

Tomb marker dedicated by Justus and Nigrinus to their deceased parents and brother

Supplementary Readings

—The Story of Perseus—

(This supplementary selection is designed to be read after Review Lesson 8.)

PERSEUS AND POLYDECTES

Haec fābula ā poētis dē Perseī rēbus gestis nārrātur. Perseus filius erat Iovis, rēgis deōrum. Avus Perseī propter ōrāculum eum timēbat et cōnsilium cēpit quō poterat eum adhūc infāntem cum mātrem interficere. Itaque eōs inclūsit in arcam ligneam quam iussit in mare conicī. Tempestās magna mare turbābat et timor mortis et mātrem et infāntem occupāvit.

Iuppiter tamen omnia haec vīdit et filium servāre cōstituit. Itaque perdūxit arcam in īnsulam quae longē aberat, ubi Perseus cum mātrem multōs annōs habitāvit in pāce. Sed Polydectēs, rēx huius īnsulae, mātrem Perseī miserē amāvit et Perseō "Tuam mātrem," inquit, "in mātrimonium dūcam." Hoc tamen cōnsilium Perseum nōn delectāvit. Itaque Polydectēs Perseum dīmittere cōstituit. Eum vocāvit ad rēgiam et "Iam dūdum," inquit, "tū adulēscēns es. Itaque nunc debēs arma capere et virtūtem ostendere. Hinc nāvigā et caput Medūsae ad mē reportā."

PERSEUS LEAVES THE ISLAND

Perseus ab īnsulā discessit et diū Medūsam frūstrā quaesīvit. Tandem per deōrum auxiliū ad Medūsae sorōrēs pervēnit, ā quibus tālāria galeamque magicam cēpit. Atque Apollo et Minerva eī falcem et speculum dedērunt. Tum, ubi tālāria induerat, volāre potuit et hōc modō ad eum locum pervēnit ubi Medūsa cum reliquīs Gorgonibus habitābat. Mōnstra horribilia erant hae Gorgonēs, quārum capita serpentibus multis contēcta erant, et manūs ex aere factae.

THE FIGHT WITH THE GORGON

Iam Perseus Medūsam invēnerat—sed quō modō appropinquāre poterat ad hoc mōnstrum, cuius cōspectū hominēs in saxum vertēbantur? Propter hanc causam speculum Perseō Minerva dederat. Itaque ille tergum vertit et in speculum īspiciēbat. Hōc modō caput eius

ūnō ictū abscīdit. Reliquae Gorgonēs, quae ē somnō excitātae et irā commōtae sunt, Perseum interficere studēbant, sed Perseus galeam magicam induit. Ubi hoc fēcit, statim ē cōspectū eārum excessit.

Post haec Perseus in finēs Aethiopiae vēnit, in quibus Cēpheus rēx erat. Cēpheus et Neptūnus, maris deus, inimīci erant; itaque Neptūnus mōnstrum ferum ē marī cotīdiē mīsit quod hominēs dēvorābat. Cēpheus ōrāculum cōsultuit et ā deō iussus est filiam mōnstrō trādere. Haec puella, quae Andromeda appellāta est, et pulchra et bona erat et ā patre amābātur; rēx tamen coactus est facere illa quae deus iusserat.

PERSEUS RESCUES ANDROMEDA

Ubi Andromeda ad litus dēducta est et ad rūpem adligāta (nam ita ōrāculum iusserat), Perseus subitō advolāvit. Tōtam rem audit et puellam videt. Simul mōnstrum procul cōspicitur. Iam magnā celeritāte ad locum ubi puella est mōnstrum appropinquat.

At Perseus, ubi haec vīdit, gladium strīxit et in caelum altum volāvit. Diū et acriter cum mōnstrō pugnat. Tandem Perseus mōnstrum interfēcit et Andromeda salva erat. Prō hōc magnō beneficiō Cēpheus Perseō Andromedam in mātrimonium dedit. In finibus Aethiopiae Perseus et Andromeda paucōs annōs habitāvērunt in magnō honōre. Sed tandem Perseus cum Andromedā mātrem quaesīvit, quam salvam invēnit in Polydectis īsulā. Postea Polydectēs et avus Perseī, quod malī fuerant, ā Perseō interfectī sunt: ille in saxum cōspectū Medūsae capitis conversus est; hic interfectus est discō quem Perseus in lūdīs iēcerat.

Roman students with teacher



— *The Story of Ulysses* —

(To be read after Review Lesson 15)

1. ULYSSES STARTS FOR HOME.

Urbem Trōiam ā Graecīs decem annōs obsessam esse satis cōnstat; dē hōc enim bellō Homērus, maximus poētārum Graecōrum, Īliada opus nōtissimum scripsit. Trōiā tandem per insidiās captā, Graeci bellō fessī domum redire mātūrāvērunt. Omnibus rēbus ad profectiōnem parātis nāvēs dēdūxērunt, et tempestātem idōneam nactī magnō cum gaudiō solvērunt. Erat inter Graecōs Ulixēs quīdam, vir summae virtūtis ac prūdentiae, quem nōn nūlli dīcunt dolum istum excōgitāsse quō Trōiam captam esse cōnstat. Hic rēgnum insulae Ithacae obtinuerat, et paulō priusquam ad bellum cum reliquīs Graecīs profectus est, puellam fōrmōsissimam, nōmine Pēnelopēn, in mātirimōnium dūxerat. Nunc igitur cum iam decem annōs quasi in exsiliō cōnsūpsisset, magnā cupiditate patriae uxōrisque videndae ārdēbat.

2. THE LAND OF THE LOTUS-EATERS.

Postquam Graeci pauca mīlia passuum ā litore Trōiae prōgressi sunt, tanta tempestās subitō coorta est ut nūlla nāvium cursum tenēre posset, sed aliae aliam in partem disicerentur. Nāvis autem quā ipse Ulixēs vehēbatur vī tempestātis ad merīdiem dēlāta decimō diē ad litus Āfricae appulsa est. Ancoris iactis Ulixēs cōstituit nōn nullōs ē sociīs in terram expōnere, quī aquam ad nāvem referrent, et quālis esset nātūra eius regiōnis cognōscerent. Hī ē nāve ēgressi imperāta facere parābant. Sed dum fontem quaerunt, quōsdam ex incolīs invēnērunt atque ab eīs hospitio accepti sunt. Accidit autem ut maior pars victūs eōrum hominum in mirō quōdam fructū, quem lōtum appellābant, cōsisteret. Quem cum Graeci gustāssent, patriae et sociōrum statim obliti cōfirmāvērunt sē semper in illā terrā mānsūrōs, ut dulci illō cibō in perpetuum vescerentur.

1. 1. cōnstat takes indirect statement, *urbem . . . esse*. 3. *insidiās* refers to the wooden horse. 7. *quem*, acc. subj. of *excōgitāsse* (*excōgitāvisse*) in indirect statement after *dīcunt*, *who some (nōn nūlli) say had devised . . .*
2. 3. *aliae aliam in partem*, *some in one direction, others in another*. 11. *gustāssent* = *gustāvissent*. 12. *obliti* (*obliviscor*) governs objective gen. of *patriae, sociōrum*.

3. FORCIBLE RETURN TO THE SHIP.

Ulixēs cum ab hōrā septimā ad vesperum exspectāset, veritus nē sociī suī in periculō versārentur, nōn nullōs ē reliquīs mīsit, ut quae causa esset morae cognōscerent. Itaque hī in terram expositī ad vicum quī nōn longē aberat sē contulērunt; quō cum vēnissent, sociōs suōs quasi
 5 ēbriōs repperērunt. Tum causam veniendī docuērunt, atque eīs persuādere cōnātī sunt ut sēcum ad nāvem redīrent. Illī autem resistere ac sē manū dēfendere coepērunt, saepe clāmitantēs sē numquam ex illō locō abitūrōs. Quae cum ita essent, nūntiū rē infectā ad Ulixem rediērunt. His rēbus cognitis ipse cum reliquīs quī in nāve relictī erant
 10 ad eum locum vēnit; sociōs suōs frūstrā hortātus ut suā sponte redirent, manibus vīctis invītōs ad nāvem trāxit. Tum quam celerrimē ex portū solvit.

4. THE CYCLOPS'S CAVE.

Tōtam noctem rēmīs contendērunt, et postridiē ad ignōtam terram nāvem appulērunt. Tum, quod nātūrā eius regiōnis ignōrābat, ipse Ulixēs cum duodecim sociīs in terram ēgressus locum explorāre cōstituit. Explōrātōrēs paulum ā litore prōgressi ad spēluncam ingentem
 5 pervēnērunt, quam incolī sēnsērunt; eius enim introitum et nātūrā locī et manū mūnitum esse animadvertērunt. Etsī intellegēbant sē nōn sine periculō hoc factūrōs, tamen spēluncam intrāvērunt; quod cum fēcissent, magnam cōpiam lactis in vāsīs ingentibus conditam invēnērunt. Dum mīrantur quis in eā sēde habitāret, sonitum terribilem
 10 audivērunt, et oculīs ad ōstium tortis mōnstrum horribile vīdērunt, hūmānā quidem speciē et figurā, sed ingentī magnitudīne corporis. Cum autem animadvertissent mōnstrum ūnum modo oculum habere in mediā fronte positum, intellēxērunt hunc esse ūnum ex Cyclōpibus, dē quibus iam audiverant.

5. TWO COMPANIONS ARE EATEN.

Cyclōpēs autem pāstōrēs erant, quī īnsulam Siciliam praecipuēque montem Aetnam incolēbant; ibi enim Volcānus, praeses fabrōrum ignisque inventor, cuius servī Cyclōpēs erant, officīnam suam habēbat. Graeci igitur simul ac mōnstrum vīdērunt, terrōre paene
 5 exanimātī in interiōrem spēluncae partem refūgērunt, et sē abdere

3. 7. *manū, by force.*

4. 10. *tortis (torqueō).*

5. 4. *simul ac, as soon as.*

cōnābantur. Polyphēmus autem (sīc enim Cyclōps appellābātur) pecus suum in spēluncam compulit; deinde, cum saxō ingentī ōstium obstrūxisset, ignem in mediā spēluncā fēcit. Hōc factō omnia oculō perlūstrābat. Cum sēnsisset hominēs in interiōre spēluncae parte esse abditōs, magnā vōce exclāmāvit: “Quī hominēs estis? Mercātōrēs an latrōnēs?” Tum Ulixēs respondit sē neque mercātōrēs esse neque praedandī causā vēnisse, sed Trōiā captā domum redeuntēs vī tempestātum ā cursū dēlātōs esse. Ōrāvit etiam ut sibi sine iniūriā abire licēret. Tum Polyphēmus quaesivit ubi esset nāvis quā vectī essent. Ulixēs cum magnopere sibi praecavendum exīstimāret, respondit nāvem suam in saxa coniectam omnīnō frāctam esse. Ille autem nūllō respōnsō datō duo ē sociīs eius manū corripuit, et membrīs eōrum dīvulsīs carne vescī coepit.

6. THE GREEKS BEGIN TO DESPAIR.

Dum haec geruntur, Graecōrum animōs tantus terror occupāvit ut nē vōcem quidem ēdere possent, sed omnī spē salūtis dēpositā praesentem mortem expectārent. At Polyphēmus, postquam famēs hāc tam horribilī cēnā dēpulsa est, humī prōstrātus somnō sē dedit. Quod cum vidisset Ulixēs, tantam occāsiōnem rei bene gerendae nōn omittendam arbitrātus, pectus mōnstrī gladiō trānsfigere voluit. Cum tamen nihil temere agendum exīstimāret, cōstituit explōrāre, priusquam hoc faceret, quā ratiōne ex spēluncā ēvādere posset. Cum saxum animadvertisset quō introitus obstrūctus erat, nihil sibi prōfutūrum intellēxit Polyphēmum interficere. Tanta enim erat eius saxī magnitudō ut nē ā decem quidem hominibus āmovērī posset. Quae cum ita essent, Ulixēs hōc cōnātū dēstitit et ad sociōs rediit; quī cum intellēxissent quō in locō rēs esset, nūllā spē salūtis oblātā dē fortūnis suis dēspērāre coepērunt. Ille tamen vehementer eōs hortātus est nē animōs dēmitterent; dēmōnstrāvit sē iam antea ē multis et magnīs periculīs ēvāsisse, neque dubium esse quīn in tantō discrīmine dī auxiliū lātūrī essent.

7. ULYSSES FORMS A PLAN.

Ortā lūce Polyphēmus iam ē somnō excitātus idem quod prīdiē fēcit; nam correptīs duōbus virīs carne eōrum sine morā vescī coepit.

15. **sibi praecavendum (esse)**, *that he ought to take precautions.*

6. 4. **prōstrātus (prōsternere)**. 7. **priusquam hoc faceret**, *before he should do this.* 16. **neque dubium esse quīn**, *nor was there any doubt that.* Neg. expressions of doubt take **quīn** and subjunc.

Deinde, cum saxum amovisset, ipse cum pecore suo ex spelunca progressus est; quod cum Graeci viderent, magnam in spem venerunt se paulo post evasuros. Statim ab hac spe repulsi sunt; nam Polyphemus, postquam omnes oves exierunt, saxum reposuit. Reliqui omni spe salutis deposita se lamentis lacrimisque dederunt; Ulixes vero, qui, ut supra demonstravimus, magni fuit consilii, etsi intellegebat rem in discrimine esse, tamen nondum omnino desperabat. Tandem, cum diu haec toto animo cogitavisset, hoc consilium cepit. E lignis quae in spelunca reposita erant magnam clavam deligit. Hanc summam cum diligentia praeacutam fecit; tum, postquam sociis quid fieri vellet ostendit, reditum Polyphemi expectabat.

8. NO MAN.

Sub vesperum Polyphemus in speluncam rediit, et eodem modo quo antea cenavit. Tum Ulixes utrem vini prompsit, quem forte (id quod ei erat salutis) secum attulerat; et postquam magnum poculum vini complavit, monstrum ad bibendum provocavit. Polyphemus, qui numquam antea vinum gustaverat, poculum statim exhaustit; quod cum fecisset, tantam voluptatem percipit ut iterum ac tertium poculum compleri iuberet. Cum quaesivisset quo nomine Ulixes appellaretur, ille respondit se Neminem appellari; quod cum audivisset, Polyphemus ita locutus est: "Hanc tibi gratiam pro tanto beneficio referam; te postremum omnium devorabo." Hoc cum dixisset, cibi vini que plenus humi recubuit, et brevi tempore somno oppressus est. Tum Ulixes sociis convocatis, "Habemus," inquit, "quam petivimus facultatem; ne tantam occasionem rei bene gerendae omittamus."

9. POLYPHEMUS IS BLINDED.

Hac oratione habitam extremam clavam igni calefecit, atque hac oculum Polyphemi dormientis perfodit; quo facto omnes in diversas speluncae partes se abdiderunt. At ille hoc dolore oculi est somno excitatus clamorem terribilem sustulit, et dum in spelunca errat, Ulixem manu prehendere conabatur; cum tamen iam omnino caecus esset, nullo modo id efficere potuit. Interea reliqui Cyclopes clamore auditu undique ad speluncam convenerant; et ad introitum adstantes quid Polyphemus ageret quaesiverunt, et quam ob causam tantum clamorem sustulisset. Ille respondit se graviter vulneratum esse, ac magno do-

8. 3. *ei . . . salutis*, double dat., *for safety to him*.

9. 5. *cum*, *since*.

lōre adfici. Cum postea quaesivissent quis ei vim intulisset, respondit 10
 Neminem id fecisse; quibus rebus auditis unus e Cyclopius, "At si
 nemō," inquit, "te vulneravit, non dubium est quin consilio deorum,
 quibus resistere nec possumus nec volumus, hoc supplicio adfectus
 sis." Hoc cum dixisset, abierunt Cyclopes eum in insaniam incidisse
 arbitrati. 15

*Archaic Greek Vase
 painting showing the
 blinding of Polyphemus by
 followers of Ulysses*



10. ESCAPE FROM THE CAVE.

Polyphēmus ubi sociōs suos abisse sensit, furōre atque āmentiā im-
 pulsus Ulixem iterum quaerere coepit; tandem, cum ōstium invēnis-
 set, saxum quō obstructum erat amōvit, ut pecus in agrōs exiret. Tum
 ipse in introitū cōsēdit; et ut quaeque ovis ad hunc locum vēnerat,
 eius tergum manibus tractābat, nē hominēs inter ovēs exire possent. 5
 Quod cum animadvertisset Ulixēs, omnem spem salutis in dolō magis
 quam in virtūte positam esse intellēxit. Itaque hoc cōsiliū iniit.
 Primum ex ovibus trēs pinguissimās dēlēgit, quās cum inter sē
 vīminibus coniūnxisset, ūnum ex sociis suis ventribus eārum ita sub-
 iēcit ut omninō latēret; deinde ovēs hominem ferentēs ad ōstium 10
 ēgit. Id accidit quod fore suspicātus erat. Polyphēmus enim postquam

10. 4. *ut, as.* Ut followed by indic. means *as.* 9. *ventribus, dat.* with com-
 pound verb, *subiēcit.* 11. *Id . . . erat,* That happened which he suspected
 would happen. *fore = futurum esse.*

terga ovium manibus tractāvit, eās praeterīre passus est. Ulixēs ubi rem tam fēliciter ēvēnisse vīdit, omnēs sociōs suōs ex ōrdine eōdem modō ēmīsīt; quō factō ipse novissimus ēvāsīt.

11. A PERILOUS DEPARTURE.

His rēbus ita cōfectīs Ulixēs, veritus nē Polyphēmus dolum cognōs-
ceret, cum sociīs quam celerrimē ad lītus contendit; quō cum vēnis-
sent, ab eis quī nāvī praesidiō relictī erant magnā cum laetitiā exceptī
sunt. Hī cum iam diēs trēs continuōs reditum eōrum ānxiō animō
5 exspectāvissent, suspicātī (id quidem quod erat) eōs in aliquod grave
periculum incidisse, ipsī auxiliandī causā ēgredi parābant. Tum Ulixēs
nōn satis tūtum esse arbitrātus in eō locō manēre, quam celerrimē
proficiscī cōstituit. Itaque omnēs nāvem cōscendere iussit, et
sublātīs ancorīs paulum ā lītore in altum prōvectus est. Tum magnā
10 vōce exclāmāvit: "Tū, Polyphēme, quī iūra hospitī violās, iūstam et
dēbitam poenam immānitātis tuae solvistī." Hāc vōce audītā Polyphē-
mus vehementer commōtus ad mare sē contulit. Ubi nāvem paulum
ā lītore remōtam esse intellēxit, saxum ingēns sublātum in eam partem
coniēcīt unde vōcem vēnisse sēnsit. Graecī autem, etsī nōn multum
15 āfuit quīn nāvis eōrum mergerētur, tamen nullō damnō acceptō cur-
sum tenuērunt.

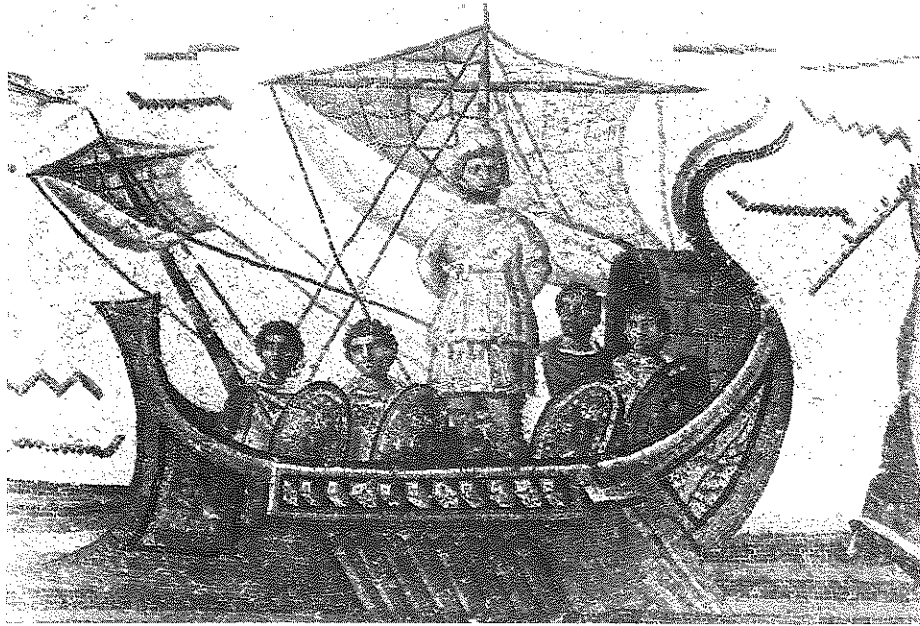
12. AEOLUS'S GIFT OF THE WINDS.

Pauca mīlia passuum ab eō locō prōgressus Ulixēs ad īnsulam Aeoliam nāvem appulit. Haec patria erat ventōrum.

Hic rēx Aeolus vāstō antrō luctantēs ventōs tempestātēsque sonōrās
imperīō premit ac vinclīs et carcere frēnat. Ibi rēx ipse Graecōs hospitīo
5 accēpit, atque eis persuāsīt ut ad reficiendās virēs paucōs diēs com-
morārentur. Septimō diē, cum sē ex labōribus refēcissent, Ulixēs, nē
annū tempore ā nāvīgatiōne exclūderētur, sibi proficiscendum statuit.
Tum Aeolus, quī sciēbat Ulixem cupidissimum esse patriae videndae,
eī magnum ūtrem dedit, in quō omnēs ventōs praeter ūnum inclū-
10 serat. Favōnium modo solverat, quod ille ventus nāvīgantī ab īnsulā
Aeoliā Ithacam est secundus. Ulixēs hoc dōnum libenter accēpit, et
grātīs prō tantō beneficiō āctīs ūtrem ad mālum adligāvit. Omnibus
rēbus ad profectiōnem parātīs merīdiānō ferē tempore ex portū solvit.

11. 3. nāvī praesidiō, double dat. 14. etsī . . . mergerētur, *although their ship was almost sunk.*

12. 3. vāstō antrō, understand in before vāstō. 4. vinclīs = vinculis.



Ulysses and companions, Roman mosaic from Bardo Museum, Tunis

13. THE WINDS UNLEASHED.

Novem diēs Graeci secundissimō ventō cursum tenuerunt; iamque in cōspectum patriae suae vēnerant, cum Ulixēs lassitūdine cōfectus (ipse enim gubernābat) ad quiētem capiendam recubuit. At socii, qui iam diū mirābantur quid in illō ūtre inclūsum esset, cum ducem somnō oppressum vidērent, tantam occāsiōnem nōn omittendam arbitrāti sunt; crēdebant enim aurum et argentum ibi latēre. Itaque spē praedae adducti ūtrem sine morā solvērunt; quō factō ventī, velut agmine factō, quā data porta, ruunt et terrās turbine perflant. Hic tanta tempestās subitō coorta est ut illi cursum tenēre nōn possent, sed in eandem partem unde erant profecti referrentur. Ulixēs ē somnō excitātus quō in locō rēs esset statim intellēxit; ūtrem solūtum, Ithacam post tergum relictam vidit. Tum vērō vehementer exārsit sociōsque obiūrgāvit, quod cupiditāte pecūniae adducti spem patriae videndae abiēcissent.

13. 8. **quā**, *where*. **ruunt**, **perflant**, understand **ventī** as subj.

14. **abiēcissent**, subjunc., implied indirect statement.

14. CIRCE'S ISLE.

Brevi spatiō intermissō Graeci insulae cuidam appropinquāvērunt, in quā Circē, filia Sōlis, habitābat. Quō cum Ulixēs nāvem appulisset, in terram frūmentandī causā ēgrediendum esse statuit; nam cognōverat frūmentum quod in nāve habēret iam dēficere. Itaque sociūs ad sē
 5 convocātis, quō in locō rēs esset et quid fieri vellet ostendit. Cum tamen omnēs memoriā tenērent quam crudēli morte adfecti essent eī quī nūper ē nāve ēgressi essent, nēmō repertus est quī hoc negōtium suscipere vellet. Quae cum ita essent, rēs in contrōversiam dēducta est. Tandem Ulixēs omnium cōsēnsū sociōs in duās partēs dīvisit,
 10 quārum alteri Eurylochus, vir summae virtūtis, alteri ipse praeesset. Tum hī duo inter sē sortiti sunt uter in terram ēgrederētur. Eurylochō sorte ēvenit ut cum duōbus et viginti sociīs rem susciperet.



*The transformation of
 the companions of Ulysses by Circe*

15. CIRCE'S PALACE.

Hīs rēbus ita cōstitūtis eī quī sorte ducti erant in interiōrem partem insulae profecti sunt. Tantus tamen timor animōs eōrum occupāverat ut nōn dubitarent quīn ad mortem irent. Vix quidem poterant eī quī in nāve relictī erant lacrimās tenēre; crēdebant enim sē sociōs suōs
 5 numquam posteā vīsūrōs. Illi autem aliquantum itineris prōgressi ad villam magnificam pervēnērunt, cuius ad ōstium cum adissent, cantum dulcissimum audīvērunt. Tanta autem fuit eius vōcis dulcēdō ut nūllō modō retinēri possent quīn iānuam pulsārent. Hōc factō ipsa Circē forās exiit, et summā cum benignitāte omnēs in hospitium

14. 6. **quam**, *how* 8. **vellet**, clause of characteristic. 10. **praeesset**, *was to command*, rel. clause of purpose.

15. 8. **retinēri possent quīn**, *could not be restrained from*. **Quīn** introduces subjunc. after neg. expressions of hindering.

invitavit. Eurylochus insidiās sibi comparārī suspicātus forīs exspectāre cōstituit; at reliquī reī novitāte adductī villam intrāvērunt. Cēnam omnibus rēbus instrūctam invēnērunt, et iussū dominae libentissimē accubuērunt. At Circē vīnum quod servī apposuērunt medicāmentō quōdam miscuerat; quod cum Graecī bibissent, somnō oppressī sunt. 10

16. ULYSSES DECIDES TO GO TO THE PALACE.

Tum Circē, quae artis magicae summam scientiam habēbat, virgā aureā quam gerēbat capita eōrum tetigit; quō factō omnēs in porcōs subitō conversī sunt. Intereā Eurylochus ignārus quid in aedibus agerētur ad ostium sedēbat. Postquam ad sōlis occāsum ānxiō animō et sollicitō exspectāvit, sōlus ad nāvem regredi cōstituit. Eō cum vēnisset, sollicitūdine ac timōre ita perturbātus fuit ut quae vīdisset vix nārrāre posset. At Ulixēs satis intellēxit sociōs suōs in periculō versārī, et gladiō arreptō Eurylochō imperāvit ut sine morā viam ad istam domum dēmōstrāret. Ille tamen multīs cum lacrimīs Ulixem complexus obsecrāre coepit nē in tantum periculum sē committeret; sī quid gravius eī accidisset, omnium salūtem in summō discrimine futūram. Ulixēs respondit sē nēminem invitum adductūrum; illī licēre, sī mallet, in nāve manēre; sē ipsum sine ūllō praesidiō rem susceptūrum. Hoc cum magnā vōce dīxisset, ē nāve dēsiluit et nullō sequente sōlus in viam sē dedit. 5 10 15

17. MERCURY TO THE RESCUE.

Aliquantum itineris prōgressus ad villam magnificam pervēnit; quam cum oculis perlūstrāset, statim intrāre statuit; intellēxit enim hanc esse eandem domum dē quā Eurylochus mentiōnem fēcisset. At cum limen intrāret, subitō sē ostendit adulēscēns fōrmā pulcherrimā auream virgam gerēns. Hic Ulixem iam domum intrantem manūprehendit. "Quō," inquit, "ruis? Nōne scīs hanc esse Circēs domum? Hic inclusī sunt amīci tuī ex hūmānā speciē in porcōs conversī. Num vīs ipse in eandem calamitātem venīre?" Ulixēs simul atque vōcem audivit, deum Mercurium agnōvit; nullīs tamen precibus ab institūtō cōnsiliō dēterrērī potuit. Quod cum Mercurius sēnsisset, herbam quandam eī dedit, quam contrā carmina multum valēre dīcēbat. "Hanc cape" inquit, "et cum Circē tē virgā tetigerit, tū gladiō dēstrictō im-

16. 10. **sī quid . . . accidisset**, *if anything serious should happen to him*. **Accidisset**, subjunc. in indirect statement.

17. 6. **Circēs**, gen. 11. **multum valēre**, *was very strong*.

petum in eam vidē ut faciās." Priusquam finem loquendī fēcit, mortālēs vīsūs mediō sermōne reliquit, et procul in tenuem ex oculis
 15 ēvānuit auram:

18. ULYSSES TURNS THE TABLES.

Brevī intermissō spatiō Ulixēs ad omnia perīcula subeunda parātus iānuam pulsāvit, et foribus apertis ab ipsā Circē benignē exceptus est. Omnia eōdem modō atque antea facta sunt. Cēnam magnificē
 5 Instructam vidit, et accumbere iussus est. Ubi famēs cibō dēpulsa est, Circē pōculum aureum vīnī plēnum Ulixī dedit. Ille etsī suspicābātur venēnum sibi parātum esse, tamen pōculum exhaustit; quō factō Circē caput eius virgā tetigit, atque ea verba dīxit quibus sociōs eius antea
 10 in porcōs converterat. Rēs tamen omnīnō aliter ēvēnit atque illa spē-rāverat. Tanta enim vīs erat eius herbae quam Ulixī Mercurius dederat ut neque venēnum neque verba quicquam efficere possent. Ulixēs autem, ut erat eī praeceptum, gladiō dēstrictō impetum in eam fēcit mortemque minitābātur. Circē cum artem suam nihil valēre sēnsisset, multīs cum lacrimīs eum obsecrāre coepit nē sibi vītā adimeret.

19. ALL TURNS OUT WELL.

Ulixēs ubi sēnsit eam timōre perterritam esse, postulāvit ut sociōs suōs sine morā in hūmānam speciem restitueret (certior enim factus erat ā deō Mercuriō eōs in porcōs conversōs esse); nisi id factum esset, sē dēbita supplicia sūmptūrum ostendit. Circē hīs rēbus graviter com-
 5 mōta sēsē eī ad pedēs prōiēcit, et multīs cum lacrimīs iūre iūrandō cōfirmāvit omnia quae ille imperāssset sē factūram. Tum porcōs in ātrium immittī iussit. Illi datō signō inruērunt. Cum ducem suum agnōvissent, magnō dolōre affectī sunt, quod nūllō modō eum dē rēbus suis certīōrem facere poterant. Circē tamen unguentō quōdam
 10 corpora eōrum ūnxit; quō factō sunt omnēs statim in hūmānam speciem restitūtī. Magnō cum gaudiō Ulixēs amicōs suōs agnōvit, et nūntium ad lītus mīsit, quī reliquīs Graecīs sociōs receptōs esse dīceret. Illi autem hīs rēbus cognitīs celeriter in domum Circēs sē contulērunt; quō cum vēnissent, ūniversī laetitiae sē dēdidērunt.

13. **vidē ut faciās**, see that you make (subjunc. in substantive clause).

18. 3. **eōdem modō atque**, in the same way as. 8. **aliter . . . atque**, otherwise than.

19. 5. **eī**, dat. of reference, used rather than gen. **eius**.

20. ULYSSES'S DEPARTURE.

Postrīdiē eius diēi Ulixēs ex hāc īnsulā quam celerrimē discēdere in
 animō habēbat. Circē tamen cum id cognōvisset, ab odiō ad amōrem
 conversa omnibus precibus eum ōrāre et obtestārī coepit ut paucōs
 diēs apud sē morārētur; quā rē impetrātā tanta beneficia in eum con-
 tulit ut facile eī persuādērētur ut diūtius manēret. Postquam tōtum 5
 annum apud Circēn cōsūmpsit, Ulixēs magnō dēsideriō patriae suae
 mōtus est. Itaque sociīs ad sē convocātis quid in animō habēret osten-
 dit. Sed ubi ad lītus dēscendit, nāvem suam tempestātibus ita afflictam
 invēnit ut ad nāvigandum paene inūtilis esset. Quō cognitō omnia
 quae ad nāvēs reficiendās ūsuī erant comparārī iussit; quā in rē tantam 10
 dīligentiam omnēs adhibēbant ut tertiō diē opus perficerent. At Circē
 ubi omnia ad profectiōnem parāta vīdit, rem aegrē tulit, atque Ulixem
 vehementer obsecrāvīt ut cōsiliō dēsisteret. Ille tamen, nē annī tem-
 pore ā nāvigātiōne exclūderētur, mātūrandum sibi exīstimāvit, et idō-
 neam tempestātem nactus nāvem solvit. Multa quidem perīcula Ulixī 15
 subeunda erant priusquam in patriam suam pervenīret, quae tamen
 hōc locō perscribere longum est.

20. 6. Circēn, Greek acc. form. patriae, obj. gen., for his country.
 16. priusquam . . . pervenīret, before he would arrive.



At left: Roman remains in Greece

Roman Civilization through Art

The following section contains background material about the special art categories and additional information about many of the photos in the text.

HOUSES, GARDENS AND FURNISHINGS

The basic characteristic of ancient Italian* houses is the *atrium*, a reception hall which normally has a funnel-shaped roof with a central opening (*compluvium*) to collect rainwater and direct it to a shallow pool (*impluvium*) below, whence it was drained into a cistern with a wellhead. The placement of other units, *tablinum*, *alae*, *cubicula*, *triclīnia*, *peristylum*, etc., so canonical in Pompeii, is much less standardized in other sites such as Herculaneum, Ostia, and Rome itself. The origin and derivation of the *atrium* is in doubt. The primitive Roman dwelling, plentiful traces of which have been found on the Palatine and in the Forum, was a horseshoe-shaped hut, presumably of wattle and daub with a thatched roof, a ridgepole, central hearth, and shallow porch. These are not unlike primitive Greek buildings, but the contemporary funerary urns in the shape of huts show that the smoke-hole was in the gable at the front of the building, not in the roof above the hearth. For this reason, and also because of the difference in function, it is probably not correct to derive the *compluvium/impluvium* arrangement from the primitive hearth and smoke-hole. Since (if we may judge from their tombs) the Etruscans had houses with central reception halls, it may be that the Italians borrowed the atrium from them, their own ingenuity adding the water-collecting arrangements.

The most likely theory is that the atrium house developed from an enclosed yard, around which buildings were gradually added until they surrounded it completely. The next step was the addition of a portico around the courtyard, roofing it except for the center, as in the peristyle of Pompeii; then reducing the size of the central opening produced the true *atrium*. The fact that the typical Italian town house turns in upon itself, with few windows to the outside, supports this theory of its origin.

Illustrations in the Text

p. xii. Much of what we know of Roman gardens comes from paintings like this, which were intended to extend visually the space of cramped town houses. Recent work done with plaster casts of root systems and with fossilized pollen at Pompeii confirm what we learn from such paintings.

* It is a misnomer to call such houses Roman, since at Pompeii, for example, the type appears long before the Roman period.

p. 3. Many Campanian houses have outdoor dining places. In this one the table foot is also a fountain jet. Once the meal was over, the mattresses were removed and the water turned on, making an attractive fountain and at the same time, washing away any crumbs and spills.

p. 4. This is not the plan of any particular house, but an attempt to derive a canonical plan for an early Campanian house from observations of the older houses at Pompeii. The rooms opening from the *atrium* are usually bedchambers (*cubicula*). The *alae*, in many houses, appear to have served as waiting rooms for clients, or office space for clerks. The rooms flanking the *tablinum* were dining rooms; in later houses one, at least, would be open to the garden for summer use.

p. 8. This view is through the two peristyles, the first a flower garden with a fountain and the second a vegetable garden. Beyond the columns there is a reception room for social purposes with a view of both peristyles. The long vista from the entrance of the house through the garden was one of the most charming features of Pompeian architecture.

p. 10. The small door just inside the front door of the house leads to one of the shops which flank the entrance. The three doors in the *atrium* lead to a stairway and two bedrooms (*cubicula*); the large paintings of the *atrium* were illustrations of the *Iliad*. The double doors in the *tablinum* belong to a large store cupboard. The mosaic on p. 150 is from the floor of this *tablinum*. A study/bedroom and a pantry open from the peristyle (which has a colonnade around three sides only). At the rear is a back door opening on a side street. In the garden of the peristyle is a little shrine of the household gods.

p. 11. In the *faucēs* ("throat"—the name given to the narrow entrance hall) another door on this side leads to the shop next door. The presence of these doors suggests that the shops were run by slaves or freemen of the family, who also served as doorkeepers to the house. The entrance must also have been guarded by a dog, for just inside the front door is a mosaic pavement showing a dog with the inscription *Cavē canem*. The door in the *atrium* on this side leads to a bedroom with the single *āla* to its left. From the garden a passage runs alongside the *tablinum* to the *atrium*; next to it is the entrance to a small dining room overlooking the colonnade. Off the colonnade on this side are a latrine and, far left, a large dining-room facing the garden.

p. 14. The Bay of Naples was a resort area for wealthy Romans. Seaside property was at such a premium that many people sank foundations into the sea and built their villas over the water.

p. 17 (*above*). Many of the older apartment houses in Italy today were built on a similar plan. Second-story apartments facing the street have stairways directly to the street. The other apartments are reached from galleries surrounding the central courtyard, which usually has in it a fountain for the use of tenants whose apartments do not have running water.

p. 17 (*below*). Trajan's market served for general trading and possibly for the distribution of grain to the populace. There were 150 shops, each with small living-quarters in the loft above it, a great two-storied hall, rooms with tanks for the sale of fish and liquids, and offices of administration. The market rose in tiers on the steep south slope of the Quirinal hill. This illustration has been placed in the section on housing primarily to show the arrangement of living-quarters above the shops, a plan found in most Roman cities, but it may be that in this case these quarters were for the overnight accommodation of merchants who had come to Rome to show their wares or samples to buyers from overseas. We know, for example, from a graffito at Pompeii, that the blacksmiths of Campania displayed their wares at Rome regularly.

p. 19. The funnel top in this elaborate bronze is covered by a lid with a figurine. The olive oil reservoir in the lamp is covered over to prevent spills, but the top is made funnel-shaped with a hole in the center for ease in filling. The wicks in the three spouts could be pulled up when they had burnt too low, by means of the hook on the chain. The large shield on the handle protected one's hand from the flames when the lamp was picked up.

p. 21. The one- and two-handled cups are from the house of the Poppaeus family at Pompeii, where a large silver service was found locked away in the cellar. The one-handled cup (*skyphos*) was for individual drinking; the two-handled *cantharus* was passed from person to person at the drinking bout following a banquet. The porringer and large silver serving dish are from Roman villas in Britain.

p. 25. Such small folding altars were used for domestic sacrifices of incense, libations of wine, etc. Folding tables of similar design have also been found in Pompeii.

In the brazier below, hot coals were raked into the curved hollow water-heater at the right; boiling water was drawn from the mask, while steam escaped through the swans at the top. Lukewarm water could be drawn from the tank at the left.

FAMILY LIFE AND EDUCATION

The head of the household (*familia*) was the father (*paterfamiliās*). In law he had the power of life and death over all the members of the *familia*, both *servi* and *liberi*. Religious sanctions also bound the family together; the *pietās* which meant so much to the Romans involved primarily the mutual duties of parents and children toward each other.

Because artificial lighting was poor, the Roman family rose at dawn. The father, if he was a person of any importance, began the day by receiving his clients in the *tablinum* and *ātrium*; this was called the *salūtātiō*, and was followed by the *dēductiō*, as the clients escorted him down to the Forum, the center for both business and politics. His wife, having laid out the day's

work for the slaves (and even poor households had at least one slave), was free to spend the rest of the day in visits.

The children's day was spent in schooling and play. Roman children played with many of the same kinds of toys children use today, stick horses, jacks (using knucklebones), dolls, tops, hoops, marbles. The older children played house or shops; the boys might pretend to be gladiators or soldiers, perhaps with miniature weapons and armor. The evidence of the plastic arts seems to show that they might have miniature dog- or goat-drawn chariots for racing. Simple games included "Odd or Even?" and "How Many Fingers Do I Hold Up?" (*Bucca, bucca, quot sunt hic?*). The more sophisticated games resembled backgammon (*duodecim scripta*) and chess or checkers (*lātrunculī*). There were also ball games played rather like our field hockey, football, and lacrosse (but without sticks), and a three-cornered catch called *trigōn*, in which as many balls as possible were kept going at one time.

Elementary education, which was given to both boys and girls, began with reading, writing, and arithmetic. Roman history was taught through literature, and the study of Greek language and literature was also begun early. Children of wealthy families might be tutored at home. Some of the great houses of Pompeii have schoolrooms where we can see scratched on the walls alphabets, tags from Vergil, geometric figures, and insults directed at the tutor. There were also elementary schools, public and private, located in or near the Forum. When the boys came of age, at 12-15 years, they were sent to schools run by Greek rhetors to learn rhetoric in Greek. Girls pursued the study of Greek and Roman literature with tutors at home. Boys finished their education by attaching themselves to some well-known orator (i.e. lawyer-politician) to learn oratory, history, and law. They might also be sent to Athens for a time to learn philosophy. Music and athletics, the core of Greek education, were considered unnecessary, even unsuitable, for good Romans.

The Romans had different kinds of marriage ceremonies, corresponding to different legal states of matrimony. The most elaborate was *cōnfarreatiō*, "spelt-cake-sharing" (the spelt cake was the Roman's most primitive form of bread). The bride dedicated her girlish clothes and her childhood toys to the *Lār* or *Larēs* of her household. A spear-point was then used to part her hair into three tresses which were wound around her head and fastened with woolen fillets. She was dressed in a white seamless tunic, saffron-colored hair net, veil and shoes (saffron was the Roman wedding color). As soon as the evening star appeared she was escorted to the groom's house in solemn procession, accompanied by boys and girls singing, and by matrons of honor (*prōnubae*) and by men carrying torches, as well as by her unmarried female friends carrying a distaff and spindle, symbols of her new duties as a wife. Nuts, cakes, and coins, symbols of wealth and fertility, were scattered among the bystanders. At the groom's door the torches were extinguished and thrown to the spectators, who scrambled to get them as lucky charms. The

bride then anointed the door with oil and wreathed the doorposts with woolen fillets. She was then lifted over the threshold by the young men, to keep her from stumbling, an inauspicious omen. Inside, the priest called *Flāmen Diālis*, surrounded by ten witnesses, sacrificed a sow and read the auspices from its entrails. The groom offered the bride fire and water, and she spoke the words "*Ubi tū Gāius, ego Gāia.*" The couple then sat on two seats covered with a single sheepskin, broke and ate a spelt-cake, and joined hands while the marriage contract was read and witnessed. There followed the marriage feast, and the singing of songs making fun of or insulting the bride and groom (to ward off the evil eye).

When a baby was born, it was placed on the floor at its father's feet, who recognized its legitimacy by picking it up. For the first week of its life it was thought to be vulnerable to evil spirits or the evil eye. Juno and Hercules were invoked to protect it. A couch for Juno and a table of food for Hercules were set up in the *ātrium*. At the end of this period, on the *diēs lustricus*, a male child was given a name, and a locket containing charms against the evil eye was hung around his neck.

When a Roman of good family died, the body was washed, dressed in the dead man's robes of office, and laid out on a bed in the *ātrium* with its feet toward the door. A branch of cypress was hung outside the door. During the mourning period the bereaved family did not wash, comb their hair, or change their clothes. On the day of the funeral, the body was carried to the forum, where a near relative pronounced a eulogy on the dead man, naming his chief accomplishments; these might also be written or depicted on signs carried in the funeral procession. The corpse was escorted outside the city walls by a band of musicians, hired female mourners singing dirges, and clients or hired actors wearing the wax masks of the dead man's ancestors (normally kept in the *tablinum* of the house) and dressed in their official garments. The heir carried a torch to light the funeral pyre, which was piled with offerings and anointed with perfumed oil. When the fire had burnt out, the bones were collected, washed in wine, and placed in an urn. The urn (or coffin, if the body was to be inhumed rather than cremated—both customs were used) was then placed in the tomb. Some days later the heir swept death out of the house with a special broom.

Illustrations in the Text

p. 27. Altar showing a wedding scene. The children are carrying the implements for the sacrifice with the incense and salted meal cakes used in elaborate Roman wedding ceremonies. The round dish carried by the boy is the *patera*, a special vessel used for pouring wine-offerings.

p. 29. The second scene on this relief may represent the moment when the father legitimizes the child by picking him up from the floor.

p. 32. This portrait comes from one of the largest bakeries in Pompeii, part of which is also a dwelling. The man in the picture is probably T. Terentius Neo, brother of T. Terentius Proculus, the baker. If so, he refers to himself in an election poster as *studiōsus* (in this context probably "law student"). This may be why he had his portrait painted holding a book, or the inclusion of a scroll and tablet may indicate that the subjects of the portrait were proud of their literacy.

p. 35. Note the living effect of Roman portraiture, in spite of the mutilations. This *paterfamiliās* seems well-endowed with the Roman ideal of *gravitās*. The fact that the child appears as a portrait bust indicates that he had predeceased his parents. The funeral scene below shows the procession of musicians, bier, family, and hired female mourners. Tearing the hair and beating the breast were Roman signs of mourning.

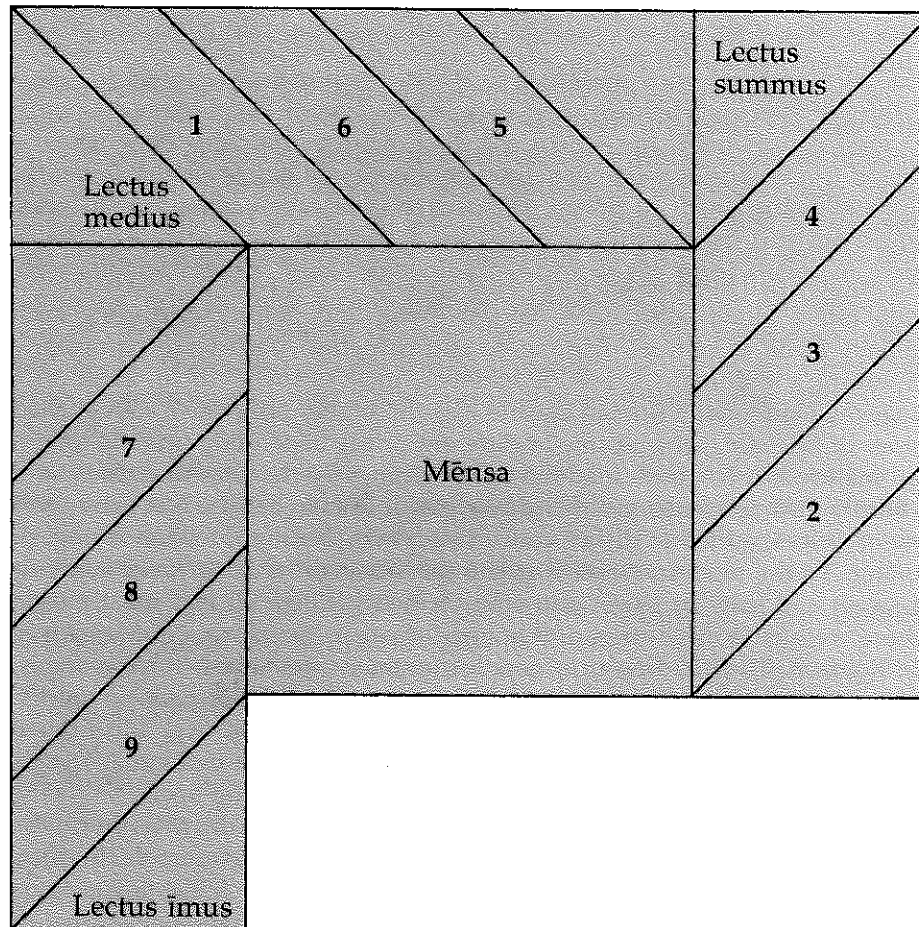
FOOD AND EATING

The Romans ate three meals a day: a very light breakfast (*ientāculum*), bread moistened with olive oil or wine, sometimes accompanied by fruit or cheese; a lunch (*prandium*), also light, usually cold, often composed of leftovers from the evening before; and dinner (*cēna*), the substantial meal of the day. The *cēna*, because artificial light was so poor, was eaten early by our standards: it might begin at 2:00 or 3:00 P.M. It consisted of three parts: the *gustātiō* (appetizers) of eggs, shellfish, salad, and the like, accompanied by *mulsum*, wine flavored with honey; the *fercula*, the main part of the meal, made up of an odd number of courses of fish, poultry, and meat (the chief dish was the middle one of the series); and the *secunda mēnsa* or *secundae mēnsae* (dessert) of fruits and sometimes pastry. Wine was drunk during the *fercula* and *secunda mēnsa*. If the host was serving some especially prized wine it accompanied the dessert. Between the *fercula* and *secunda mēnsa* there was a pause during which offerings were made to the household gods. The meal was often followed by a drinking bout (*commissātiō*) during which a large wine cup was passed around and toasts were drunk.

Kitchens were very simple. If we may judge by Pompeii, many houses had no kitchen, using braziers to warm food bought already cooked. Only the larger houses had kitchens, and only the very wealthy had their own ovens. The ordinary kitchen was small, open to the sky, with a raised hearth to serve as a stove; the pots and pans sat on tripods and hot coals were raked under them. The number of coals determined the heat; a high heat was obtained by fanning them. Most people bought their bread from the bakery or made it at home and sent it to the bakery to be baked, first stamping it with the family monogram to be sure of getting the same loaves back.

The Romans reclined at meals, resting on the left elbow. Each diner might have a small couch to himself, but the normal arrangement was that of three

large sloping couches on three of the four sides of the table, the *triclinium*, with three diners on each couch. The slaves served from the open fourth side. There were places of greater and lesser honor, as follows:



1. Locus cōsulāris—guest of honor
2. Locus summus in lectō summō
3. Locus medius in lectō summō
4. Locus imus in lectō summō
5. Locus summus in lectō mediō
6. Locus medius in lectō mediō
7. Locus summus in lectō imō—host
8. Locus medius in lectō imō—member of host's family
9. Locus imus in lectō imō—member of host's family

Roman tableware was made of pottery of all grades from coarse to fine, glass, bronze, silver, and gold. The finer pottery and metalware were often beautifully decorated. Besides the various wine cups, there were plates and bowls of different sizes, as well as special dishes like eggcups. Spoons were used for soup and boiled eggs. Since there were no knives and forks in a place setting, a special slave carved the various dishes into bite-sized pieces, which were eaten with the fingers.

The staple food of the early Romans was a kind of pulse or spelt porridge. Later this was baked into a cake or wafer on a griddle. Eventually these were replaced by bread, which remained the staple food. A Roman proverb says: "*Pānis rādx vīnum cēna pauperōrum*" (the *rādx* was probably a turnip), and bread, wine and vegetables were the basic diet of the Romans throughout most of their history. By the late Republic and during the Empire some fish and poultry had been added for special occasions. The wealthy also had meat fairly often, along with more expensive fish and poultry (including such unlikely birds as parrots, flamingos, and ostriches). Fish were particularly important; the Romans knew 150 varieties, most of them edible, in all price ranges. Ubiquitous in Roman cuisine was the highly prized fish sauce called *garum* or *liquāmen*, which came at different prices depending on how long it had matured. It has been made in modern times by the ancient recipes, and is hardly distinguishable from anchovy paste. Roman cuisine was essentially one of sauces, added to dishes cooked simply by baking, broiling, frying, or boiling. To the modern western palate these sauces have odd combinations of sweet and salty or sweet and sour elements. Olive oil was mostly used where we would use butter, and honey for sugar, which was not known to the Romans. They had no rice, noodles, potatoes, tomatoes, corn, oranges, bananas, strawberries, raspberries, chocolate, coffee, tea, or distilled spirits. They drank a great variety of wines, however, from all over the Roman world. They seem to have had some concept of good and bad vintage years but believed in the fallacy that wines go on improving with age.

One curious feature of the more elaborate dinners was the attempt on the part of the cooks to show their skill by making one food resemble another, e.g. suckling pig disguised as a chicken, cakes made to look like boiled eggs, etc. In general the presentation of the food was as important as its taste.

Illustrations in the Text

p. 39. In most cities, fish, meat, and fresh fruits and vegetables were all sold at a central market called a *macellum*, rather than in shops scattered through the town. Such markets usually included a chapel, since the animals to be slaughtered were actually sacrificed to the gods.

p. 41. The relief shows a market stall. The dealer is using her cages of poultry and rabbits as a counter. Notice also the hamper in which the vegetables were carried.

pp. 44-45. In the northern provinces, the more old-fashioned custom was preserved of having only the men recline at table, while the women sat in chairs. At a Roman banquet the food and wines to be consumed might be set out on display for the guests to see (some of the great houses of Pompeii have a special room for this purpose). Here we see the wines set out on a table, while the dishes are displayed on a sideboard.

p. 48. The simplest kind of *thermopōlium* or cookshop, found in great numbers in any excavated Roman town, was a small open-fronted shop with a counter in which were sunk large pots to keep the food warm. Families too poor to maintain kitchens would buy their food here ready-cooked and carry it home. Some of the larger *thermopōlia* have tables inside or in a garden behind, where customers could eat their food; some also functioned as wine shops and gambling houses. This *thermopōlium* is one of the most elaborate: note the buffet counters with niches and stepped marble shelves for displaying food and drink, and the sign showing that one could buy vegetables, wine, and cheese. The counter to the left, at the wide opening to the street, has the food-warming pots sunk inside, a kind of ancient steam table. The garden for outdoor dining is to the right.

p. 52. Since bread and wine were staples in the diet, bakeries and wine shops were not centrally located, but scattered throughout the city. Wealthy families bought their wine in *amphorae* (i.e., by the barrel); poorer people bought a pitcherful at a time, like the boy in the picture.

p. 55. The popularity of seafood is shown by the widespread use of mosaics showing sea life in the decoration of dining rooms.

p. 57. The Romans knew a very large variety of edible fish and other seafood. In their decorations they were fond of scenes showing cupids at various occupations. This mosaic comes from the Basilica (public hall and courthouse) of Aquileia.

p. 59. Since there seems to be no place for this kind of wood-built counter in any of the numerous bakeries found in Pompeii, this picture probably represents a distribution of free bread to the populace, perhaps at the large opening from the Comitium into the Colonnade at the southeast corner of the Forum of Pompeii. The distributor in his white wool tunic is (by Roman standards) better dressed than the dark-wool clad people receiving the bread. The loaves are of a shape known from both Pompeii and Herculaneum, and possibly one of two kinds common in Campania today.

BUSINESS AND INDUSTRY

Roman industry, crafts, and trades were as multifarious as ours. All the necessities of daily life had of course to be supplied, and as the great fortunes were more and more derived, not slowly from the land, but rapidly from

speculation, the principle of conspicuous waste created a growing demand for luxuries as well. Almost any kind of modern industry, craft, or trade can, *mūtātis mūtandis*, be matched in antiquity. The chief difference lies in the failure of the Romans to develop a machine-based technology, for they had no industrial revolution. The ingenuity of scientists produced inventions which could have revolutionized industry. For example, the principle of the steam-engine was widely understood, and numerous hydraulic devices had been developed, but these were thought of essentially as amusing toys, and were never applied to production methods. The institution which inhibited and replaced machine technology was that of slavery. In the long run the machine would no doubt have been more economical than the slave, whose upkeep was expensive, having to be maintained through the unproductive periods of extreme youth and old age—even when a faithful slave was rewarded with manumission, his former master had some obligation to support him—but the abundant supply of slaves, who could be bought or bred at home, meant that there was no immediate pressure to develop more efficient methods.

Consequently the Romans had nothing we would recognize as a factory. Some of the principles of mass production were understood and applied—for example, cheap terra cotta lamps of the same design and identical decoration are found in every part of the empire—but the place of the factory was held by the large slave workshops (*ergastēria*), or more often by the guilds of free proprietors of small slave-run workshops, who banded together to standardize their output, fix prices, and market their wares. Like our labor unions, these guilds functioned also as political factions, supporting particular candidates for public office. This is known from the election posters of Pompeii.

In the Roman world, with its good roads and harbors and its lack of trade barriers, the market for manufactured goods was very wide. The fine red pottery of Arretium, the bronzes of Campania, Italian glassware, Egyptian papyrus, the dyed woolen cloth of the Levant, etc., were sent to the furthest corners of the empire. A small ironmonger of Pompeii includes Rome on his list of eight market towns (the others are all near Pompeii). Presumably the guild of ironmongers there sent samples to Rome for exporters and foreign buyers to inspect. Rome was certainly not the only center of this kind. Wholesale buyers of processed woolen cloth must have flocked to Pompeii to view samples in the great cloth-processors' hall there, a colonnaded courtyard surrounded by dozens of large show windows, and offices for representatives of the various houses. The Square of the Corporations at Ostia was a similar construction, a park surrounded by many small offices in which various guilds and large trading corporations could install their representatives.

In the late republic and early empire great fortunes could be made in the import-export business. This trading could be engaged in by individuals with

capital, by the great commercial families, or by joint stock companies with capital invested by shareholders. The Knights (*Equitēs*) of Rome amassed huge fortunes safely by diversifying their investments. Investors with less capital who were willing to gamble (particularly freedmen) went in for more risky speculations, with even more dramatic returns and losses. A quick response on the part of an importer to the changing fads and fashions in fabrics for clothing, or in wines and foodstuffs, could make a fortune, particularly if he was able to be the first to meet the demand, before the market was flooded, prices fell, and the fickle wealthy turned to some new craze. The large businesses, family-run or shareholder-controlled, had branch offices in every part of the empire, and indeed well beyond its borders. The 80,000 Roman citizens massacred in Asia Minor at the orders of Mithridates of Pontus must have been there mostly to engage in trade, as also the Italian residents of Numidia slaughtered by Jugurtha. Spices were imported from Arabia, silk from China—this last at such a rate as to cause a serious gold drain in the early empire.

Banking practices kept pace with the expansion of big business. Ancient equivalents of checking accounts and bank loans can be identified.

Illustrations in the Text

p. 61. The tails and animal-skin garments show these vintners to be satyrs and the relief Dionysiac. However, ordinary humans pressed grapes in the same way, using a staff to support themselves and keep their balance.

p. 63. A dish to match one of these molds may be seen on p. 21. Silver utensils were probably sold by weight.

p. 65. The merchant appears to be showing the customer a book of samples. Notice the display of cushions and belts.

p. 72. Cutlery was probably made, sold and reconditioned in this shop. The display board contains pruning-hooks and knives.

p. 75. (*upper*) Each of these offices, lined up behind a portico, had its own sign in the form of a mosaic in the portico pavement. Many of the offices were maintained by shipowners from the provinces. (*lower*) The inscription reads *Nāvicul (ārii) Karthāg (iniēnsēs) dē suō*. "Independent Ship-Owners of Carthage" (*dē suō = suā sponte or per sē*).

p. 77. Notice the worker treading the cloth in a washtub. A good example of the Roman use of slaves where we would use machinery: the washtub has a human agitator. The handrails were to keep him from losing his balance as he jumped on the cloth. Such tubs with rails are found in the *fullōnicāe* of Pompeii. The complete process seems to have been as follows: when it came from the weavers, the cloth was first soaked in an ammonia solution to remove the oil; then it was stretched on a frame over burning sulphur to bleach it; when it had dried it was hung up and teased with a comb to raise

the nap which was then shaved off; finally it was washed and pressed in a mangle.

p. 79. (l.) An assistant blows on the bellows. (r.) Various implements of the trade and a lock. Note the shield protecting the bellows man from the heat of the forge.

p. 81. This table of linear measures from the market at Leptis Magna in North Africa was used by the market commissioners to insure the honesty of vendors by providing a check for their measures. In the Forum at Pompeii there was a large stone table marked with linear measures. It had hollows carved out in its thick top corresponding to the various measures of volume. There was also a place for a set of standard weights.

p. 83. Scales with two pans were used, as well as steelyards, for weighing merchandise. Our word *balance* comes from the two-pan (*bilanx*) scales.

p. 86. These two coins issued in the reign of Hadrian (A.D. 117-138) are representative of two of the main denominations, the denarius in silver and the sestertius in bronze. The sestertius was worth one-quarter of a denarius (the ratio of a twenty-five cent piece to a dollar). The *ās* from earliest times was the basic unit, a denarius containing ten of them. In the denarius shown S C stands for *Senātūs cōsultō*, "by decree of the Senate"; the inscription reads *Pont(ifax) Max(imus) Trib(ūnitiā) Pot(estate), Cō(n)s(ul) III (tertium)*, "High Priest, with the power of a Tribune, Consul for the third time" (titles of Hadrian). Frequently the reverse of coins commemorates the acts of the emperors. Here the Emperor is shown enthroned; before him stands a woman with three children. *Libertās restitūta*, "freedom restored," may refer to Hadrian's approval of the principle that children born to a couple of whom one was a citizen and the other a slave would be classed as Roman citizens. The sestertius here shown has the same inscription as the denarius, with the addition of a warship, a common type on Roman coins. The obverse of imperial coins usually bears a portrait head of the emperor.

p. 87. The tablet contains a contract. The part containing the agreement is sealed with string and the seals of the eight witnesses; the unsealed part contains a summary of the contents.

p. 90. Consumption of olive oil was great. Perfumed oil was widely used both by men and women. At the baths one was rubbed with it before exercising, and at dinner parties guests were given bottles of it to pour on their hair. In cookery olive oil was used where we would use any kind of oil, fat, or butter; and in most of the empire olive oil was the only lamp oil. The third pressing oil tends to be rather watery. There must have been a good deal of trouble with lamps sputtering and going out, and at best the flame from olive oil is smoky and yellow.

p. 93. The *L* in the fourth line of the inscription is for *libertae*, so the meaning is "Publius Nonius Zethus, (Priest) of Augustus, had (this sarcophagus)

made for himself, for Nonia Hilara his fellow-freedwoman, (and) for his wife Nonia Pelagia, freedwoman of Publius (Nonius); Publius Nonius Heraclio." The inscription is incomplete in that there is no predicate for this last subject. The terminology tells us a good deal about these people. When a slave was manumitted he took the praenomen and nomen of his former master, keeping his own name as a cognomen. His son would keep the same praenomen and nomen but have a new cognomen, whereas in a family not of servile origin the son would keep the same nomen and cognomen but have a new praenomen. Therefore we can see that Zethus, Hilara, and Pelagia were all originally slaves of one Publius Nonius and were later manumitted (though Zethus is not called *libertus*, Hilara could not be his *conliberta* if he had not been a slave as well). Zethus then married Pelagia. Heraclio, since he is not said to be a freedman, was probably their son, born after they had been freed.

A grain mill consisted of an hour-glass-shaped stone turning on a conical stone. Grain was put into the funnel-shaped top of the upper stone and the meal which came out below was caught in a circular trough. The coarseness of the meal could be regulated by raising or lowering the upper stone on its pivot.

MEDICINE

The science of medicine has always been empirical, a matter of making an educated guess as to what treatment will be efficacious and then trying it out. Methods of treatment have been refined over the centuries; principles of research remain unchanged. Part of the progress has been the isolation of diseases, the distinguishing of different diseases which have the same symptoms. For example, the cough (*tussis*) and the fever (*febris*) to the Romans were names of diseases, just as for us pneumonia, a disease a generation ago, is now a symptom.

We may, however, distinguish between folk medicine, in which the accumulated experience of a people is passed down informally by tradition, and scientific medicine, practiced by people specially trained and following some particular set of theories. For example, Hippocrates (460-359 B.C.) considered diseases to result from an imbalance in the four main fluids of the body, while Asclepiades (1st Century B.C.) blamed a slowing down of the movement of the atoms of the body; each treated his patients accordingly.

Until the third century B.C. Roman medicine was essentially folk medicine. An example of its methods can be found in the *Dē Agrī Cultūrā* of the elder Cato, especially his long passage on cabbage. A typical treatment: "The wild cabbage has very great powers. You should dry it and grind it up quite small. If you want to purge anyone, he shouldn't eat the day before; the next morning before he eats anything, give him the ground cabbage and four *cyathū* of water. Nothing else purges so well, neither hellebore nor scammony,

and without danger, and let me tell you it's good for the body. You'll cure people you had no hope of curing. This is how you treat someone who's going to be purged with this purge: give him this in water for seven days. When he wants to eat, give him roast meat. If he doesn't want to eat, give him cooked cabbage and bread, and let him drink a mild wine, diluted; he should bathe seldom, but be rubbed with oil. Anyone who has been purged this way will enjoy good health for a long time, and he won't catch any disease unless it's his own fault."

In 293 B.C. there was a plague in Rome so serious that the books of the Cumaean Sybil (originally sold by her to Tarquin the Proud) were consulted. The response was that the cult of the Greek god of healing, Asclepius, should be brought to Rome. The Romans sent an embassy to his greatest cult center at Epidaurus, and were given a snake embodying the god, which they brought back to Rome. As the barge was being brought up the Tiber, the snake slipped from it and swam to the Tiber Island. The temple of Aesculapius (as the Romans called him) was thus built on a spot which the god himself had chosen. A smaller shrine of the god was later placed in the Forum near the healing spring of Juturna.

With the arrival of Aesculapius, the Romans accepted Greek medical science more readily. Soon there were many Greek doctors at Rome, attached as private physicians to the great families or running their own hospitals and clinics. Later they received government support, and free medical treatment was made available to the people.

Medicine has also its religious side. In the temples of many of the gods are found votive offerings in the form of replicas of parts of the human body, testimonials to prayers for healing answered. The votive offerings demanded by Aesculapius are more informative. They were inscriptions describing the cure in some detail. To be healed by Aesculapius one had to make appropriate sacrifices and then spend the night sleeping in his temple (*incubatio*); the god appeared in a dream and gave his advice. The quality of his advice naturally depended upon the intuitions of the dreamer. Some cures are quite sensible—an obese man is told to eat less—some are magical, and must be classed as faith healing of psychosomatic disorders. The most interesting testimonials come from the long series at Epidaurus, but there are extant quite a number from Rome itself.

Illustrations in the Text

p. 94. The oculist may be applying a salve to the eyes. This relief from the sarcophagus of the Sossi at Ravenna may record the family's gratitude for a cure.

p. 98. Note the careful workmanship and the non-slip grips. These instruments are only a part of the collection found in the House of the Surgeon at Pompeii. There were also trepanning tools (rather like modern Italian lever

corkscrews), clamps for holding wounds or incisions open, and large hypodermic needles for injecting medicines into wounds or sores which had closed up.

BATHS AND WATER SUPPLIES

The development of good municipal water supplies was one of Rome's greatest contributions to the ancient world. Before the emergence of the Romans as a world power, most cities and towns relied upon natural springs and streams, wells or rainwater collected in cisterns. Most people had to fetch their water from some central source, and contaminated water must have caused much disease. With the coming of the Romans there was hardly any place of importance which did not have its aqueducts. These covered stone channels brought water often from great distances, tunneling straight through hills and crossing valleys on great arches of brick, masonry, or (from the first century B.C.) poured concrete. Another way of getting the water across valleys was by the inverted siphon, an achievement less spectacular, but hardly less impressive when we remember that the water-tight pipe required had to be made by rolling and fusing sheets of lead. Water was plentiful: only four of Rome's many waters are still in use today, but they adequately supply the present city.

An aqueduct carried water from some upland lake or river (*caput aquarum*) to a reservoir (*castellum*) from which it was distributed to its various destinations. The *castella* at Nîmes (in France) and Thuburbo Maius (North Africa) were simple, regulated by gravity and size of pipe bores. Water for the public fountains was drawn off from the bottom, for the public baths above that, and for private use from the top of the tower. Hence in time of drought or in case of damage to the aqueduct, private users would be the first, and public fountains the last, to lose water. At Pompeii, where the important wool-finishing trade required a large supply of water, a more sophisticated system was used. The public fountains were supplied constantly, but the flow to baths, private houses, and the wool-factories could be regulated by adjusting gates so that the amount of water supplied depended on the time of day. More water went to the factories during working hours, to the baths in the afternoon, etc.

From the *castella* the water was brought by inverted siphons to various water-towers; these were often disguised as triumphal arches, built into city gates, etc. The towers provided the water pressure for adjacent buildings. Within the house the flow of water was regulated by stopcocks and faucets much like ours.

The great public baths were also a uniquely Roman institution. They began to appear early in the second century B.C., and reached their full development in the early empire. After that, more and bigger baths were built (there were 952 in the city of Rome by the fourth century of our era), but the plan

remained essentially the same. The term "baths" is a little misleading; they were more like very elegant versions of what today we would call community centers. There were warm and hot rooms (heated by hypocausts, hot air channels beneath the floors and in the hollow walls), and cold and hot baths and pools; but there were also many arrangements which we would not associate with baths. There were rooms for massage, rooms and open courtyards for exercises and games, often with trainers or coaches provided by the establishment; there were often tracks for running. There were large gardens, laid out with pleasant walks among trees and shrubs. There were lecture halls for lectures on philosophy, cooking, and other subjects, and for poetry-readings; there were public libraries of Greek and Latin books. Finally, there were often eating-houses and wineshops in or near the complexes. In other words, though the baths were luxurious, they did not necessarily make their patrons decadent or effete; the standard cinema image of fat old men lolling in steaming water might be replaced by that of large numbers of people earnestly improving their bodies and their minds. The variety of activities offered also explains why the Romans could spend so much time in the baths; the usual hour for the actual bathing was between two and three, but the establishments remained open until sunset.

There was no fixed routine for using the baths—one could use whatever facilities he liked—but a popular order was: warm room (*tepidarium*), hot room (*lacōnicum*), hot bath (in the *caldarium*), oil massage, physical exercise, cold plunge (in the *frigidarium*), the skin scraped with a special scraper (*strigilis*), a rub-down with a linen towel.

Illustrations in the Text

p. 106. The central building is 750' × 380'; the grounds cover 33 acres; the entire complex, grounds and all, is raised 20' above ground level on huge vaults, making room for service passages and for storage. (*left*) The Hot Room (*Caldarium*) of the baths contained a basin of cool water so that bathers who were oppressed by the heat might refresh themselves.

p. 110. The Pons Aemilius, built under the supervision of members of the Gens Aemilia from 174 to 142 B.C., replaced the original wooden bridge below the Tiber Island, the Pons Sublicius.

p. 113. On this plan the *a*'s along the NE side mark the arcade which made a covered sidewalk for this side of the street. Behind it the foundation vaults are left open to form a long row of two-storied shops, each about 14' wide. The main entrance is up steps at **N**, though there are smaller access stairs flanking the lateral apses of the enclosure (also marked *a*).

The main block of the baths has four entrances (**b**); the two central ones lead through large vestibules to the disrobing rooms (**L**) or to the large central hall (**JB**). The three great cross-vaults of **B** are buttressed by three barrel vaults on each side. Under the ones at the four corners are pools; under the

central one to the NE a round basin. The large room marked **A** is an open air pool. The NE wall is covered with applied architectural decoration surrounding niches in which were numerous statues. This room is usually called the *frigidarium*. Through **C**, the *tepidarium*, one could reach the *caldarium* (**D**) with its central round hot pool. The two niches flanking the entrance had smaller hot pools. The outer entrances (**b**) led through antechambers (**H**) flanked by anointing rooms to the *palaestrae* (**G**), open-air exercising areas. These were surrounded on three sides by a portico, on the fourth by a series of alcoves (*exedrae*, marked **F** on the plan) for spectators and trainers. The service passages, running under not only the main block but the enclosed grounds as well, were reached from the open courtyards (on the plan **M** and the areas on each side of **M**). To the SW of the main block was a large garden, onto which opened a series of rooms (**c** and **E**) for lectures, recitations, etc. This garden was surrounded on the other three sides by a portico (**U**). At **P** there were large *exedrae*, sheltered spots overlooking the garden between their own columns and those of the portico. In chilly weather one could sit in room **R**, heated by hypocausts; if the weather was hot, in **Q**, which had fountains. Reached from **R** and **Q** were curved ambulatories, each half open, half covered by an arcade. The rooms marked **T** were libraries, one Greek, one Latin. **S** was a running track, with seats for spectators to the SW. The reservoirs (**V**), were 64 vaulted chambers in two stories, fed by a branch of the Aqua Marcia (**Z**).

THE ARMY

For an account of the army in Caesar's day, see Book II of this series, Jenney, Scudder and Baade, *Second Year Latin*, Allyn and Bacon, Inc.

Illustrations in the Text

p. 117. Constantine's triumphal arch is decorated mostly with sculpture taken from earlier monuments. The rectangular reliefs inside the arch and the figures over the columns came from the Basilica Ulpia in the Forum of Trajan. The circular reliefs are from an arch of Hadrian and the upper panels and sculptures are from an Arch of Marcus Aurelius. In reliefs showing an emperor, the emperor's head has been recut as a portrait of Constantine. Actually, only the decorative details and the small friezes date from Constantine's time.

p. 122. During the Republic it was usual for a general to have one cohort of elite troops as a bodyguard; this was called *cohors praetoriana* (just as the general's headquarters was the *praetorium*). It was made up of men chosen for their valor and loyalty from the general's army, though the governor of a peaceful province might appoint to his *cohors praetoriana* impoverished friends. In 27 B.C. Augustus established a bodyguard of nine praetorian

cohorts under the command of two Praetorian Prefects appointed by him from the class of Equites. Augustus merely kept these troops on hand in case of trouble. Under Tiberius, however, the Praetorians were all concentrated in one camp at Rome, and became a very powerful force in maintaining the imperial regime. Frequently there was only one Praetorian Prefect, and he served as a kind of Prime Minister to the Emperor. To be chosen for the Praetorian Cohorts was a great honor for a soldier, and the choice was long restricted to soldiers from Italy and the home provinces. The Praetorians' pay was three times that of the ordinary soldier. When an Emperor died without having made arrangements for the succession, the Senate theoretically chose his successor, the choice being ratified by the people; but since there was no nearby military force to match theirs, it was actually the Praetorians and their Prefect who made the choice. After the death of Commodus, the Praetorians actually sold the Empire at a formal auction to the highest bidder, Didius Julianus. Didius had not intended to attend the auction, but was talked into it by his wife and daughter. Arriving at the Praetorian camp after the gates were closed and the auction begun, he was hoisted up and did his bidding from the top of the wall. When Septimius Severus seized the throne, he replaced the Italians of the Cohorts with men from his own army, at the same time increasing the number in each cohort to 1000. By this time there were ten Praetorian Cohorts. The Praetorians were finally disbanded by Constantine.

p. 127. This triumphal procession shows captives, sacrificial bulls and triumphator. The *triumphus* was a religious rite celebrating the return of a victorious general. The general remained outside the gates until the Senate made arrangements for him to retain his *imperium* as he entered. If he entered the city before such arrangements were made, he automatically lost his *imperium* as he crossed the city's magical boundary, and could not triumph. The procession, which went through the Forum along the Sacra Via to the Capitolium, consisted of the magistrates and the Senate, trumpeters, paintings of battles and allegorical figures representing the cities, rivers, mountains, etc. of the enemy, the more impressive spoils of the war, the principal captives in chains, white bulls for sacrifice, the lictors, and then the Triumphator in a chariot drawn by four white horses, followed by his army. The Triumphator wore royal purple-dyed garments embroidered in gold, and carried a branch of laurel and an ivory sceptre. Behind him a public slave held a golden crown over his head and whispered to him "Remember that you are a human being!" (*Hominem tē mementō*). If to these facts we add that the general's face was painted red it seems obvious that he was for this one day Jupiter incarnate, since the garments, crown and sceptre were those of Jupiter, and since the earliest statue of Jupiter at Rome was of terra-cotta. The army sang coarse songs, insulting their general, to protect him from the envy of the gods. At the Capitolium the Triumphator laid his laurel branch in the lap of the god's statue and then offered a sacrifice of thanksgiving.

pps. 131–132. The artillery pieces were grouped under the general name of *tormenta* because they worked by torsion power. Women's hair was considered the best material for making the tightly-twisted bundles which powered these machines.

p. 139. Hadrian's Wall, built in A.D. 122, fifteen feet high by eight feet wide, was 73 miles long, protected by a series of fortresses, mile-castles, and turrets. North of it was a ditch twenty feet wide and ten feet deep. The photographs show a portion of the wall and the remains of a granary attached to one of the fortresses.

p. 143. In this scene Roman soldiers in Egypt prepare to celebrate a victory. The Romans loved "Egyptian" decorations, which seemed to them remote and exotic, in much the same way as the English did Chippendale's vision of China, neither being at all authentic. This is a detail from a very large semicircular mosaic which filled one of the apses of Sulla's Temple of Fortuna Primigenia at Praeneste (modern Palestrina).

ENTERTAINMENT

Theatre. Dramatic performances formed part of the religious festivals (*lūdi*) of Rome. By and large, the Roman taste was for farce rather than comedy, melodrama rather than tragedy; above all, a Roman audience liked a spectacular effect. The native Italian drama consisted of extempore exchanges of slapstick and rude repartee among comically masked actors, interspersed with dances; the characters were probably stock types, the "theatre" a booth at the fair. In the third century B.C. both comedy and tragedy were introduced in translations from the Greek; later historical plays (on Roman themes) were invented, as well as comedies with Roman (not Greek) characters. It was not until 145 B.C. that theatres with fixed seats were built. These were temporary theatres of wood, and were taken down after the performance. Before this time spectators presumably had to bring their own seats, or stand. The first permanent theatre was built by Pompey in 55 B.C., and was followed by the theatres of Balbus and Marcellus in 13 B.C. These were the only permanent theatres at Rome; temporary wooden ones were still erected as the need arose.

Late republican and early imperial productions were lavish. At the opening of Pompey's theatre, in a tragedy about Agamemnon's return from Troy, the booty of Troy was brought on stage loaded on 600 mules. Under Nero, in a play called *The Fire*, a house was erected on stage, furnished, and then actually burnt down. To add realism to the acting the actors were allowed to keep anything they rescued from the blaze. Occasionally condemned criminals might take part in dramatic performances and actually be killed on the stage. In spite of these spectacular effects the Romans soon lost interest in the drama and turned more and more to comic opera (*mimi*) and ballet (*pantomimi*).

All of these forms of entertainment produced their popular stars; we know the names of many actors, singers, and dancers. There may even have been fan clubs—on the wall of an inn in Pompeii we find scribbled a notice of a meeting of men calling themselves *fanāticī Actiānī Anicētīānī*, fans of Actius Anicetus (an actor very popular at Pompeii).

Illustrations in the Text

p. 145. From tomb frescoes it appears that the dance played an important part in Etruscan culture. Except for certain primitive ritual dances in honor of the Gods, performed by priests, the Romans did not dance. They did, however, enjoy watching Etruscan and Greek dancers perform.

p. 150. There is little literary evidence for any popularity of satyr-plays among the Romans, though they may have been performed in the more Hellenic atmosphere of Campania. In Athens a satyr-play accompanied each set of three tragedies. The basic plots are taken from mythology, but the chief interest lies in the amusing dances and antics of the impudent but cowardly chorus of satyrs. The Roman architect Vitruvius does give a brief description of appropriate scenery for satyr-plays, so perhaps they were performed in some parts of the Roman world. The mosaic of a backstage scene (from the floor of the tablinum of the House of the "Tragic Poet" in Pompeii) shows actors dressing for a satyr-play. Two actors wear goatskin loin-cloths, while another dons a goatskin tunic. The producer (possibly also the author) of the play sits with his hand resting on a tragic mask of a heroine. Behind him on the table is the mask of a tragic hero. The other mask in the box is that of an irascible old man from comedy. The figure in the long tunic is a flute player who accompanied songs on the stage; a piece of leather strapped across his mouth allows him to play the two flutes (actually shawms) simultaneously. The house of the "Tragic Poet" is so nicknamed because of the fact that its walls are frescoed with scenes from epic and tragedy.

p. 152. Two musical instruments which remained popular throughout antiquity appear in this tomb painting, the lyre (with a tortoise shell as a sounding board) and the double "flute" (in reality not a flute but a pair of shawms). In this painting two of the men wear himatia, the third, a toga. The Etruscans may be credited with the invention of the toga, which differs from the Greek himation in being trapezoidal and semicircular rather than rectangular. The himation was too bulky to be used as a military garment, on horseback or in battle, and the Etruscans solved this problem by removing two of the corners, keeping the essential width and length, which eliminated much of the weight. The Romans must have originally thought of the toga as a military uniform: hence it could be worn only by male citizens and was forbidden to respectable women. Hence also, the fact that the client had to wear the toga when he reported each morning to his patron's house (originally a military muster).

p. 155. The built-up hairdos were meant to increase the height of the actors. They also wore platform shoes.

p. 162. The Clever Slave taking sanctuary on an altar is a favorite theme of sculpture. The scene must have occurred in more than one comedy. At the end of Plautus' *Mōstellāria*, when the old master, Theopropides, discovers that he has been duped by his slave Tranio, he attempts to seize him and have him punished, but Tranio sits on the altar and refuses to leave it until the old man's wrath has been mollified. In the figure on the right the mouth of the actor can be seen through the mouth of the mask.

p. 167. The stock masks made it easy for the audience to follow the play, since they could tell at a glance the nature of any of the characters. The clever slave who saves his master from his father's wrath and helps him get the girl was a favorite character. He has direct lineal descendants in Harlequin and Mr. Punch.

p. 168. This theatre was built by Augustus in 13 B.C. and was dedicated to his nephew. It could hold 20,000. It is now the Palazzo Sermoneta near the Roman Forum. The exterior facade anticipates the Colosseum in the superposition of the three orders, Doric, Ionic, and Corinthian, one above the other. At the dedication of this theatre, Augustus' throne tipped over when he took his seat, so that he fell over on his back.

Gladiators. The Circus was the scene of the gladiatorial games. Unlike the plays and the races (*lūdī scaenicī* and *lūdī circēnsēs*), these were not called *lūdī* but *mūnera* (i.e. "funeral offerings"). The *mūnera gladiātōrum* appear to have originated among the Etruscans as funeral games, human sacrifices to provide the dead man with brave companions in the other world, or perhaps to give him some kind of vitality beyond the grave by offering him the lives of others. The *mūnera* were brought to Rome for the funeral of Marcus Brutus in 264 B.C. The games kept their funeral significance for a century and a half; important men left money in their wills for funeral games or later memorial games. But at the same time the gladiatorial games also became an immensely popular entertainment. At Brutus' funeral only three pairs of gladiators had fought; at the funeral of Titus Flamininus in 174 B.C. there were 37 pairs, and shortly after that 100 pairs became standard. In 105 B.C. the giving of games passed for the most part into the hands of the Aediles; they were not at first required by law to put on games, but a lavish spectacle became in effect a bribe to the electorate for further political advancement. Politicians vied with each other in their attempts to please the urban mob; Julius Caesar in his Aedileship sponsored games in which 320 pairs of gladiators fought. The expense of such games was ruinous; but advancement to the Praetorship and Consulship guaranteed appointment to the lucrative governorship of a province. The expense of the gladiatorial games explains to a great degree the corruption and dishonesty of provincial government: the Propraetor or

Proconsul had to recoup his losses somehow, and he did it by fleecing the provincials.

Under the Empire this incentive for giving games disappeared, but the mob still demanded them. One cannot but deplore the waste of human life in these spectacles, but it is perhaps unfair to accuse the citizenry of blood-lust pure and simple. It was the spectacle of human bravery, not of slaughter, which they came to see; they complained vehemently if the gladiators were not well-trained. The rationalization of the philosophers, that the games taught one not to fear death when even slaves despised it, may have been perfectly sincere. At any rate the games continued under the Empire; lavish games not only insured an Emperor's popularity, but became a kind of sounding board to test the attitude of the people towards the government. The urban mob was not afraid to hiss when the Emperor appeared, if he had done something unpopular. He could tell from his reception just how he stood with the people of Rome. The gladiatorial games grew in scope under the emperors. Trajan celebrated his victories in Dacia by exhibiting 5000 pairs of gladiators on one occasion.

The first gladiators were probably prisoners of war, Samnites, Gauls, Thracians, Britons, etc.; much of the interest of the spectacle was for the Romans to observe the styles of fighting of the different nationalities. Slaves were then trained to fight in these styles, and other methods of fighting were developed. It was also possible for a free man to volunteer to be a gladiator, but in doing so he lost his citizenship and to some degree even his freedom, since he took an oath to obey orders like the slaves. Gladiators were trained by *lanistae* (trainers) in special schools run by the city or municipal government or by private individuals. The gladiators were given a special diet and kept on strict training. Suicides and attempts at escape were not uncommon, but many of the trainees developed great pride in their specialties.

Gladiators were trained in many different styles of fighting. The earliest kind of gladiator was probably the Samnite (*Samnis*). At first they would have been actual Samnite prisoners, but later native gladiators were taught to fight by their methods. The *Samnis* wore a visored helmet with a plume, a broad belt, a greave on the left leg only (the left leg would be exposed when he knelt behind his shield), and on his left shoulder the *galērus*, a piece of armor extending upward to protect his neck from side blows of a sword. His sword was the *spatha*, a broad two-edged sword without a point; his shield, the *scūtum*. Other types derived from foreign methods of fighting were the *Thrāx* (Thracian), the *Essedārius* (Charioteer), and the *Myrmillō* (armed in Gallic fashion). The *Thrāx* wore a helmet and two greaves; he carried a small round shield (*parma*) and a curved sword (*sica*). The lightly-armed *Essedārius* fought from the *essedum*, a light two-wheeled British war chariot drawn by two horses. The *Myrmillō* was armed as a Gaul with sword and shield; his name comes from that of a fish which was represented on his helmet.

The Romans preferred to pit one style of fighting against another; one of the favorite combinations was a *Thrāx* against a *Myrmillō*. At some point some *lanista* hit upon the idea of having the *Myrmillō* opposed by a fisherman, and so gladiators were trained to fight with a net and a three-pronged fish-spear. They were called *Rētiārii* (Netmen), and had no defensive armor except occasionally the *galērus*. The *Rētiārius* proved so popular that soon a special opponent for him began to be trained, the *Secūtor* (Follower; apparently the *Rētiārius*' tactic was to keep withdrawing until he saw a chance to throw his net to good effect). The *Secūtor* was armed like the *Samnīs*, but with a different sort of helmet, and without the *galērus*, since he had no need to protect his neck from sword blows. This contest of a more heavily against a more lightly armed man was varied further by the introduction of the *Laqueārius* (Noose-man), armed only with a lasso and a curved piece of wood with which to disarm the *Secūtor* by twitching his sword from his grasp. Other specialty fighters were the *Dimachaerus* (Two-dagger-man) who fought with a dagger in each hand, the *Hoplomachus* (Armor-fighter) who wore a breastplate as well as greaves and a visored helmet, and the *Andābata* who was heavily armed but had a helmet-visor with no eye-holes, so that he fought blind and had to find his opponent by the sounds he made.

Some of the wealthier private citizens had gladiatorial schools of their own to supply such games as they might give, and some towns ran their own schools. The *ēditor* (giver of the games) might hire gladiators from a *lanista* who was in business for himself, keeping a troupe of gladiators to rent out. The *ēditor* might get a consignment of prisoners who had been condemned to death (he had to make sure that each was either killed or returned to prison), but this was unpopular with the crowd, since the prisoners would not be trained fighters.

When there were to be games, advertisements (*programmata*) would be circulated and painted on walls. One such, from Pompeii, reads:

*A(ulī) Suetti Certi Aedilis familia gladiātōria pugnāb(it) Pompe(i)īs pr(i)diē
k(alendās) Iūniās; vēnatiō et vēla erunt.*

"The gladiatorial troupe of the Aedile Aulus Suetlius Certus will fight at Pompeii on the day before the Kalends of June (30 May); there will be an animal show and awnings."

The *vēla*, for which the *ēditor* had to pay extra, were stretched over the seating part of the amphitheatre to shield spectators from the sun.

On the evening before the games, the gladiators were given an especially lavish meal, at which time connoisseurs who planned to bet on the games could come and inspect the gladiators.

The games were held in the Forum, the Circus, or in an amphitheatre. The first amphitheatre at Rome was that of Caesar's friend Curio, who for his games had two theatres built back to back. When the theatrical performances

were over, the two theatres revolved, carrying the audiences with them, until they joined into one amphitheatre for the gladiatorial games. Rome went on using wooden amphitheatres until the reign of the Flavians, although other cities had had stone buildings for some time (Pompeii's stone amphitheatre, for example, was built in 80 B.C.). Vespasian, Titus and Domitian built the Amphitheatrum Flavium (which we usually call the Colosseum) on the site of the great lake of Nero's Golden House.

On the day of the games, very early while the spectators were still arriving, criminals who had been sentenced *ad bestiās* were exposed to wild animals. This spectacle was not considered very entertaining, and was probably performed to raise the blood-lust of the animals and make them fiercer for the next show, the *vēnātiō* (hunt), in which specially trained gladiators (*bestiārī*) hunted or fought with wild animals, or the wild animals fought with each other. These shows had some of the fascination of the zoo, since every effort was made to import exotic animals which had not been seen before. The Romans especially liked to pit animals from different parts of the world against each other, lions against tigers, elephants against wild oxen, etc. The search for novelty led to some strange contests: for example, a man with his foot tied to the leg of a bull, fights a lion whose leg is tied to the foot of a man who is fighting the bull.

The spectacle was not always bloody. Animals might merely be shown in carefully constructed natural habitats, or trained animals might do tricks, as in our circuses. We hear of panthers trained to pull a chariot, and stranger still, of elephants trained to walk a tightrope. A favorite spectacle was one in which a concert artist in the guise of Orpheus (the legendary poet whose songs charmed wild animals) played and sang while trained wild animals crept out of their dens to lie down around him and listen to the music. During the games celebrating the opening of the Colosseum, an insufficiently trained bear spoiled the effect by killing and eating the singer.

At noon many of the spectators left for lunch. To give those who had brought their lunch something to look at, the *gladiātōrēs meridiānī*, condemned criminals, were brought in. One was armed and made to kill another who was not; then the arms were taken from him and given to a third, who killed him, and so on. This was not considered very interesting.

The afternoon began with a great parade (*pompa*) of gladiators wearing special parade armor. They were accompanied by musicians, who continued to play during the fighting. First came a *prōlūsiō*, a preliminary skirmish with wooden swords. Amateurs among the spectators who wished to try their skill could duel with the experts using these harmless weapons. Then followed what everyone had been waiting for, the actual combats of the gladiators themselves.

If a gladiator found himself at the mercy of his opponent, he raised a finger to show he surrendered. It was then up to the *ēditor* to decide whether or not he was to be killed. The killing of a gladiator cost the *ēditor* money, so

his impulse must usually have been to spare him. Since his aim was popularity however, he usually let himself be guided by the wishes of the people, who waved handkerchiefs if they wanted the fallen gladiator spared. If they wanted him killed they displayed upturned thumbs, the symbol of the *coup de grâce*, a sword-thrust through the throat. A man who had fought bravely would usually be spared. After a number of victories a gladiator might be set free at the demand of the audience. He was then presented with a wooden sword, which signified that though still a slave, he no longer had to fight in the arena unless he wished. He might end his days teaching other gladiators; if he was willing to fight, he might be able to buy his freedom or be set free by popular acclamation.

The smaller towns appear to have supported loyally their own gladiators. On one occasion, games between the gladiators of Pompeii and of Nuceria caused such a riot in the amphitheatre at Pompeii that the Emperor closed the amphitheatre for ten years.

Though gladiators were at the bottom of the social scale, they were often popular heroes, particularly with the ladies. The gladiators must have teased each other about what ladies' men they were. We find scratched on the walls of one of the gladiators' schools at Pompeii:

Crēscē(n)s rētiā(rius), pūpārū nocturnārū, matūtīnārū, aliārū mēdicus.

"Crescens the Net-man, doctor for nighttime dolls, daytime dolls, and others."

Suspīriū puellārū Celadus T(h)r(āx).

"Celadus the Thracian, the sigh of the girls."

Illustrations in the Text

p. 158. This picture shows a combat between two *Samnītēs* (or *Secutōrēs*,) since they do not wear the *galērus*.

p. 172. (left), a *Secūtor* has killed a *Rētiārius*; (above), a *Samnīs* delivers the *coup de grâce*.

p. 178. The armor in this picture is parade armor, not the armor used in actual fighting.

p. 188. Outer view of the Colosseum. An enormous awning drawn by ropes fixed to beams in the top outside cornice provided shade. The substructure contained arrangements for elevators to raise the animals to the arena. Sixty-six of the seventy ground-floor archways on the outside are numbered with Roman numerals. A spectator entered the arch corresponding to the number on his ticket and was led by an ingenious system of stairways to the section where his seat was. The masts which held the awning were put through holes in the cornice and supported by the projecting consoles. A special detachment of the navy was stationed at Rome to rig this awning.

p. 193. The tiers of seats for spectators rose to four stories, and accommodated 45–50,000 people. The basement was used for stage properties and cages for wild beasts.

p. 202. In this picture the artist has relied solely on literary descriptions since at that time there had been no archeological evidence. Some of the things shown in the picture are mounted and unmounted gladiators, boxing and wrestling, and in the center a representation of the *Lūdus Trōiānus*, a close-order horseback drill.

Chariot Races. Another class of *lūdī* were the chariot races, *lūdī circēnsēs*. Like the theatrical performances, they had a primarily religious significance. They were held in honor of various gods, but they also provided entertainment immensely popular with all classes of Romans.

The races were held in the various *circī* of Rome, the largest of which was the Circus Maximus, lying in the valley between the Palatine and Aventine Hills. This racecourse was thought to have been laid out by King Tarquinius Priscus (616–579 B.C.). It was continually enlarged and remodeled (notably by Julius Caesar) until by the fourth century it could seat 385,000. In the photograph of the model on p. 215, at the near end of the Circus are the *carcerēs* flanking the entrance gate with the box for the giver of the games above it. On either side of the *carcerēs* was a tower (*oppidum*) where the musicians were placed. The two-storied imperial box on the far side of the Circus was connected with the imperial palace on the Palatine Hill behind it. The monumental gate in the curved end of the Circus was called the *porta triumphālis*. It was used only when the triumphal procession of a victorious general passed through the Circus on its way to the Forum. The columns on curved bases were the *mētae*, the markers for the turns. These were joined by the *spīna*, a wall 4' high and 12' wide. In the center of the *spīna* was the underground altar of Consus, the god of the stream whose course had been put underground to make room for the racecourse. It was uncovered on his festivals in August and December. Near it was an obelisk of Ramses II brought from Egypt. Also on the *spīna* were numerous small temples, fountains, and statues (notable among them one of Victory). The lap markers were seven large wooden eggs, one of which was removed after each lap; and seven bronze dolphins, one of which was turned over after each lap (the egg was the symbol of Castor and Pollux, the horse-taming gods; the dolphin, of Neptune, creator of the horse). The Circus was 1800' × 350'.

A day of races began with a parade (*pompa*) which proceeded from the Capitolium through the Forum to the Circus and once around the track. The *pompa* was led by the magistrate giving the games, riding in a triumphal chariot and wearing triumphal costume, scarlet tunic, wide-bordered toga, golden crown, and ivory sceptre. He was followed by the images of the gods on carts or litters, each accompanied by his own priests. There were also musicians.

After the procession the presiding magistrate took his place in his box above the starting gates (*carcerēs*). When he signaled the start by dropping a handkerchief, the gates were opened and the race began. These starting gates, twelve in number, were arranged across the end of the Circus on a slant so as to equalize the distance. The chariots, usually four in number, and with four horses each, made seven laps (about four and a half miles) around the central barrier. The two center horses were harnessed to the chariot pole, the outside ones tied directly to the chariot. The left-hand horse, the one on the inside at the turns, was considered to be the most important. Because of the difficulty of controlling four horses at once, the driver had the reins tied around his waist. He carried a knife to cut them so as not to be dragged if the chariot should smash into the barriers or be overturned. The chariots were light and tipped easily, and there was great danger of their going over at the turns; the driver had to keep them balanced with movements of his body. To facilitate this, his short tunic was strapped close to his body. To provide some protection from the other chariots if there should be an accident, the charioteer wore boots and a helmet-like cap.

As the chariots began their last lap, a chalk line was drawn across the end of the course, and the first chariot to cross it was the winner. Spirits ran high during the races, bets were laid (both form sheets and programs were published), and charioteers and horses were cheered enthusiastically. An additional dimension was added to the interest by the curious fact that the factions or teams of charioteers became associated with specific political views, so that the races became a place for the demonstration of partisan feelings.

In Greece, chariot racing had been essentially a rich man's sport, since each team was owned, and its charioteer hired, by an individual; but at Rome chariot racing was engaged in by companies, each of which had its own distinctive color, worn by its charioteers. Teams and charioteers were hired from these companies (*factiōnēs*) by the government or the giver of the games. The two original factions were the Red and the White. At the beginning of the imperial period the Blue and the Green were added. The Greens were backed by the emperors and the mob, the Blues by the senatorial aristocracy. The other two factions may at first have been backed by opponents of the imperial system. Toward the end of the third century the Whites joined the Greens, and the Reds joined the Blues, leaving only the Blue and the Green.

Illustrations in the Text

p. 158. Many mosaics show children pretending they are taking part in chariot races or gladiatorial fights. These may be merely fanciful scenes, but there is some evidence, both literary and archeological, that children did entertain themselves in this way.

p. 198. The crude but vivacious relief shows the chariots circling the *spina*. The *mētae* show up clearly in the picture, as well as some of the decorations of the *spina*. The row of *carcerēs* may be seen at the left, with the giver of the games in his box above; the columned structure to the right may represent the imperial box.

p. 215. Besides the Colosseum and the Circus, two sets of imperial baths can be seen, the Baths of Trajan behind the Colosseum and the Baths of Caracalla in the upper right-hand corner. In the foreground are the wharves and warehouses to receive freight brought up the Tiber on barges.

LAW AND GOVERNMENT

For an account of Roman political institutions, see Book III of this series, Jenney, Scudder, and Coffin, *Third Year Latin*, Allyn and Bacon, Inc., 1984, pp. 1–19.

Illustrations in the Text

p. 210. The provincial capitals copied the facilities of Rome with baths, basilicas, etc. In this model of the remains of the Severan Forum at Leptis, one sees the temple with its high podium in the foreground; here orators could address the people. In the background are seen the remains of the great basilica, faced on this side with a row of shops.

p. 216. An actual view of the basilica which appears at the far end of the model on p. 210. This basilica has a tribunal at each end of its central hall.

p. 221. This basilica was begun by Julius Caesar in 54 B.C. and dedicated by Augustus in A.D. 12. The illustration shows the basilica as rebuilt by Diocletian. This type of building was developed by the Romans to provide a sheltered place near a forum for various types of business, including court trials.

p. 222. Like the Basilica Julia, the Basilica at Pompeii had a central hall surrounded by aisles; unlike it, it had a tribunal at one end but no upper gallery. The archives of legal documents were found under the raised tribunal at the far end. In the floor of the tribunal there were two holes. When the presiding officer called for a document, a clerk from the archives could find it and hand it up through one of the holes.

p. 232. The Forum at Rome was a low-lying area between the Palatine and Capitoline Hills, utilized from early times as a market-place and as a meeting place for the Comitia and Senate. Over the centuries it became crowded with temples, basilicas, shops and monuments, all erected with no general plan in mind, so that by the late Republic the Forum Romanum, seat of the government of most of the Mediterranean world, presented a cluttered and haphazard appearance. Julius Caesar did a good deal of remodeling, building the Basilica Julia opposite the Basilica Aemilia so that the Forum was bordered

by the colonnades of the two buildings along both its long sides; and moving the platform where speakers stood to address the Comitia from in front of the Curia to one end of the Forum, thus marking a third side of a long rectangle. Insofar as religious sanctions allowed, the space in the midst was cleared of the monuments of earlier ages. This refurbished Forum was still too small for all the business which it had to accommodate; thus Caesar built a new small forum, the Forum Julium, at the rear of the Curia. It consisted of a rectangular area surrounded by a colonnade with shops behind it, and at one end the temple of Venus Genetrix. The design may have been meant to echo the newly rearranged Forum Romanum with the porticoed basilicas along both sides and the Temple of Concord and the Temple of Vesta at the ends. At any rate, this design became canonical for future Fora. Augustus completed Caesar's remodeling of the Forum Romanum by completing the Basilica Julia and by closing the fourth side of the rectangle with the Temple of the Deified Julius Caesar. He also built the Forum Augusti, on much the same plan, with the temple of Mars Ultor at one end. It had no shops, but it did improve on Caesar's plan by the addition of two large apses behind its colonnade; these had some of the amenities of a basilica, providing sheltered areas for the carrying on of various sorts of business. The Emperors Vespasian and Nerva opened up more space in the center of the city by building small forums of similar design. In this picture the columns in the foreground are those of the Temple of Saturn. Through them can be seen the Arch of Septimius Severus, the Senate House, and the remains of the Basilica Aemilia. On the right the Temple of Vesta is seen beyond the remains of the Basilica Julia.

p. 228. This statue, saved from the melting pot because it was erroneously thought to be a portrait of Constantine, now dominates Michelangelo's beautiful piazza on the Capitoline Hill. It was originally gilt. The gilding had disappeared, but is now reappearing through some odd chemical process. It is a superstition among modern Romans that when the gilding is again complete, the strange upright tuft between the horse's ears will sing and this will be the end of the world. (The mistaken portrait of Constantine was preserved because Constantine was the emperor who legalized and favored Christianity.)

p. 226. Trajan built the largest of the imperial Fora, a very long rectangle, one of whose short sides was contiguous to a long side of the Forum Augusti. Like the other Fora, it had a temple at one end, and colonnades around it; it also had larger versions of the two apses of the Forum Augusti. Trajan departed from the plan of the other Fora by adding a large basilica. To accommodate the trying of court cases, this basilica had an apsidal tribunal at each end. In this illustration, we are looking through the columns of the basilica toward the temple area. In front of the remains of the temple stands the Column of Trajan, covered with a sculptured account of the Emperor's

Dacian campaigns spiraling around it. It was flanked on each side by libraries, one Greek, one Latin. The series of imperial Fora was probably built to realize a project of Caesar's city planning to open up a new civic center in the Campus Martius and to connect it to the old one by a line of open piazzas. Trajan's Forum completed this plan but at great expense, since a spur of the Capitoline Hill had to be removed to make room for it. The top of Trajan's Column marks the height of this spur.

p. 237. This strange city carved from living rock gives free reign to architectural flights of fancy. In Italy this type of architecture appears only in villas and tombs as it was considered too frivolous for official civic architecture or for dignified town houses.

p. 244. This Curia was built by the Emperor Diocletian on the plan and site of that built by Julius Caesar as part of his design for remodeling the Forum Romanum. The earlier Curia was on a site dating back to King Tullus Hostilius, occupying one corner of the Forum with the Comitia in front of it. Caesar built the new Curia further back and moved the Comitia speakers' platform (Rostra) to one end of the Forum. If the voting was close, an actual count was taken by having the senators file out through the two doors at the far end, the "aye's" through one door, and the "no's" through the other.

TRANSPORTATION

Not the least of Rome's contributions to western civilization was the paved road. She began her road building in response to military exigencies, but the roads, once built, served the purposes of trade, communication, and even pleasure trips. Under the Pax Romana, movement from one part of the Empire to another was unrestricted, and travel was relatively easy over a vast network of roads which stretched eventually from Mesopotamia to Lisbon, from upper Egypt to the north of England, altogether nearly 100,000 of our miles. This elaborate network began with Rome's need for military communications within Italy itself, starting with the Via Appia (312 B.C.), connecting Rome with Capua, and continuing until, by the end of the Republic, almost any part of Italy could be reached by one of the great roads, the routes (and in some cases even the pavement) of which are still in use today. The Empire saw the extension of the network to the provinces. These roads were marked every thousand paces with milestones; measurements were from a golden milestone set up in the Forum Romanum by Augustus. Roman road-building took little account of the actual terrain; the roads were for the most part quite straight, crossing valleys on arched bridges, cutting through hills by man-made terraces or cuts. When the cuts and bridges had been made, the route of the road was marked by parallel ditches 15 to 20 feet apart. The earth was then dug out from between the ditches (road-building was done by soldiers as part of their basic training) and the exca-

vation leveled. A *pavimentum* of sand and lime, forming a kind of mortar, was then laid. On top of this went the *stātūmen*, a layer of large flagstones, then the *rūdus*, a layer of gravel and lime rammed down into a kind of concrete. The next layer, the *nucleus*, was also a concrete, this time of dirt, lime and pieces of brick. On top went the *summum dorsum* or *summa crusta*, the final pavement, made of polygonal blocks of flint or basalt, of concrete, or of rammed flint gravel. The center of the road was made a little higher than the edges, to facilitate drainage. The depth of all these strata was 5 to 10 feet. On marshy ground the road was laid on rafts. The Romans had many kinds of vehicles for travel or transport over these roads. For freight there were at least three kinds of wagons: the *carrus*, with sloping sides like an ox cart, and two spoked wheels; the *plaustrum*, a heavier version of the *carrus*, with solid wheels, used for the transport of somewhat heavier items, particularly farm produce; and the *sarrācum*, a much more solidly built vehicle, with smaller wheels (perhaps 4 instead of 2), used to carry amphorae of wine, blocks of stone, etc. These freight wagons were drawn by oxen, or sometimes by donkeys. The army truck of the Romans, used to transport troops, was the *clabulāre*, an open four-wheeled wagon with wickerwork sides. Another specialized vehicle of the Romans was the *arcera*, a closed-in, padded four-wheeled cart used as an ambulance for the transport of sick or aged people. For ordinary passengers there were four vehicles. Two which could be hired outside city gates and at various points along the major roads were the *essedum* and the *cisium*; these were both two-passenger, mule-drawn two-wheeled gigs. The *cisium* was lighter and faster, the *essedum* more solid and steady; a driver would be hired with the *cisium*, but the *essedum* could be driven by anyone. Slower, but more comfortable, were the *raeda* and the *carrūca*. The *carrūca* was a four-wheeled mule-drawn cart with a cover; there was room in it to recline or even to sleep; the *raeda* was a much larger cart, also four-wheeled and mule-drawn, which had several seats and could take a large party with their luggage. Especially adapted to the use of ladies were the two-wheeled *carpentum*, for use in the city, and the four-wheeled *pīlentum*, used for driving short distances. Except for the *carpentum*, whose use was restricted to matrons and Vestal Virgins (and later to women of the imperial family), no wheeled traffic was allowed in the cities between sunrise and the tenth hour (about 4:00 P.M.). This ruling was to insure the safety of pedestrians; deliveries would be made during the evening or at night. For through traffic, some towns provided a kind of ringroad in the form of a street that followed the city wall from gate to gate on the inside. This was the long way around, and at Pompeii the manure-truck drivers must have been in the habit of taking a short cut, for we find a notice on one of the houses near the north gate: *Stercorārī, ad mūrūm prōgredere. Sī prē(n)sus fueris, (ut) poena(m) patiāre neces(s)e est. Cavē.* "Manure-truck driver, go along by the wall. If you get caught, you will have to pay the penalty. So look out." Because no wheeled vehicles could be used in the towns and cities, the

wealthier people used litters (*lecticae*) and sedan chairs (*sellae*). The *lectica* whose poles were carried on the shoulders of stalwart slaves, lifting its occupant above the mob, could be closed with a cover and side curtains; the occupant rode in a reclining position, and could even sleep. The poles of the *sella* were slung from the slaves' shoulders by leather straps. There was also a kind of litter called a *basterna* which was carried by two mules.

With the mule-drawn carts the average rate of travel, allowing for stops for changes of mules, would have been about 5 MPH; a government courier might average twice that rate. Travel accommodations were very poor; most country inns were dirty and there was danger of both fire and robbers. Many wealthy people maintained little houses where they could put up for the night, and in the cities the custom of hereditary guest-friendship (*hospitium*) made up for the lack of good hotels. By *hospitium* families in different cities made more or less permanent arrangements for putting each other up (this is why *hospēs* can be translated either "guest" or "host;" it really means "guest-friend," a member of a family with which one's own family has entered into *hospitium*).

Sea travel was much less comfortable and more dangerous than travel by land. The Romans were not by nature or inclination good sailors; their merchant fleet was gradually acquired by their bringing into alliance Italian towns which had fleets of their own. In an early treaty with Carthage, Rome renounced all claim to trade in Africa and Spain. Trade relations did develop with the Greek city of Massilia (Marseilles), and from here Rome's interests were extended a little way along the Spanish coast. After Rome's surprising victory in the First Punic War (the Romans had so little idea of shipbuilding that they had to copy a grounded Carthaginian warship), her ships traveled freely through the western Mediterranean. The east was at first shut off by the activities of the piratical privateers of Illyria; but by the beginning of the second century B.C. there were already many Roman businesses with offices at the free port of Delos, and also at Rhodes. The two chief kinds of ships were the warships (*nāvēs longae*) and the freight and passenger ships (*nāvēs onerāriae*). Speed and maneuverability were the chief requirements for the warships; they relied more on oars than sails, and under battle conditions did not even carry sails. The Romans used both triremes and quinqueremes, with three and five banks of oars respectively. A quinquereme was about 120 feet by 17 feet and carried 300 sailors and rowers, 120 soldiers, and 20 officers; it naturally had to put ashore to allow the men to sleep or to eat any substantial meal.

A *nāvis onerāria* was 70 to 80 feet long by 18 to 20 feet wide. It was decked, with a cabin aft, and carried passengers as well as freight. The Romans rated ships by amphorae, and the ordinary ships carried 3000 to 4000 amphorae; modern estimates rate the average ship at 50 tons. These merchant ships relied primarily on sails, though they also carried sweeps. The masts, unlike those of warships, were permanently fixed: a vertical mainmast amidships,

carrying a large square or trapezoidal sail and a small triangular sail above it, and a slanted mast forward carrying a jib. Three-masted vessels were rare. The ships were not really very sea-worthy, and ordinarily made only coasting voyages, and these between mid-March and early October. They made 70 to 90 miles per day. Roman trade routes covered the Mediterranean and Black Seas, the north Atlantic coast of Africa, the English Channel, the Red Sea, the Persian Gulf, and much of the Indian Ocean.

Illustrations in the Text

p. 103. Pont du Gard, Provence, France. This splendid piece of Roman road engineering carried an aqueduct on the upper level and a roadway on the lower level. It is mentioned here because it is a good illustration of the Romans' disregard of the nature of the terrain when building roads.

pp. 249–250. The relief and the model taken from it represents a *carrūca*, a covered wagon for more luxurious travel; the passengers could sleep while traveling.

pp. 250–253. Mosaic and model show a *cisium*, a light fast two-passenger gig which could be hired outside the gates of cities and towns.

p. 254. A *nāvis onerāria*. Note the steering oar. The figure of the god (in this case Bacchus) represents the vessel's patron and also serves to identify it.

p. 258. This represents one of the smaller ships which navigated rivers, particularly the Nile, Danube, Rhone and Rhine. The inscription near the stern is the name of the ship, Isis, and the adjective form of the place she hails from, the area called Ciminia in Etruria.

p. 261. Claudius constructed the harbor to the left but as more protection was needed, Trajan constructed the hexagonal harbor to the right. A canal connected them with the Tiber and is now the Fiumicino mouth of the river. Claudius made his harbor by building two moles into the sea and placing a long artificial island bearing a lighthouse (*left* in the illustration) between them. Trajan's harbor was excavated out of the dry land. Claudius' harbor was about 10 million square feet in area, Trajan's about half that.

FASHION AND CLOTHING

The basic garment of both men and women in ancient Rome was the *tunica*, a plain woolen garment with a neck-hole, either sleeveless or short-sleeved. It reached the ankles, but was normally pulled up through the belt worn around the waist to shorten it; it would be girt up to above the knee for active occupations, otherwise it was calf-length. The *tunica* was worn alone by slaves and workmen, and by men of any class in the privacy of the home; it was the "shirt-sleeves" dress of the Romans. Besides the belt around the waist, women wore another belt girt beneath the bosom, the *strophium*; and

over the basic *tunica* matrons wore the *stola*, a long-sleeved tunic with a flounce sewn on the bottom, so that it reached the ankles. The basic outer garment of antiquity was a straight piece of woolen cloth wrapped around the body, the midpoint of its long side being placed under the right arm and the two ends being thrown over the left shoulder and arm. The Greek *himation*, a rectangular garment of this kind, might be as big as two yards by four. The Romans knew the *himation* under two names, calling it *pallium* when worn by men, *palla* when worn by women; it was essentially an outdoor wrap. The *palla* might be a little more elaborate than the *pallium*, with embroidery, fringe, etc. *Tunica*, *stola*, and *palla* were the normal street dress of a respectable Roman lady; other women were forbidden the use of the *stola*. Men who were citizens of Rome were permitted (and on some occasions required) to wear a special variant of the *himation*, the *toga*. The *toga* was an Etruscan invention, an adaptation of the *himation* for military use, particularly for horseback riding. The *himation*, with its great weight of cloth on the left arm, was a very inconvenient garment for any kind of active occupation; yet if it were shortened it would be difficult to wear, since it was just this weight of cloth over the left arm, front and back, that kept it from falling off. The Athenians solved the problem of military wear by cutting off all the extra cloth at the ends of the *himation* and holding it on with a safety pin, thus creating the garment called a *chlamys*. The Etruscans, who also wore the *himation*, solved the problem in a different way. They cut off only the corners of the *himation*, leaving enough length of cloth over the left arm to hold the garment on, but reducing considerably the voluminous folds which so hampered the movement of the left arm. The resulting garment, of trapezoidal shape, was what the Romans called the *toga*. The fact that the *toga* was originally a military uniform explains why its use was restricted to Roman citizens, since originally citizenship depended on service in the army. In time the *toga* grew in size, still keeping its trapezoidal shape. Eventually a double version was developed, two trapezoids joined along their long sides and folded over on this line before being wrapped around the body. Part of the inner trapezoid was then pulled out over the outer one at the breast, forming the *sinus*. In its largest form the *toga* was a formal garment, requiring a good deal of time and trouble to drape properly; then its use began to be more and more restricted to special occasions. A citizen had to wear the *toga* when he paid his morning call on his patron (no doubt a relic of the days when the morning *salūtātiō* represented a military muster of clients in uniform). It also had to be worn at all religious ceremonies, including plays, races, and gladiatorial games, and whenever the citizen was exercising his rights, as at elections, *comitia*, etc. Young boys wore a *toga* with a broad purple-dyed stripe until they came of age, when they were given plain white togas. The broad stripe was also worn by Senators, and a narrower one by the Equites. When the *toga* had reached a size which made it inconvenient for less formal occasions, new garments were developed for dinner parties.

This outfit was called the *synthesis* ("ensemble"), and consisted of a *tunica* and smallish *pallium* in the same color or in harmonizing colors. As the toga grew larger, it also became inconvenient as a military uniform, and was replaced by the *sagum*, a cloak like the Greek chlamys, more or less square and pinned on the right shoulder. Generals wore a slightly larger, purple-dyed version called a *palūdāmentum*. Another larger version of the chlamys, the *lacerna*, served as an overcoat or raincoat in cold or wet weather; it might even be worn over the toga, except on formal occasions. For traveling, a large cape (*paenula*) with a hood (*cucullus*) attached was worn. Indoors, men and women wore sandals (*soleae*) with a narrow strap around the ankle and another between the toes; these were removed for meals. Outdoors men wore *calcei*, sandals fastened on with straps so broad that they covered the foot, so that these might really be called shoes or, when the straps were wound also around the leg, boots. The *calceus* varied in style according to the rank of the wearer. Soldiers wore *caligae*, hob-nailed boots, and peasants wore wooden shoes, *sculpōneae*. Except for the developments noted above, styles in dress did not change among the Romans as they do with us; hair styles, however, did vary a good deal, especially women's. Much use was made of hot curling-irons, dyes and bleaches, and false hair-pieces.

Illustrations in the Text

- p. 266. A Roman matron in *tunica*, *stola*, and *palla*. The Consul's boots are the senatorial version of the *calcei*.
- p. 271. This painting may represent a young bride having her hair parted into the traditional three tresses. The elaborate turning on the leg of the chair was a popular design in the early empire. The box on the table is decorated with ivory.
- p. 272. The pearl earrings and necklace (perhaps of emeralds) resemble jewelry found in excavations. Portraits of this kind were often painted on the lids of wooden coffins.
- p. 276. Etruscan men, as well as women, wore elaborate brooches and other jewelry. The costumes of Roman men were not adorned with jewelry although they did wear rings.
- p. 281. The objects are a mirror, two earrings, a finger ring, four hairpins, a comb, a small rouge box and a coin.
- p. 283. Glass vases of this kind were used for cosmetic oils.
- p. 288. Ladies' hair styles began to become fantastically elaborate toward the end of the first century of our era. Occasionally a female portrait bust would be made with detachable hair, and the subject would leave a bequest to have new hair carved as the styles changed, so that after her death her portrait would never be out of fashion.

p. 299. During most of the Republican period and in the early Empire men were short-haired and clean-shaven, like this portrait head of Augustus' friend Agrippa, although fashionable young men might cultivate carefully-trimmed beards. A full beard was the mark of a philosopher. The Emperor Hadrian brought beards back into fashion, and hair was worn a little longer.

RELIGION

State Religion and Private Worship. Roman religion was animistic in its origins: that is, the primitive Romans believed that literally everything had will or intention (*nūmen*, originally = "nod"). Not only human beings were capable of purposive action, but also animals, inanimate objects, natural processes, events, and abstract qualities. In a sense, all these were persons, but it would be a mistake to think of them as really having personality—merely intention and the power to carry it out. Yet all these *nūmina* could be communicated with to some degree. If it became necessary for a farmer to cut down a grove of trees, he would address the *nūmen* of the grove politely, expressing his intention and the hope that the *nūmen* would accept, for example, one pig in payment. He would then kill a pig. If all went well, and if the pig appeared from its internal organs to be a healthy one, the price had been accepted, but if something untoward happened during the process (an *ōmen*, i.e. *ausmen*, "something heard") or the pig appeared to be diseased, the process had to be repeated until the *nūmen* was satisfied. In other words, the three chief parts of Roman religion consisted of what we would call prayer, sacrifice, and divination. A Roman was surrounded by countless *nūmina*: there were separate gods of the door, the hinge, and the threshold; of cattle-breeding, horse-breeding, sheep-breeding; of the planted seed, the sprouted seed, the growing plant, of the various diseases of plants; of a normal birth, of a breech birth, of a baby's first cry, of tooth-cutting, of learning to walk—in short, of everything. The names of many of these divinities were known, but countless more were not. As new *nūmina* were identified they were given names, but the Romans in their recorded prayers usually betray a good deal of nervousness on this subject, listing a number of possible names and then adding "or whatever name you would prefer to be called by." In 390 B.C. a citizen heard a voice telling him to inform the consuls that the Gauls were approaching Rome. On the spot where the voice was heard, the city dedicated an altar to Aius Locutius ("Telling Speaker"), a god hitherto unknown and never heard from again.

The system of paying the gods for their services led to a kind of *quid pro quo* religion, an almost contractual concept of the duties of men and gods toward each other. If a god was paid the proper honors, he was expected to do his part. If he did not, there must have been something wrong with the way the honors were paid: a wrong word was said, the god was called by the wrong name, it was the wrong day, etc. Much depended on the exact

performance of a fixed ritual arrived at empirically (it worked this way last time; best not change it) and followed in painful detail. Some of the preserved hymns and prayers were in such archaic language that the later Romans no longer knew what they meant, but they went on repeating them because they seemed to work. The observation of omens (*augūrium*) was developed to an exact science. The usual methods were observation of the flight of birds and inspection of the internal organs of sacrificial animals. This contractual aspect in one sense made the performance of religious duties easy. The gods did not require that their worshippers love them or (strangely enough!) even believe in them, only that they do certain things. But this arrangement left the Romans at a loss if, after all honors had been duly paid, things still went wrong. If this happened, they had to turn to their Etruscan neighbors, who had a much more detailed system of inspecting the sky and the organs of victims; or to the Greek Apollo, either at his oracle at Delphi or in the recorded prophecies of his Sybil at Cumae in the south of Italy.

In this religion, so simple in concept, so complex in its ritual, a good deal of technical knowledge must have been needed. A priesthood probably developed fairly early. The priests were not a separate family, but rather the *patrēs*, the heads of families, and it was from this group that the priests of the community were drawn. Those gods whose functions affected the whole community would naturally be worshipped in common. Thus they acquired a higher rank than the gods whose functions affected primarily the individual or the family. These gods were Jupiter (Diou-pater, Sky-father), Juno/Diana, Mars, Vesta, Janus, and Quirinus. Jupiter was the god of the sky and the weather, hence the chief god. Juno and Diana may originally have been the same goddess, a goddess of the sky and of light, the female principle of which Jupiter is the male; but these aspects became separated, and the goddess became two goddesses. Juno is the protectress of women, the goddess of marriage and childbirth, and through her connection with Jupiter, the highest goddess. Diana is a goddess of light, especially of the moon and hence of the night sky, and as bringer of light (under the name Lucina), also a goddess of childbirth. The two goddesses were never totally separated in this last function. The goddess Juno Lucina who assists at births is both Juno and Diana. Mars is a god of harvests, hence the god of war, since the object of primitive warfare was to destroy the enemy's crops and keep him from destroying yours. Insofar as such an abstract concept could be thought of as a person, he was also the ancestor of the Roman race. Vesta was the goddess of the fire on the hearth, essentially a domestic divinity, but in a time when fire-making was difficult, the public hearth, where a fire was kept going at all times, was important. Janus was a god of going (his name contains the same root as *eō*, *īre*), whose importance arose from the magical practice of surrounding a settlement with a special ditch over which spirits of the dead and supernatural powers in general could not pass. The ditch protected the community, but such magical powers as the community itself

possessed could not be taken out against an enemy unless some passages were made through the invisible barrier. Such a passage was called a *Janus*, a word applied both to bridges over the magical ditch (hence perhaps the word *pontifex*, "bridge maker" for a priest) and gates through the wall which followed it. Quirinus was, so to speak, the Mars of the Sabines, and was brought to Rome when the Romans and Sabines were amalgamated into one nation (eighth century B.C.). Jupiter, Mars, and Quirinus had special priests, called *flāminēs*, and may represent a primitive supreme triad.

These gods were not pictured in human form. Jupiter was represented by a piece of flint (lightning), Mars by a spear, Vesta by the fire on the hearth. The Romans did not have any mythology. They did not even have temples, for their *templa* were simply consecrated areas, sometimes containing an altar. Temples, statues and anthropomorphism seem to have been introduced by the Etruscan lords of Rome, traditionally by the first Tarquin. The Romans recognized the chief triad of the Etruscans as their own Jupiter, Juno, and Minerva (a goddess of wisdom and crafts). For these they built the Capitolium, a temple on the citadel of Rome. These three gods remained the chief official gods of Rome, and are often called the Capitoline Triad. Through the terra cotta sculptures of Vulca of Veii, the Etruscans also taught the Romans to think of their gods in human forms.

The Etruscan pantheon had already been considerably Hellenized; and the Romans also undoubtedly had made contacts with Greek religion and its attendant mythology through the Greeks of South Italy. The second Tarquin had bought books of prophecy from the Sybil of Apollo at Cumae. The Sybilline Books were consulted when Roman or Etruscan methods of divination did not provide sufficiently clear answers. The advice, when interpreted, was often that the Romans should import the worship of some Greek god. The Roman feeling that there were many gods which they did not know made them hospitable to new deities like Apollo, Cybele, and Aesculapius; in other Greek gods they recognized gods whom they already knew under different names. Thus they identified Zeus with Jupiter, Hera with Juno, Artemis with Diana, Ares with Mars, and Hestia with Vesta. They recognized other gods important in the Greek pantheon as minor gods of their own, and this identification added to the importance of some of the gods of farm and household, elevating them to the level of the state cult. Thus Neptune, a god of water, was assimilated to the sea-god Poseidon, Minerva to Athena, Venus to Aphrodite, the fire-god Vulcan to Hephaestus, Mercury, the god of trade, to Hermes, and Ceres to Demeter. Along with Apollo, who had no Roman counterpart, these were the twelve major gods of the Roman state. Janus and Quirinus, having no Greek counterparts, declined somewhat in importance.

To some degree the myths of the Greek gods were transferred to their Roman counterparts, but more as subjects for literary treatment than as any part of the theology. Legend, history, and also folk-tales, were more impor-

tant to the Romans than myth, but from the myths the Romans did derive some notions of the characters and personalities of the various gods, as well as of their family relationships to each other.

These developments of the state cult seem to have had little or no effect on domestic worship. The family continued to honor all the little *nūmina* of everyday life, and when it did chance to worship the gods of the major pantheon, it was in their more homely guise of gods of the household. For example, a cloth-processor of Pompeii would worship Venus of Pompeii (as the goddess of his city), Minerva (as the goddess of the cloth-trades), Mercury (as the god of profit in business). These three gods were probably this man's *Dī Penātēs* ("gods who dwell in the store-cupboard"). Literary sources tell us of domestic cults of the Penates, the Lar or Lares, Vesta, the Genius of the *paterfamiliās*, and occasionally the Juno of his wife. Every man had his own Genius, perhaps a personification of his power of procreation, viewed as a kind of benevolent guardian spirit; a woman had not a Genius but a Juno. The Lares seem definitely to have been attached to particular locations. When a family changed dwellings it changed Lares, though it took its Penates with it. Hence it may be that the *Genius loci*, who also is mentioned, is the same as the Lar. Vesta, who had no image but was the fire on the hearth, may have been the protectress of the family and particularly of its perpetuation.

A system of vows and votive offerings is typical of the contractual nature of Roman religion: the Romans made use of vows where we would use prayers. A vow (*vōtum*) is the promise of some kind of payment (a sacrifice or a gift) to be made to the god only after he has granted a particular favor. If the god did not grant the wish, the promised payment would not be made. If he did, the vow had to be fulfilled scrupulously or the votary would risk the future enmity of the god he had cheated. Vows, usually made in writing and attached to the statue of the god, were kept on file and periodically checked by the priests. When the vow had been paid, a commemorative tablet was set up at the votary's expense, showing what the vow was and sometimes depicting the favor which the god had granted. Cicero mentions paintings of shipwrecks hanging in temples, presented by people who had been saved from them through a vow; many Roman temples contain replicas of parts of the body healed as the result of a vow.

The domestic gods may have been the objects of more love and devotion than those of the state, but their relationship with their worshippers remained basically legalistic and contractual. For something which we would recognize as a religion, we must look to the mystery cults. The chief of these were the cult of Bacchus or Liber (which seems to have combined elements of the Orphic and Eleusinian Mysteries of Greece), the cult of Isis (a Hellenized version of the Egyptian goddess), that of Mithras (a Persian sun-god), and Christianity. These religions had a number of things in common. They had initiation rituals and levels of initiation, separate priesthoods, a doctrine of personal immortality and beatitude, and a state of grace to be achieved by

a sacramental union with a resurrected god. Some of these religions were at first viewed with suspicion by the conservative Romans, who had the same distaste for enthusiasm in religion as did the Church of England in the 18th century. In the end the natural hospitality of the Romans toward foreign gods won out. Even Christianity would probably have been accepted on these terms, had it not been for its intolerance of other gods, its steady refusal to syncretize its god with those of other faiths, and its insistence on virtues which seemed foolish to the pagan mind.

Illustrations in the Text

p. 1. From a room perhaps devoted to the Mysteries of Dionysus (Bacchus). The *cista mystica* (mystic basket) contains the secret objects sacred to Dionysus. The matron unveils the basket and then washes her hands before handling the objects.

p. 300. The central figure, offering incense from a box with a sacrificial plate (*patera*), represents the *genius* of the *paterfamiliās*. Such a figure is often shown carrying a cornucopia. The two dancing figures in boots and girt-up tunics, holding drinking horns from which a stream of wine flows into small buckets, are the Lares. The bearded and crested serpent approaching an altar to eat the offering is another way of depicting a Lar.

p. 303. The statues lining the colonnade are those of the Chief Vestals. The Vestal Virgins' chief task was to keep alight the fire (which was Vesta herself) in the temple of Vesta, the public hearth of Rome. The maintenance of this fire was considered so important to the stability of the empire that Constantine went on supporting this cult long after he had made Christianity the official state religion. The temple was not closed until A.D. 382. There were six Vestals; each served for thirty years, after which she might marry. When vacancies occurred, new Vestals were chosen by lot from a list of twenty girls nominated by the Pontifex Maximus; the girls had to be between six and ten years of age, and anyone might be chosen, there being no exemptions. A Vestal spent ten years learning the duties, ten years performing them, and ten years teaching them to novices. The Vestals had many privileges: they were released from the *potestās* of their fathers (though the Pontifex Maximus might have a Vestal beaten if she allowed the fire to go out, buried alive if she proved unchaste). When they left their convent they were accompanied by a lictor and took precedence even over the Consuls. They had special seats at the games; anyone who harmed them or a person under their protection was put to death. Because they were considered incorruptible, wills were entrusted to their keeping.

p. 306. The temple, partly reconstructed from the fragments found, is shown in the relief as it looked in antiquity. It was burned six times and always rebuilt in the original round shape which, derived from primitive round

thatched huts, shows the antiquity of the cult. When the sacred fire did go out it had to be rekindled by friction, which also suggests the antiquity of the worship, as does the fact that water used in the rites had to come from a spring, rather than from the mains. Within the temple was also a separate compartment which no one might enter, containing the Penates of Rome, especially the Palladium, a sacred image connected with Athena, which Aeneas had brought from Troy.

p. 308. A belief in the *fascinum*, the Evil Eye, still persists in many parts of the world, even among educated people. A person possessed of the Evil Eye brings misfortune to whomever he looks at, by malice or even involuntarily. The charms which are used against the Evil Eye today are those used in antiquity: coral, ivory, ox-horns, hunchbacks, the hand with the forefinger and little finger extended, the protruding tongue, as well as sharp objects of all kinds. These are thought of as being able to destroy the spell by a kind of symbolic blinding, but the original associations are almost certainly phallic. This mosaic, which resembles a more elaborate version found in Antioch on the Orontes, shows the eye rendered harmless by a lance and menaced by a variety of horns, fangs, talons, claws, and stings. Similar charms, usually more frankly phallic, are found in Pompeii at the entrances to houses, in dining rooms and latrines, and over the ovens in bakeries.

p. 313. Sacrifices were an important part of the Roman religious rites. The animal victim was decked out and brought to the altar. If it struggled or tried to escape, the sacrifice was considered unsuccessful. With his head veiled to keep him from hearing unpropitious sounds (and usually accompanied by a flute-player for the same reason) the priest read the prayer, being careful not to change any words, even if the antiquity of the prayer made it unintelligible to him. The priest then sprinkled the victim's head with ground spelt mixed with salt, and then with wine. When the beast had been killed its entrails were inspected. If there was something wrong, another animal of the opposite sex was sacrificed, and if its entrails were also not propitious it was a sign that the god had not accepted the sacrifice. All this was done in the morning; in the evening the entrails of the victim (if found satisfactory) were sprinkled with salt, spelt, and wine and burnt on the altar, while the persons making the offering cooked and ate the rest of the victim. This relief represents the *suovetaurilia*, a special sacrifice of a pig, a sheep, and an ox.

p. 318. The Pantheon at Rome is a temple of the Olympian gods erected by the Emperor Hadrian. The original temple on this spot was erected by Augustus' friend M. Vipsanius Agrippa in 27-25 B.C. as part of the development of a new civic center in the Campus Martius, which included a set of baths behind it. It was completely rebuilt, to his own design, by the Emperor Hadrian, who nevertheless modestly preserved the original inscription *M(ārcus) Agrippa, L(ūci) f(īlius), Cō(n)s(ul) tertium fēcit*. It is not known precisely to what gods it was dedicated. The present building has seven niches for

statues, and the original temple had in it at least three, those of Mars, Venus, and the deified Julius Caesar. Hence it was probably intended to lend a religious sanction to Augustus' regime, since these three gods were all connected with him; Julius Caesar as his adoptive father, Venus as the mother of Aeneas and grandmother of Iulus, and Mars as the Avenger, who aided Augustus in punishing the murderers of his adoptive father. The practice of finding a religious basis for the emperors' rule led to the deification of deceased, and eventually of living, emperors. Considered an architectural masterpiece of ancient Rome, the Pantheon is now a Christian church and a national shrine. It is the burial place of King Victor Emmanuel I, King Humbert I, and the painter Raphael.

p. 321. The emperor sacrificing to Diana from a *patera* is probably paying a vow made for a successful hunt. The ancient countryside was dotted with many small shrines of this kind, dedicated to various gods.

p. 322. The funeral dance was not a Roman custom but may have been practised in the Greek-influenced cities of southern Italy.

p. 323. In this relief from a tomb, the victory of the charioteer may symbolize triumph over death.

p. 324. The goddess is not dressed as a huntress in this picture, despite her bow. This painting may represent her as a goddess of health.

p. 328. The so-called Temple of Fortuna Virilis may actually have been that of Portunus, the god of Rome's original landing place on the Tiber.

p. 332. Like the tomb of Augustus, Hadrian's tomb is a larger version of an old Etruscan tomb style—a cylinder of masonry with a mound of earth on top, which was planted with cypress. In papal times the tomb was made into a fortress. The angel on the top commemorates a vision of one of the popes, who during a plague, dreamt that he saw an angel alight on the building and sheathe his sword. Very shortly after this dream, the plague ended. In thanksgiving, the pope had the angel carved and placed on top of the building.

p. 333. Like the Temple of Isis at Pompeii, the one depicted here has a stage-like area at the top of a high flight of steps. The painting represents the morning service (corresponding to the Christian Matins). Two priests, accompanied by a flute-player, perform a sacrifice, while another sings a hymn or intones a prayer. On the stage two more priests shake the *sistra* (sacred rattles) while a third displays a vase of holy water taken from the Nile (note that he covers his hands with his sleeves to avoid touching the sacred vase with his hands). The connection with Egypt is shown not only by the linen costumes of the priests, but by the sphynxes and the presence of tame ibises. Isis was originally an Egyptian goddess, wife of her brother Osiris and mother of Horus. Osiris was killed by his wicked brother Set who dismem-

bered his body and threw the pieces into the Nile. Isis gathered all the pieces after much searching and reassembled Osiris' body; then, assisted by Horus, she defeated Set, restored Osiris to life, and returned him to power. When the Ptolemies, the Macedonian kings of Egypt, were looking for a state religion which would be acceptable to both their Greek and their Egyptian subjects, they looked to this myth, and with the help of Greek philosophers and Egyptian priests, succeeded in interpreting it in Greek terms. The myth remained essentially the same, and this new cult, in spite of its artificial origins, had great appeal, quickly spreading from Egypt to all parts of the Hellenistic world. At this point it was still a public cult, rather than a true mystery religion, but from it developed a mystery in which Isis gradually assumed the leading position, being now identified with literally all the goddesses known in antiquity. These goddesses were thought of as being merely different names of one goddess, whose true name was Isis. The cult of Isis, brought to Rome after the Second Punic War, was viewed at first with suspicion by the Romans, who found it too emotional or evangelistic. Eventually it gained a solid foothold, and was widespread by the time of the late Republic. Its appeal at first (like that of Christianity) was to the lower classes; during the early Empire it was popular with the numerous nouveaux riches, and later we hear of upper-class devotees. The religion had a separate trained priesthood, who shaved their heads and wore white linen garments. They enjoined on their congregations abstinence, asceticism, purifications and penances, and regular attendance at religious services, promising them a perception of the divine life and personal immortality. There were daily offices and annually recurring feasts. The "Easter" of Isis-worship, celebrated on March 5, marked the opening of the sailing season and honored Isis as patroness of navigation; it was called the Embarkation of Isis (*Isidis nāvīgium*) and involved the loading of an Egyptian ship with precious offerings and committing it to the sea. The "Christmas" feast, held at the onset of winter, was some kind of cult drama, re-enacting the grief of Isis at the death of Osiris and her joy at his resurrection. The worshippers hoped for sacramental union with Isis (if they were women) or Osiris (for men).

p. 339. The frieze, from the wall surrounding the altar itself, probably depicts the actual dedication of the altar, which commemorated Augustus' pacification of Spain and Gaul and his restoration of peace to the Roman world.

p. 355. The large temple in the foreground is that of Jupiter Capitolinus. Jupiter Capitolinus, his sister/wife Juno, and his daughter Minerva are the three deities that make up the Capitoline Triad. The worship of triads of gods was a feature of Etruscan religion which the Tarquins brought to Rome. Beyond the temple can be seen the Colonnades of the Forum of Julius Caesar, part of the Forum of Augustus (at the extreme right) and the Forum of Trajan (left of the Forum of Augustus.)

PALACES

The development of the palace as the official residence of the chief of state began late and proceeded gradually among the Romans. In republican times there was no official state residence (except those of the Pontifex Maximus and the Vestal Virgins), though most of the *nobilēs*, the class from whom the consuls were elected, lived on the fashionable Palatine Hill. Residence here became a kind of symbol of membership in this class (Cicero, when he had arrived politically, bought a house on the Palatine); and Ovid could speak of the Palatine as the residence of the leaders of Rome ("*sub . . . ducibus . . . Palatia fulgent*"). The imperial residence on the Palatine grew larger and larger until at the end of the classical period the name of the hill had become the word for any elaborate official residence; *palātium*, *palazzo*, *palais*, *palace*.

Augustus' own house on the Palatine was an ordinary upper-class residence. The growth of the palace as such went hand in hand with the growth of the Emperor's powers and responsibilities, as reflected in the size of the bureaucracy (slaves and freedmen at first) which was under his direct control. These civil servants, from clerks up to cabinet ministers, were all members of the Emperor's household, and for convenience and efficiency lived in the Emperor's house.

Tiberius enlarged the imperial residence by building vaults over the street to the north of the Palatine. On these foundations rose a complex of buildings surrounding a central courtyard. Caligula extended this complex still further by adding a throne room or reception hall and a basilica or hall of justice in the forum below, these rooms being connected with the upper levels of the palace by a covered ramp. Claudius built still further out to the north, right up to the south wall of the House of the Vestals.

Up to this point, though the grandeur of the architecture may have been meant to impress both citizen and foreigner with the emperor's importance, the palaces had been essentially office buildings, designed to house the huge machinery of the imperial bureaucracy. Nero, however, who was (unfortunately for him, as it turned out) more of an artist than an administrator, conceived a palace as a building of architectural beauty, a luxurious pleasure-house. His first palace, the so-called *Domus Trānsitōria*, was restricted in size by the smallness of the area available, though he used most of the Palatine Hill, demolishing much of his predecessors' construction. A small section of the *Domus Transitoria* has been found in the foundations of the later Flavian palace. A fountain of colored marbles in the shape of a theatre façade shows the elegance of Nero's conception. When the great fire had destroyed a large part of central Rome, Nero found that on the land thus vacated he could give free rein to his imagination. The result was the famous Golden House. The *Domus Aurea*, which covered perhaps 370 acres in the center of the city, consisted primarily of colonnaded buildings surrounding a central park; the buildings were overlaid with semi-precious stone and mother-of-pearl. In the park was a large lake, around which stood a series of pavilions designed

to look like villages from the outside, while the surrounding land was landscaped to resemble forests, plowed fields and meadowlands. The whole park was a microcosm of the countryside, a true *rūs in urbe*. One of the buildings overlooking the lake has been excavated and contains many rooms, most of them carefully arranged to provide a view of the lake and the landscape, all of them decorated with a riot of fanciful fresco. There are courtyards within the building, and several fountains, one a huge cascade tumbling down several stories to pass through one of the rooms.

With the accession of the Flavian emperors the Golden House was demolished. Vespasian and Titus, to dramatize their new fiscal policies, used its site for a number of public buildings, one of which, the Colosseum, occupies the position of Nero's great lake. These two emperors apparently lived in a portion of the Golden House which survived. It was Domitian who built the large Flavian palace on the Palatine Hill, the palace which remained, with few changes, throughout the period of Rome's greatness, and the remains of which are to be seen today.

All Roman magnates had several country places, and the Emperors, we may assume, were no exception. Because much of the imperial bureaucracy had to accompany the Emperor wherever he went, the imperial villas had to be very large, including (besides the usual parklands, gardens, and other pleasure-grounds, dining halls, baths, reception rooms, etc.) office space and dwellings for large numbers of civil servants, as well as barracks and parade grounds for the imperial bodyguard. There must have been a great number of these non-urban palaces, but only four are well known from their remains: Tiberius' villa on the island of Capri, Hadrian's villa at Tibur (modern Tivoli) near Rome, the villa of Maximianus at Piazza Armerina in Sicily, and Diocletian's palace at Split (Spalato) in modern Yugoslavia.

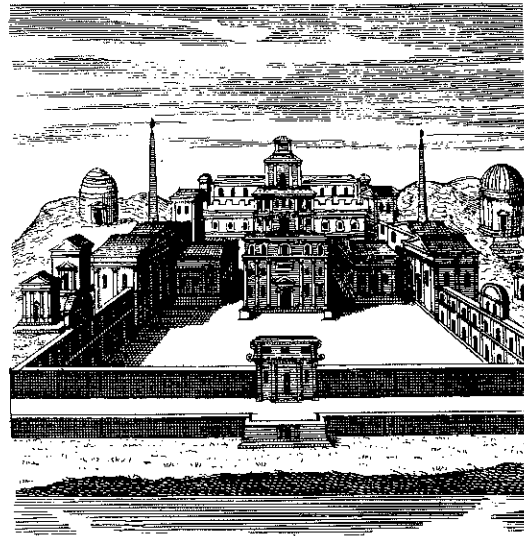
Illustrations in the Text

p. 12. An elegant miniature palace of many small rooms, baths and courtyards, this round building is separated from the palace by a circular moat crossed by ingenious folding drawbridges. This artificial island may have been a retreat for the emperor or even a kind of zoo for exotic birds and animals.

p. 345. The difference between Diocletian's retreat at Spalato and Hadrian's at Tivoli reflects the changes in the state of the Empire. In Hadrian's time the Empire was at peace internally; Diocletian's settlement followed a century of civil wars. Note its resemblance to the Roman fort on p. 140. This palace was built as a retreat for his retirement after he had conquered the empire and organized its administration (A.D. 245-313). This extraordinary complex of buildings, a self-contained and easily defendable palace-fortress, formed the basis for the later town. Its architectural devices constitute a transitional

style between imperial Roman and Byzantine construction. The hexagonal building (right center) was the Emperor's mausoleum and is now the city cathedral.

pp. 349–351. This complex consists of two sections, the private part of the palace at the bottom, the more public apartments at the top. The public part stands at the top of the *Clivus Palatinus*, the street which runs from the upper end of the Forum (near the Arch of Titus) to the top of the Palatine. The central room (B) is a large reception hall or *atrium*—we might also call it the throne room. Its niches held great statues of the gods in basalt. (C) is a little basilica with a tribunal to house the emperor's judicial functions. (A) was a private chapel. These three rooms open into a colonnaded garden with an elaborate fountain in the center. The almost square room beyond (E) was the state dining hall, with a view over the garden and (through the openings at the sides) two smaller open courtyards (F is one of them) filled with pools and fountains. The rooms at the left of the bottom complex are in two stories, as the hill slopes down toward the Circus Maximus. The emperor could watch the races (at the left of the plan) from the curved concave colonnade.



Latin Expressions Sometimes Encountered in English

These expressions are from many sources, some known, some not. They come from classical authors, medieval proverbs, legal Latin, terms of logic and scholastic disputation, the liturgy of the Roman Catholic Church. Pronunciation varies: some are pronounced as if they were English, some as Classical Latin, some in the manner of Church Latin.

— Abbreviations —

A.D., Anno Domini	op. cit., opus citatum
A.M., Ante Meridiem	P.M., Post Meridiem
D.V., Deo Volente	P.S., Post Scriptum
et al., et alia	pro and con, pro et contra
etc., et cetera	pro tem., pro tempore
e.g., exempli gratia	Q.E.D., Quod Erat Demonstrandum
ibid., ibidem	q.v., quod vide
i.e., id est	R.I.P., Requiescat In Pace
I.N.R.I., Iesus Nazarenus Rex Iudaeorum	SPQR, Senatus Populusque Romanus
infra dig., infra dignitatem	verb. sat, verbum sat sapienti
nem. con., nemine contradicente	vs., versus
N.B., Nota Bene	

a fortiori, from a stronger position, i.e., all the more so
ab ovo, from the egg, i.e., from the very beginning
ad hoc, for this (particular purpose)
ad hominem, for the man, i.e., by interest or prejudice rather than truth or logic
ad infinitum, to eternity, i.e., endlessly
ad nauseam, to nausea, i.e., to the point of being disgusting
alias, otherwise (named)
alibi, elsewhere, i.e., evidence of absence from a given place
Alma Mater, foster mother, nurse (used of a school or college)
alumnus, foster child, nurseling (used of a graduate of an Alma Mater)
Anno Domini, in the year of our Lord
ante bellum, before the war (used, in the South, especially of the War between the States)

ante meridiem, *before noon*
 argumentum ex silentio, *an argument based on silence, i.e., an attempt to prove something by the absence of evidence to the contrary*
 Ars gratia artis, *Art for the sake of art (alone)*
 Ars longa, vita brevis, *Art is long, life short.*
 bona fide, *in good faith, i.e., real, without deceit*
 Carpe diem, *Seize the day, i.e., live in the present.*
 casus belli, *an occasion of war, i.e., an excuse for making war*
 ceteris paribus, *all other things being equal*
 Credo, *I believe (the opening of the Christian creed; used generally of any set of firm beliefs)*
 Cui bono? *To whose advantage? (Lit., to whom for a good?)*
 cum grano salis, *with a grain of salt, i.e., with some allowance*
 cum laude, *with praise (of academic distinctions)*
 data, *things given (as a basis for proof or investigation)*
 de facto, *on the basis of fact, i.e., in reality*
 De gustibus non est disputandum, *One ought not to argue about tastes.*
 de jure, *on the basis of right, i.e., legally*
 De minimis non curat lex, *The law does not care about the smallest things, i.e., The Law does not concern itself with trivial matters (a legal maxim).*
 De mortuis nil nisi bonum, *(Say) nothing but good of the dead.*
 de novo, *anew*
 Deo volente, *God willing*
 Dies Irae, *Day of wrath (Judgment Day) (the opening words of a hymn by Thomas of Celano)*
 Dominus vobiscum, *The Lord be with you.*
 Dramatis Personae, *masks of the drama, i.e., characters in the play*
 E pluribus unum, *one from many (used, in an ancient poem, of the ingredients in a stew)*
 Ecce homo, *Behold the man! (Pilate's words, presenting Jesus to the populace)*
 emeritus, *discharged, i.e., retired*
 et alia, *and other things*
 et cetera, *and the rest*
 ex cathedra, *from the chair, i.e., with authority*
 Ex nihilo nihil fit, *Nothing is made from nothing.*
 ex officio, *on the basis of his office, i.e., by virtue of his position*
 ex post facto, *on the basis of something done afterwards, i.e., retroactive*
 ex tempore, *out of the moment, i.e., on the spur of the moment, without preparation*
 exeat, *let him go out (a permission to leave)*
 exeunt, *they go out (a stage direction)*
 exit, *he goes out (a stage direction)*
 Festina lente, *Make haste slowly.*
 fiat, *let it be done (a term for an absolute command)*
 genius loci, *the spirit of the place*

Gloria in excelsis, *Glory in the highest (the opening words of the Greater Doxology)*
 habeas corpus, *that you may have the body (a common-law writ requiring that a person be brought before a court without delay)*
 ibidem, *in that same place (used to refer to a passage already cited)*
 id est, *that is*
 ignis fatuus, *foolish fire, i.e., the will-o'-the-wisp*
 in esse, *in being, i.e., existing*
 in extremis, *among the last things, i.e., at the point of death*
 in flagrante delicto, *while the crime is blazing, i.e., (caught) in the act*
 In hoc signo vinces, *In this sign you will conquer (the words heard by the Emperor Constantine when he saw the sign of the cross or the monogram of Christ).*
 in loco parentis, *in the place of a parent*
 in medias res, *into the midst of things, i.e., without preamble*
 In Memoriam, *to the memory of*
 in posse, *in possibility, i.e., potentially*
 in propria persona, *in one's own character, i.e., without disguise*
 in situ, *in place, i.e., in its original position*
 in toto, *on the whole, i.e., generally or entirely*
 in vacuo, *in emptiness, i.e., without considering other factors*
 In vino veritas, *In wine there is truth.*
 infra dignitatem, *beneath one's dignity*
 inter alia, *among other things*
 Ipse dixit, *He himself said so (used of an assertion supported only by someone's authority, without further proof).*
 ipso facto, *by that very fact*
 lapsus calami, *a slip of the pen*
 lapsus linguae, *a slip of the tongue*
 litteratim, *letter by letter, literally*
 locum tenens, *one holding a place, i.e., a substitute*
 magna cum laude, *with great praise (of academic distinctions)*
 magnum opus, *a great work, i.e., a masterpiece*
 materfamilias, *mother of the family, matriarch*
 mea culpa, *by my fault*
 Memento mori, *Remember to die, i.e., remember that you are mortal.*
 Mens sana in corpore sano, *a sound mind in a sound body*
 minutiae, *trifles, minor details*
 mirabile dictu, *amazing to say*
 modus operandi, *method of working*
 Morituri te salutamus, *We, destined to die, salute you (said by gladiators to the sponsor of the games before the fighting began).*
 multum in parvo, *much in little*
 mutatis mutandis, *having changed the things which must be changed, i.e., after making all necessary changes or transpositions*
 ne plus ultra, *no more beyond, i.e., the summit of achievement*

nemine contradicente, *no one contradicting, i.e., unanimous*
 Nil desperandum, *Nothing is to be despaired of, i.e., one must never lose hope.*
 nolens volens, *willy-nilly*
 non compos mentis, *not sound of mind*
 non sequitur, *it does not follow (used of an illogicality)*
 nota bene, *note well*
 Nunc dimittis, *Now lettest thou (thy servant) depart (in peace) (the opening words of the song of Simeon, used as a hymn).*
 O tempora! O mores! *Oh, the times! Oh, the customs!*
 obiter dictum, *said by the way, i.e., a parenthetical remark, (in law) an incidental opinion, not pertinent to the case at hand*
 opus citatum, *the work previously cited*
 pace, *by the leave of (used to express polite disagreement)*
 pari passu, *at an equal pace, i.e., in an equal proportion*
 paterfamilias, *father of the family, patriarch*
 Paternoster, *Our Father (the opening words of the Lord's Prayer; used as a title for it)*
 Pax vobiscum, *Peace be with you.*
 peccavi, *I have sinned*
 per annum, *by the year, annually*
 per capita, *by heads, i.e., for each individual*
 per diem, *by the day, each day*
 per se, *in itself, intrinsically*
 pons asinorum, *bridge of donkeys (a name for Euclid's fifth proposition, the diagram for which resembles a bridge, so called because some students could not pass it; used of a difficult stage in any study)*
 Post hoc ergo propter hoc, *After this, therefore because of this, i.e., the false argument that any event which follows another must be a result of it.*
 post meridiem, *after noon*
 post mortem, *after death (used as a contraction of post mortem examination)*
 post scriptum, *written afterwards*
 prima facie, *by first appearance, i.e., obvious on the face of it*
 pro bono publico, *for the people's good*
 pro et contra, *for and against*
 pro forma, *for form's sake, as a matter of form*
 pro rata, *according to a fixed (share), i.e., in proportion*
 pro tempore, *for the time being*
 quasi, *as if, i.e., as it were; in a certain sense*
 quid pro quo, *something for something, i.e., something in return, tit for tat*
 Quod erat demonstrandum, *Which was to be demonstrated (used at the end of a logical proof)*
 quod vide, *which see (used to refer to another entry or article in a dictionary or encyclopedia)*
 rara avis, *a rare bird, i.e., an extraordinary person or thing*

reductio ad absurdum, *reduction to absurdity*, i.e., *disproving a proposition by arguing from it to an impossible conclusion*

Requiescat in pace, *May he rest in peace.*

sanctum sanctorum, *holy of holies* (*used of any very private place*)

Senatus Populusque Romanus, *the Senate and the Roman People* (*summing up the sovereign power of Rome*)

seriatim, *in series*

Sic transit gloria mundi, *Thus passes the glory of the world.*

sine die, *without a day* (*appointed for reassembly*)

sine qua non, *without which not*, i.e., *an indispensable condition, a necessity*

status quo ante, *the condition in which (matters were) before*

sub rosa, *under the rose*, i.e., *secretly, privately* (*the rose being a symbol of secrecy*)

sui generis, *of its own kind (and no other)*, i.e., *unique*

summa cum laude, *with highest praise* (*of academic distinctions*)

summum bonum, *the highest good* (*a term in ethics*)

Sursum corda, (*Lift up your hearts*) (*the opening words of a versicle of Christian liturgy*).

tabula rasa, *a smoothed tablet*, i.e., *a blank page* (*used to refer to the mind before it has received sensory perceptions from the outside world*)

Te Deum, (*We praise*) *Thee God* (*the opening words of a famous Christian hymn*).

Tempus fugit, *Time flies.*

terra firma, *solid earth*

terra incognita, *unknown land*, i.e., *undiscovered territory*

ultima Thule, *furthest Thule* (*a remote northern land of legend*); *used of any very distant place*

Vade mecum, *Go with me* (*a name for a handbook to be carried at all times*)

verbatim, *word by word*, i.e., *in the same words*

Verbum sat sapienti, *A word to the wise is sufficient.*

versus, *against*

vice versa, *the order having been changed*, i.e., *conversely*

viva voce, *by the living voice*, i.e., *orally*

vivat, *may he live*, i.e., *long live . . .*

vox populi, *the voice of the people*

