STUDIA

Stage 39

hērēdēs prīncipis

I

in aulā Imperātōris, duo puerī in studiīs litterārum sunt occupātī. alter
puer, Titus nōmine, fābulam nārrāre cōnātur; alter, nōmine Pūblius,
intentē audit. adest quoque puerōrum rhētor, M. Fabius Quīntiliānus.
Titus Pūbliusque, fīliī Clēmentis ac frātrēs Pōllae, nūper hērēdēs
Imperātōris factī sunt.   5

studiīs: studium *study*
litterārum: litterae *literature*

Titus: (*fābulam nārrāns*) deinde Iuppiter, rēx deōrum,
 sceleribus hominum valdē offēnsus, genus
 mortāle magnō dīluviō dēlēre cōnstituit. prīmō
 eī placuit dē caelō fulmina spargere, quae tōtam
 terram cremārent. timēbat tamen nē deī ipsī, sī   10
 flammae ad caelum ā terrā ascendissent, eōdem
 ignī cremārentur. dīversam ergō poenam impōnere
 māluit.

genus mortāle
 the human race
dīluviō: dīluvium *flood*
fulmina: fulmen *thunderbolt*
cremārent: cremāre
 burn, destroy by fire
dīversam: dīversus *different*

Titō nārrante, iānua subitō aperītur. ingreditur Epaphrodītus. puerī
anxiī inter sē aspiciunt; Quīntiliānus, cui Epaphrodītus odiō est,   15
nihilōminus eum cōmiter salūtat.

Quīntiliānus: libenter tē vidēmus, Epaphro—
Epaphrodītus: (*interpellāns*) salvēte, puerī. salvē tū, M. Fabī.
 hūc missus sum ut mandāta prīncipis nūntiem.
 prīnceps vōbīs imperat ut ad sē quam celerrimē   20
 contendātis.
Quīntiliānus: verba tua, mī Epaphrodīte, nōn intellegō. cūr
 nōs ad Imperātōrem arcessimur?

Epaphrodītus, nūllō respōnsō datō, puerōs Quīntiliānumque per aulam
ad Imperātōris tablīnum dūcit. puerī, timōre commōtī, extrā tablīnum   25
haesitant.

Quīntiliānus: (*timōrem suum dissimulāns*) cūr perturbāminī,
 puerī?
Pūblius: bonā causā perturbāmur. Imperātor enim nōs
 sine dubiō castīgābit vel pūniet.   30
Quīntiliānus: nimis timidus es, Pūblī. sī prūdenter vōs
 gesseritis, neque castīgābiminī neque pūniēminī.

castīgābit: castīgāre
 scold, reprimand
vōs gesseritis: sē gerere
 behave, conduct oneself

II

Quīntiliānus et puerī, tablīnum ingressī, Domitiānum ad mēnsam
sedentem muscāsque stilō trānsfīgentem inveniunt. Domitiānus neque
respicit neque quicquam dīcit. puerī pallēscunt.

muscās: musca *fly*
respicit: respicere *look up*

Domitiānus: (*tandem respiciēns*) nōlīte timēre, puerī. vōs nōn
 pūnītūrus sum – nisi mihi displicueritis. (*muscam*   5
 aliam trānsfigit; dēnique, stilō dēpositō, puerōs subitō
 interrogat:) quam diū discipulī M. Fabī iam estis?
Titus: (*haesitāns*) d-duōs mēnsēs, domine.
Domitiānus: nōbīs ergō tempus est cognōscere quid didicerītis.
 (*ad Pūblium repente conversus*) Pūblī, quid herī   10
 docēbāminī?
Pūblius: versūs quōsdam legēbāmus, domine, quōs
 Ovidius poēta dē illō dīluviō fābulōsō composuit.
Domitiānus: itaque, versibus Ovidiānīs herī lēctīs, quid hodiē
 facitis?   15
Pūblius: hodiē cōnāmur eandem fābulam verbīs nostrīs
 nārrāre.
Quīntiliānus: ubi tū nōs arcessīvistī, domine, Titus dē īrā Iovis
 nārrātūrus erat.
Domitiānus: fābula scīlicet aptissima! eam audīre velim. Tite,   20
 nārrātiōnem tuam renovā!
Titus: (*fābulam timidē renovāns*) Iu-Iuppiter nimbōs
 ingentēs dē ca-caelō dēmittere cōnstituit. statim
 Aquilōnem in ca-cavernīs Aeoliīs inclūsit, et
 Notum līberāvit. quī madidīs ālīs ēvolāvit;   25
 ba-barba nimbīs gravābātur, undae dē capillīs
 fluēbant. simulatque Notus ēvolāvit, nimbī dēnsī
 ex aethere cum ingentī fragōre effūsī sunt. sed
 tanta erat Iovis īra ut imbribus caelī contentus
 nōn esset; auxilium ergō ā frātre Neptūnō petīvit.   30
 quī cum terram tridente percussisset, illa valdē
 tremuit viamque patefēcit ubi undae fluerent.
 statim flūmina ingentia per campōs apertōs
 ruēbant.
Domitiānus: satis nārrāvistī, Tite. nunc tū, Pūblī, nārrātiōnem   35
 excipe.

displicueritis: displicēre
 displease

didicerītis: discere *learn*

fābulōsō: fābulōsus
 legendary, famous
Ovidiānīs: Ovidiānus *of Ovid*

nārrātiōnem: nārrātiō
 narration
nimbōs: nimbus *rain cloud*
cavernīs: caverna *cave,*
 cavern
Aeoliīs: Aeolius *Aeolian*
inclūsit: inclūdere *shut up*
Notum: Notus *South wind*
ālīs: āla *wing*
gravābātur: gravāre
 load, weigh down
imbribus: imber *rain*
Neptūnō: Neptūnus *Neptune*
 (*Roman god of the sea*)
tridente: tridēns *trident*
campōs: campus *plain*
**excipe: excipere** *take over*

Pūblius: iamque inter mare et tellūrem nūllum discrīmen
erat; mare ubīque erat, neque ūlla lītora habēbat.
hominēs exitium effugere cōnābantur. aliī montēs
ascendērunt; aliī, in nāvibus sedentēs, per agrōs
illōs rēmigāvērunt quōs nūper arābant; hic suprā
segetēs aut tēcta vīllārum mersārum nāvigāvit;
ille in summīs arboribus piscēs invēnit. lupī inter
ovēs natābant; leōnēs fulvī undīs vehēbantur.
avēs, postquam terram diū quaerēbant ubi
cōnsistere possent, tandem in mare fessīs ālīs
dēcidērunt. capellae gracilēs –

Pūbliō hoc nārrantī Domitiānus manū significat ut dēsistat. diū tacet,
puerīs anxiīs exspectantibus. Quīntiliānus verētur nē puerī Imperātōrī
nōn placuerint. tandem ille loquitur.

Domitiānus: fortūnātī estis, Pūblī ac Tite; nam, ut decōrum est
prīncipis hērēdibus, ab optimō rhētore docēminī,
quī optima exempla vōbīs prōposuit. sī vōs, puerī,
causās vestrās tam fācundē dīxeritis quam
Ovidius versūs composuit, saepe victōrēs ē
basilicā discēdētis; ab omnibus laudābiminī.

Titus: (*timōre iam dēpositō*) nōnne ūna rēs tē fallit,
domine? nōs sumus hērēdēs tuī; nōnne igitur nōs,
cum causās nostrās dīxerimus, nōn saepe sed
semper victōrēs discēdēmus et ab omnibus
laudābimur?

Quīntiliānus ērubēscit. Domitiānus, audāciā Titī obstupefactus, nihil
dīcit. tandem, rīdēns vel rīsum simulāns, puerōs rhētoremque dīmittit;
deinde, stilō resūmptō, muscās iterum trānsfīgere incipit.
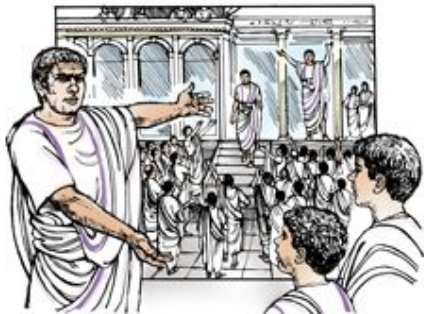
tellūrem: tellūs *land, earth*
discrīmen *boundary,*
dividing line

40

rēmigāvērunt: rēmigāre *row*
arābant: arāre *plow*
hic … ille *this man … that*
man, one man … another
man
suprā *over, on top of*
aut *or*
mersārum: mergere *submerge*
piscēs: piscis *fish*
ovēs: ovis *sheep*
50 **fulvī: fulvus** *tawny*
capellae: capella *she-goat*
gracilēs: gracilis *graceful*
causās … dīxeritis: causam
dīcere *plead a case*
fācundē *fluently, eloquently*

45

55

fallit: fallere *escape notice of,*
slip by

60

simulāns: simulāre *pretend*
resūmptō: resūmere
pick up again

ab omnibus laudābiminī.

Word patterns: verbs and nouns

1 Study the form and meaning of each of the following verbs and nouns:

nōmināre	*nominate, name*	nōmen	*name*
volvere	*turn, roll*	volūmen	*roll of papyrus, scroll*
unguere	*anoint, smear*	unguentum	*ointment*

2 Following the example of paragraph 1, complete the following table:

certāre	*compete*	certāmen	. . . . .
crīmināre	*accuse*	crīmen	. . . . .
arguere	. . . . .	argūmentum	*proof, argument*
impedīre	. . . . .	impedīmentum	*hindrance, nuisance*
vestīre	*clothe, dress*	vestīmenta	. . . . .
ōrnāre	. . . . .	ōrnāmentum	. . . . .
torquēre	. . . . .	tormentum	. . . . .

Authors, readers, and listeners

After a Roman writer had recited his work to his patron or friends, or to a wider audience at a recitatio, as described in Stage 36, he had to decide whether or not to make it available to the general public. If he decided to go ahead, his next step was to have several copies made. If he or his patron owned some sufficiently educated slaves, they might be asked to make copies for the author to distribute among his friends. Cicero sent volumes of his work to his banker friend, Atticus, who had many such **librārī**. Alternatively, the author might offer his work to the **bibliopōlae**, the booksellers, whose slaves would make a number of copies for sale to the public.

Most Roman booksellers had their shops in the Argiletum, a street which ran between the Forum Romanum and the Subura. Books were fairly inexpensive. A small book of poems might cost 5 sesterces if it were an ordinary copy, 20 sesterces if it were a deluxe edition made of high-quality materials. Martial tells us that his first book of epigrams, about 700 lines, sold for 20 sesterces. After the work had been copied, all money from sales of the book belonged to the booksellers, not to the author. We do not know if the booksellers ever paid anything to an author for letting them copy his work.

One result of these arrangements for copying and selling books was that there was no such thing in Rome as a professional writer; no author could hope to make a living from his work. Some of the people who wrote books were wealthy amateurs like Pliny, who made most of his money as a landowner and wrote as a hobby; others, like Martial, depended on patrons for support. Writers fit into the general client–patron system we learned about in Unit 3. An author, unlike ordinary **clientēs**, however, could offer his **patrōnus** a wider reputation, a chance for perpetual **dignitās**.

Sometimes the emperor became an author's patron. For example, the poets Virgil and Horace were helped and encouraged first by the Emperor Augustus' friend, Maecenas, and then by Augustus himself. Other authors, however, got into trouble with the emperor. Ovid, for instance, was sent into exile by Augustus because he had been involved in a mysterious scandal in the emperor's own family and because he had written a poem entitled *Ars Amatoria* (*The Art of Love*), a witty and light-hearted guide for young men on the conduct of love affairs. The *Ars Amatoria* greatly displeased Augustus, who had introduced a number of laws for the encouragement of respectable marriage, and Ovid was exiled to a distant part of the empire for the rest of his life. Under later emperors, such as Domitian, it was safest for an author to publish nothing at all, or else to make flattering remarks about the emperor in his work, as Martial did in his poem on (lines 6–9).

Some works of Latin literature reached a wide public. For example, thousands of people saw the comic plays of Plautus when

The Argiletum, where the book shops were, is the long street emerging from the Forum at top left, passing through the narrow Forum Transitorium which Domitian began, and running down to the bottom right in the crowded Subura district.

Choosing a book.

they were performed in the theater. But most Roman authors wrote for a small, highly educated group of readers who were familiar not only with Latin literature, but also with the literature of the Greeks.

Schoolboys, like Publius and Titus in the story on , and perhaps a few girls as well, were introduced by their teachers to the study of both Greek and Roman authors. The famous educator and orator, Quintilian (*c.* AD 35 – *c.* 100), was the first teacher to obtain a salary from the state when he was appointed instructor of rhetoric by Vespasian. Besides Domitian's adopted sons, Quintilian taught Pliny the Younger. The most influential of Quintilian's books, *The Education of an Orator*, covered education from infancy to the level of the experienced speaker. The book also included a long list of recommended Greek and Latin authors, with comments on each one. For example, he wrote: "Ovid is light-hearted even on serious subjects and too fond of his own cleverness, but parts of his work are excellent."

Latin literature played an important part in Roman education. Roman education, in turn, played an important part in the writing of Latin literature. Most Roman authors had received a thorough training from a **rhētor**, who taught them how to express themselves persuasively and artistically, how to choose words and rhetorical devices that would have maximum effect on an audience, and how to organize a speech. This training had a great influence on the way Latin literature was written.

Above: The poet Horace was given this farm in the Sabine Hills by his patron, Maecenas.

Below: A boy practicing public speaking. Round his neck he wears a bulla, *a child's locket containing an amulet.*

An important difference between Latin and modern literature is that most modern literature is written for silent reading, whereas Latin literature was often written to be read aloud. The three reasons for this have already been mentioned: first, the easiest way for an author to tell the public about his work was to read it aloud to them; second, most authors had received extensive training in public speaking and this affected the way they wrote; third, many Romans when reading a book, would read it aloud or have it read to them.

The fact that Latin literature was written for speaking aloud, and not for silent reading, made a great difference to the way Roman authors wrote. They expressed themselves in ways that would sound effective when heard, not just look effective when read. For example, suppose a Roman author wished to say, in the course of a story:

The unfortunate boy did not see the danger.

He might express this quite straightforwardly:

puer īnfēlīx perīculum nōn vīdit.

But he might, especially in poetry, choose a more artistic word order. For instance, he might place the emotional word **īnfēlīx** in the prominent first position in the line, juxtapose the alliterative **perīculum** and **puer**, and separate the adjective from its noun.

īnfēlīx perīculum puer nōn vīdit.

Again, the author might prefer a more dramatic way of expressing himself. He might address the character in the story as if he were physically present, and put a question to him:

heu, puer īnfēlīx! nōnne perīculum vidēs?
Alas, unfortunate boy! Do you not see the danger?

On the printed page, especially in English translation, such artistic variations as these may sometimes appear rather strange to a modern reader. When they are read aloud in Latin, however, the effect can be very different. To read Latin literature silently is like looking at a page of written music; it needs to be performed aloud for full effect.

Domitian's palace

The Emperor Domitian was a great builder. He finished Vespasian's Colosseum and gave Rome a stadium and a new forum (the Forum Transitorium) as well as many smaller buildings. He restored much of Rome after a serious fire. But his greatest building was his own palace, on the Palatine hill.

The side of the palace overlooking the Circus Maximus.

The palace reconstructed.

Fragment of a floor made by cutting white and colored marbles and red and green porphyry to an elaborate pattern.

The Hippodrome: a garden in the shape of a stadium.

A wall belonging to the state rooms shown on page 36, showing the holes for the builders' scaffolding. The builders constructed two brick walls and filled the gap between with mortar and rubble, i.e. concrete. The scaffolding holes would have been hidden by marble facing or stucco rendering.

Vocabulary checklist 39

arbor, arboris, f.	tree
aut	or
cadō, cadere, cecidī	fall
campus, campī, m.	plain
capillī, capillōrum, m. pl.	hair
discrīmen, discrīminis, n.	dividing line; crisis
ergō	therefore
fallō, fallere, fefellī, falsus	deceive, escape notice of, slip by
fragor, fragōris, m.	crash
genus, generis, n.	race
hinc	from here; then, next
iuvō, iuvāre, iūvī, iūtus	help, assist
littera, litterae, f.	letter (of the alphabet)
litterae, litterārum, f. pl.	letter, letters (correspondence), literatu
mēnsis, mēnsis, m.	month
simulō, simulāre, simulāvī, simulātus	pretend
spargō, spargere, sparsī, sparsus	scatter
stilus, stilī, m.	pen (pointed stick for writing on wax tablet)
studium, studiī, n.	enthusiasm; study
ūllus, ūlla, ūllum	any

Domitian's palace: connecting rooms leading to the Hippodrome.