem: vindex *champion, defender*
collēgit: colligere *gather, collect*
poenās dare *pay the penalty, be punished*

Questions

1 Lines 1–2: explain how Clemens restored his shop.

2 Look at lines 2–5.

- **a** Why did the other shopkeepers help Clemens?
- **b** What did the other shopkeepers feel about Eutychus?

3 Look at lines 6–8.

- **a** Who was accustomed to visit Clemens' shop?
- **b** What do we learn about what pleased this visitor?

4 Look at lines 9–10.

- **a** Where was Clemens' shop?
- **b** Why was the shop's location convenient for Clemens?

5 Lines 10–11: how did Clemens show his respect for the goddess?

6 Lines 12–13: who soon got to know Clemens?

7 Lines 13–14: what was Clemens accustomed to do?

8 Look at lines 14–15.

- **a** Where did the sacred cat live?
- **b** How did Clemens show kindness to the cat?

9 Lines 16–18: what do we learn about the shopkeepers and how they became friends with Clemens?

10 From lines 18–19, pick out the Latin words that tell us what the shopkeepers thought of Eutychus and Clemens.

11 Lines 19–20: how did the shopkeepers finally oppose Eutychus?

12 Lines 21–22: what actions did Eutychus take?

13 Lines 23–24: what did Eutychus think about Clemens that made it necessary for him to be punished?

14 Lines 25–26: why do you think that the robbers hurried to Clemens' shop?

prō tabernā Clēmentis

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

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

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

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

Clēmēns cum summā tranquillitāte eī respondit,

"absunt amīcī, sed deī mē servāre possunt. deī hominēs scelestōs pūnīre solent."

Eutychus īrātissimus

"mihi ita dīcere audēs?" inquit. "verba tua sunt īnsolentia!"

tum Eutychus latrōnibus signum dedit. statim quattuor Aegyptiī cum fūstibus Clēmentī appropinquābant. Clēmēns cōnstitit. via, in quā stābat, erat dēserta. tabernāriī perterritī Clēmentem dēseruerant, simulatque Eutychus et latrōnēs advēnērunt.

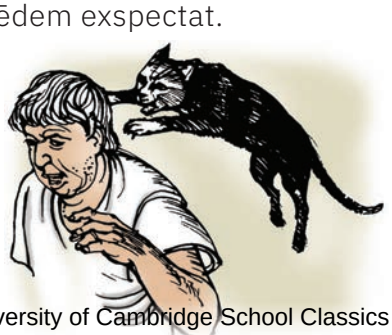
subitō fēlēs sacra, quam Clēmēns tractāre solēbat, ē templō exiit. Clēmentem rēctā petīvit. in umerum Clēmentis īnsiluit. omnēs Aegyptiī statim fūstēs dēiēcērunt. Clēmentem, quem fēlēs sacra servābat, laedere nōn audēbant.

saeviēbat Eutychus, sīcut taurus īrātus. tum fēlēs in Eutychum īnsiluit, et caput vehementer rāsit.

"melius est tibi fugere," inquit Clēmēns.

Eutychus cum latrōnibus perterritus fūgit. posteā neque Clēmentem neque tabernāriōs laedere temptābat. Clēmēns, vindex tabernāriōrum, Domitillam in mātrimōnium dūcere potuit. iam hērēdem exspectat.

domum *(towards) home*
accurrentem: accurrēns *running up*
ēvellentēs: ēvellēns *tearing off*
frangentēs: frangēns *breaking*
incendentēs: incendēns *burning, setting on fire*
illūc *there, to that place*
tranquillitāte: tranquillitās *calmness*
scelestōs: scelestus *wicked*
cōnstitit: cōnsistere *stand one's ground, stand firm*
dēseruerant: dēserere *desert*
rēctā *directly, straight*
īnsiluit: īnsilīre *jump onto*
laedere *harm*
saeviēbat: saevīre *be in a rage*
taurus *bull*
rāsit: rādere *scratch*
neque . . . neque *neither . . . nor*
hērēdem: hērēs *heir*



Egyptian cats

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

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

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

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

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

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

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

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

Practicing the language

mercātor fēlīx

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

Barbillus volūmen antīquum explicāvit Lūciaeque fābulam nārrāvit:

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

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

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

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

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

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

"posteā ad mare revēnērunt. mercātor in mare prope nāvem novam dēcidere potuit. ita effūgit, dīvitior quam anteā."

volūmen *papyrus scroll*
explicāvit: explicāre *unroll*

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

cōnsēdit: cōnsīdere *sit down*
ōvum *egg*
sub *under*
abstulit: auferre *take away, carry off*
gemmae: gemma *jewel, gem*

1 Explore the story

a Lines 1–2: what did Barbillus do after he unrolled the papyrus scroll?

b Line 4: what do we learn about the captain of the ship that the merchant boards?

c Look at lines 5–8.

i When did the travelers reach an island?

ii Why did the merchant go to sleep?

iii What did the merchant discover after he got up?

d Lines 9–10: what did the merchant do?

e Look at lines 12–13.

i What suddenly appeared in the sky?

ii How does the author emphasize its size?

iii Do you think that this description is effective?

f Lines 13–15: why did the winged creature go down to the mound?

g Looking at lines 16–19, explain how the merchant turned this terrifying situation to his advantage.

h Look at lines 20–22.

i What are we told was on the second island?

ii What did the winged creature do on that island?

i Look at lines 22–26.

i What did the merchant do before leaving the second island?

ii What did the merchant do after they returned to the sea?

j Compare the descriptions of the merchant in lines 3 **(mercātor dīves)** and 26–27 **(dīvitior quam anteā)**. How have the events of the story changed the merchant?

2 Explore the language

In Unit 2, you are seeing various ways in which authors can make their writing more exciting.

Look again at this story. In what ways is this story exciting? This story describes a number of fantastic and unexpected events. What words has the author used to draw attention to those events?

3 Explore further

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

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

Reviewing the language Stage 18: page 225

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

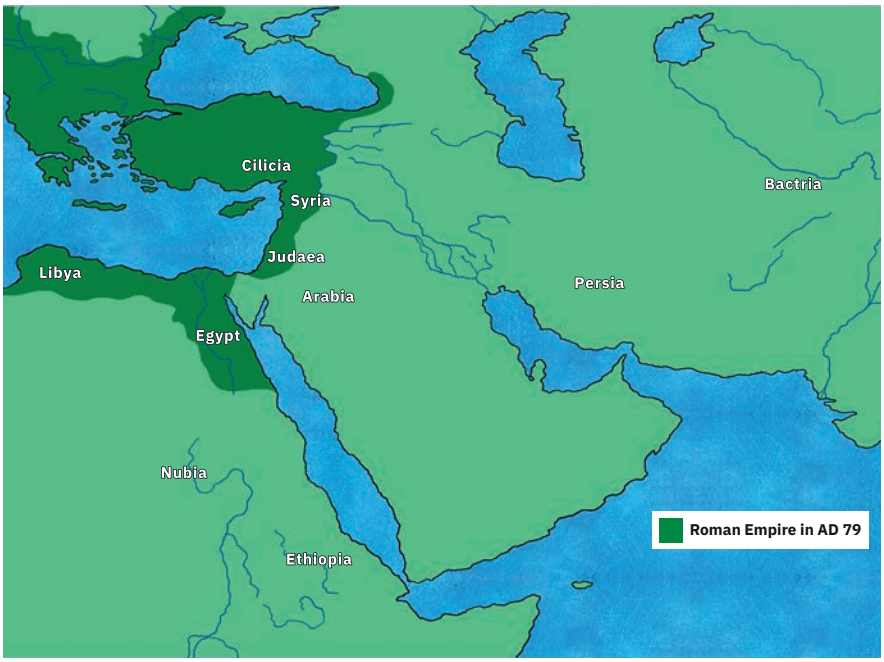
Language and culture

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

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

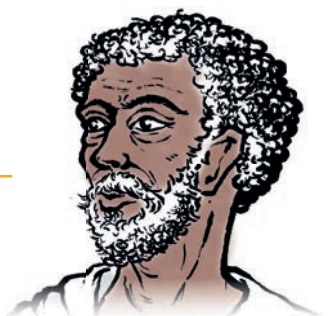
> "I see among you not merely Greeks and Italians and people from neighboring Syria, Libya, Cilicia, nor just Ethiopians and Arabs from more distant regions, but even Bactrians and Scythians and Persians and a few Indians; all these people make up the audience in your theater and sit beside you every time."
>
> (Dio Chrysostom, *Oration* 32.40)

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



Egypt and its neighboring regions.

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



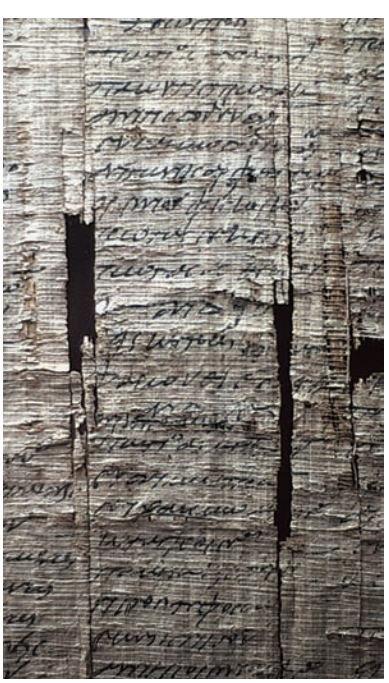
By the time Egypt became a Roman province, it had been under the control of culturally Greek rulers for hundreds of years, so it is unsurprising that much of the ruling class in Alexandria thought of themselves as both Egyptian and Greek. Many appear to have been bilingual and used both Egyptian and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

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

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

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

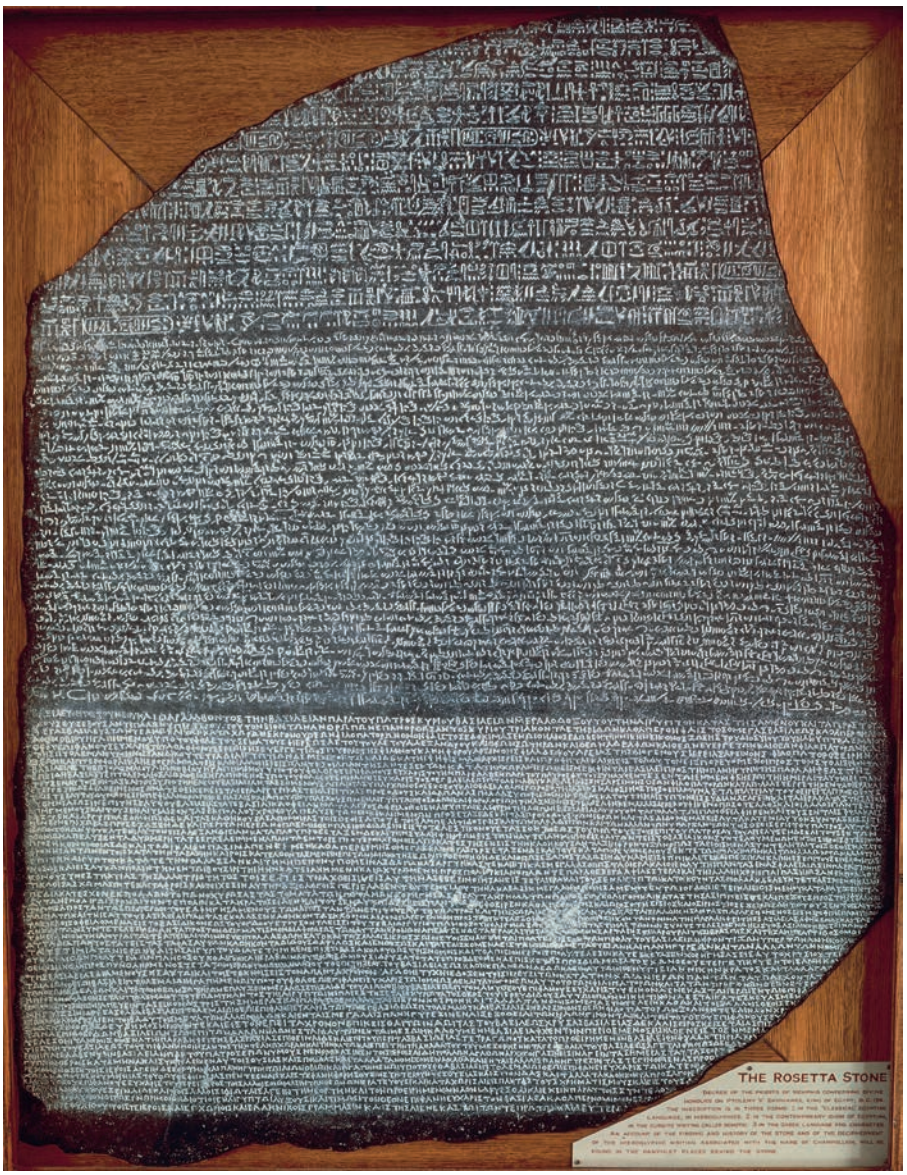
In the Roman period, the official language of Egypt was Greek, although some people also chose to learn Latin. The Egyptian language was still widely spoken, though, and the Egyptians had a complex writing system that was centuries old. Today, hieroglyphs are perhaps the most well-known form of Egyptian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



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

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

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

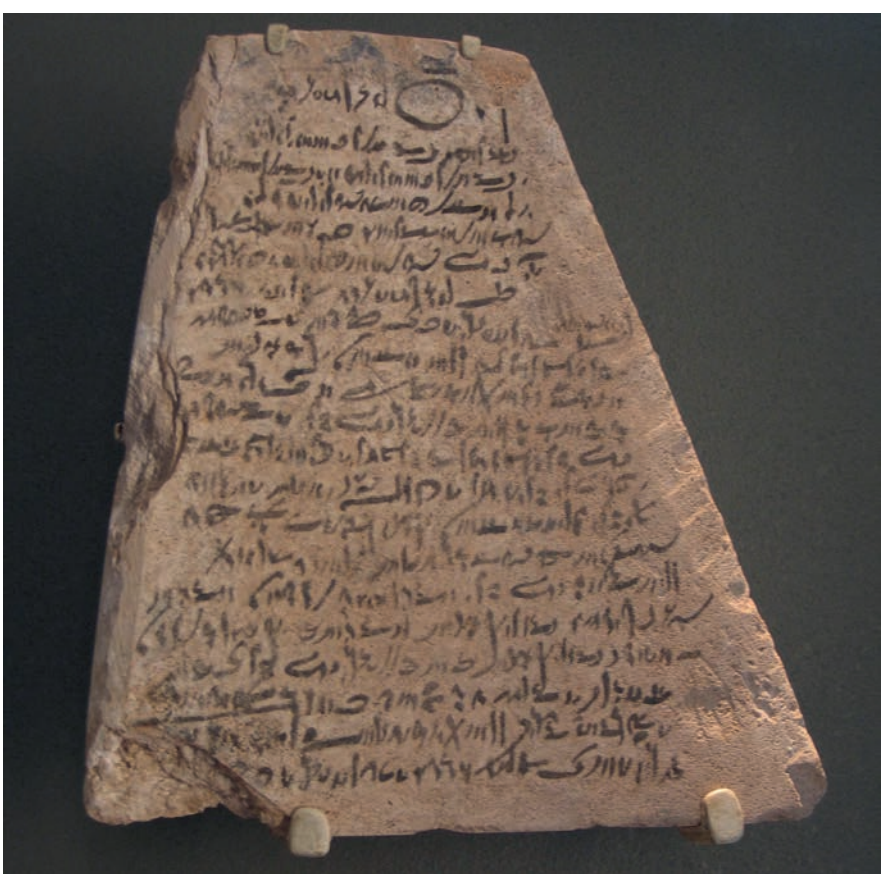


The art of reading Egyptian writing was lost for many years. But in the nineteenth century, scholars were able to work it out by comparing the three versions of a temple decree inscribed on the "Rosetta Stone": one in formal hieroglyphs, another in Demotic, and the third in Greek.

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

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

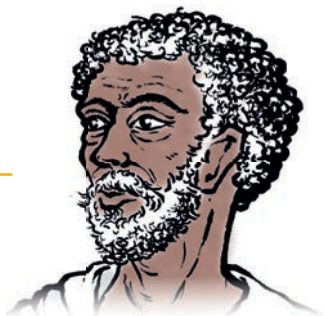
Thinking point 4: Why do you think people might have put "false" hieroglyphs onto items like this shroud? Can you think of any modern examples of types of writing being used in this way?



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

Arts and crafts

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



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

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

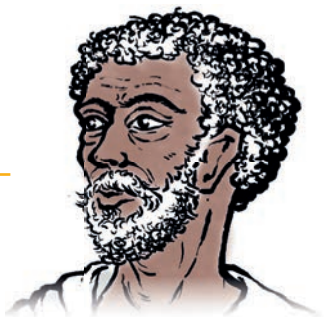
This Medusa mosaic comes from the dining room floor of an Alexandrian house and is dated to AD 100–150. The central panel was pre-made in a workshop and then laid into the design on site.

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

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

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

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



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

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

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

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

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

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

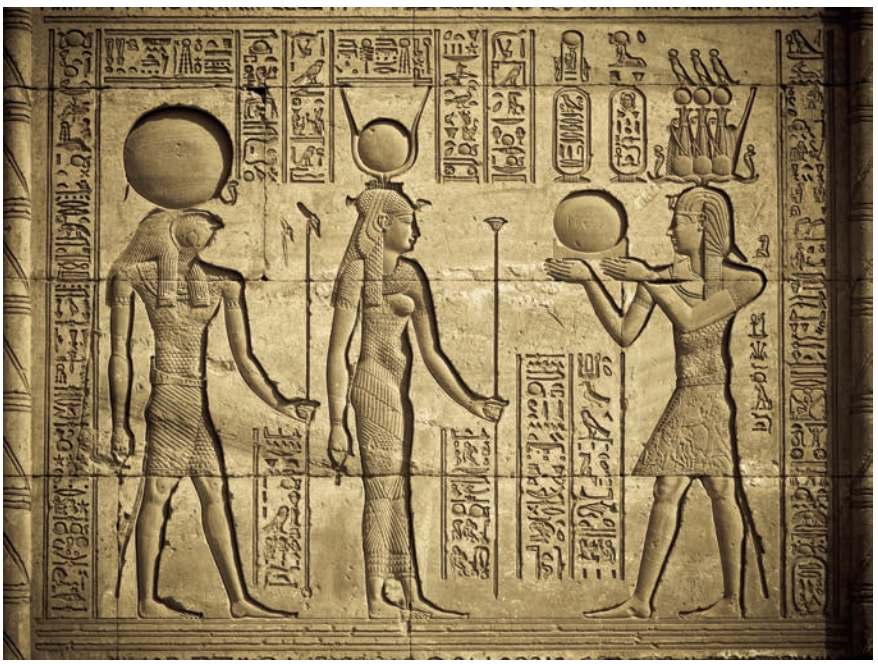
Some people will buy Egyptian objects and use them as decorations. For example, I've seen an Egyptian statuette, the kind usually buried with the dead, decorating a Roman atrium! The removal of Egyptian statues and artworks makes me so angry; such things belong in Egypt, not in Roman palaces and private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

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

This obelisk was brought to Rome by the Emperor Caligula in AD 37 and now stands in front of St. Peter's Basilica in Vatican City. The Romans did not record the monument's history, so little is known of its original Egyptian context.

As well as removing Egyptian monuments and artworks, the Roman emperors also imitated the pharaohs, the ancient rulers of Egypt. Just as the Greek rulers had done before them, they inscribed their names in hieroglyphs on the temples they built in Egypt and portrayed themselves in an Egyptian fashion. For example, beside the sanctuary of Isis on the island of Philae near Egypt's southern border was "Trajan's Kiosk." A kiosk is a traditional Egyptian structure often used as a temple or form of pavilion. It is likely that the Emperor Trajan remodeled an existing structure, possibly built by his predecessor, Augustus, about 140 years earlier. Despite being built by Roman emperors, this kiosk has Egyptian architectural features and inside Trajan is depicted as a pharaoh making offerings to Osiris, Isis, and Horus.

Trajan's Kiosk.



Relief from the temple complex at Dendera in Egypt. The Emperor Trajan is shown as an Egyptian pharaoh offering a model of the sun to the Egyptian gods Hathor and Horus.

The Egyptian god Horus wearing Roman military dress and sitting in a position common in depictions of Greco-Roman gods.

Thinking point 8: Look at the relief and the statuette. What do these sources suggest about the Roman attitude to the Egyptian gods? Think back to Stages 13 and 14. How does this compare to the Roman treatment of the British gods?

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

You may wish to consider:

- where people came from and the different reasons they arrived in Egypt, for example conquest and trade
- claims we can make based on:
  - the languages people used
  - the art they created
- the Roman attitude to Egyptian objects and design.

Vocabulary checklist 18

ā, ab	*from*	**nēmō**	*no one, nobody*
anteā	*before*	**nōmen, nōminis**	*name*
audeō, audēre	*dare*	**obstō, obstāre, obstitī**	*stand in the way, obstruct*
caput, capitis	*head*		
coepī	*I began*	**pars, partis**	*part*
cognōscō, cognōscere, cognōvī	*find out, get to know*	**posteā**	*afterwards*
		prō	*in front of*
fēlīx	*lucky, fortunate*	**pūniō, pūnīre, pūnīvī**	*punish*
ibi	*there*	**recūsō, recūsāre, recūsāvī**	*refuse*
itaque	*and so*	**resistō, resistere, restitī**	*resist*
libenter	*gladly, willingly*	**sacer**	*holy, sacred*
nam	*for*	**soleō, solēre**	*be accustomed*

This Roman mosaic uses millefiori glass pieces for the clothes of these Egyptian figures.

ISIS

Stage 19

hic vir est Aristō.

1 Barbillus amīcum Graecum habēbat. hic amīcus erat Aristō. vīllam Aristōnis saepe vīsitābam.

haec mātrōna est Galatēa.

2 Aristō uxōrem habēbat. uxor erat Galatēa. Galatēa familiam Barbillī bene cognōverat.

haec puella est Helena.

3 Aristō et Galatēa fīliam habēbant. haec fīlia erat Helena. Helena erat amīca Lūciae.

4 pompa splendida viās Alexandrīae complēbat. Lūcia hanc pompam spectāre volēbat. Aristō nōs ad pompam dūxit.

5 Galatēa: hī virī sunt sacerdōtēs deae Īsidis. spectāte hōs virōs! sacerdōtēs statuam deae per viās portant et sollemniter cantant.

6 Helena: hae puellae prō pompā currunt. spectāte hās puellās! puellae canistra rōsārum ferunt flōrēsque in viam spargunt.

7 Aristō: pompa ad templum Caesaris pervenit. prope hoc templum est turba spectātōrum. ēheu! hī spectātōrēs magnum clāmōrem faciunt!

Togidubnus: *cur Aristō vōs ad hanc pompam dūxit?*
Quīntus: *Barbillus, quī occupātus erat, mē Lūciamque dūcere nōn potuit.*

diēs fēstus

diēs fēstus *festival, holiday (in honor of a deity)*

familia Graeca

diēs fēstus appropinquābat. ad vīllam Aristōnis cum Lūciā ībam. dē vītā Aristōnis garriēbāmus.

Quīntus: sine dubiō familia Aristōnis nōtissima est.

Lūcia: tēcum cōnsentiō! soror Aristōnis philosopha Graeca est, quam omnēs laudant. pater Aristōnis, quī in Graeciā habitābat, quoque nōtissimus erat. tragoediās optimās scrībēbat.

tragoediās: tragoedia *tragedy, tragic play*

Quīntus: Aristō tamen miserrimus est.

Lūcia: vērum dīcis, mī frāter! Aristō, quod ipse tragoediās scrībere vult, vītam quiētam quaerit. sed difficile est eī tragoediās scrībere, quod hospitēs vīllam complent. Galatēa, uxor Aristōnis, hospitēs ad vīllam semper invītat. hospitēs Galatēae multās fābulās dē urbe nārrant. Galatēa hās fābulās intentē audit et eās in cērā assiduē scrībit. historiam Alexandrīae scrībere vult. Aristō tamen hospitēs uxōris semper fugit.

assiduē *continually*
historiam: historia *history*

Quīntus: et quid putat Helena, fīlia Aristōnis et Galatēae?

Lūcia: Helena et amīca sua versūs compōnere mālunt. nūper Helena mihi hōs versūs Latinōs ostendit, quōs ipsa scrīpserat:

compōnere mālunt *prefer to compose*

dēnique ē caelō fugit ātra nūbēs.
ecce! lūcet lūna beāta gaudēns!
spargit illa lūmina: nam simul tē
spectat et audit.

beāta *happy, fortunate*
gaudēns *rejoicing*
spargit: spargere *scatter*
lūmina: lūmen *ray of light*

Quīntus: quam pulchrī sunt hī versūs! versūs pulchriōrēs quam hōs rārō audīvī!

rārō *rarely*

Lūcia: cōnsentiō. sed ecce, mī frāter! ad vīllam Aristōnis pervēnimus.

The Roman theater at Alexandria.

A writer of plays.

Inspiration for the characters of Aristo's sister, Galatea, and Helena comes from three of the many female thinkers from the ancient world, most of whose works have been lost over the years: Hypatia, Pamphile, and Sappho. This statuette (left) is of Hypatia of Alexandria, who was mentioned in Stage 17. Pamphile was a historian from the eastern Roman Empire who composed her work by gathering stories from family and friends. Her writing is almost entirely lost, surviving only in references made by other historians in their works. Sappho was a famous Greek poet who, like Helena, wrote poems expressing her deep love and admiration for the women in her life. She is depicted with her lyre on this Greek vase (above) from the fifth century BC. Sappho's poems mainly survive today in fragments. They have a very distinctive rhythm (called their "meter") which Helena's poem also uses.

pompa

postrīdiē cum familiā Aristōnis per viās urbis ībāmus. laetī erāmus corōnāsque rosārum gerebāmus. nam hiems erat cōnfecta. iam prīmus diēs vēris erat. iam sacerdōtēs deam Īsidem ad portum ferre solēbant. plūrimī cīvēs Alexandrīnī, quī hanc pompam spectāre volēbant, viās complēbant.

Galatēa: (*amīcum cōnspiciēns*) ecce Plancus! Aristō, eum hūc vocā! Plancus dē Īside nōbīs nārrāre potest.

Aristō: ēheu! quam miserī sumus! Plancus iam appropinquat.

(Galatēa et Plancus sermōnem inter sē habēbant.)

Helena: (*susurrāns*) age, Lūcia! mēcum venī! locum optimum nōvī, unde tōtum spectāculum vidēre possumus. amīca mihi illum locum servat.

corōnās: corōna *garland, wreath*
rosārum: rosa *rose*
cōnfecta: cōnfectus *finished*
vēris: vēr *spring*
Alexandrīnī: Alexandrīnus *Alexandrian*
cōnspiciēns *catching sight of*

locum: locus *place*
nōvī *I know*
unde *from where*

Aristō: Helena! nōlī discēdere! perīcula ubīque sunt.

Helena: (*rīdēns*) nōlī dēspērāre, mī pater! Plancus tē cūrāre potest.

(subitō spectātōrēs pompam cōnspexērunt. statim multitūdō spectātōrum clāmōrem sustulit.)

Lūcia: Helena, manē! necesse est nōbīs in hōc locō manēre. pompa iam advenit!

(prō pompā currēbant multae puellae, quae flōrēs in viam spargēbant. post multitūdinem puellārum tubicinēs prōcēdēbant. hī tubicinēs tubās vehementer īnflābant.)

Aristō: ō mē miserum! ō caput meum! audīte illōs tubicinēs! audīte illum sonitum! quam raucus est sonitus tubārum!

Galatēa: (*sē vertēns*) cūr tantum clāmōrem facis, cārissime? Plancum vix audīre possum.

(post multitūdinem puellārum tubicinumque vēnit dea ipsa. quattuor sacerdōtēs effigiem deae in umerīs ferēbant. iterum omnēs spectātōrēs clāmōrem sustulērunt.)

omnēs: ecce dea Īsis! Īsis adest!

Aristō: audīte illōs Alexandrīnōs! clāmōrēs eōrum nōn effugere possum. vītam quiētam nōn vīvō, tragoediās scrībere nōn possum. ēheu! tōta vīta mea est tragoedia!

tubicinēs: tubicen *trumpeter*
īnflābant: īnflāre *blow*
ō mē miserum! *O miserable me! oh dear!*
sonitum: sonitus *sound*
raucus *harsh*
sē vertēns *turning around*
vīvō: vīvere *live*

tōta vīta mea est tragoedia!

in turbā

ex omne parte urbis conveniēbant cīvēs Alexandrīnī: senēs et iuvenēs, dīvitēs et pauperēs. īnstitōrēs cīvibus aquam cibumque vēndēbant. ubīque clāmōrēs īnstitōrum cīviumque audīre poterāmus.

īnstitōrēs: īnstitor *trader, street vendor*

Helena: spectā illam effigiem, Lūcia! pulcherrima est illa effigiēs, antīquissima quoque!

Lūcia: Helena, spectā illās rosās! rosās pulchriōrēs quam illās numquam vīdī!

Helena: (*rīdēns*) ecce, Lūcia! spectā illum asinum! ille asinus rosās amat!

(in prīmā parte multitūdinis asinus, quem īnstitor dūcēbat, corōnam Galatēae avidē cōnsūmēbat. Aristō hunc asinum ēmovēre temptābat. Galatēa tamen, quae Plancum intente audiēbat, asinum nōn vīdit.)

avidē *eagerly*
ēmovēre *move, clear away*

Galatēa: (*īrāta*) mī marīte! nōlī mē trūdere! num bēstia es? stā prope Helenam.

trūdere *push*

Aristō: ō pessimam bēstiam! abī! nōn decōrum est meam uxōrem vexāre.

Galatēa: (*īrātior quam anteā*) quam scurrīlis es, Aristō! nōlī Plancum nostrum vituperāre! sine auxiliō Plancī difficile est mihi bonam historiam scrībere.

Aristō: iste asinus est nocēns, ego innocēns! ō mē miserum! sine dubiō vītam dūram vīvō.

dūram: dūrus *harsh, hard*

(subitō ille asinus vehementer rudīvit. Galatēa attonita sē vertit. simulatque asinum cōnspexit, rem intellēxit et rīdēre coepit.)

rudīvit: rudere *bray*

Helena: (*rīdēns*) cārissime pater, nōlī dēspērāre! fortasse tragoediās scrībere nōn potes, quod tōta vīta tua est cōmoedia!

(Aristō quoque rīdēre coepit.)

cōmoedia *comedy, comic play*

About the language 1: hic and ille

1 You have now met the following forms of the Latin word for "this" (plural "these"):

	SINGULAR			PLURAL	
	masculine	*feminine*	*neuter*	*masculine*	*feminine*
nominative	hic	haec	hoc	hī	hae
accusative	hunc	hanc	hoc	hōs	hās

hic vir est Barbillus. *This man is Barbillus.*

hanc pompam vīdī. *I saw this procession.*

hae stolae sunt sordidae! *These dresses are dirty!*

tibi **hōs** flōrēs trādō. *I hand these flowers to you.*

2 You have also met the following forms of the Latin word for "that" (plural "those"):

	SINGULAR			PLURAL	
	masculine	*feminine*	*neuter*	*masculine*	*feminine*
nominative	ille	illa	illud	illī	illae
accusative	illum	illam	illud	illōs	illās

illa fēmina est Galatēa. *That woman is Galatea.*

Clēmēns **illōs** sacerdōtēs saepe adiuvābat. *Clemens often used to help those priests.*

illae viae sunt perīculōsae. *Those roads are dangerous.*

multī Aegyptiī **illud** templum vīsitābant. *Many Egyptians used to visit that temple.*

3 Note that **hic** and **ille** agree in case, number, and gender with the nouns they describe.

4 Further examples:

a haec cēna est optima.

b spectātōrēs illum asinum vituperant.

c hoc templum prope forum est.

d hī tabernāriī sunt Aegyptiī.

e illud monumentum nōtissimum est.

f ille iuvenis puellās salūtat.

vēnātiō

I

Barbillus mē et Aristōnem ad vēnātiōnem invītāvit. māne vīlicum Phormiōnem cum multīs servīs ēmīsit. Phormiō sēcum duōs haedōs dūxit. sed, ubi ē vīllā discēdēbāmus, astrologus Barbillī, nōmine Thrasyllus, commōtus ad nōs cucurrit.

"domine, quō festīnās?" clāmāvit. "cūr ē vīllā hodiē exīre vīs?"

"ad praedium meum iter facimus," Barbillus astrologō respondit.

"sed, domine," inquit Thrasyllus, "immemor es. perīculōsum est tibi hodiē ē vīllā exīre, quod hodiē sōl Arietī appropinquat."

ubi hoc audīvīt, Barbillus rem diū cōgitābat. quamquam eī crēdēbat, mē offendere nōluit. tandem

"mihi placet exīre," inquit.

astrologus igitur, ubi dominō persuādēre nōn potuit, amulētum eī dedit. tum sēcūrī ad praedium Barbillī contendimus. per partem praediī flūmen Nīlus lēniter fluēbat.

ubi illūc advēnimus, multōs hominēs vīdimus collēctōs. in hāc multitūdine hominum erant nōnnūllī vēnātōrēs Aethiopicī, quī hastās in manibus tenēbant. prope vēnātōrēs stābat Phormiō, vīlicus Barbillī.

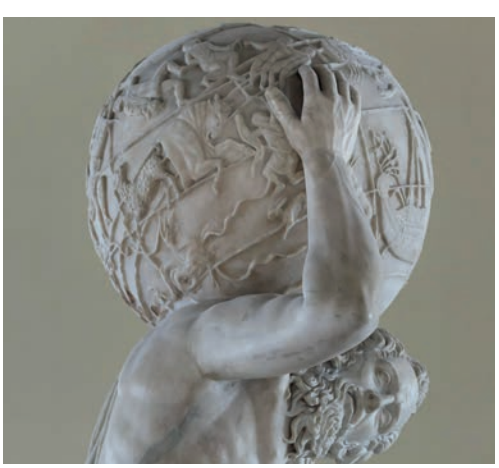
Phormiō "salvē, domine!" inquit. "omnēs rēs tibi parāvimus. scaphās, quās postulāvistī, comparāvimus."

"haedōs cecīdistis?" rogāvit Barbillus.

"duōs haedōs cecīdimus, domine," respondit vīlicus. "eōs in scaphās iam posuimus."

haedōs: haedus *kid, young goat*
astrologus *astrologer*
nōmine *named*
praedium *estate*

immemor *forgetful*
Arietī: Ariēs *the Ram (sign of the zodiac)*
rem ... cōgitābat *was considering the problem*
offendere *displease*
persuādēre *persuade*
amulētum *amulet, lucky charm*
Nīlus *the Nile*
lēniter *gently*
collēctōs: collēctus *assembled*
vēnātōrēs: vēnātor *hunter*
Aethiopicī: Aethiopicus *Ethiopian*
scaphās: scapha *punt, small boat*
cecīdistis: caedere *kill, slaughter*



hodiē sōl Arietī appropinquat. According to legend, the heavens were supported on the shoulders of a giant, Atlas. In this sculpture of Atlas carrying the globe of the heavens, the constellation Aries (the Ram) can be seen towards the left, across three narrow parallel lines that mark the path of the Sun across the heavens.

II

tum Phormiō nōs ad rīpam flūminis dūxit, ubi scaphae, quās comparāverat, dēligātae erant. gubernātōrēs, quī in ripā stābant, inter sē garriēbant. postquam scaphās cōnscendimus, ad palūdem, in quā crocodīlī latēbant, cautē nāvigāvimus. ubi mediae palūdī appropinquābāmus, Barbillus Phormiōnī signum dedit. haedōs Phormiō in aquam iniēcit. crocodīlī, ubi haedōs cōnspexērunt, praecipitēs eōs petēbant. tum vēnātōrēs crocodīlōs agitāre coepērunt. hastās ēmittēbant et crocodīlōs interficiēbant. magna erat fortitūdō crocodīlōrum, maior tamen perītia vēnātōrum Aethiopum. mox multī crocodīlī mortuī erant.

subitō ingentem clāmōrem audīvimus.

"domine!" clāmāvit Phormiō. "hippopotamus, quem vēnātōrēs ē palūde excitāvērunt, scapham Barbillī ēvertit. Barbillum et gubernātōrem in aquam dēiēcit."

quamquam ad Barbillum et ad gubernātōrem, quī in aquā natābant, celeriter nāvigāvimus, crocodīlī iam eōs circumvēnerant.

hastās in crocodīlōs statim ēmīsimus. quamquam crocodīlōs dēpulimus, sōlum Barbillum servāre potuimus. sed postquam Barbillum ex aquā trāximus, eum invēnimus vulnerātum. hasta, quam Phormiō ēmīserat, umerum Barbillī percusserat. Barbillus graviter vulnerātus erat.

rīpam: rīpa *bank*
dēligātae: dēligātus *tied up, moored*
gubernātōrēs: gubernātor *helmsman*
palūdem: palūs *marsh, swamp*
crocodīlī: crocodīlus *crocodile*
iniēcit: inicere *throw in*
praecipitēs: praeceps *headlong*
fortitūdō *courage*
perītia *skill*
hippopotamus *hippopotamus*
ēvertit: ēvertere *overturn*
natābant: natāre *swim*
circumvēnerant: circumvenīre *surround*
dēpulimus: dēpellere *drive off*

A mosaic showing a hunt for crocodiles and hippos in the Nile.

An amulet in the form of the hippopotamus god Taweret.

About the language 2: imperatives and the vocative case

1 In each of the following sentences, one or more people are being told to do something:

māter! **spectā** pompam!	māter! pater! **spectāte** pompam!
Mother! Look at the procession!	*Mother! Father! Look at the procession!*
Helena! **venī** ad mē!	amici! **venīte** ad mē!
Helena! Come to me!	*Friends! Come to me!*

The form of the verb in **bold** is known as the **imperative**. If only one person is being told to do something, the imperative singular is used; if more than one person, the imperative plural is used.

2 Compare the imperative forms with the infinitive:

	IMPERATIVE		INFINITIVE
	singular	*plural*	
first conjugation	portā! *carry!*	portāte! *carry!*	portāre *to carry*
second conjugation	docē! *teach!*	docēte! *teach!*	docēre *to teach*
third conjugation	trahe! *drag!*	trahite! *drag!*	trahere *to drag*
fourth conjugation	audī! *listen!*	audīte! *listen!*	audīre *to listen*

3 Study the way in which people are ordered **not** to do things:

singular	nōlī currere! nōlī cantāre!	*don't run!* *don't sing!*
plural	nōlīte festīnāre! nōlīte trūdere!	*don't hurry!* *don't push!*

nōlī and **nōlīte** are the imperative forms of the verb **nōlō**. Notice that they are used with the infinitive. **nōlī currere** means literally *be unwilling to run* and so *don't run.*

4 Further examples:

a iuvenēs! tacēte!

b mē adiuvā!

c date mihi pecūniam!

d nōlī dormīre!

e nōlīte discēdere!

f nōlīte Rōmānōs vexāre!

In each example, state whether the order is being given to one person or more than one.

5 Look at the following sentences:

Aristō! nōlī mē trūdere!	*Aristo! Don't push me!*
manē**, Quīnte!**	*Wait, Quintus!*
contendite, **amīcī**!	*Hurry, friends!*

The words in **bold** are in the **vocative case**. If only one person is spoken to, the vocative singular is used; if more than one person, the vocative plural is used.

6 The vocative case is used whenever a person is being spoken to directly.

quid accidit, **Barbille**?	*What happened, Barbillus?*
cūr rīdētis, **cīvēs**?	*Why are you laughing, citizens?*

7 The vocative case has the same form as the nominative with the exception of the vocative singular of words in the second declension.

Compare the nominative singular and vocative singular of second declension nouns like **amīcus** and **Salvius**:

nominative	*vocative*
amīcus ambulat.	cūr ambulās, **amīce**?
Belimicus gladium habet.	dā mihi gladium, **Belimice**!
Salvius est īrātus.	quid accidit, **Salvī**?
fīlius in lectō recumbit.	**fīlī**! surge!

8 The vocative plural has the same form as the nominative plural:

nominative	*vocative*
hospitēs discēdunt.	cūr vōs discēditis, **hospitēs**?
puerī in forō stant.	ubi est theātrum, **puerī?**
puellae ad pompam festīnant.	nōlīte currere, **puellae**!

Practicing the language

pīrātae

Volubilis describes how he was kidnapped off the coast of Egypt.

coquus Aegyptius, quī in vīllā Salviī labōrābat, Marciae dē vītā suā nārrāvit.

"ego sum fīlius piscātōris," inquit. "prope vīcum meae familiae flūmen Nīlus ad mare fluēbat. in marī cum patre comitibusque piscēs capere solēbam.

"ōlim pater nāvem ad lītus dīrigēbat. per tōtam noctem labōrāverāmus. iter erat lentum, quod multōs piscēs in nāve habēbāmus.

"subitō pater 'cavēte, amīcī!' clāmāvit. 'maior nāvis nōbis appropinquat. nautae in illā nāve celerius quam nōs nāvigant.'

"mox, mea Marcia, rem intellexī. erat manus pīrātārum! pīrātae gladiōs vibrābant. nāvem nostram oppugnāvērunt celeriterque cēpērunt.

"deinde prīnceps pīrātārum 'audīte, omnēs!' inquit. 'quis nāvī praeest?' ubi pater meus surrēxit, iste prīnceps eum in mare dēiēcit. tum pīrātae nōs cēterōs ad nāvem suam impulērunt.

"apud pīrātās diū captīvus eram. cotīdiē coquus prīncipis mē docēbat. dēnique ad portum Ītaliae pervēnimus, ubi pīrātae nōs captīvōs vēndidērunt. mātrōna Rōmāna mē ēmit, quod ille coquus mē optimē docuerat. haec mātrōna erat Rūfilla."

Marcia attonita "mī amīce!" inquit. "rem mīrābilem nārrāvistī."

pīrātae: pīrāta *pirate*

piscātōris: piscātor *fisherman*

vīcum: vīcus *village*

lentum: lentus *slow*

manus *band, group*

oppugnāvērunt: oppugnāre *attack*

1 Explore the story

a Lines 1–2: what are we told about Volubilis here?

b Line 3: what do we learn about Volubilis' father?

c Look at lines 3–5.

i Where did Volubilis live in Egypt?

ii What did Volubilis do when he lived there?

d Look at lines 6–8.

i What was Volubilis' father doing?

ii What had Volubilis and his companions been doing?

iii Why was this journey slow?

e Look at lines 9–13.

i Volubilis' father says **cavēte** after seeing another ship. Why is that ship so alarming?

ii What did Volubilis realize was happening?

f Lines 13–14: what did the pirates do?

g Look at lines 15–18.

i What happened to Volubilis' father, and why?

ii What happened to Volubilis and the rest of the crew?

h Lines 19–20: what happened to Volubilis while he was held captive?

i Look at lines 22–23.

i What reason is given for why the Roman lady bought Volubilis?

ii Who was the lady who bought Volubilis?

j Lines 24–25: what was Marcia's reaction to Volubilis' story?

2 Explore the language

In Unit 2, you have seen various ways in which storytellers can make their stories more vivid and interesting.

Read Volubilis' story again, and pay attention to how he told it. How did Volubilis make the story come to life for Marcia as she listened to it?

3 Explore further

This story describes Volubilis' journey, once he had been enslaved, from Egypt, via Italy, to Britain.

What other journeys made by our characters or by ancient historical figures do you know about? What do these journeys suggest about the nature of travel in the ancient world? Think about who travels, how they travel, and why.

Reviewing the language Stage 19: page 227

Why might it be difficult for historians to make reliable claims about the worship of Isis in the ancient world?

Isis

Isis was one of Egypt's oldest and most important goddesses. The hieroglyph that represented her name connected her with the royal throne of the Pharoah and with her brother and husband Osiris. In Egyptian myth, when Osiris was murdered by his brother Seth, the mourning of Isis brought Osiris back to life. Because of this, Isis was believed to protect the spirits of the dead and was invoked in sacred rituals surrounding death and burial. As the mother of the god Horus, Isis was also called on by the ancient Egyptians as a protector and associated with new life and motherhood. Isis also eventually became linked with the powers of Osiris and other Egyptian gods. For example, because of her association with the natural cycles of life, death, rebirth, and the seasons, she became connected with the riches and wealth of Egypt, the annual Nile flood, and the growth of the crops.

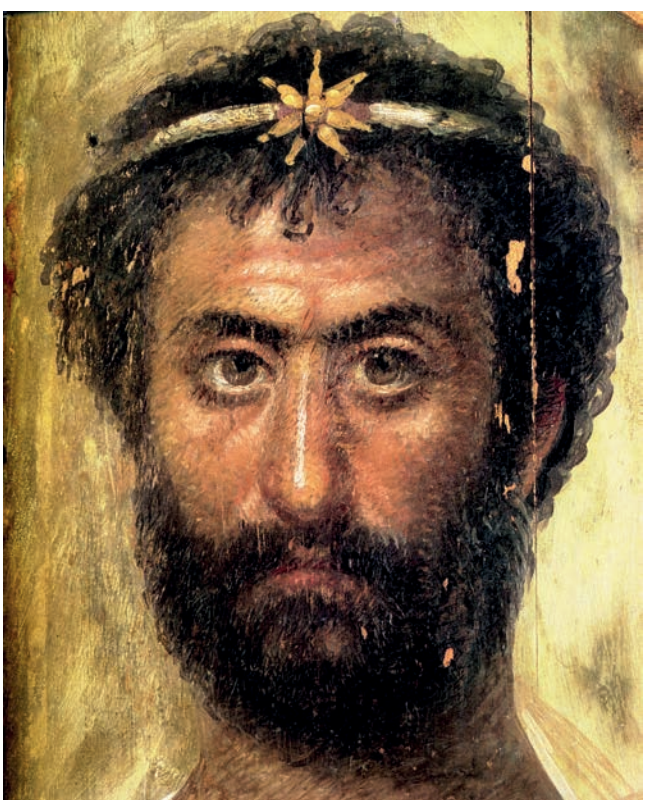
Isis with Osiris, who is often worshiped alongside her.

Thinking point 1: Why was the Nile flood so important to the Egyptians?

In ancient Egypt, when a person died, the organs were carefully removed before the body was mummified to preserve it and prevent decay. The organs were placed in canopic jars for burial with the body in a tomb. This chest would have contained four such jars and has an image of Isis on one side.

The last Egyptian Pharoah before the Persian and Greek invasions, Nectanebo, was devoted to Isis. After his defeat by Alexander the Great, the Greeks used the connection between Isis and the Egyptian throne to promote their rule. They built new temples in Isis' honor, including the great temple at Philae.

Although the temples were financed by the Greek rulers, it was Egyptian priests who governed them. Priests in Egypt often serve more than one god or goddess. If you want to know more about Isis' cult in Alexandria, it is the priests you should speak to; they still make daily offerings to Isis and keep records of her rituals and festival calendars. Only they can use the sacred form of Egyptian writing, which they prefer over Greek for matters involving the gods.



In this mummy portrait, the three locks of hair on the man's forehead underneath the star on his diadem suggest he may have been a priest of the god Serapis. This god was particularly important in Alexandria and is a Greek version of the god Osiris. Serapis was associated with Isis, and their cults in Alexandria might have been linked.

The god Serapis, with a corn measure on his head.

The presence of the Greeks in Egypt changed the way Isis was represented in Egyptian art and how she was worshiped in daily life. For example, hundreds of small Isis figurines have been found by archaeologists in the remains of houses all over the Egyptian countryside. These were probably used in everyday rituals and kept near doorways to protect the household. In the Greek and Roman periods, figurines made of terracotta always show Isis wearing flowing, Greek-style robes, similar to Greek goddesses such as Demeter and Aphrodite. Figurines made with the traditional Egyptian material faience, however, often show an Egyptian-style Isis, wearing a narrow, straight robe. This could suggest that people chose the image of the goddess that most appealed to them, and might hint at how her worshipers thought about her.

Thinking point 2:
Think back to what you learned in Stage 18 about how the Romans used Egyptian gods and their imagery. How is that similar to the Greek relationship with Egyptian gods like Isis?

Isis was often portrayed as a mother; here she is nursing her son Horus. She is wearing the symbol of the throne on her head, a traditional Egyptian wig, and a long, narrow robe. This figurine is made of a material called faience.

This Roman statue of Isis has a flowing robe with a crown of wheat, linking her to the Greek goddess Demeter, whom the Romans called Ceres. She is holding a pail of water like those carried by Isis worshipers.

This terracotta figurine of Isis or an Isis priestess has a Greek robe and hairstyle, with the Egyptian symbol for the throne on her head.

The people of Egypt also worshiped Isis in many languages. Dozens of prayers and hymns to the goddess were scratched into the walls of temples throughout Egypt. In the late Ptolemaic or early Roman period, a traveler left the following words in Demotic script on a wall in the ancient Egyptian city of Thebes:

"Call to Isis, the great goddess! She listens at every moment; she never does abandon the one who invokes her on the road! I prayed to Isis, and she heard my voice and the voice of my companions."

Thinking point 3: What sort of people wrote using Demotic script? What claims can we make about the traveler who wrote this prayer?

At the temple of Philae, several graffiti were left by Nubian worshipers from the neighboring Meroitic Empire (modern-day Sudan), written in their own language as well as Demotic and Greek. Nubians had worshiped at Philae even before the Greeks built a temple there. When the Christian emperor Justinian ordered the closure of the temples in Egypt in the sixth century AD, the last Isis priests at Philae may well have been Nubian.

This depiction of the Nubian crocodile god Ptiris was probably drawn by some of the last temple priests at Philae.

First-century AD faience statue of Isis from the Meroitic city of Naga. Her pose is typically Egyptian; the style of her knotted robe is more Greco-Roman; and her body shape is in line with Meroitic ideals of female beauty with short legs and larger arms, thighs, and hips.

Thinking point 4: Today, a lot of the evidence that survives about Isis was written by the Greeks and Romans, most of whom could not speak or read the languages of the Egyptians. What problems might this cause historians who want to study Isis and her cult?

This relief is from the temple of Kalabsha, built during the reign of Augustus in Nubia to honor the Nubian god Mandulis. In some of the reliefs which decorate the temple, Augustus is shown being crowned as Pharoah. Here he is making an offering to Isis.

By the first century AD, Isis was not only Egypt's most important goddess but also one of the most important goddesses in the wider Roman Empire. Temples to Isis have been found in places as far apart as London, Pompeii, and around the Black Sea. Men and women from all walks of life, from enslaved people to Roman rulers, worshiped her. The emperors Caracalla, Domitian, and Otho are said to have been followers of Isis; Emperor Commodus supposedly shaved his head when he was initiated into her mystery cult.

The long, flowing hair and unusual knotted robe suggest that this woman was a follower of Isis.

This young boy has a traditional Egyptian hairstyle modeled on Isis' son, Horus. The boy might be a follower of Isis, or his hairstyle might have been chosen for another reason. He also wears an amulet for protection around his neck.

Today Isis has made a home in temples far beyond Egypt. In Athens, I used to walk by the grave of a female follower of the goddess, whose image was depicted in stone. She wore an Egyptian fringed robe, knotted at her chest, and carried a sacred rattle called a sistrum in her hand.

Isis is a protector of women in Egypt, and many are devoted to her. Some name their children after the goddess or dedicate them to her service so Isis will protect them from harm. And, of course, women sometimes serve as priestesses too.

Galatea may have seen a grave marker like this one, which was created in the early first century AD in Athens for a woman named Aphrodeisia. Can you see the details Galatea mentions?

A priest of Isis depicted in a wall painting in the Temple of Isis in Pompeii. A group of priests serving this temple suffered a miserable death when the city was destroyed in the eruption of Vesuvius. They gathered their sacred objects and treasures before fleeing, but it was too late. Their bodies were found along the route of their flight across the city, each surrounded by the valuables he had tried to save.

Thinking point 5: Can you spot the cat in the painting (above, right)? Think back to Stage 18. Why might a cat appear in this painting?

Worshiping Isis

One of the most important public festivals in the Roman calendar was the Navigium Isidis (Vessel of Isis) held in honor of Isis Pelagia (Isis of the sea). The Egyptians had celebrated a similar winter festival for the god Osiris, but the Navigium Isidis was probably more influenced by the Ptolemaic rulers of Egypt, particularly Queen Arsinoe II, whose iconography linked Isis with Aphrodite, ships, and the sea. The festival became central to public life in Alexandria.

Relief from the Temple of Isis at Philae showing Ptolemy II making offerings to Isis and his deified sister/wife Arsinoe, who is standing behind Isis.

The Navigium Isidis took place annually on March 5, when the sailing season began and the grain ships could once again sail safely across the Mediterranean to Rome. The Romans also promoted the festival of Isis for their own purposes, as it was good publicity to have their ships sail under the "protection" of an Egyptian goddess: to onlookers, it might have seemed that the powerful gods of Egypt supported Roman rule and the export of their grain. Eventually, the festival came to conclude with prayers not only for sailors and ships, but for the safety of the Roman people and their emperor. This is not to say that some Romans were not true devotees of the goddess; as we will see below, many of them were.

Isis, as the protector of shipping, holds a square sail in this Alexandrian coin. The Pharos can be seen on the right.

Thinking point 6:
Explain why the Navigium Isidis festival was so important to the Romans.

A wall painting from Rome's harbor town, Ostia, showing children towing a boat for the Navigium Isidis.

The festival of Isis, when the goddess's statue is carried in a procession down to the Great Harbor, always brings out the historian in my mother, but I prefer the sights and colors of the spring festival to historical details about its origins.

The procession begins with dancers and musicians playing pipes, trumpets, and castanets, followed by women scattering spring flowers as they pass by. The statue of Isis is carried high on the shoulders of her priests, so that everyone can see the goddess and her splendid robe. More priests and priestesses follow, and finally the high priest appears, wearing garlands of flowers and shaking a sistrum.

At the harbor, a special ship, decorated with Egyptian hieroglyphs, is moored. Its stern is shaped like a goose's neck and covered with gold plate. First the high priest dedicates the ship to Isis and offers prayers; then the priests, priestesses, and people load it with gifts of spices and flowers. At long last, the mooring ropes are unfastened, and the wind carries the ship out to sea.

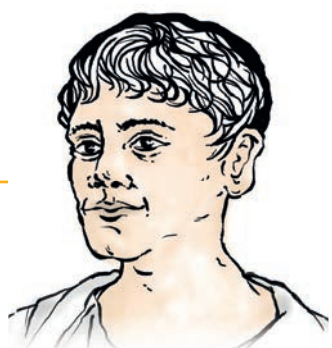
Thinking point 7: Take a close look at the picture. Can you spot any details that Helena mentioned in her description of the procession of Isis?

A wall painting from Pompeii, showing a celebration of the goddess Isis in front of her temple.

Bronze sistrum.

Thinking point 8: Imagine you are waiting at the harbor in Alexandria for the procession of Isis to arrive. Describe what you can see, hear, and smell as it passes by.

Some men and women, like Clemens in Stage 18, went further and became "followers of Isis," members of the special mystery cult of Isis. Unlike the public procession of Isis Pelagia, this was a very personal, private experience. In the Egyptian tradition, the god Osiris had been celebrated with a mystery cult, but it was not until after Alexander the Great's conquest that a prominent one was dedicated to Isis. The Mysteries seem to have used the art and symbolism of the ancient Egyptian gods, but were also influenced by Greek mystery cults such as that of Demeter and Persephone, and Dionysus.



When I first arrived in Alexandria, the goddess Isis was a source of great comfort to me. Talking with her priests and visiting her temple made me feel part of a community, so when the opportunity came, I knew I wanted to enter her service.

The goddess decided when the time was right, then the priest brought a book from the temple, filled with words I could not understand. The priest explained what must be done in the ten days before the ceremony began. I was washed to purify my body and told to avoid meat and wine. On the day of the initiation, I was given a linen robe, then those who were not followers of Isis were sent away.

What happened next . . . well, I wish I could tell you! Only the initiated know the truth at the heart of the Mysteries.

Much of what we do know about the Isis procession and the Mysteries comes from a Latin author called Apuleius. He wrote a novel called *Metamorphoses* in the second century AD, in which a young man, Lucius, is transformed into a donkey by magic. After many adventures, Lucius is turned back into a human being by the goddess Isis in exchange for becoming one of her followers. Like Clemens, the character Lucius is secretive about his experiences as a follower of Isis. What he does say is that the Mysteries were full of strange and emotional experiences. The initiated may have believed they had met Isis, and that by dedicating themselves to her service they could hope for life after death.

Thinking point 9: Isis is an Egyptian goddess whose cult originated in ancient Egypt. Why do you think so many historians base their understanding of the cult of Isis on a Latin source?

Apuleius is often used by historians as a source for the cult of Isis in the Roman Empire: some even argue that he was an initiate of the goddess himself. The novel is, however, fictional and full of fantastical details; it is also based specifically on the cult in Corinth in Greece. Isis was Egyptian in origin but appropriated by many different cultures. Mystery cults are also very secretive, making them very difficult to study. It is likely that initiates all had very different, deeply personal experiences, and that the worship of Isis varied greatly from place to place and over time.

Why might it be difficult for historians to make reliable claims about the worship of Isis in the ancient world?

You may wish to consider:

- the Egyptian origins of Isis and how beliefs about her changed over time
- the different types of people who worshiped Isis and how we know about them
- the Navigium Isidis and the mystery cult of Isis
- the usefulness and limitations of sources such as:
  - statues, figurines, paintings, and other archaeological evidence
  - Apuleius' *Metamorphoses*
  - sources written in different languages such as Demotic.

This relief from the temple of Edfu shows the god Seth in the form of a hippopotamus about to be struck by the spear of his rival for the throne, his nephew Horus. The (perhaps surprisingly small) hippopotamus is bound by ropes held by both Horus and his mother, the goddess Isis, who is kneeling in the boat and helping her son.

Vocabulary checklist 19

Adjectives from now on are usually listed as in the Language information section (see page 230).

cārus, cāra, cārum	*dear*
comparō, comparāre, comparāvī	*obtain*
cūrō, cūrāre, cūrāvī	*care for, supervise*
dea, deae	*goddess*
discēdō, discēdere, discessī	*depart, leave*
dīves	*rich*
flūmen, flūminis	*river*
hasta, hastae	*spear*
lentus, lenta, lentum	*slow*
locus, locī	*place*
māne	*in the morning*
manus, manūs	*hand; band (of people)*
nōnnūllī, nōnnūllae, nōnnūlla	*some, several*
perīculum, perīculī	*danger*
petō, petere, petīvī	*beg for, ask for*
plūrimī	*very many*
quō?	*where (to)?*
sine	*without*
temptō, temptāre, temptāvī	*try, attempt*
vexō, vexāre, vexāvī	*annoy*
vīvō, vīvere, vīxī	*live*
vix	*barely, scarcely, with difficulty*

In Egyptian mythology, the male hippo was identified with Seth, the god of storms and the enemy of Isis and Osiris. Small figures like this are often found in tombs.

NORTH AMERICAN CAMBRIDGE LATIN COURSE

UNIT 2

TEACHER'S DIGITAL RESOURCE

STAGE 13: in Britanniā

Story line	A family of Britons observe a wounded Roman riding past their home. This is Salvius, who has been wounded after his execution of an enslaved man provoked anger in the Britons during an inspection of an iron mine. Salvius returns to his own estate and takes out his own anger on an enslaved man working on his farm.
Main language features	infinitives e.g. **Salvius clāmōrem audīre potest.** **volō**, **nōlō**, **possum** e.g. **ego tē pūnīre possum**. **-que** e.g. **deinde Salvius ex equō dēscendit uxōremque salūtāvit**.
Sentence patterns	(nominative) + infinitive + verb
Practicing the language	**Epona et Alātor** A sister urges her younger brother not to act recklessly.
Cultural background	Mining and farming; the family and career of Salvius; Britain and its people before and during Roman occupation.
Investigate	Analyze the Roman view that the Britons were "fierce and inhospitable" people (Horace, *Odes*, 3.4.33) living "wholly separated from all the world" (Virgil, *Eclogues*, 1.66) and the Romans "would gain nothing by occupying the land" (Strabo, 2.5.8).

Sequence and approach

In Unit 2, the book begins to include cultural inserts interspersed between the stories. These are provided as good contextual understanding for the adjacent story, and may or may not be directly related to the main cultural section at the end of the Stage.

In this Stage, the biographical essay on Salvius, Rufilla, and Vitellianus on page 5 might be taken after the Model Sentences have introduced these characters, or after **Rōmānus vulnerātus** to provide grounding for **coniūrātiō** (page 6). Similarly, the essay on Mining on page 7 is further excellent context for **coniūrātiō**. The information regarding British farmers before and during Roman occupation (page 11) and its *Thinking points* are a productive pre- and post-reading discussion for **fundus Britannicus** (page 12).

The cultural background material at the end of the Stage provides good context for the stories and could be studied at any point during the narrative, but Britain before the Romans might work well as a follow up to **Rōmānus vulnerātus** due to its focus on the Britons' point of view. Salvius' comment at the end of **fundus Britannicus** (**"omnēs barbarī sunt stultī, sed Britannī sunt stultiōrēs quam cēterī!"**) displays the ethnocentric viewpoints that lead one culture (here, the Romans) to dismiss completely another culture (the Britons). This is potentially an excellent point to lead into the *Investigation* for this Stage.

Illustration: opening page (page 1)

- Reconstruction of an early Romano-British farmstead. To establish the context of Roman Britain, compare this homestead with the colorful town houses in Pompeii and invite students to suggest reasons for the differences: e.g. climate, local materials, cultural differences, and agricultural lifestyle. These British homesteads are discussed in the cultural background material of Stage 14. Here, it is sufficient to note the timber frame, walls of wattle and daub (see page 44), thatched roof, and entrance protected against the weather. The British costume is also adapted to local conditions. The man wears a dyed homespun tunic, hitched up for ease of movement over trousers, and the woman wears her plaid tunic long over an ankle-length skirt. The man's mustache is based on the evidence of coins and sculpture (*Poole, Dorset, Upton Heritage Park*).

Be alert to students making assumptions about the Britons and their way of life. There can be a tendency to see the Romans as "sophisticated" or "more advanced" and their way of life inherently superior. While the Romans would no doubt agree with this assessment, encourage students to consider things from the Britons' points of view; their way of life would be well adapted to their surroundings and comprise elements passed down for generations that had served them well.

Model sentences (page 2)

New language feature

Infinitive with present tense of **volō** and **possum**. Allow students initially to translate **potest** as *is able* in order to reinforce the infinitive, graduating to *can* by the end of the Stage.

New vocabulary
quiēscere, potest, fessus, vult, vōcem, suāvem, nōlunt

First reading

Aim to develop interest in the new characters before examining the language in detail. For example:

- Establish the fact that Salvius and Rufilla are wealthy Romans of high status who own numerous enslaved people.
- Salvius is always depicted in his toga praetexta because the purple stripe acts as a useful reminder of his status, even though it is uncertain that this would have been worn outside official occasions.
- His wife, Rufilla, is wearing pale makeup and a very elaborate and expensive necklace.

Juxtaposed with Salvius' familia is that of the farmer, who inhabits a roundhouse with his wife and two children. Here, they are depicted as living a busy and pleasant life that is about to be interrupted by a column of Roman soldiers.

Leading questions such as "What is Volubilis able to do?" and "What does Volubilis want to do?" are usually sufficient to lead students through the key vocabulary and new language features.

Consolidation

Reviewing these new characters and this new setting is the perfect opportunity to provide students with additional repetitions of the new infinitive structures. For example, provide a quick review of the characters with questions that provide iterations of **potest**, such as:

quis quiēscere potest?

quis quiēscere nōn potest?

quis rēs pulchrās facere potest?

quis cantāre potest?

You may wish to add in some additional questions that are up for interpretation and may provoke interesting discussion.

quis cantāre nōn vult?

quis conquere nōn potest?

quis fābulās audire nōn vult?

You also may want to point out the parallel drawn between **Rūfilla quiēscere potest** (in sentence 2) and **servī quiēscere nōn possunt** (in sentence 3) as well as the uses of **fessus** and **domire** in sentences 4 and 8. Note how the status of the individual changes their relationship with tiredness and rest.

- Volubilis is forced to work no matter how tired he may be – he wishes for sleep.
- The children are also tired, but they are enjoying themselves and do not want to sleep.

Such analysis is a good way to develop skills relating to literary criticism and critical engagement as well as deeper consideration of enslavement and the toll it takes on people.

The stories in this and subsequent Units have been written with critical reading in mind. Encourage students to practice higher order skills and analyze the stories and their use of language. This is a good foundation for engaged and nuanced reading of authentic texts.

One reason these sentences have been written to include contrasts between different peoples' experiences of tiredness and rest is to challenge the idea that tiredness is associated with laziness. As was mentioned in the Teacher's Manual for Unit 1 Stage 1, this can lean into the trope of the "lazy slave" (when in fact someone performing forced labour is highly likely to be tired, unlike a free person they cannot take breaks) and also reinforce damaging societal expectations, especially in high pressure environments such as schools and workplaces.

Discussion

Students can compare the life of a family in British society with the lives of Salvius and Rufilla, as depicted in the model sentences.

- What kinds of activities are going on in each setting? Make a list of similarities and differences. These may include attitudes and behaviors, as well as actions and physical appearances.
- What mood seems most prevalent in each house? Perhaps ask students to express how the members of each household interact or treat each other.

This exercise will help students to think more deeply about these same ideas as they read the stories and reflect on how they represent the reality of colonized Britain.

Rōmānus vulnerātus (page 4)

Play

A British father and son see a line of Romans passing by their homestead. This slowly moving column of Romans includes Salvius, who is mysteriously wounded.

First reading

With the image visible for reference, read the story aloud. Reading should be expressive, with Latin words grouped to aid comprehension.

Students could then be asked to develop their understanding of the Latin by reading the story dramatically in small groups, aiming to identify and then express the content of the speech and the tone in which it has been said (e.g. holding up one finger and then grabbing a body part as if wounded when the son tells the father **"ūnus est vulnerātus."** in lines 4–5).

If you are asking your students to take part in a translation activity, you may want to take the opportunity here to develop additional translations of **nōnne tū hominem vulnerātum vidēs?** (lines 7–8, with **nōnne?** glossed as *surely?*). Point out that **nōnne** is how Latin expresses a question that expects a positive response, and ask your students how they might do this. For example:

> **"You see the wounded man, right?"**
>
> **"You see the wounded man, don't you?"**

Consolidation

While a light touch is advised at this point when dealing with new language features, this story provides some good opportunities to revisit key moments of the narrative using sentences that feature infinitives. A good example of this is **"nōnne tū hominem vulnerātum vidēs?"** Not only is this a critical element of the story, but it also allows students to work through the tone of a **nōnne** question (see above).

The illustration on this page can be used to check comprehension in various ways. Students could be asked to identify specific Latin words or phrases from the story in the image (e.g. agmen, vir clārissimus), and then asked to draw the character of the mater into the scene, labelling her as well.

Note that the farmer says he recognizes Salvius. This could provide a jumping off point for an interesting discussion that foreshadows the rest of the Stage:

- How might a British farmer from the area know who Salvius is?
- You may wish to highlight the last exchange among the father, mother, and son (**māter: quid? ego fābulās audīre nōlō. ... fīlius: cūr?**) and the final stage direction (*parentēs anxiī nihil dīcunt*) in lines 15–20.
- What can students infer from these lines?
- Why might the mother not believe her son at first?
- What could have caused the Romans to have this reputation amongst the Britons?
- Why do you think that the parents do not answer their son's final question?

While **agmen Rōmānum** (line 2) is neuter, singular, and accusative, the teacher's expressive and demonstrative reading (as suggested above) should eliminate any confusion that this as yet unexplained form would bring if the students encountered it on their own. Students will be given a full explanation of neuter nouns in Stage 18. Note also that **vulnerātus** (line 5) is a perfect passive participle, but this should not be mentioned and should instead be treated just as any other adjective.

Note (for teachers only – you don't want to spoil the story), in Stage 28 this same British homestead is burned to the ground and its inhabitants are either murdered or enslaved.

Discussion

This story and the cultural reading about Salvius and his family is a great place to introduce the fact that Britain was a province in the Roman empire and to begin considering more broadly the effects of colonization. This will be a major theme throughout Unit 2.

Students could be asked to consider the attitudes of the Britons and Romans they have met so far to life in a province under Roman control. Students could discuss the following questions in small pairs or small groups and create a chart to show the Roman and the British responses.

- Where do they live and what do they do?
- How do they act towards each other?

In direct contrast to Salvius' familiarity, note that none of the family members in this story are given names. This is purposeful, as these characters are stand-ins for all Britons, whose individuality (indeed even their very names) was often dismissed by Romans during their occupation of this land. From a Roman point of view, the "Romanization" (a term coined in the late nineteenth century by the classicist Theodore Mommsen) of Britain, which Tacitus describes throughout his works, came at the cost of the British and other conquered cultures.

Salvius, Rufilla, and Vitellianus (page 5)

This essay provides a short biographical overview of the life and career of Salvius and the prelude to his arrival in Britain to assist the governor, Agricola. It also gives us a brief overview of what we know about Salvius' wife and son (very little, and what we do know comes from information on a gravestone).

Note that Vitellianus' name reveals that this family is of the gens Vitellia, which boasts among others, the Emperor Vitellius (one of the four emperors who ascended to the throne in quick succession after the death of Nero). This is discussed in greater detail on page 5.

Thinking point

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

Possible answers might include:

- They were ambitious to get ahead in Salvius' career.
- They wanted to escape political intrigue at Rome (Domitian acceded to power in AD 81 and killed numerous senators, and his murderous intentions may have been apparent when his father and brother were in power).

- They wished for excitement in a new province still in the early stages of colonization.
- Difficulties might have included:
    - the time taken to get there from Italy, as well as issues of where to stay and uncomfortable conditions when traveling

To find out about traveling in the Roman world, students may wish to play around with the Stanford network model of the Roman world: https://orbis.stanford.edu/

    - issues with unfamiliar customs, food, poor weather, or language
    - homesickness for familiar surroundings
    - a fear that Britain was a dangerous place to be at this time.

Students may like to think about what motivates people to move for work nowadays. Be clear that Salvius and Rufilla are from the wealthier Roman classes and this move is part of Salvius' career in the higher echelons of Roman society: this is not displacement through war, natural disaster, or enslavement.

Illustrations: page 5

- Salvius' career is outlined in this dedicatory inscription in Urbisaglia, once Urbs Salvia (CIL IX, 5533; Dessau, H. *Inscriptiones Latinae Selectae* (Weidmann, 1892–1916), 1011):
GAIO SALVIO, GAII FILIO, VELIA, LIBERALI NONIO BASSO, CONSULI, PROCONSULI PROVINCIAE MACEDONIAE, LEGATO AUGUSTORUM, IURIDICO BRITANNIAE, LEGATO LEGIONIS V MACEDONICAE, FRATRI ARVALI, ALLECTO AB DIVO VESPASIANO ET DIVO TITO INTER TRIBUNICIOS, AB ISDEM ALLECTO INTER PRAETORIOS, QUINQUENNALI IIII, PATRONO COLONIAE. HIC SORTE PROCONSUL FACTUS PROVINCIAE ASIAE SE EXCUSAVIT.
- The funerary inscription in Urbisaglia of Rufilla (Dessau 1012):
VITELLIAE GAII FILIAE RUFILLAE GAII SALVI LIBERALIS CONSULIS, FLAMINI SALUTIS AUG., MATRI OPTUMAE, GAIUS SALVIUS VITELLIANUS VIVOS.

coniūrātiō (page 6)

Content note: The following story depicts the horrors of enslaved life in a very stark way and should be treated carefully. You may wish to offer a content warning to your students. With sensitively handled discussion however, this story is a valuable tool to highlight to students the reality of a slaver's control over the enslaved people they own. You may wish to couple this story with more modern slave narratives that depict similar acts of cruelty to develop a full and frank discussion of the institution of slavery throughout history.

Story

During his inspection of an iron mine, Salvius, accompanied by his son Vitellianus, orders the death of an enslaved man in the household who is sick. Later that night, the enslaved man's son, Alator, manages to enter Salvius' bedroom and wound him before being overpowered by Vitellianus. Salvius demands that all the enslaved people in the household be put to death as a reprisal. Following protestations from his son, Salvius agrees to spare most of the enslaved people but orders the execution of Alator along with the guards who had been stationed outside his bedroom.

As an introduction, point students to the short discussion on page 7 and ask them to consider the *Thinking point*, encouraging students to think about all the objects found in Pompeii that were made of iron: storage chests, tools, razors, stili, pots and pans, gladiatorial weapons, etc.

Suggested comprehension questions for this task:

- Why was iron so important to the Roman economy?
- Do you think metal mining was regarded by the Romans as more important for economic reasons or as place of punishment?
- How might mining have affected the surrounding environment?

Britain's reputation for mineral wealth was one of the reasons for the Roman conquest, and it is likely that one of Salvius' duties was to maximize the benefits to the imperial government.

First reading

Be sure to emphasize **prīdiē** in line 1 (as well as the switch back to the past tenses), as this story is a flashback to explain how Salvius became wounded.

Consolidation

Having now read what caused Salvius' injury, ask students to reconsider the exchange among the mother, father, and son in **Rōmānus vulnerātus** (page 4). It is a good point in the narrative to revisit the mother's opinion on wounded Romans, and to ask again why the boy's parents might not have answered his last question.

Discussion

It might be worth considering the relationship between fathers and sons as depicted in this story. Students could be asked to look at the relationships between Salvius and Vitellianus and Alator and his father. Encourage them to use evidence from the text to make their case. You could also ask students to describe how this incident might shape Vitellianus as a young man. If appropriate, students could also be asked to explore the justifications Salvius and Alator would have given for their actions. What about Vitellianius?

Read or recap the section on Salvius, Rufilla, and Vitellianus on page 5. Establish that Salvius is a much more important figure to the Roman aristocracy than any of the characters the students have met so far in the course and ask students what they think about him. He is part of the system of imperial power and his activities are overseen by the governor and the emperor. How can we see imperial priorities in his actions? Students might identify that, for example, he is keen to maximize revenue from the province.

Ask if **coniūrātiō** is a suitable title for the story. Whose opinion does it reflect? Can students suggest alternative titles?

Romans thought a great deal about the possibility that the people they were holding in slavery might one day take their freedom using force. The idea that a 'plot' was developing in their household or their business was something that frequently occupied their thoughts.

This BBC In Our Time podcast covers the revolt of Spartacus: https://www.bbc.co.uk/programmes/b03wq2p3

Students could be asked to conduct some additional research into the topics arising from this story.

- Were there laws that consistently ruled about the treatment of enslaved peoples of the empire? Did these laws change over time?

- Who advocated for changes in the law regarding the treatment of enslaved people? What were their motivations for doing this?
- In this story, Salvius uses violence and fear as weapons against enslaved people to deter thoughts of seeking liberty or retribution. What other methods did Romans use to reinforce enslavement and prevent uprisings?

Lucius Pedanius Secundus was a Roman senator who was murdered in 61 CE by an enslaved person in his household. The senate approved the execution of all 400 enslaved people in his household, in accordance with Roman law. This was hugely unpopular, but Nero authorized it nonetheless.

Tacitus' account: https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Tacitus/Annals/14C*.html

Further information

The treatment of enslaved people (especially if educated) in the familia urbana was generally less inhumane than the treatment and conditions in the familia rustica, where the enslaved were often regarded as animals and worked in chain gangs. Life for the enslaved people in the mines was particularly grim. Many died from overwork or flogging. "Death in their eyes is more to be desired than life, because of the magnitude of the hardships they must bear" (Diodorus, *Bibliotecha Historica*, 5.38).

The status and working conditions of enslaved people varied considerably: from the household, where some would have had close contact with their enslaver, to the estate or mine, where they worked in chain gangs under the control of a manager or overseer. The economy of the Roman Empire depended on enslaved labor. Ever since the near success of the revolt of Celtic, German, and Thracian enslaved people under Spartacus in 73–71 BC, the Romans had lived in constant fear of another uprising, and insubordination was met with the severest of penalties.

While it was most certainly illegal at this time to execute an enslaved person without a trial, a person of Salvius' authority could perhaps safely ignore the law in a province remote from Rome. What we would regard as cruelty to enslaved people was not uncommon. Like Salvius in the final story of this Stage, Cato (writing c.160 BC) recommended reducing the rations of enslaved people who were sick (*De agri cultura*, 2.4).

Illustration: page 6

- The tiles stamped CL BR (classis Britannica) are from a bath house on the site. Mining iron was arduous at every stage. Enslaved labor was used for: extracting the rock from the ground; manhandling the bellows to bring the furnaces to a temperature hot enough to purify the metal; hammering and re-heating the iron to refine it further; and transporting the iron pigs. The Roman fleet had a role rather like that of the Royal Engineers; it was responsible for road and bridge building and engineering of all kinds, including mining. Some small mines were privately owned and some were let out to private contractors.

Mining (page 7)

A short summary of the role mining played in the economy of Rome, and the materials that were mined in Britain.

Thinking point

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

Possible answers include:

- It was used to make weapons and armor.
- It was used to produce coinage.
- It was used for infrastructure (e.g. lead for pipes).
- Lead was used in cosmetics.

Students can find out more about uses of lead on the website for Dartmouth College's toxic metals research program:

https://sites.dartmouth.edu/toxmetal/more-metals/lead-versatile-metal-long-legacy/

- Students may wish to think about the wider issues of Roman military expansion. At certain points, there may have been greater need for the materials for military equipment. The Emperor Trajan pursued an expansionist policy, taking the empire to its greatest geographical spread. His successor, Hadrian, halted this expansion, but started constructing defensive limits (e.g. Hadrian's Wall) that perhaps required other materials.
- Students could also think about how the supply of metals had an impact on the minting of coinage. This short article from the University of Liverpool website on Roman recycling of silver may be useful: https://news.liverpool.ac.uk/2023/10/16/new-research-shows-romans-were-early-pioneers-of-recycling/.

Students may wish to think about and discuss the effect Roman mining may have had on the landscape. They can compare with other sites in the Roman world where use of the landscape for the exploitation of resources can be seen and also with modern-day mining sites. Garum sites in Spain might make a good starting point. Students could also discuss what the potential dangers might have been to workers. Would they have been enslaved people or would there have been paid employment? Is it possible to see how these activities impacted the landscape?

Illustration: page 7

- Left: Piece of slag from the Roman bloomery (smelting) site at Beauport Park, 5 km from the coast at Hastings, East Sussex, the most extensive mine in the area.
- Top right: Relief of lead miner, possibly Roman, holding pick and bucket to transport ore (*Wirksworth Church, Derbyshire*). Mining iron was arduous at every stage. Enslaved labor was used for extracting the rock from the ground, manhandling the bellows to bring the furnaces to a temperature hot enough to purify the metal, hammering it to consolidate the iron, and transporting the iron pigs. The Roman fleet was responsible for road and bridge building and engineering of all kinds, including mining. Some small mines were privately owned, and some were leased to private contractors.

Bregāns I (page 8)

Story

Rufilla lines up all the enslaved people in the household for inspection in anticipation of Salvius' arrival. One of the enslaved men, named Bregans, has a large dog, a gift from King Togidubnus; Bregans wants to show the dog to Salvius when he arrives.

Ancient sources (from the Augustan period) say that dogs were exported from Britain for the purposes of hunting. Later, Tacitus describes dogs as a principal export from Britain. This short article from the Archaeological Institute of America gives some more information: https://archive.archaeology.org/1009/dogs/romanbrits.html

First reading

Read the story aloud in Latin, and let the students explore it in groups. Keep up the pace to sustain interest in the new situation. Both Varica and Bregans are new characters, so it is important to establish their identities. Asking who is shouting at whom in lines 7–8, who the subjects of **ducēbat** and **numerābat** (line 11) are, and who is speaking in lines 13 and 14 will help gauge students' general understanding of the story.

Consolidation

This story can form a base, when it has been read and discussed, for the review of verbs. For example:

1. 1st and 2nd person of the imperfect (introduced in Stage 12), by substitution for forms of the imperfect appearing in the story. Ask students the meaning of **habitābat** (line 2), and then substitute with **habitābās**, **habitābāmus**, etc. Similarly with the perfect, ask for the meaning of **salutāvit** (line 4) and then substitute **salutāvistī, salutāvistis**, etc.
2. As consolidation, especially to the comprehension questions outlined above, translate verbs with no nominative stated and taken in context. For example:

   in quattuor ōrdinēs longōs sē īnstrūxērunt. (lines 9–10)

   subitō exclāmāvit (lines 11–12)

   ingentem canem sēcum habēbat. (line 16)

   bēstiās optimē agitāre potest. (lines 18–19)

Illustration: page 9

- Mosaic of a hunting dog found in modern Cirencester (Roman Corinium Dobunnorum) in Gloucestershire, southwestern/central England.

Bregāns II (pages 8–9)

Story

Upon his arrival, Salvius is angered by Bregans' attempts to draw his attention to the dog and strikes Bregans to the ground. The dog jumps at Salvius who again is rescued by Vitellianus. Unable to punish the dog because it is a gift from the king, Salvius decides to punish Bregans instead.

Content note: This story is another which depicts the cruelty of Salvius as an enslaver and the desperate circumstances of Bregans as an enslaved man and it should be explored as such. Avoid having students act this story out as the power dynamics at play are not appropriate for them to inhabit: discussion of these, however, should be encouraged.

First reading

Read the story aloud in Latin and give students time to discuss the text before tackling the questions on page 9 with the whole class. Students could produce written answers for homework as consolidation of an oral discussion, or use the questions as a framework for producing a summary of the story.

Consolidation

There are a number of characters in this story, and they are often given a voice in the narrative. Students can be asked to identify the direct speech in the passage, and to imagine the tone these words are spoken, to whom and why.

Ask students to give their opinion about Bregans. Why do they think that he behaved the way that he did? Does it make sense to them given his position at the farm? What did he seek to accomplish? What message does the results of his interaction with Salvius send to the other enslaved people?

As with other stories, be alert to students falling into the habit of seeing the events solely through the eyes of the powerful: here they may be tempted to only make arguments that Bregans should comply with his enslavement rather than offering passive or active resistance.

Also ask students to comment on why Salvius behaves the way that he does. Why would he think his tone and actions would be acceptable? What does this tell us about Salvius or perhaps about the cultural and moral context in which he operates?

What impression do students have of Rufilla after reading these stories, and of the relationship between her and Salvius? Do they appear to be close? Ask students to support their opinions by referring to specific moments in the stories.

About the language 1: infinitives (pages 10–11)

New language feature

Present tense of **volō**, **nōlō**, **possum** used with the infinitive.

Discussion

In paragraph 3, elicit from the students the comment that the endings of **possum** are the same as the forms of **sum**. In paragraph 5, ask for alternative translations of **possum** and encourage the most natural English version in each case.

Consolidation

Students should learn to recognize and translate the inflections of the three verbs shown in the conjugation charts in paragraph 3. A useful oral exercise is to turn the examples in paragraphs 4 and 5 from singular to plural, or vice versa, and ask for a translation.

After studying the notes and the examples, ask different groups to look back at different stories, picking out and translating sentences containing infinitives. If further practice is necessary, ask the class Latin questions to which they can find the Latin answer in the text. For example, from **Rōmānus vulnerātus** (page 4):

Q: quis Rōmānōs vidēre potest?

A: fīlius Rōmānōs vidēre potest.

Q: quid fīlius dīcit?

A: "ego Rōmānōs vidēre possum."

Teachers should note that the examples in paragraph 1 are arranged so that the verbs with their infinitives are presented as follows:

cantat **cantāre** (first conjugation)

vident **vidēre** (second conjugation)

currunt **currere** (third conjugation)

audit **audīre** (fourth conjugation)

This gives teachers the opportunity to extend their students' understanding of verbs and conjugations if they wish to do so. Students could be asked to observe the differences in the vowel sound before the -re, and then subsequently instructed to look at the vowel sound in the infinitives in the example sentences.

Farming (page 11)

A brief overview of agriculture in Britain before and during the Roman occupation, showing some continuity but more in the way of change.

In pre-Roman times the Britons had been increasing their yields and were producing surpluses for local markets. There were further improvements in the Roman period because of the introduction of more efficient iron tools, which meant that more land could be brought into cultivation. The new Roman plow was larger with a longer and broader share. With the addition of a colter to slice the soil ahead of the share, it became even more effective. This change led to the tilling of more acreage than the characteristic small Celtic fields. The Roman roadbuilding program facilitated transportation of agricultural produce while the growth of towns created more markets. Within a short time of the Roman invasion, grain was being exported from Britain.

The main crops grown in the province were cereal grains: barley, oats, rye, and especially wheat. Archaeologists have found seeds of all these crops, accidentally charred and thus preserved in the earth. Most farms seem to have kept animals such as cattle, sheep, goats, pigs, dogs, and horses, in addition to geese and hens. These animals could provide food (meat, milk, and eggs), transport, wool or leather clothing, fertilizer, and bone. Bees were kept to produce honey, which was used to sweeten food. Many fruits and vegetables were grown, including some (like cherries and peas) which had been brought to the province by the Romans. As good iron tools and the new heavier plow became available, the yields of grain increased, encouraged by an expanding market. The villas could not produce everything their owners needed, but homegrown products such as grain, leather, meat, timber, and honey could be traded for shellfish, salt, wine, pottery, and ironware.

Students may ask:

- What types of crops were grown before the arrival of the Romans? (cereals, peas, beans)
- What new crops were introduced by the Romans? (leeks, cabbages, onions, grapes)
- Did farming technology change with the arrival of the Romans? (Romans brought aqueducts that would have aided crop irrigation).

Look to the Thinking points here, and in the sections on Mining and Salvius, Rufilla, and Vitellianus. How would farming in Britain link to the wider Roman economy? Were technological advances introduced to benefit the Britons themselves or were they for the benefit of Rome?

Thinking points

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

Students should be encouraged to think about the range of different experiences of enslaved people, depending on where they lived in the Roman world, their age, gender, and perceived education/skills. Students should consider whether these experiences may have changed over time.

Answers may vary but discussion could be based on the following:

- Expect students to comment on how brutal this form of manual labor would have been.
- Students could look at the stories they have been reading and compare the experiences of enslaved people in a domestic setting and in outside manual labor. Can differences be seen between what they have read about in Pompeii and in Britain? There is evidence of brutal conditions across the Roman world, and students may like to look at how periodically enslaved peoples revolted against this: there were three so-called 'Servile Wars' in southern Italy in the second and first centuries BC (culminating in the revolt led by Spartacus).

The BBC's *In Our Time* radio series has two good podcasts to listen to on this to generate discussions, one on Roman slavery (www.bbc.co.uk/programmes/b09xnl51) and one on Spartacus (www.bbc.co.uk/programmes/b03wq2p3).

- Students will also notice that enslaved people are very much seen by Romans as objects not as people. Written sources that we have do not question the ethics of enslavement, and any advocacy for better or humane treatment of enslaved people is for the most part based not on any form of compassion but on Romans not wishing to damage their property. There is a complete absence of the voices of enslaved people in the historical record.

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

- Students may mention land changing hands, being extended, or receiving different types of payment.
- If students have read *fundus Britannicus*, they may suggest that whilst British farmers may be continuing longstanding traditional practises and maintaining their existing infrastructures, there is some pressure from the Romans for change.
- If there is time, students could be given some additional information about the transformation of farming in the Italian peninsula in the first century BC. Here, small farms had been absorbed (often forcibly) into vast estates owned by absent wealthy landowners and farmed using forced labor by enslaved peoples. These estates were known as **latifundia**. We can perhaps expect something similar in Britain. Perhaps new crops were grown (and others discarded)? Perhaps new technology was introduced for greater financial savings or efficiency? Would farmland be turned into something else (housing)?

There are four Roman authors associated with writing about agricultural matters: Cato the Elder, Varro, Virgil, and Pliny the Elder. Some passages that may be useful for teachers can be found in these selections:

- Cato the Elder, *De agri cultura*, 1–52*:* establishing and equipping a farm; the essentials of running a farm.
- Varro, *De re rustica*, 2.1–4: animal husbandry (pigs)
- Virgil, *Georgics*, Book 4: beekeeping
- Pliny the Elder, *Natural History*, Book 18: how to run a farm.

Illustration: page 11

- A Romano-British plow reconstructed from wood with the original metal plowshare (top right). It would have been pulled by a team of oxen (bottom right). The plow's knife, or colter, would have made a preliminary vertical cut in the soil ahead of the plowshare.

fundus Britannicus (page 12)

Story

The differences between Romans and Britons is shown by the encounter Salvius has with a local farmer and his family. They are proud and happy with their home, but Salvius and Vitellianus see it as inferior to Roman properties, and furthermore see in their happiness proof of the inferiority of Britons.

First reading

Divide the story into two or three parts. There are natural breaks in the narrative to allow for this: lines 1–13 introduce the scene and the characters talk about the harvest and success of the farm; lines 14–19 see Salvius notice the treatment of enslaved people on the farm; lines 20-end have the Roman characters commenting on rebuilding work. After reading part of the story aloud in Latin, allow the students time to explore it. Then check their understanding and interpretation with comprehension questions. For example:

- When and where does this story take place?
- Which word in lines 2–3 (**agricola** … **labōrābant.**) reveals that the farmer's enslaved people are working hard?
- Who calls whom **perītissimus** (line 7) and why?
- What do you think the farmer means when he says, **"ego familiam meam servāre volō."** (lines 8–9)?
- How does Salvius' question in line 10 reveal that he does not quite understand the lifestyle of this farmer?
- In lines 11–12, where does the farmer say much of his money goes? Why is Salvius pleased with his answer (**"bene!"** in line 13)?
- What does the farmer say his son's job is?
- What are the other children doing in lines 21–22?
- What is a good English translation of the question in line 26 (**"nōnne … potes?"**)?

- What is a good English translation of the question in line 28 **("num ... vīs?"**)?
- What causes Salvius to say what he says in lines 31–32?

Consolidation

Use the questions below as a basis for discussion.

1 What do the stories so far reveal about the Britons and their way of life?

2 What does this story reveal about Salvius' attitude toward the Britons?

3 What impression do we receive of Salvius' involvement in Roman landholdings?

- He has a manager but takes a personal interest in the farm.
- His approach to enslaved people would be regarded as normal in Roman society and is based on Cato's advice to a landowner on how to inspect one's farm in company with the overseer (Cato, *De agri cultura*, 2).

Students may be inclined to accept the Roman viewpoint uncritically and use words such as "primitive" or "simple" to describe the Britons' way of life. This was a viewpoint that justified occupation and domination by the Romans, not an objectively accurate assessment. We lack in the historical record the voices of those who were colonized. This article by the University of Sussex in the UK gives a comparison with the imperial project of Britain: https://blogs.sussex.ac.uk/snapshotsofempire/2023/10/02/the-debate-on-british-colonialism/

4 What kind of atmosphere is there in this encounter? Is it tense or relaxed, for example? What moments in the Latin are creating this impression?

Note that this story contains a wide range of language features from across the stages so far, and can be used productively to check understanding before moving on. Sentences and phrases can be selected according to individual needs.

At this point the students have read four stories that involve Salvius in some manner. It would be a good time to ask them to write a character analysis of Salvius based on the way he is portrayed in the stories. Have students cite at least one piece of evidence (i.e. quote the Latin and provide an explanation of what it means in English) from each story (i.e. a minimum of four pieces of evidence in full) in support of their analysis.

About the language 2: -que (page 13)

New language feature

Use of **-que** to link words and sentences.

Discussion

Emphasize the unchanging form of **-que**, to avoid future confusion with the relative pronoun. After studying the note, put sentences on the board for students to rewrite using **-que**. For example:

agricola Salvium salūtāvit et fundum ostendit.

Salvius agrōs vīdit et agricolae respondit.

līberī rāmōs secant et tectum reficiunt.

Consolidation

Oral practice of **-que** linking two words can provide useful vocabulary review.

Illustration: page 13

- Wall painting from Trier showing a Gallo-Roman farmhouse consisting of two blocks joined by a colonnade. The master, wearing his hooded traveling cloak (left), arrives home to be greeted by the people he enslaved.

Practicing the language: Epona et Alātor (pages 14–15)

After the murder of their father, a sister tries to convince her brother he is being reckless.

In a flashback story, we see how Alator came to attack Salvius, as he tells his sister and mother that he will avenge his father's death (the **coniūrātiō** of the story on page 6).

The story shows the use of the following language points:

- present tense of **volō**, **nōlō**, **possum** used with the infinitive (lines 11–12; 13; 15–16; 20–21; 21–22)
- use of **-que** to link words and sentences (line 14)
- use of verbs in a wide variety of tenses and persons, including **est**.

Students may identify the imperfect **nōlēbant** but if possible further discussion should be postponed until Stage 15 when they will have seen many more examples.

1 Explore the story

If you wish to assign points to these questions as a formative assessment, here is a 10-point answer key:

a What two details are given about the house? [1]
It was near the iron mine [½] *and it was in the territory of the Cantiaci* [½].

b How many people lived in the house? [1]
Seven (a mother and her six children) [1].

c Write the Latin word that indicates that the mother suspected Alator had brought bad news about her husband. [1]
anxia [1].

d Why did the Romans sentence Alator's father to death? [1]
Because the father was sick (and they did not want to keep an enslaved person who was sick) [1].

e What was Alator's mother afraid would happen to her son? [1]
That he would be killed [1].

f Why was Alator not listening to his mother? [1]
He was looking for his dagger [1].

g What two reasons did Epona give to suggest that the family could continue to support themselves? [2]
They are skilled artisans [1] *and they can do a lot of business with the Romans* [1].

h What did Epona say a mother needs in order to look after her children? [1]
Money [1].

i Why did Alator's mother begin to sob a second time? [1]
Because Alator left the house with a dagger, intending to avenge his father's murder [1].

Further activities could include writing (in English or in Latin) a brief sequel to this story which outlines the fate of Alator. This composition can then be checked against **coniūrātiō** (page 6) as a review of the storyline and its details.

2 Explore the language

This section asks students to articulate their understanding of the perfect tense and the present infinitive. As verbs are now listed in the *Vocabulary checklist* by principal parts, it is an opportunity to highlight this. It may be helpful to address this question in a collaborative setting, such as peer discussion groups, to enable students to work through their ideas before formulating conclusions.

3 Explore further

Discussion could include:

- **familial piety.** Alator feels a responsibility to avenge his father, while his mother and sister plead for him to think of his responsibility to them.

There is an opportunity here to link out to myths and legends. Duty is a core issue in Rome's foundation myth, the *Aeneid* by Virgil, in which Aeneas feels compelled to avenge the deaths of his fellow Trojans. However, in doing so, he exposes himself to the Greeks who have sacked his city, Troy. His mother, Venus, appears to him and reminds him of his duty not just to his mother, father, and son, but to the Roman lineage his family will propagate.

- **justice in a Roman province.** Alator feels that there is no other avenue for justice available to him and his family.
- **living and working in a Roman province.** Epona argues that it is possible for them to continue working and trading as before, provided that they accept overall Roman control and keep their heads down. She believes that in this way they will be doing the best for the other members of the family.

Further discussion

Narrative moments that could be discussed in more detail include:

- **prope ferrārium apud Cantiacōs erat casa** (line 1): Point your students to the map on page 17, which reveals that the Cantiaci inhabited a territory on the very southeast of Britain. The Regnenses are directly to their west/southwest.
- **"custōs mihi tōtam rem nārrāvit."** (line 11): How are we to take this interaction? Was the guard dispassionate? Had the guard become familiar with Alator and his family, and so felt that his father had been killed cruelly? Was the guard Roman or perhaps one of the Cantiaci?
- **"fīlium quoque āmittere nōlō."** (lines 15–16): Later, in Unit 3, students will explore the Roman siege of Masada and the tragedy of one family as related by the historian Josephus. In the narrative, the family considers what justice is according to their beliefs and ideologies.
- **frāter nihil respondit; pugiōnem tenēbat** (line 23): Is Alator even listening to his sister at this point? Is there anything she could say to change his mind?
- Think about the mother's actions and words throughout. This story shows two generations under Roman rule; it is possible that the mother may have memories of conquest by the Romans, and of the Romans beginning their direct occupation of the land. In what way does the mother behave differently from her children? What reasons might there be for these differences?

Illustration: page 15

- An Iron Age dagger found in the River Thames. The iron blade was probably made in the area of modern Germany or Austria; however, the bronze bands of the sheath and the belt hook were made by a British armorer.

Reviewing the language

If students are ready to consolidate their learning, exercises for this Stage can be found on page 219.

Infinitives 1: sentences using infinitive phrases. Students choose the most appropriate infinitive from the box to complete the sentence. Students should then translate their sentences.

Singulars and plurals 1: sentences using 3rd person singular and plural verbs. Students select the correct nominative singular or plural form of a noun to agree with each sentence's verb. Students should then translate their sentences.

Cultural background material (pages 16–23)

Students are introduced to British culture and life before and during the empire and to the Roman invasion of Britannia. Study of this material should be integrated with reading and language work, as suggested earlier.

Remember that the stories are vehicles for cultural learning as well. Consider how you can integrate the culture material and language work in your approach to the investigation.

Analyze the Roman view that the Britons were "**fierce and inhospitable**" people (Horace, *Odes*, 3.4.33) living "**wholly separated from all the world**" (Virgil, *Eclogues*, 1.66) and the Romans "**would gain nothing by occupying the land**" (Strabo, 2.5.8).

Stage 13's *Investigate* question is focused on gaining knowledge about Britain during the period just before and during the Roman occupation, and asks the students to compare the literary sources (of which there are few and, in the case of the quotations above, offered by Romans who had not even been there) and the material culture (coins, artifacts, buildings, inscriptions). It provides a good opportunity for students to critically evaluate the competing claims of ancient written sources (sometimes incomplete or fragmentary) and archaeology.

Possible outcome tasks for students include:

- **Assessing written and archaeological sources:** students may complete all the steps below, or different groups could work on each step.
    - Students compile a short dossier listing what they know about each type of evidence (written sources, archaeological sites) for the time when Rome invaded. They critically assess these sources for accuracy, bias, etc.
    - Students then compile a similar dossier about Roman Britain from the time of the invasion until the withdrawal of Roman troops at the beginning of the fifth century. They can assess whether they feel Britain was still hostile to Roman rule or whether there was some degree of assimilation. Students may wish to look at the influence of Roman Britain on the wider Roman world (or which Roman emperors visited Britain), the surviving buildings, towns, mosaics, etc.
    - Finally, students could assess whether the quotations from the *Investigate* question rubric stand up or not.

- **Staging a debate:** the *Investigate* question could be framed as a debate for and against the view presented. Students could be assigned different tasks for this: research, preparing images and quotations, presentation to the class.
- **Creative writing:** alternatively, students could present their findings as a response, for example as a piece of creative writing. This could be in the form of a letter home to Rome from a merchant who has traveled to Britain, describing the extent to which the reality of the province has met his expectations. Students could also be asked to prepare sections of creative analysis to be filmed (interviews with characters and authors, presentation of specific artifacts) to be edited together for a documentary-style whole class response.

Thinking points

Not all *Thinking points* need to be studied; select those most relevant to your and your class's needs and interests.

page 16:

1 The only written sources we have about the native Britons come from the Romans and Greeks; what problems might this raise for historians trying to study the Britons?

Students can link this to this Stage's *Investigate* question. Possible points for discussion include:

- Our sources, which are few, are written by non-indigenous peoples, and also emanate from the wealthy upper classes. This means we are seeing Britain through the eyes of a colonizing power whose writers may be hostile, biased, or inaccurate. How should we treat such sources?
- Later sources, coming from a period when Roman had ruled for longer and perhaps had become more integrated with the local people and customs, may be more accurate (but, unfortunately, we do not have them). Would we expect people to feel more or less hostile towards Roman rule?
- Certainly we may expect a change in opinions over time (and also according to times of peace and conflict). It may be useful to think about this in terms of other areas of the Roman world, particularly Egypt after the defeat of Cleopatra in 31 BC (this point links naturally to the rest of Book 2).
- It may also be useful to consider what might be especially likely to be misunderstood or misrepresented by people outside of a culture. Students may offer up examples of religious practices, social norms, clothing, etc. This is a sensitive issue and will need to be handled respectfully by everyone: it is highly likely that members of a class have experienced this phenomenon themselves.

page 17:

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

Answers will vary a great deal. If your students have very little knowledge of modern Britain, perhaps ask them to suggest places they have heard of and then spend some time together finding them on a map. On page 18, there is a link to online maps of the Roman world.

Another discussion point might be: what factors would have influenced where tribes in Britain chose to settle? Students can look at topographical features such as hills (easily defensible), access to rivers and seas, arable land, religious considerations (sacred sites, stone circles). Students can look for place names ending in -cester and -caster (from castra, camp) to see where Romans settled. Did the Romans take over sites or establish new ones?

page 19:

3 Why do we have more artifacts made of metal than ones made of cloth or wood? What aspects of life might be difficult to study as a result?

- Students might think about how often perishable items such as wood, cloth, and textiles have been lost (and how the preservation of metals and stone might privilege those who could afford to use these materials).
- Students can be encouraged to recall their learning about the conditions in Pompeii. There, we can see specialized conditions that allowed the preservation of some foodstuffs (carbonized bread) and storage jars. But we can find animal and fish bones in other locations, and skeletal remains and teeth can help us understand the types of food people ate and the effect it had on their bodies.
- It is people at the lower end of the socioeconomic spectrum (who had few possessions and what they did have was made from perishable materials like wood) who disappear from the historical record when their material goods degrade and vanish. Sometimes personal letters or graffiti survive, but there are no autobiographical narratives of the economically disadvantaged.
- Students might talk about how climate affects what is preserved (for example, how the hot and dry conditions in Egypt preserved papyri that often document the lives and activities of ordinary people; see the University of Oxford's website for the Oxyrhynchus Papyri: https://oxyrhynchus.web.ox.ac.uk/home). Something similar happens in Britain, where at Vindolanda the damp and muddy conditions have preserved large numbers of writing tablets and Roman-era shoes; see the articles about these on the Vindolanda Museum blog (www.vindolanda.com/blog/fact-file-writing-tablets, www.vindolanda.com/blog/the-curators-favourite-shoes) and the British Museum website (www.britishmuseum.org/collection/galleries/roman-britain/vindolanda-tablets).

See Book 1 Stage 12 for how different materials can survive in different geographical and climatic conditions.

page 20:

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

- Gaul comprised modern-day France, parts of Belgium, western Germany, and northern Italy (Cisalpine Gaul is 'on this side of the Alps', from a Roman perspective, and Transalpine Alpine is 'on the far side of the Alps').
- Students might talk about how maps change frequently as countries come into existence or are absorbed by others. Boundaries shift, and at the borders there can be hybridization of culture, language, and religion.

Here are some useful maps of the Roman world for students to use:

- Digital Atlas of the Roman Empire: https://imperium.ahlfeldt.se/
- The Roman Empire in 10 Maps (gallery of images from the World History Encyclopedia): www.worldhistory.org/collection/189/the-roman-empire-in-10-maps/
- Map of the Roman World from the Barrington Atlas of the Greek and Roman World (available via ArcGIS Online mapping software): www.arcgis.com/apps/View/index.html?appid=b38db47e08ca40f3a409c455ebb688db

page 21:

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

- Caesar was documenting his campaign against the Gauls as it was happening (which means, as a contemporary, he could be accurate and may have spoken from personal experience or have done his research) and sending bulletins back to Rome for public reading (meaning overt untruths may have been difficult to pull off). However, these accounts were designed to boost his reputation with the public, to secure his own legacy, and probably to justify himself in the face of a hostile Senate.
- Caesar was operating on a Roman moral system that saw little wrong with the conquering (and sometimes genocide) of other peoples in the furtherance of its own aims.
- We have no accounts from the Gauls or the Britons about their interactions with Caesar and his troops. The lack of balancing view means we must be cautious when using Caesar as a historical source.
- A discussion might revolve around what other information we would need to be able to say whether Caesar is a good source for his actions. Discussion points could include:
  - the response of the Senate to his actions
  - the letters of Cicero (a contemporary).

We of course do not have sources from Gauls or Britons.

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

- Students might wish to start this with a more general preliminary discussion about the nature of archaeological evidence, including what it can and cannot tell us and how we reconcile any differences between material and written evidence.
- Most of our evidence for life in Roman Britain comes from archaeology. The archaeological evidence, which includes military equipment and the use of brass, suggests there was military contact between Britons and Romans prior to the Roman invasion. This implies informal and unofficial Roman involvement in British affairs, perhaps to ensure that the territory was ready to be conquered at the appropriate time, or perhaps to ensure that Britons did not interfere with Roman activities in Gaul.
- It seems likely that countries bordering Roman provinces will have been influenced in some way by Roman values, culture, and language. It is unclear (because we have no written sources) whether the relationship was amicable. It is entirely possible that cooperation was extracted with the implicit threat of invasion by Roman troops from Gaul.

Mosaics were mainly unknown in Britain before the Romans. Now we have nearly 800 examples.

page 22:

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

- Claudius probably invaded because:
  He was probably carrying out Caligula's planned policy of 39 CE.
  He claimed he was coming to the aid of Verica.
  He needed a military triumph to prove himself.
- Students may look back to the *Investigate* question: did Romans not invade Britain because they thought it not worth doing so? Why had Augustus or Tiberius not invaded? It was likely that domestic events and military requirements in other parts of the empire took precedence.

Students might wish to look at Roman biographers such as Suetonius (*Claudius*, 17), Tacitus (*Annals*, 12.23; 36–37), Cassius Dio (60.19–23).

Students can read Caesar's account of his two visits to Britain in 55 and 54 BC (almost a century before Claudius):

- Caesar, *Gallic Wars*,4.20–36: first expedition to Britain; 5.1–25: second expedition to Britain (text and translation available on the Lacus Curtius website: https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Caesar/Gallic_War/home.html).

Students might find the Attalus website for Greek and Roman history to be a useful source: http://attalus.org/. It documents events year by year from the fourth century BC with links to the ancient sources.

The biographer Suetonius tells us that Britain was acquired without any battle or bloodshed. Students should be encouraged to look at this statement more closely: what did Romans define as "without bloodshed"? Does this mean that Britons did not fight back, or that some kind of "amicable" arrangement was reached? Students may look up what "pax" (peace) may mean to Romans: peace or pacification (or both)?

Further suggestions for discussion

1 How might Romans and indigenous peoples have dealt with language issues? How do you think the locals learned Latin (and when they did, how much did they have to learn?). This article on the Classics for All website may help to spark discussion: https://classicsforall.org.uk/reading-room/ad-familiares/studying-latin-antiquity

2 How would interactions between locals and Romans have differed from place to place within Britain? (Think: town/country; coast/inland; north/south.) Did the Britons think of themselves as a nation? Did they fight among themselves, or did they cooperate with each other? How might Roman rule have changed this dynamic? One of the arguments used to justify imperial rule is that it has suppressed tensions between different groups. When empires have fallen, this has meant some of these tensions have resurfaced. Think about the breakup of Yugoslavia and the subsequent wars in the Balkans. A useful resource to support this is the discussion about Hadrian's Wall from the BBC radio series *In Our Time*: www.bbc.co.uk/programmes/b01kkr42.

3 Why do you think no emperors after Claudius visited Britain until Hadrian in AD 122?

4 We know many soldiers and administrators came from other parts of the empire to live and work in Britain. Do you think people from Britain traveled to other parts of the empire? If so, why do you think this happened?

5 In what ways might Roman rule in Britain have differed from or been similar to other Roman provinces?

Further information

Moving around the Roman world

Salvius and Rufilla moved from Italy to Britain as part of his career. Roman senators and equestrians would have been used to moving around the empire in administrative or military roles. During the Republic, former praetors and consuls would be sent to govern provinces for short periods of time and, as part of a young man's training for public service, time would be spent on the staff of provincial governors. Many saw this as an opportunity to make back money spent on gaining high office (sometimes through punitive taxes, sometimes by stealing resources and art objects from the locals). Some, like Cicero, were less keen to spend time in potentially dangerous places. During the empire, increasingly these provincial offices were occupied by men of equestrian rank. From the time of Nero, governorships were used by ambitious generals to launch their own bids for imperial power. This was how Vespasian (the father of Domitian) came to power.

Suetonius tells us that both the Emperor Vespasian and his elder son Titus served in the military in Britain. The former received triumphal regalia for his campaigns.

Roman mining

While mining on a large scale would use a large number of enslaved people, perhaps deemed expendable in dangerous conditions, there was much skill involved in the construction and operation of mining machinery. Thus, such activities would have also utilized skilled free and freed persons, as well as the military (who were skilled in the construction of fortifications and roads).

By AD 70 Britannia had surpassed Hispania as the province that produced the most lead.

Language issues

While the written sources suggest many well-educated Romans could converse in both Latin and Greek, there are fewer sources for how ordinary people communicated with each other. Graffiti give us a clue about levels of literacy and the ability to write but tell us nothing about spoken communication. It seems likely that Latin was spoken differently across the empire, and perhaps each province offered a hybridized form of language, with elements of vernacular and Latin. It may have been that most people could only understand sufficient Latin to be able to deal with officialdom.

Roman maps

As the Roman world expanded over time, and its geographical frontiers extended, Romans needed to adjust their knowledge of where everything was. Some information was obtained from Greek sources, but frequently it was the military who plotted the new geographical landscape. Their focus would usually be on offensive and defensive considerations but also on the best places to build infrastructure such as bridges, roads, and aqueducts. Marcus Agrippa, republican statesman and close colleague of Augustus, commissioned a map of the known world, known as the *Orbis terrarum* (Map of the World), which was placed on the Porticus Vipsania in Rome. It remained uncompleted by the time of his death in 12 BC (and was not finally finished until

AD 20). It is now lost. He would have drawn on sources such as Julius Caesar's uncompleted world map (also lost) and on the works of such writers as the geographers Strabo and Pomponius Mela.

Further activities and resources

Illustrations:

page 17

Map showing British tribes

page 18

Top: Maiden Castle, Dorset

Bottom: British coin

page 19

Left: torc from Snettisham hoard

Right: Battersea shield

page 20

Map of Gaul

page 21

Top: fitting from Roman gladius

Bottom: oldest of the coins found at Hallaton

page 22

Left: part of inscription from Claudius' triumphal arch in Rome

Right: Coin depicting the Claudius and the arch

page 23

Ditches at Rutupiae

page 24

Helmet dredged from Thames

1 In accordance with *Thinking point 4* (page 20), compare a map of the Roman Empire with a political map of modern Europe, North Africa, and the Middle East. Prepare a presentation on the similarities and differences between the Roman provinces and the location of the modern nation-states. (You may find the maps mentioned for *Thinking point 4* useful for this.)

2 Write a diary entry for a day in the life of either Salvius or Rufilla, including what they have done during the day and also their longer-term aspirations. How might a diary entry by Bregans or a Briton have differed?

3 Create a presentation on Roman farming, using slides of modern farms complemented by slides of students' own drawings of other aspects of Roman farming.

4 Why is the usefulness of the term 'Celtic' now debated by academics? Investigate 'Celtic' society before the arrival of the Romans.

- You may see the term "Celtic" used in older scholarship. This short article by Amgueddfa Cymru - Museum Wales outlines some of these debates: https://museum.wales/articles/1341/Who-were-the-Celts/

    - Take one artifact (for example, the famous golden torc from the "Snettisham hoard" depicted on page 19) and investigate how it was made and therefore what professions and skills would have been necessary to make it. For example, what professions and skills would be necessary to turn raw gold metal in the ground to the artistic form you see? What picture can you build up of the society that produced it from this one artifact?
- The following resources may be useful:
    - Roman Britain's webpage on the Celts and Celtic life: www.roman-britain.co.uk/the-celts-and-celtic-life/
    - The British Museum's exhibition on Celtic life in Iron Age Britain: https://artsandculture.google.com/story/celtic-life-in-iron-age-britain-the-british-museum/_AWRz1O9u3piJg?hl=en
    - Roman Britain's webpage on the Celtic tribes of Britain: www.roman-britain.co.uk/the-celts-and-celtic-life/tribes/
    - Isaac, B. *The Invention of Racism in Classical Antiquity*, Princeton University Press, 2004), specifically Chapter 11 on Gauls.

There is a wide range of resources on Roman Britain. Suggestions include:

- Roman Inscriptions of Britain online collection of funerary inscriptions in Roman Britain: https://romaninscriptionsofbritain.org/
- Warwick University webpage on women's lives in Roman Britain: https://warwick.ac.uk/fac/arts/classics/warwickclassicsnetwork/romancoventry/resources/diversity/womeninbritain/
- English Heritage webpage on food and health in Roman Britain: www.english-heritage.org.uk/learn/story-of-england/romans/food-and-health/
- Roman Britain's webpage about Roman villas and farms (with links to other material on Roman people): www.roman-britain.co.uk/life-in-roman-britain/villas-farms/
- Cambridge Core blog on the evidence about slavery in Roman Britain: www.cambridge.org/core/blog/2021/06/07/reviewing-the-evidence-for-slavery-in-roman-britain/
- Warwick University webpage on diversity in Roman Britain: https://warwick.ac.uk/fac/arts/classics/warwickclassicsnetwork/romancoventry/resources/diversity/evidence/
- Warwick University webpage on Roman invasions of Britain: https://warwick.ac.uk/fac/arts/classics/warwickclassicsnetwork/romancoventry/resources/interactions/invasion/
- Warwick University webpage on client kingdoms: https://warwick.ac.uk/fac/arts/classics/warwickclassicsnetwork/romancoventry/resources/interactions/civitates/
- Warwick University webpage on rebellions against Roman rule: https://warwick.ac.uk/fac/arts/classics/warwickclassicsnetwork/romancoventry/resources/interactions/rebellion/
- Warwick University on Romano-British religion: https://warwick.ac.uk/fac/arts/classics/warwickclassicsnetwork/romancoventry/resources/interactions/religion/
- Discussion about Roman Britain from the BBC radio program *In Our Time*: www.bbc.co.uk/programmes/p00548xn

- English Heritage podcasts on Roman Britain: https://soundcloud.com/englishheritage/sets/explore-the-history-of
- University of Oxford podcasts on Roman Britain: https://podcasts.ox.ac.uk/keywords/roman-britain
- Episode 6 of the BBC radio program *Being Roman with Mary Beard*, about life on Hadrian's Wall: www.bbc.co.uk/programmes/p0gr2sw2

Vocabulary checklist (page 24)

Discuss the format used in the Vocabulary checklists from now on:

Verbs: 1st person singular, present tense (met in Stage 4); present infinitive (met in Stage 13); 1st person singular, perfect tense (met in Stage 12).

Nouns: first, second, and third declension nouns are listed by their nominative singular form (the genitive is added in Stage 17).

- The adjective **cēterī** forms part of the frequently used abbreviation in English, **etc.**, which stands for **et cētera** ("and the rest").
- You may want to encourage your students to leave **domina** untranslated, as long as everyone is aware of its general meaning; "lady (of the household)" and "mistress" may communicate a different and unintended tone.
- Students may be curious why **interficere** means "to kill" when the verb seemingly is a compound of **inter** = "between" and **facere** = "to do, make." It is theorized that the prefix **inter**- also originally included an idea of separation, such that **interficere** had the sense of "to cause a separation (from life)."
- **nōlō** [**nē** + **volō**] is the negative of **volō**.
- **postrīdiē** ("on the next day") is originally a compound of **posterī diē** (the locative case, here meaning "on the following day").

Phrases for discussion

Each of the following famous Latin phrases contains vocabulary from the current Vocabulary checklist. For additional information on each phrase, consult Ehrlich, M. *Amo, Amas, Amat and More* (Harper Collins, 1985) or other books of this type.

nil sine magno labore vita dedit mortalibus [**vīta**]

unus vir, nullus vir [**nūllus**] (two heads are better than one)

per se [**sē**]

novus homo [**novus**]

Suggested further reading

There is some overlap with the study materials for the "Britannia: from Conquest to Province, AD 43–c.84." module of the UK national examination in Ancient History. This qualification (GCSE) is taken over two or three years, generally between the ages of 13 and 16, and so its resources may be well-pitched for teachers and students:

- "Britannia: from Conquest to Province, AD43–c.84" on the Warwick University website: https://warwick.ac.uk/fac/arts/classics/warwickclassicsnetwork/stoa/anchist/gcse/britannia

- "Ruling Roman Britain, AD43–c.128" on the Warwick University website: https://warwick.ac.uk/fac/arts/classics/warwickclassicsnetwork/stoa/anchist/alevel/romanbritian
- Fowler, P., Grocock, C., & Melville, J. *OCR Ancient History GCSE Component 2 ROME* (Bloomsbury Academic, 2017). Pages 276–277 have a good bibliography for the subject, including:
    - Mattingly, D. *An Imperial Possession: Britain in the Roman Empire* (Penguin, 2006).
    - Southern, P. *Roman Britain: A New History 55 BC–AD 450* (Amberley Publishing, 2011).

An excellent sourcebook for how Romans though of other races is:

- Isaac, B. *The Invention of Racism in Classical Antiquity* (Princeton University Press, 2004). Of particular use is Chapter 11 (pages 411–426) on Gauls.