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Introduction

The Cambridge School Classics Project and the Cambridge Latin Course

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

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

Why study Latin with the CLC?

Languages are all about communication, and learning a language enables you to access the culture of the people who use it. Latin is no different. It may not have been the language of daily life for thousands of years, but there are many literary and historical sources about Roman life that it can still unlock.

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

1 to teach you to understand Latin so that you can read Latin texts confidently

2 to develop your knowledge and understanding of Roman culture, especially in the first century AD.

The course is set firmly in a Roman context, and as you study you will meet real historical characters – as well as fictional ones – and learn about the social, political and historical aspects of Roman culture.

Pay close attention not only to the text of the Latin stories and the section in English in each Stage, but also the many illustrations. These have been created or chosen to give you extra information about the Roman world and are meant to be looked at alongside the text.

How will I learn?

The CLC uses a specific approach to language learning called the 'Reading Method'. The basis of this method is, unsurprisingly, reading!

As you study with the course you will read lots of Latin stories; this is so you get used to seeing Latin in action and focusing on its meaning rather than just learning rules in isolation. The stories have been very carefully written so that you are introduced from the beginning to common Latin phrase and sentence patterns with different Latin language features woven in gradually. It is important for you to understand how the Latin words that make up a sentence or phrase actually *work*, and equally important that you get into the habit of grouping words together and trying to understand whole phrases or sentences as a single unit.

When reading the stories, you can think about how the language works and perhaps answer questions on what you understood. Afterwards, you might consider how you were able to understand what was going on, or what patterns you have noticed in the language. By the time you study a particular point of Latin language you may have seen it in action in the stories many times. You might even be able to explain how you think it works, rather than waiting for someone to tell you.

What is in my textbook?

The CLC is made up of four textbooks divided into Stages. As you work through the course, you will visit a variety of places in the Roman world: Pompeii, Roman Britain, Egypt and the city of Rome itself.

Most Stages contain new language features and all deal with a different aspect of Roman culture. The majority of them contain the following:

Model sentences

These tell a simple story using 'cartoon strips' of pictures with short sentences or paragraphs which use the new language feature you will be learning about in that Stage.

Latin stories

The stories are the main way in which you will learn about the language and get used to reading it. They get longer and more complicated as you go through the course, and new vocabulary is given alongside. You might not be able to translate every word of a story, and that's OK; the goal is for you to try to understand what is happening and get more confident at finding meaning in passages of Latin.

About the language

This section gives you an explanation of language features that have been introduced or have occurred frequently in the Stage. It usually appears some way into the Stage and is designed to be studied after you have seen the language feature in the stories, so you might have already got some idea of how it works.

Practising the language

This contains another, shorter story which uses the language feature about which you have been learning. There are questions to check your understanding and encourage you to think critically about the story and the language. This section also contains links to the places in the textbook where you can find more information on the language.

Cultural background material

This material explores an aspect of Roman culture that is important to the story line in the Stage. Each one is introduced by an **Enquiry**: a question for you to think about as you read the material. It appears again at the end of the section with bullet points highlighting what you have learnt and how this relates to the Enquiry. Throughout the material are questions, activities and discussion ideas called **Thinking points**. You may not use all of them, but they can be a good opportunity to think more closely about what you have just learned.

Vocabulary checklist

At the end of each Stage there is a list of common words which have occurred several times in the text with which you should now be familiar.

For extra help with the language, you need to check the **Language information** section at the back of the book. This is split into three sections.

Part One: About the language

This section summarises the language content of the book (and in Books II–IV the language features from previous books). It contains grammatical tables, notes and additional exercises.

Part Two: Reviewing the language

This section contains additional exercises for each Stage in the book. These exercises have been designed to help support you as you review language information – exercises are clearly labelled and numbered so that you can see your progress, and there are links to the places in the textbook where you can find additional support.

Part Three: Vocabulary

This section is where you will find the complete vocabulary for the whole book.

Time chart

Throughout this book BC and AD are used when referring to dates, as this is the system you are most likely to encounter in your wider studies of ancient history and Latin. This system was created in the sixth century AD and it uses the 'birth of Jesus Christ' as its point of reference. Many other dating systems exist and have existed over the course of human history.

An easy alternative, should you not wish to use BC and AD, is that which uses BCE (Before Common Era) and CE (Common Era). This system uses the same point of reference as BC and AD, so you can simply swap BC for BCE and AD for CE.

| Date	Pompeii	The Roman World	The Wider World
BC			
2500–1500			c.2500: Great Pyramid at Giza completed in Egypt; Stonehenge built in England c.2300: Babylon founded c.2000–1200: Epic of Gilgamesh created in Mesopotamia c.1750: Babylonian king Hammurabi proclaims one of the earliest written legal codes c.1600: Minoan civilisation at its height; evidence of a fully developed writing system in China
1500–500	c.700–600: Greek merchants settle in what was probably an older Oscan community c.530: Etruscans control Pompeii	753: Traditional date of the foundation of Rome 509: Kings expelled; beginning of the Roman Republic 508: Roman–Etruscan Wars	c.1000–800: Phoenician alphabet adapted by the Greeks; Homer's *Iliad* and *Odyssey* orally composed 776: Traditional date of the first Olympic games c.720: Building begins on the largest group of Nubian pyramids at Meroë c.563–c.483: Suggested dates for the life of Siddhartha Gautama (The Buddha) 522–486: Persian Empire at its greatest extent; first attempted Persian invasion of Greece 508: Cleisthenes establishes the foundations of the Athenian democratic system
500–300	474: Samnites capture Pompeii	450: The Law of the 12 Tables: foundation of Roman Law 390: Gauls sack Rome 343–304: First and Second Samnite and Latin Wars	399: Death of Greek philosopher Socrates 335–323: Conquests of Alexander the Great
300–200	c.290: Pompeii becomes one of the *socii* (allies) bound to Rome by treaty	298–290: Third Samnite War: Romans control the whole Italian peninsula 264–241: First Punic War 218–201: Second Punic War	c.268–232: Almost all of the Indian subcontinent united under Emperor Ashoka the Great 221: China unified under First Emperor Qin Shi Huang
c.200	Temple of Isis built	Rome controls all of Italy	Compass invented in China
200–100		192–188: War with the Seleucid Empire in Greece and Asia Minor 146: Third Punic War ends with destruction of Carthage	165: Judas Maccabaeus leads the Jewish defence against the Seleucid king and restores the Temple of Jerusalem (commemorated by the festival Hanukkah) 141–87: Reign of Chinese Emperor Wu; 'Silk Road' established connecting China via Asia to Europe until the eighteenth century

Date	Pompeii	The Roman World	The Wider World
BC			
100–70	91–89: Pompeii joins the Italians in the Social War; afterwards given Roman citizenship; Latin replaces Oscan as official language 80: Pompeii probably becomes a Roman colony	91–89: Social War 88–79: Sulla's first civil war and dictatorship 73: Spartacus' uprising	90–70: Probable date of the oldest extant Buddhist paintings found in the Ajanta Caves, India
70–50		60: Political alliance of Pompey, Julius Caesar and Crassus 58–50: Caesar's Gallic Wars 55 and 54: Caesar's first and second invasions of Britain	53: Birth of Chinese poet Yang Xiong
50–40		49–45: Civil war between Caesar and Pompey 44: Julius Caesar assassinated 43: Triumvirate of Octavian, Mark Antony and Lepidus established	48: Ptolemy XIII deposes his co-ruler and sister Cleopatra 47: Cleopatra restored to the throne
40–1	15: Major public works programme	31: Octavian defeats Mark Antony and Cleopatra at the Battle of Actium 30: Province of Egypt organised 27: Octavian given the title 'Augustus' and becomes the first emperor	30: Cleopatra, final Ptolemaic ruler of Egypt, takes her own life; By this point the Mayan civilisation has developed a symbol for zero 27: Amanirenas the Kushite Queen leads armies against the Romans
AD			
1–20		14: Death of Augustus; Tiberius becomes emperor	c.1: Beginning of explosive growth which leads to Teotihuacan becoming the largest settlement in Mesoamerica c.4: Birth of Jesus; Traditional date for the foundation of the Ise Grand Shrine in Japan
20–30		26: Pontius Pilate made governor of Judea	28: Beginning of the reign of Emperor Ming during which Buddhism traditionally reaches China
30–40		37: Death of Tiberius; Caligula becomes emperor	c.30–33: Sugested date of the crucifixion of Jesus 39–40: The Trung sisters begin their rebellion against Chinese rule in Vietnam
40–50		41: Caligula assassinated; Claudius becomes emperor 43: Initial phase of Roman conquest of Britain	43: The Trung sisters' rebellion is defeated by Chinese forces
50–60	59: Riot at the Pompeian amphitheatre	54: Death of Claudius; Nero becomes emperor	c.50: Death of Jewish philosopher Philo of Alexandria
60–70	62–63: Earthquake damages Pompeii 69: Beginning of the restoration of the amphitheatre	60–61: Boudica's revolt 64: Great fire of Rome 69: Year of the Four Emperors; Galba, Otho, Vitellius, Vespasian	68: China's first Buddhist temple, White Horse Temple, is built
70–80	79 Final elections held in March; Eruption of Vesuvius	70: Siege of Jerusalem; Second Temple destroyed 73: Siege of Masada 79: Death of Vespasian; Titus becomes emperor	78: The beginning of the Saka Era used in traditional Indian calendars

CAECILIUS

Stage 1
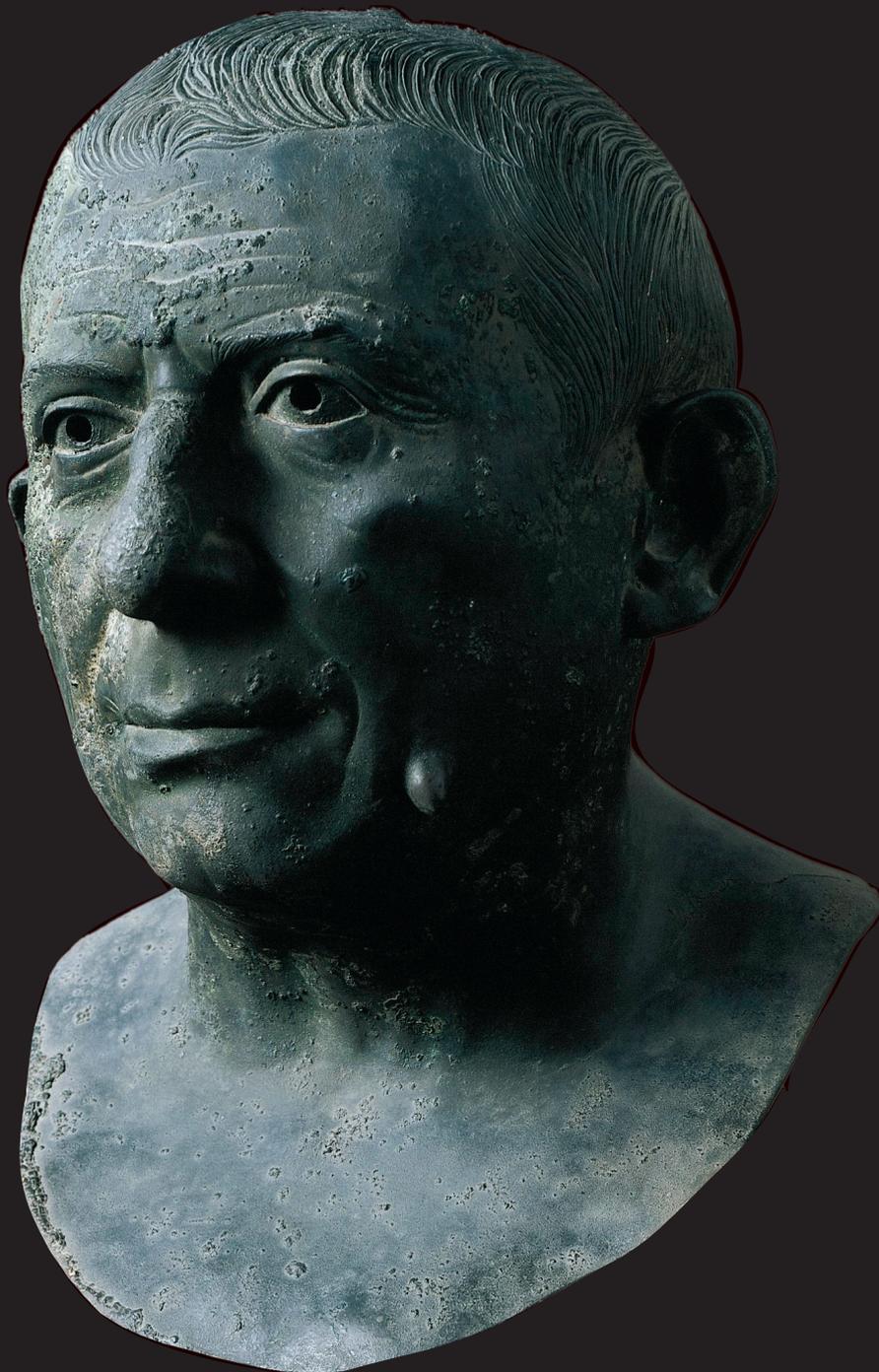
familia
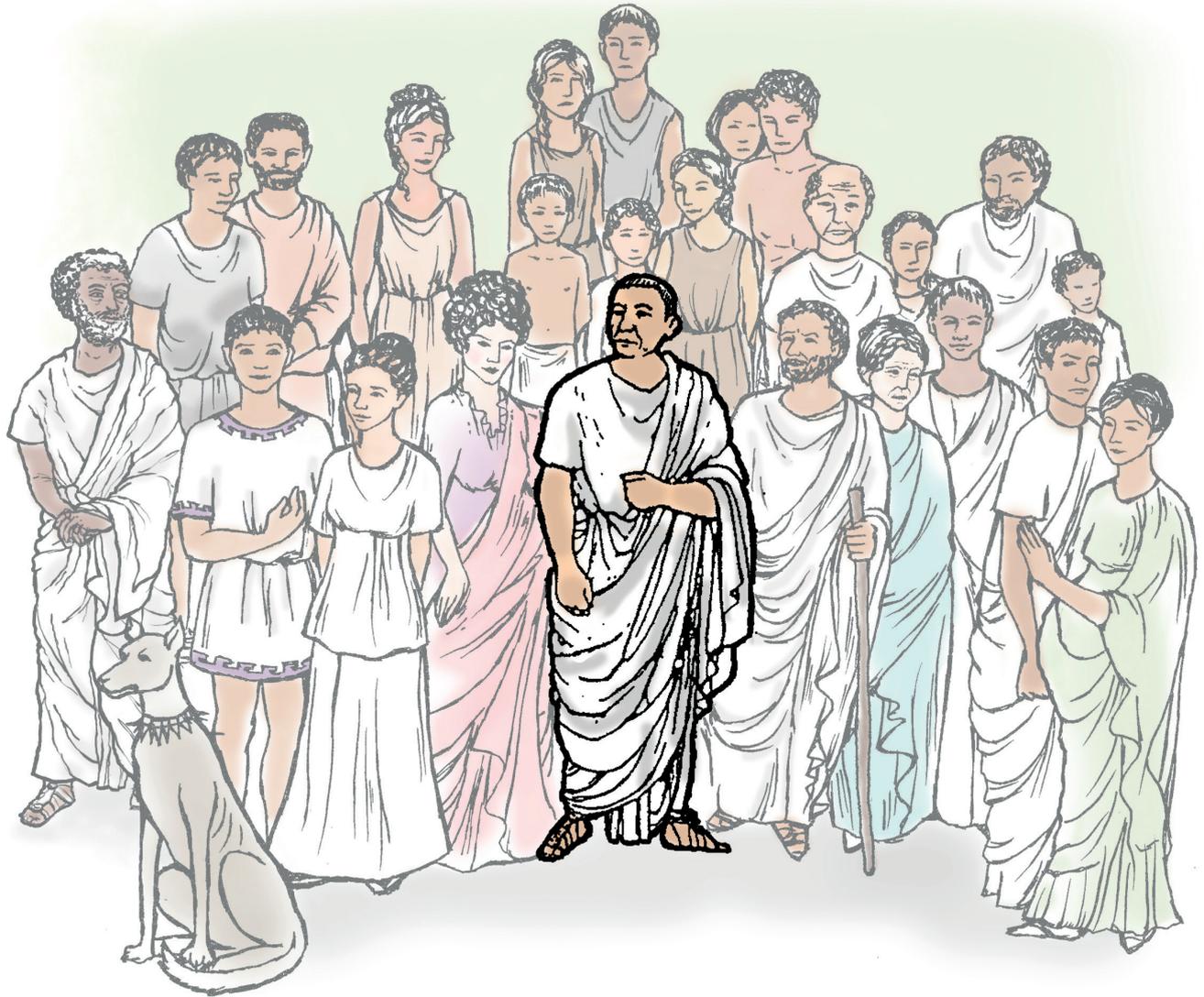
1 Caecilius est pater.

2 Metella est māter.
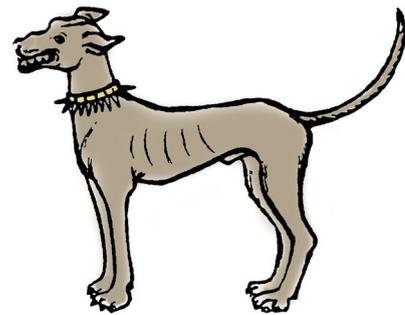

3 Quīntus est fīlius.

4 Lūcia est fīlia.

5 Clēmēns est servus.

6 Grumiō est coquus.

7 Cerberus est canis.
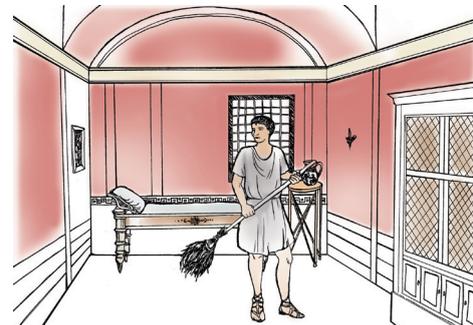
8 Caecilius est in tablīnō.

9 Metella est in ātriō.

10 Quīntus est in trīclīniō.

11 Lūcia est in hortō.

12 Clēmēns est in cubiculō.

13 Grumiō est in culīnā.

14 Cerberus est in viā.

15 pater est in tablīnō.
pater in tablīnō scrībit.

16 māter est in ātriō.
māter in ātriō sedet.

17 fīlius est in trīclīniō.
fīlius in trīclīniō bibit.

18 fīlia est in hortō.
fīlia in hortō legit.

19 servus est in cubiculō.
servus in cubiculō labōrat.

20 coquus est in culīnā.
coquus in culīnā labōrat.

21 canis est in viā.
canis in viā dormit.

familia	*household*	**in tablīnō**	*in the study*	**scrībit**	*is writing*
est	*is*	**in ātriō**	*in the atrium*	**sedet**	*is sitting*
pater	*father*	**in trīclīniō**	*in the dining room*	**bibit**	*is drinking*
māter	*mother*			**legit**	*is reading*
fīlius	*son*	**in hortō**	*in the garden*	**labōrat**	*is working*
fīlia	*daughter*	**in cubiculō**	*in the bedroom*	**dormit**	*is sleeping*
servus	*(male) slave*	**in culīnā**	*in the kitchen*		
coquus	*cook*	**in viā**	*in the street*		
canis	*dog*				

Cerberus

Caecilius est in hortō. Caecilius in hortō sedet. Lūcia est in hortō. Lūcia in hortō scrībit. Metella est in ātriō. Metella in ātriō legit. Quīntus est in tablīnō. Quīntus in tablīnō scrībit. Cerberus est in viā.

Caecilius had this mosaic of a dog in the doorway of his house.

    Grumiō est in culīnā. coquus in culīnā dormit. Cerberus intrat. Cerberus circumspectat. cibus est in mēnsā. canis salit. canis in mēnsā stat. Grumiō stertit. canis lātrat. Grumiō surgit. coquus est īrātus. 'pestis! furcifer!' coquus clāmat. Cerberus exit.

intrat *enters*
circumspectat *looks round*
cibus *food*
in mēnsā *on the table*
salit *jumps*
stat *stands*
stertit *snores*
lātrat *barks*
surgit *gets up*
5 **īrātus** *angry*
pestis! *pest!*
furcifer! *scoundrel!*
clāmat *shouts*
exit *goes out*

About the language

1 Latin sentences containing the word **est** often have the same order as English. For example:

Metella est māter.
Metella is the mother.

canis est in viā.
The dog is in the street.

2 In other Latin sentences, the order is usually different from that of English. For example:

canis in viā dormit.
The dog is sleeping in the street.

Lūcia in hortō legit.
Lucia is reading in the garden.

3 Note that **dormit** and **legit** in the sentences above can be translated in another way. For example: **canis in viā dormit** can mean *The dog sleeps in the street* as well as *The dog is sleeping in the street*. The story will help you to decide which translation gives the better sense.

This stove and the bronze cooking pots on top of it were found in the kitchen of the House of the Vettii in Pompeii. The pots would have been placed on braziers over a small fire and firewood was stored in the alcove you can see underneath.

Caecilius and his familia

The stories in the CLC might be fictional, but Caecilius was a real man who lived with his **familia** during the first century AD in the town of Pompeii in Italy. The town was situated at the foot of Mount Vesuvius on the coast of the Bay of Naples and may have had a population of between 8000 and 12 000 people including those from all over the Roman Empire.
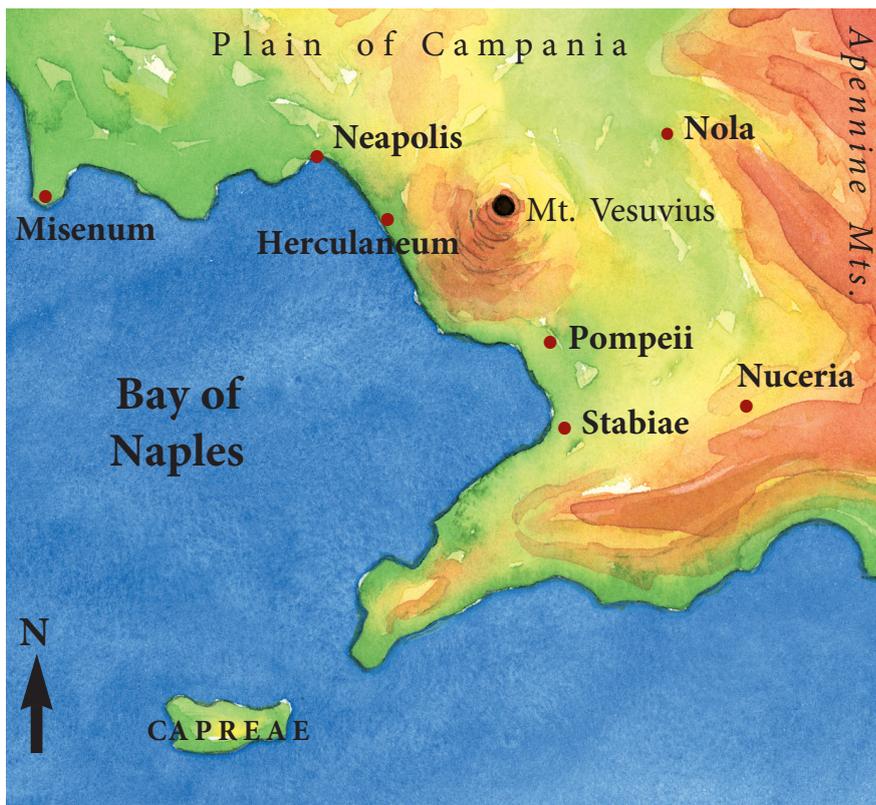
The Bay of Naples (Neapolis). The area covered by this map is about 60 kilometres (40 miles) wide.

Central and southern Italy.

A Roman familia was not a 'family' as we might think of one today. It included all the people who were part of the extended household; for example, any enslaved people they owned, or people with social ties and obligations to the family. The oldest living male in the familia was its legal head and referred to as the **paterfamiliās**.

Archaeologists study human history by uncovering and analysing the physical remains left by people who lived in the past. When Caecilius' house was excavated they discovered his business accounts written on tablets in a wooden chest. These revealed that Caecilius was a rich Pompeian citizen whose work included acting as an auctioneer, tax collector and moneylender. He may have owned a few shops as well.

The front of Caecilius' house. The spaces on either side of the door were shops he probably owned.

One of the wooden tablets found in Caecilius' house. The writing would have been on wax in the central recess. The wax disappeared long ago, but the stylus had scratched through it and marked the wood beneath, meaning much of the writing could still be read. The tablets were tied together in twos or threes through the holes at the top.
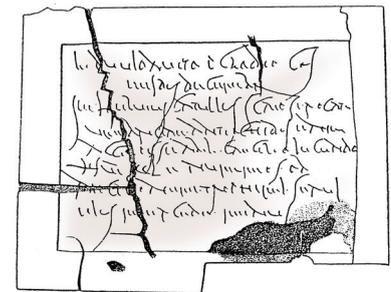
A re-creation of one of the tablets: it records the sale at auction of an enslaved man named Trophimus for 6252 sesterces. Caecilius handled this sale on behalf of a woman named Umbricia.

Caecilius kept his tablets and money in a wooden chest, which may have looked a bit like this wood and metal strongbox.

This head found in Caecilius' house may be a portrait of him, although some historians think it might actually be his father.

> **Thinking point 1:** What can we learn about Caecilius from these items? What can't we learn from them?

Throughout the course you will be guided through the information about the Roman world by characters from the stories. While what these characters 'say' is fictional, their words are based on evidence and reflect what modern historians think the Roman world was like. Here we imagine Caecilius explaining how he has become so wealthy:

While I inherited some of my money, I made most of it through my business activities. I trade in enslaved people, cloth, timber and property. I also run a laundry and dyeing business, graze sheep and cattle on pastureland outside the town, and on occasion am appointed to collect the local taxes. Sometimes I lend money to local shipping companies wishing to trade overseas. The profit on sea-trading like this is often very large.

Thinking point 2: Caecilius lists human beings alongside cloth, timber and property as 'items' he trades; what Roman attitude towards enslaved people does this reflect?

Caecilius' full name was Lucius Caecilius Iucundus. Lucius was his personal name, rather like a modern first name. His second name, Caecilius, shows that he was a member of the 'clan' of the Caecilii. Clans or groups of families were very important and strong feelings of loyalty existed within them. Caecilius' third name, Iucundus, is the name of his own family and close relatives. The word **iūcundus** means 'pleasant', just as in English we find surnames like Merry or Jolly.

Only Roman citizens like Caecilius have three names. Enslaved people have only one; I am just 'Grumio'. Usually we are stripped of our original name very soon after being enslaved. I can't remember mine; I was very young when I was first sold. Our names can be changed on the whim of the person whose property we are considered to be.

As a Roman citizen, Caecilius can vote in elections and is fully protected by the law against unjust treatment. The enslaved people who live and work in his house and businesses, however, do not have these rights. We are regarded as his property and he can treat us as he likes.

Metella

There is much less evidence available from the Roman world about women than there is about men. For example, we know that Caecilius had at least two sons, Quintus and Sextus, but we do not know anything about their mother. We have therefore imagined the character of Metella. A woman like Metella may have had ten or twelve children, only some of whom would have survived to adulthood. For our stories we have also given the family a daughter, Lucia.

Roman girls are traditionally named after their father's clan. My name indicates that I was born into the clan of the Metelli. Sisters are distinguished by the addition of a second name, sometimes taken from a family member. As a daughter of Caecilius, my daughter's full name is Caecilia Lucia; however, she prefers simply to be called 'Lucia'.

As women, Lucia and I do not have the same rights and control over our lives as Caecilius and Quintus. These days, the law gives most fathers (or another man who is acting as paterfamilias) control over their daughters, even after a daughter is married.

Roman girls like Lucia would usually have been married before they were 20, often to a man chosen by their paterfamilias. Arranged marriages were also used to create links between rich and powerful families, and to ensure that there would be heirs to any property and influence. Daughters in these upper-class families could be married as young as 12. Although Roman law required a woman's consent for her marriage to be valid, it must have been difficult for many women and girls to go against the wishes of their family.

In the Roman world, however, households took many different forms. Plenty had informal arrangements which did not involve a legal ceremony and not all were centred on a marriage between a man and a woman. While the community may have recognised all these arrangements as the basis for a legitimate household, they probably did not all share the same status under Roman law.

> **Thinking point 3:** What claims can we make about the status of Roman women compared with Roman men based on
> a) Roman names and b) Roman marriage customs?

Houses in Pompeii

The house of someone wealthy like Caecilius would have differed considerably from the homes of most people living in Pompeii. Some of the poorer shopkeepers, for instance, would have had only a room or two above their shops. In large cities such as Rome, many people lived in apartment buildings several stories high, sometimes in very poor conditions. Pompeian neighbourhoods contained a variety of houses and buildings. On the same block as Caecilius' house were many shops with accommodation attached, a number of bars and a laundry, as well as other houses of different sizes.

Houses came right up to the pavement; there was no garden or grass in front of them. The outsides were plastered and painted and the windows were few, small and fairly high up. The windows were intended to let in some light but keep out the heat of the sun. Most windows had no glass but many had iron grilles in them for security. Some houses had a second floor and many had shops on either side that were rented out by the owner of the house. Front doors of houses may have been left open to encourage passers-by to peer in.
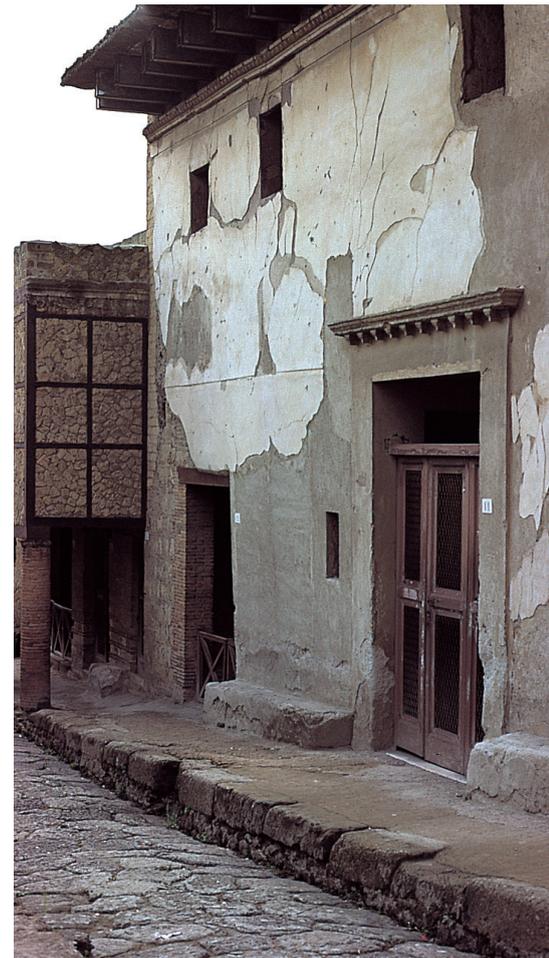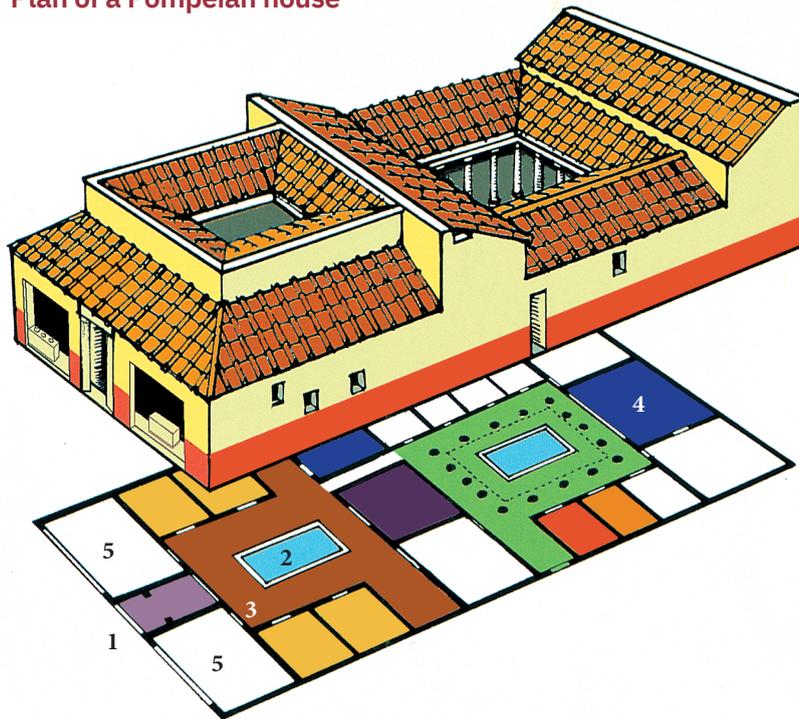

Many features of Roman houses are described on this page. Which ones can you find in these pictures of houses in Pompeii?

Plan of a Pompeian house

■	**faucēs** *entrance hall*
■	**ātrium** *main room*
■	**cubiculum** *bedroom*
■	**tablīnum** *study*
■	**peristylium** *garden court*
■	**trīclīnium** *dining room*
■	**culīna** *kitchen*
■	**latrīna** *lavatory*

1 iānua *front door*
2 impluvium *pool for rainwater with compluvium, opening in the roof, above*
3 larārium *shrine of the household gods*
4 summer trīclīnium
5 shops

Houses have their main entrance – a tall double door (**iānua**) – on the side facing the street leading straight into the main room, the **ātrium**. The atrium is used for important family occasions and for receiving visitors, so it's usually quite impressive. The floor might be paved with marble slabs or sometimes with mosaics. The walls are decorated with panels of brightly painted plaster. Pompeians are especially fond of red, orange and blue. Many people have scenes from well-known stories, especially the Greek myths, painted on these panels. Most houses have a small shrine (**larārium**) in the atrium at which the family gods (**Larēs**) are worshipped. Ours is in a corner near the main door.

The roof over the atrium slopes down slightly towards a large square opening called the **compluvium**. Light streams in through this opening, as does rainwater that is collected in the **impluvium** (a shallow rectangular pool) directly below. The atrium feels so big with its high roof and glimpse of the sky through the compluvium.

Around the atrium are the bedrooms, study and dining room. These rooms can have more than one function; for example, sometimes bedrooms are used for private business meetings.

A lararium.

Houses would have been a lot more cluttered than their remains might suggest. Evidence of items such as bronze or marble tables, couches and strongboxes for storing valuables, all common furniture for an atrium, often survived the eruption. There would, however, have also been plenty of wooden furniture like chests, cupboards, wall shelves and beds that did not survive.

The atrium in Caecilius' house as it is today (above, left). We can see how spacious it was, but for a real sense of how impressive an atrium might be we need to look at a better-preserved one (above, right). The visitor entering the front door would see, beyond the impluvium, the tablinum and the sunlit peristylium.

From this first area of the house, you can walk through the **tablīnum** (study) into the second part, the **peristȳlium**. This is made up of a covered area supported by columns (colonnade) surrounding the **hortus** (garden). Like the atrium, the colonnade is often elaborately decorated and designed to provide shade. It also encourages breezes to waft through the house to keep it cool; Pompeii is so hot in summer! Around the outside of the colonnade are the summer **trīclīnium** (dining room), **culīna** (kitchen), lavatory, storage rooms and living quarters for enslaved people. Some people even have a set of baths in their house! Our house isn't grand enough for that, though.

Thinking point 8: Where is the tablinum located in the house? What does this tell us about how it was used?

Caecilius' tablinum was decorated with vibrant colours, including a particularly expensive shade of red paint, and looked out onto the garden.

Caecilius' garden with reconstructed formal planting. You can also see the columns of the peristylium.

Our garden is laid out with flowers and shrubs in a careful plan. There's a small fishpond in the middle with a fountain which throws up a jet of water. There are also marble statues of gods and heroes here and there. The peristylium is a nice place to enjoy the sunshine – or shade!

The work of Dr Wilhelmina Jashemski showed that almost every building in Pompeii had one or more gardens. She uncovered everything from working farms densely planted with vines and fruit trees, to small household vegetable patches, to formal gardens in luxury villas. Scientists working with Dr Jashemski identified the plants using ancient pollen, seeds, fruit or stems and even casts of the root systems.

This vineyard is part of a project aiming to recreate the wines of ancient Pompeii. Working with archaeologists to excavate the sites, study ancient wall paintings and test the DNA of the ancient vines, the winemakers have replanted these vineyards using the same grape varieties and techniques as the Romans.

Thinking point 9: What did the Romans use their gardens for? How is this similar or different from today?

A house is not a private place just for family and close friends. I conduct much of my business and social life from home. I receive most visitors in the atrium and stay there to do business. I might ask more important people to join me in the tablinum. Certain very close business friends and high-ranking individuals might be invited to dine in one of my dining rooms or to relax in the peristylium with the family.

Even if there were no outsiders present, the members of the family were never on their own. They were surrounded and often outnumbered by the enslaved people who worked in the house.

Thinking point 10: What do you think are the biggest differences between Caecilius' house and a modern home?

Enquiry: Who was Lucius Caecilius Iucundus and what claims can we make about him and his household?

You may wish to consider the following:

- what we know about Caecilius as a person, for example, his family and his home
- the evidence we have to support these claims
- what we don't know about Caecilius and his household
- the assumptions we can make based on what we know about typical Roman life.

Vocabulary checklist 1

canis	*dog*
coquus	*cook*
est	*is*
fīlia	*daughter*
fīlius	*son*
hortus	*garden*
in	*in*
labōrat	*works, is working*
māter	*mother*
pater	*father*
servus	*(male) slave*
via	*street*

Wall painting of birds around a marble fountain found in the garden of the House of Venus in the Shell.
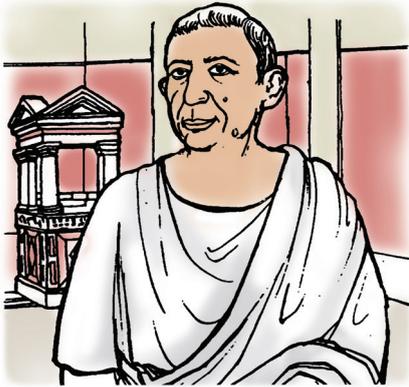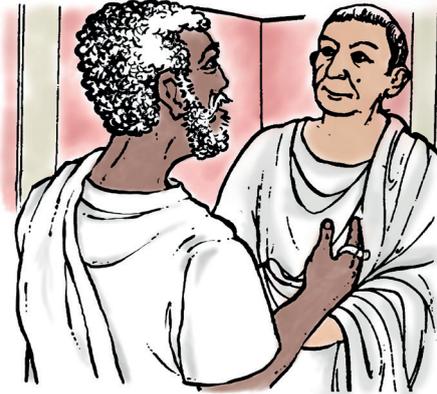
IN VILLA
Stage 2

amīcus

1 Caecilius est in ātriō.

2 amīcus Caecilium salūtat.

3 Metella est in ātriō.

4 amīcus Metellam salūtat.
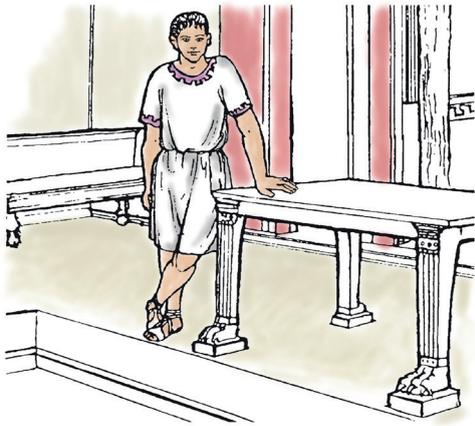
5 fīlius est in ātriō.

6 amīcus fīlium salūtat.

7 fīlia est in ātriō.

8 amīcus fīliam salūtat.
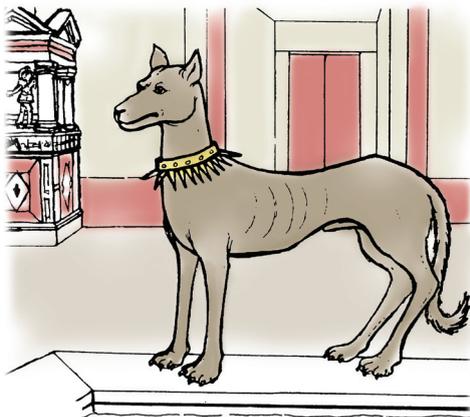
9 canis est in ātriō.

10 amīcus canem salūtat.

Metella

11 coquus est in culīnā.

12 Metella culīnam intrat.

13 Grumiō labōrat.

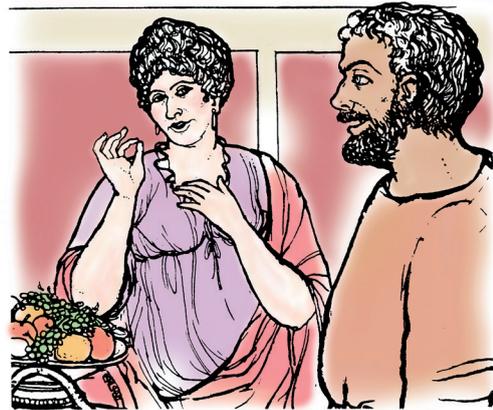**14** Metella Grumiōnem spectat.
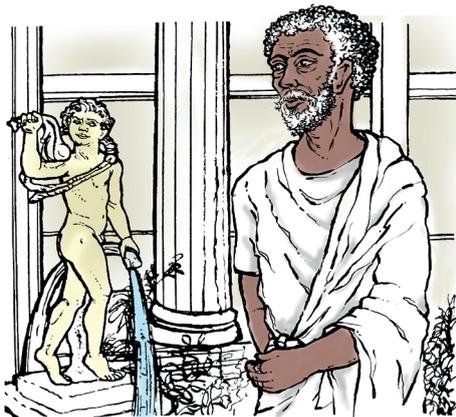
15 cibus est pāvō.
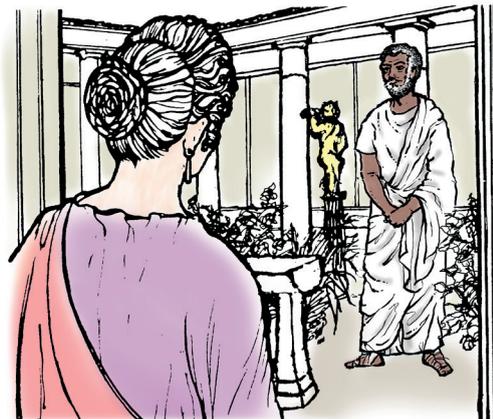

16 Metella cibum gustat.

17 Grumiō est anxius.

18 Metella Grumiōnem laudat.

19 amīcus est in hortō.

20 Metella amīcum vocat.

mercātor

amīcus Caecilium vīsitat. amīcus est Barbillus. Barbillus est mercātor. mercātor vīllam intrat.

Clēmēns est in ātriō. Clēmēns mercātōrem salūtat. Caecilius est in tablīnō. Caecilius pecūniam numerat. Caecilius est argentārius. amīcus tablīnum intrat. Caecilius surgit.

'salvē!' Caecilius mercātōrem salūtat.

'salvē!' mercātor respondet.

Caecilius trīclīnium intrat. Barbillus quoque intrat. amīcus in lectō recumbit. argentārius in lectō recumbit.

Grumiō in culīnā cantat. Grumiō pāvōnem coquit. coquus est laetus. Caecilius coquum audit. Caecilius nōn est laetus. Caecilius cēnam exspectat. amīcus cēnam exspectat. Caecilius Grumiōnem vocat.

mercātor *merchant*
amīcus *friend*
vīsitat *is visiting*
vīllam *house*
salūtat *greets*
pecūniam numerat
  is counting money
argentārius *banker*
salvē! *hello!*
respondet *replies*
quoque *also*
in lectō recumbit
  reclines on a couch
cantat *is singing*
pāvōnem coquit
  is cooking peacock
laetus *happy*
audit *hears, listens to*
nōn est *is not*
cēnam exspectat
  is waiting for dinner
vocat *calls*

in trīclīniō

Grumiō trīclīnium intrat. Grumiō pāvōnem portat. Clēmēns trīclīnium intrat. Clēmēns vīnum portat. Caecilius pāvōnem gustat.

'pāvō est optimus!' Caecilius clāmat.

mercātor quoque pāvōnem gustat. cēna Barbillum dēlectat. dominus coquum laudat. Grumiō exit.

ancilla intrat. ancilla est Poppaea. Poppaea suāviter cantat. dominus Poppaeam audit et vīnum bibit. mox dominus dormit. amīcus quoque dormit.

Grumiō trīclīnium intrat et circumspectat. coquus cibum in mēnsā videt. Grumiō cibum cōnsūmit et vīnum bibit. Caecilius Grumiōnem nōn videt. coquus in trīclīniō magnificē cēnat.

Poppaea coquum spectat. coquus ancillam vocat. Poppaea cibum gustat et Grumiōnem laudat. Grumiō est laetissimus.

portat *is carrying*
vīnum *wine*
gustat *tastes*
optimus *very good, excellent*
dēlectat *pleases*
dominus *master*
laudat *praises*
ancilla *(female) slave*
suāviter *sweetly*
et *and*
mox *soon*
videt *sees*
cōnsūmit *eats*
magnificē
  impressively, magnificently
cēnat *dines, has dinner*
spectat *looks at*
laetissimus *very happy*

About the language

1 Words like **Metella**, **Caecilius** and **mercātor** are known as **nouns**. They often indicate people or animals (e.g. **fīlia**, **canis**), places (e.g. **vīlla**, **hortus**) and things (e.g. **cēna**, **cibus**).

2 You have now met two forms of the same noun:

Metella – Metellam
Caecilius – Caecilium
mercātor – mercātōrem

3 The different forms are known as the **nominative case** and the **accusative case**.

| *nominative* | Metella | Caecilius | mercātor |
| *accusative* | Metellam | Caecilium | mercātōrem |

4 If Metella does something, such as greeting Grumio, the nominative **Metella** is used:

Metella Grumiōnem salūtat.
Metella greets Grumio.

5 But if somebody else does something to Metella, the accusative **Metellam** is used:

amīcus **Metellam** salūtat.
The friend greets Metella.

6 Notice again the difference in word order between Latin and English:

Metella culīnam intrat.
Metella enters the kitchen.

Caecilius pecūniam numerat.
Caecilius is counting money.

Peacocks often featured on Pompeian wall paintings as well as occasionally on their dinner tables.

Practising the language

in culīnā

Grumio finds an uninvited guest in the kitchen.

amīcus Grumiōnem vīsitat. amīcus est Corvus. amīcus
vīllam intrat. Clēmēns est in ātriō. Corvus Clēmentem
videt. Clēmēns Corvum salūtat. amīcus culīnam intrat.
amīcus culīnam circumspectat.
    Grumiō nōn est in culīnā. Corvus cibum videt. cibus   *5*
est parātus! Corvus cibum gustat. cibus est optimus.   **parātus** *ready*
    Grumiō culīnam intrat. Grumiō amīcum videt. amicus cibum
cōnsūmit! coquus est īrātus.
    'pestis! furcifer!' coquus clāmat. coquus amīcum vituperat.   **vituperat** *rebukes*

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1 **Explore the story**

  a **amīcus Grumiōnem vīsitat. amīcus est Corvus** (line 1): what two things are we told about the friend?

  b **Corvus Clēmentem videt. Clēmēns Corvum salūtat** (lines 2–3): what happens after Corvus sees Clemens?

  c **Grumiō nōn est in culīnā. Corvus cibum videt. cibus est parātus! Corvus cibum gustat. cibus est optimus** (lines 5–6): which two of the following statements are true?

    A Grumio is in the kitchen.   **C** Corvus tastes the food.

    B The food is not ready.   **D** The food is very good.

  d **Grumiō culīnam intrat. Grumiō amīcum videt** (line 7): what two things does Grumio do?

  e **amīcus cibum cōnsūmit! coquus est īrātus** (lines 7–8): why is the cook angry?

  f **'pestis! furcifer!' coquus clāmat. coquus amīcum vituperat** (line 9): what does the cook say as he rebukes his friend?

2 **Explore the language**

  Explain why **Clēmēns** and **Clēmentem** (lines 2–3) have different endings.

3 **Explore further**

  Think about the whole of this story and the other stories you have read in this stage. Grumio, Poppaea and Corvus are very hungry and take food wherever they can find it. How different is this to Caecilius' and Barbillus' experience of food and eating?

Daily life in Caecilius' household

Daily life in Caecilius' household would have been shaped by the expectations and privileges of his status as a wealthy man. Life for most people living in Pompeii at that time would have been very different. Most people would have had a trade, and the majority of their time would have been taken up by work. Caecilius also owned many enslaved people, some of whom would have done the housework under the watchful eye of Metella. Poorer households might also have owned enslaved people but they would have had far fewer, so members of the family would have done more household chores and work themselves.

Thinking point 1: Think about the stories and cultural background material you have read and the pictures you have seen. What do you already know about daily life in Caecilius' household?

An important Roman dressed in his toga. Only male citizens were allowed to wear the toga, and the type of toga someone wore reflected his social status.

My family and I get up at dawn. I don't eat much for breakfast, just a light snack like a piece of bread and a cup of water.

Then I get dressed in a long shirt with short sleeves (**tunica**) and my **toga**. Putting the toga on is a two-person job, as it is a very large, heavy piece of woollen cloth arranged in a series of complex folds. Finally, I put on my shoes. A quick wash of my hands and face with cold water is enough first thing in the morning; later I'll visit a barber and be shaved and maybe take a leisurely trip to the public baths.

Thinking point 2: Look at the statue of a Roman wearing a toga and think about Caecilius' description of getting dressed. What do you think it would be like to wear one for a day? Why do you think male Roman citizens went to the trouble of wearing them?

I get up and dress in a **stola**, a full-length tunic that is usually worn over the top of another tunic. If I'm going out I wear a **palla,** a large rectangular shawl which can be worn on my head to cover my hair. I wear my hair in the latest fashion, use whitening powder to lighten my skin, and apply blusher and eyeliner. Finally, I arrange my jewellery.

Thinking point 3: Why do you think Roman women a) wore the palla over their heads and b) used powder to whiten their skin?

A Roman woman wearing a stola and palla.

Wealthy women's hairstyles were often very elaborate, and were often created and maintained by a highly skilled enslaved hairdresser known as an ornatrix.

Examples of jewellery a rich woman like Metella might have owned.

By the time dawn arrives the enslaved members of the household have usually been up for hours preparing for the day. Getting washed and dressed is very quick – no toga or fancy hairstyles for me. What little sleep I get is in the kitchen where I work; it's small, dark, hot, smokey and smelly. Sometimes I sit on the steps outside and do things like prepare vegetables so I can have some fresh air. I'm expected to help keep watch and guard the doorway when I do, though.

After breakfast I go to the atrium for the **salūtātiō**, the respectful greetings of my **clientēs** (clients), a number of poorer people and freedmen, some of whom were previously enslaved members of my household. I am their **patrōnus** (patron), which means I do things like offer them small sums of money and try to help and protect them if they are in trouble. In return, my clients must do things for me. For example, they accompany me as a group of supporters on public occasions and I employ some of them in my business activities.

After receiving my clients, if I have no further business to conduct at home, I set out for the **forum**, where I spend the rest of the morning making deals and banking.

Lunch is another light meal, perhaps bread with meat or fish followed by fruit. Business ends soon after lunch and then it's time for a nap before going to the baths.

Thinking point 4: What do you think was the purpose of the salutatio? How did both the clients and the patron benefit from this relationship? Do you think they benefited equally?
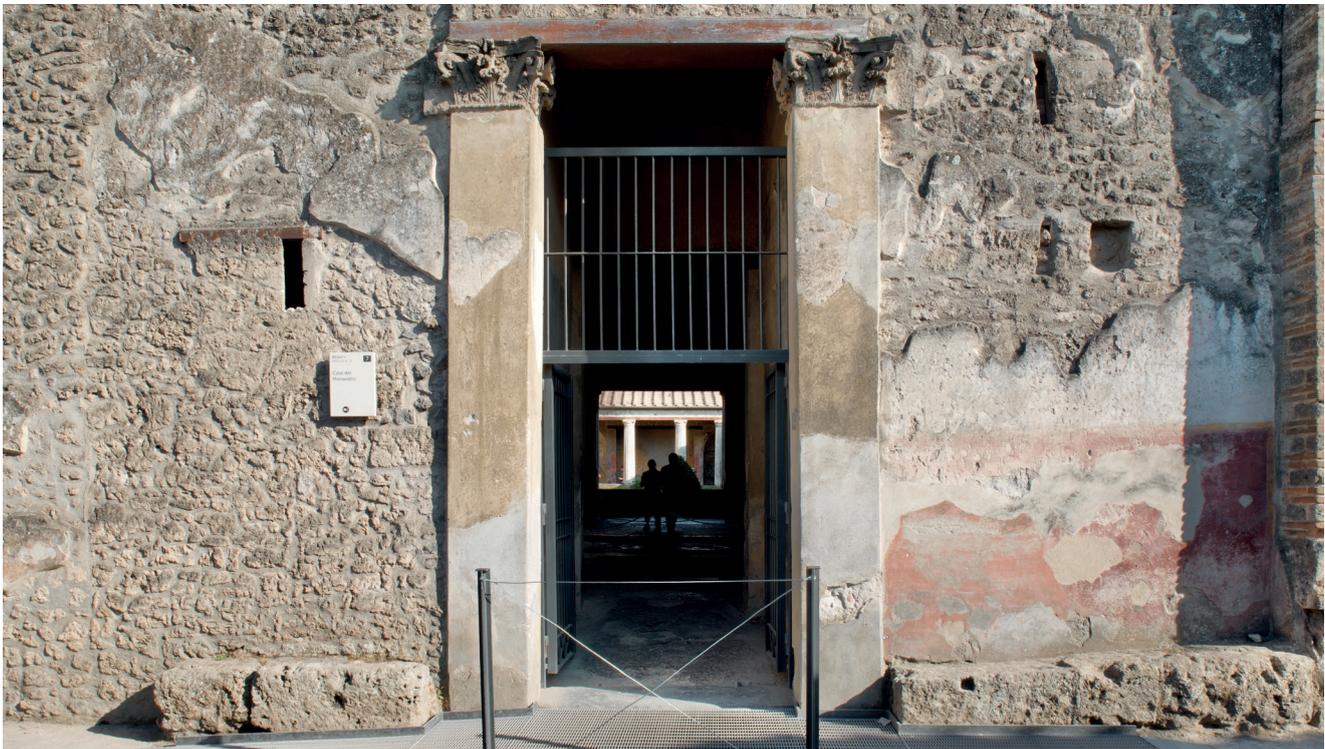
The outside of the House of Menander. On either side of the door are stone benches; it has been suggested that these were for clients to sit on while waiting to greet their patron.

I enjoy doing things like reading and weaving at home, or going out to shop, visit friends or visit the baths, but I am responsible for the management of the whole household, and that keeps me very busy. I supervise the enslaved people who work in the house and manage the household finances. To run a successful household a woman needs to be able to read and write and be well organised.

I am trying to teach Lucia everything she'll need to know when she has her own household to run. I also make sure she understands what's expected of a Roman woman in terms of her behaviour and manners.

A wealthy woman like Metella may not have worked outside the home, but in other households women might make important contributions to the finances by weaving and spinning thread or wool and being involved in the family business. It was unusual for women to manage their own businesses, but widows sometimes took control of their late husbands' business affairs. Women did a range of jobs including being midwives, makers of cloth or gold jewellery, barbers, medical doctors, scribes, or sellers of various goods such as silk, perfumes and fish. We have evidence about many women who lived in Pompeii whose lives may have been very different from Metella's, for example:

- Julia Felix rented out property and owned a bar, restaurant and bath complex.
- Asellina owned a bar and supported some political candidates.
- Eumachia was a priestess of the cult of the emperor, patron of the cloth-workers (fullers) and an important benefactor. She financed construction of one of the largest buildings in Pompeii.
- Naevoleia Tyche was a women freed from enslavement who probably became wealthy through overseas trade using ships.

> **Thinking point 5:** Based on the descriptions of Caecilius and Metella in Stages 1 and 2, which character's daily life is more appealing to you? Why?

> **Thinking point 6:** How typical of Roman women do you think the character of Metella is?

Fresco of a female shopkeeper standing behind her wooden counter with shoes on it while a customer sits and talks with her. From the façade of the House of the Fullers of M. Vecilius Verecundus.

Roman dinner parties

Towards the end of the afternoon, the main meal of the day (**cēna**) begins, although I've usually been preparing it all day (longer if it's a special occasion). A formal dinner party takes place in a dining room (triclinium), but often the family eat informally in other rooms or sitting in the garden. During the winter, dinners might be held in the inner dining room near the atrium. In the summer Caecilius generally prefers the dining room at the back of the house looking straight out onto the garden. Most people don't even have one triclinium in their house, let alone two, so they will only eat in one if they are invited to a formal dinner party elsewhere.
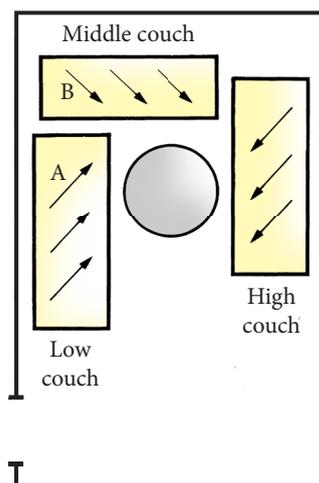
In the dining room three couches are arranged around a small, elegant circular table. Three guests can recline on each couch. Diners lean on their left elbow, take food from the table with their right hand and eat using their fingers or a spoon. Poorer families only recline to eat at festivals or public holidays; children and enslaved people eat sitting upright. These days women like me recline with the men, but there was a time when it wasn't very respectable to do so.

The 'low' couch is where the host reclines with either their family or more important guests. The guest of honour sits directly on the host's left on the 'middle' couch, as this is the best position for chatting with the host. Other high-status guests sit on this couch, while the least prestigious positions are on the 'high' couch. For special occasions I might organise some form of entertainment such as singers, dancers or a poetry recital.

Thinking point 7: Look at the diagram showing the arrangement of the couches. Where would Caecilius have been seated? What position might a good friend be given? If she attended, where might Metella be?

These drawings show how the couches were arranged in a Roman dining room. The Latin name triclinium means a room with three couches. The arrows show the position of the people eating dinner. Position A is where the host would lie, and B marks the top position of honour.

Middle couch

B

A

Low couch

High couch

Enslaved people don't attend dinner parties; we work at them. When the guests arrive one of us will wash their feet. I prepare the food in the kitchen and it is cut up before it is served. While the guests recline and enjoy the food, we sit on the floor or stand out of the way ready to do anything that is asked of us.

Preparing a meal for an important dinner party can take me all day, and Metella pays especially close attention if important people are coming; if she doesn't like what I have prepared, I can get into terrible trouble.

A dinner party begins with light dishes, for example, eggs, fish – you can get good shellfish in Pompeii because we're so near the coast – and cooked and raw vegetables. Then comes the main course of various meat and fish dishes accompanied by sauces and vegetables. I use a lot of the local fish sauce (**garum**); Pompeii is famous for it. Pork, beef, mutton and poultry are all popular, and when preparing them I try to show off my skill and imagination. I was really pleased with the peacock for today's dinner, and relieved that Metella and the guests liked it too. Dessert consists of fruit, nuts, cheese and sweet dishes.

Wine is drunk throughout the meal, usually mixed with water. The local wine from the vineyards on the side of the mountain to the north of the town is really good, but there's also a lot available that has been imported from all over the world.

Some Roman authors complain about dinner party hosts who give guests different food depending on their status.

'I came to be dining ... with a man who thought he combined elegance with economy, but who appeared to me to be both mean and lavish, for he set the best dishes before himself and a few others and treated the rest to cheap and scrappy food.'

(Pliny, Letter 2.6)

'See now that huge lobster being served to my lord, all garnished with asparagus ... Before you is placed a crab hemmed in by half an egg on a tiny plate; a fit banquet for the dead.'

(Juvenal, Satire 5)

Items of food and drink often feature in the wall paintings and mosaics found in Pompeian houses – for example, this mosaic of sea creatures, and these wall paintings of a rabbit and chicken hanging in a larder and a bowl of fruit.

The fact that several authors mention this may imply it was a common practice. These sources are highly critical of such hosts, however, so it may not have been regarded as good manners.

> **Thinking point 8:** Why might some hosts have given different food to different guests?

Dining scene from the House of the Triclinium showing couches, soft furnishings, enslaved people (the smaller figures) and someone clearly not feeling very well!

Enquiry: How did Caecilius', Metella's and Grumio's daily activities reflect and reinforce their social status?

You may wish to consider the following:

- how they dressed
- how they spent their time
- clients and patrons
- Roman dinner parties
- comparisons which can be made between them.

Vocabulary checklist 2

amīcus	*friend*
ancilla	*(female) slave*
cēna	*dinner*
cibus	*food*
dominus	*master*
dormit	*sleeps*
intrat	*enters*
laetus	*happy*
laudat	*praises*
mercātor	*merchant*
quoque	*also*
salūtat	*greets*

Most cooking was done in the kitchen with pans and grills over charcoal, like a barbecue.