UNIVERSITY OF CAMBRIDGE SCHOOL CLASSICS PROJECT

CSCP Support Materials
for
Eduqas GCSE Latin
Component 2

Latin Literature and Sources (Themes)
Travel by Land and Sea

For examination in 2021-2023

This document refers to the official examination images and texts for the Eduqas Latin GCSE (2021 - 2023). It should be used in conjunction with the information, images and texts provided by Eduqas on their website:
Eduqas Latin GCSE (2021-2023)

Information about several of the pictures in this booklet, together with useful additional material for the Theme, may be found in the support available online for **Cambridge Latin Course, Book III, Stage 24, pages 66-69.**

Candidates are expected to be familiar with the following aspects of the theme:

- types of boats and ships as shown in the prescribed material

- types of transport on land

- the difficulties and dangers of travel by land and sea

Candidates should study the pictures in the Eduqas Prescribed Material Booklet, one or more of which will be used as a basis for questions in each question paper. Candidates will also answer questions on the texts in the Eduqas Prescribed Material Booklet.

Contents

Exploration of the theme

In this theme, the following topics will be covered:

- travel by land
    - Roman roads
    - milestones
    - carriages and carts
    - travel by foot
    - travel by litter

- travel by sea
    - travel by ship
    - travel by barge
    - harbours

- the dangers and difficulties of travel
    - accommodation and food
    - delays
    - traffic
   - shipwrecks
    - seasickness

This introduction contains notes on all these topics to assist in the teaching of the literature. **Candidates will only be examined on the content of the prescribed material.**

Introduction

Travel by Land

The streets in towns were of variable construction. Well-preserved town like Pompeii can give a false impression that paving was normal but this was not necessarily the case as we can see from **Juvenal's** text. In Rome, the streets varied in width from 4.8m to 6.5m, and where pavements were in existence they were frequently blocked by over-spilling merchandise from shops.

Roman roads criss-crossed the empire, and formed a remarkable network which allowed the army, officials, traders and others to travel efficiently. As far as possible, they were laid out in straight lines although they did deviate around obstacles such as mountains. They were designed to be long-lasting, well-drained, and easily used by a range of traffic.
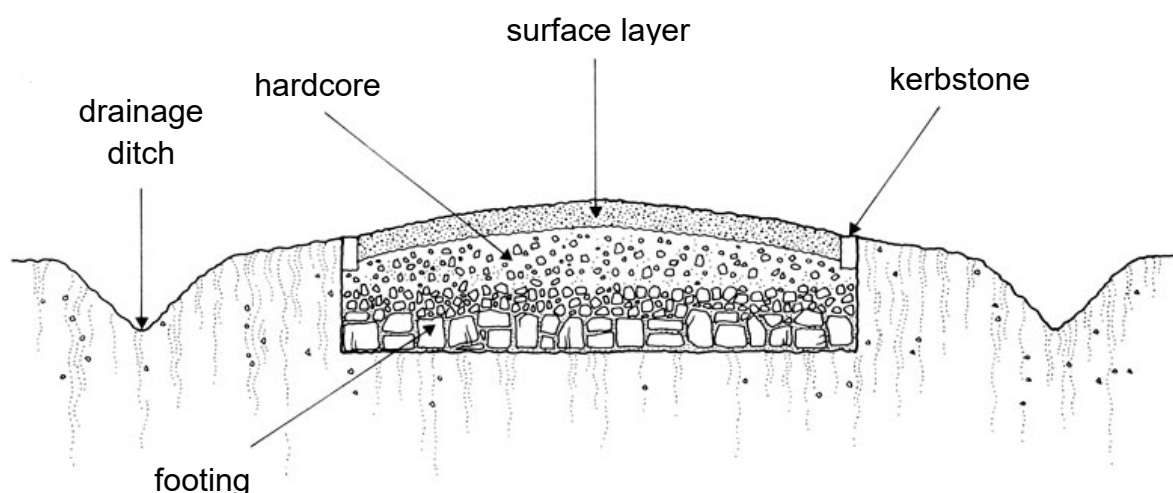
The use of stones, especially the hardwearing metalling (large flat stones) on the top, ensured that the road would endure for many years. The camber (curve) on the top, and the ditches at the side kept them well-drained. The width, and in some places paths at the side, ensured that they could be used by carriages as well as horses and mules and pedestrians. From around 250BC, Roman roads began to be marked to show distances. There is more information on milestones with the notes for **picture 1** in the prescribed material.

These roads could be dangerous, especially at night and around the tombs which lined the stretches near towns and cities. Bandits were not uncommon and Romans either travelled in groups or, if they were wealthy enough, hired a bodyguard to accompany them.

There was clearly a lot of traffic, both in towns and on longer journeys. **Juvenal** gives us an impression of the chaos in the city, including traffic jams and noise. The ruts made by carts in the roads suggests that they drove straight down the middle of the road – no wonder Juvenal describes so many disputes about right-of-way! Outside the

city, the **Horace** text shows us that there was enough traffic to support roadside inns and taverns, and regular ferry services where they were needed.

Many travellers would use inns as stopping points and these varied considerably in reputation and comfort. In many literary texts they are portrayed as filled with thieves and prostitutes. The wealthy would have lodged with acquaintances along their route.

Methods of travel by land varied considerably too, mainly dictated by the wealth of the traveller. **Juvenal** describes the experience of a typical pedestrian. The wealthy would have used litters to travel and more information can be found on this in the notes on **Cicero**. For faster and longer-distance travel, there were various wheeled options. **Picture 3** shows the Roman mule taxi service which operated out of Ostia. The notes have more information on how this system operated. **Picture 2** shows a fast horse drawn carriage, and the notes explain how the wealthy made use of covered carriages when travelling distances. Most wheels on ancient vehicles were iron-rimmed, and only a few vehicles had any sort of suspension. Despite the relative luxury, this must have still have been an uncomfortable way to travel.

There were many other types of wagon and carriage used in the ancient world. Whilst students are not expected to be familiar with the different types and their names for this examination, there is plenty of scope for further investigation for the curious.

Travel by Sea

Although the road infrastructure was very important in connecting the towns of the Roman world, it was an expensive way to travel and transport goods. Travel by sea and river was much cheaper, although this was not without its dangers and difficulties.

Rome was served by two ports. Ostia was near the mouth of the River Tiber and initially was sufficient for transferring cargo from sea-going craft to alternative transport into the city. As Rome grew, it required another harbour to deal with the volume of ships and so Portus was constructed on the coast to the north of Ostia. There were several other points along the Italian coast where goods were transferred onto land or coastal transport: one of the most important was Puteoli. There is more information about harbours in the notes with **picture 6**.

Different types of ship were used for different types of journey. Our sources deal with sea-going ships, coastal ships, and river barges. The bulk of these were engaged in trade. Whilst some wealthy people may have owned their own luxury craft and there were boats for the military and some official business, for most Romans passage would have simply been negotiated with a captain sailing in the desired direction.

Sea-going ships like those transporting **Pliny** and **Ovid**, and depicted in **picture 6**, had a mast and square sail – frequently more than one – and many also had oars.

They were steered using twin steering-rudders which resembled large oars, located at the stern of the ship and operated by a helmsman standing at the stern using a steering pole which connected the rudders. These ships had deep hulls suitable for withstanding the open sea, but this made them unsuitable for navigating coastal areas and rivers, especially the silt-laden Tiber. Goods and passengers had to be disembarked and put onto more suitable transport. The large ships would have been guided into the harbour by small tug boats, and then either moored at a deep dock or weighed anchor further out and were then unloaded by boat. A Roman anchor (left) has been reconstructed by the Malta Maritime Museum.

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Picture 5 depicts this transference of goods happening at Ostia. The coastal ships had a shallower draught and were modified to accommodate towing as well as having a mast and sail. These would carry both goods and passengers. **Pliny** made his way partly by these craft up the coast from Ephesus. Barges were also towed, as can be seen in **picture 4** (where goods are being moved) and in the **Horace** text (where they are acting as a ferry service). The towing was done by animals such as mules or by slaves (as in **picture 4**).

If students are interested, there is a wealth of information on ancient shipbuilding at: https://www.futurelearn.com/courses/shipwrecks/0/steps/7964

Navigation of these craft was tricky and required specialised knowledge. As far as possible, Romans preferred to sail in sight of a coastline, using landmarks to navigate. This would require knowledge of potential hazards such as hidden reefs and sandbanks. Out at sea, navigators made use of the position of the sun, the direction of prevailing winds, and the stars. Written instructions were passed on between master helmsmen as well as the skills of reading these signs.

Pliny the Elder gives us some information about travel time: he says that it took two days to travel between Ostia and North Africa, seven days to reach Alexandria in Egypt. Of course, this varied considerably, and all commercial sailing was suspended over the four winter months (known as *mare clausum*).

The ORBIS project has mapped the ancient world and calculated travel times: http://orbis.stanford.edu/ This site can be used to map the journeys in these sources: Horace, Pliny and Ovid can be followed easily. If students have used *The Cambridge Latin Course*, the various travels of Quintus can be calculated as well.

List of sources prescribed for Eduqas Component 2

Source	Type	Writer and context	Subject and themes
IMAGES			
Picture 1: typical Roman Road	section of the *Via Appia*		• Roman roads • milestones
Picture 2: fast horse-drawn carriage	relief		• carriages and carts
Picture 3: mule carriage	mosaic		• carriages and carts
Picture 4: barge on a river	relief		• travel by barge
Picture 5: ship being loaded	fresco		• travel by ship • harbours
Picture 6: ship entering the harbour at Ostia	relief		• travel by ship • harbours
TEXTS			
Cicero *in Verrem* II.5. 26-27	speech excerpt	• influential orator and politician • a speech prosecuting the governor of Sicily	• the governor hates travelling, and is carried everywhere in a litter
Horace *Satires* 1.5.1-26	poetry excerpt	• writer of a wide variety of poetry • describes the start of a journey south along the *Via Appia* from Rome to Brundisium	• accommodation, food, fellow travellers, • travel by road and by canal-barge
Juvenal *Satires* 3.234-248	poetry excerpt	• writer of satire • written from the point of view of a friend who is leaving Rome • all the unpleasant features of living in Rome which are causing him to leave	• the noise and traffic in the streets of the city • the differences between rich and poor travellers

Martial *Epigrams* XI.79	poetry	• writer of poetry, especially epigrams • the poet is running late for a dinner party	• a slow journey by mule
Ovid *Tristia* 1.2.1-2 & 21-34	poetry excerpt	• writer of a wide range of poetry • the poem recalls his enforced journey into exile from Rome	• a sea-voyage through rough seas
Pliny *Letters* 10.15, 16, 17a	letters	• writer and politician, appointed as governor to the province of Bithynia • correspondence between Pliny and the Emperor Trajan • the lengthy journey from Rome to Bithynia	• a journey to the eastern part of the Empire • travel by sea and land • the delays and setbacks on his journey
Seneca *Letter* 53	letter excerpt	• influential writer, philosopher and statesman • a philosophical letter to a friend • a brief voyage causes him to be so sea-sick that he prefers to abandon ship	• a short ferry-trip across the Bay of Naples • seasickness • typical sailing routines and manoeuvres

As is usual with Latin literature, we should bear in mind that the authors we are hearing from are male and upper-class. In some cases we may also suspect that what they write is either exaggerated or even a totally fictitious composition.

Suggestions for reading and teaching

Key aims are:

- Understanding the meaning of the Latin
- Literary appreciation
- Developing an understanding of the topic

It is often useful to adopt the following approach when introducing students to original literature:

- Read the Latin aloud to emphasise phrasing and stress word groups
- Break up more complex sentences into constituent parts for comprehension
- Focus on comprehension of the text and understanding the content through questioning and using the vocabulary
- Look closely at how the Latin is expressed and the ways in which the literary devices enhance the meaning.
- Although a sample translation is provided in the course resources, teachers might want to encourage their students to make their own version after various options have been discussed and evaluated. The first step is a literal translation, then something more polished in natural English that is as close to the structure and vocabulary of the original Latin as possible. Students will soon see that a degree of paraphrasing may be required when the Latin does not readily translate into correct and idiomatic English.

Ways to start might include discussing modern journeys and the benefits and drawbacks of different methods of travel today. The Romans travelled for a wide range of reasons including trade, tourism and business: how does this compare with modern reasons for travel? Many Roman concerns are mirrored in travel today: poor quality of food, lack of sleep, and being caught in traffic jams for example!

It may also be useful to look at the experience of travel which may be outside the experience of the students themselves. This could include looking at the perils of sea-crossing for migrants and refugees in the Mediterranean and world cities suffering from severe traffic problems and pollution, especially due to rapid economic growth.

It may be useful to tackle the source material thematically. The texts are presented in the booklet in alphabetical order according to author in order that the teacher is free to use their professional judgement in presenting the material to their students in whatever order seems best.

About the Teacher's Notes

The following *Notes* focus on language, content, style and literary effect. The *Discussion* and *Questions* focus mostly on literary appreciation and interpretation. Rhetorical and technical terms are used throughout the notes. Some of these may be unfamiliar to teachers new to teaching Latin literature; a definition will be supplied. As the teacher is free to teach these sources in any order they wish, there will be duplication within the notes from time to time.

The notes are designed to provide for the needs of a wide spectrum of teachers, from those with limited knowledge of Latin and who are perhaps entirely new to reading Latin literature, to teachers experienced in both language and literature. It is hoped that all will find something of use and interest. **Teachers should not feel that they need to pass on to their students all the information from these notes; they should choose whatever they think is appropriate.**

Some of the information contained in the notes is for general interest and to satisfy the curiosity of students and teachers. **The examination requires knowledge outside the text only when it is needed in order to understand the text.**

The Teacher's Notes contain the follow:

- An **Introduction** to the author and the text, although students will only be asked questions on the content of the source itself.

- **Notes** on the text to assist the teacher.

- **Discussion** suggestions for students and overarching **Themes** which appear across more than one source.

- **Suggested Questions for Comprehension, Content, Style and Culture** to be used with students.

- **Further Information and Reading** for teachers who wish to explore the topic and texts further. None of this is intended for examination.

Further reading on Travel by Land and Sea

Cambridge Latin Course Book 3, Stage 24, pages 66-69 (Travel and Communication)

Jerome Carcopino, *Daily Life in Ancient Rome 2nd edition,* (Yale 2003)

Lionel Casson, *Travel in the Ancient World,* (JHU 1994)

Picture 1: typical Roman road

This picture shows the *Via Appia,* the main road leading from Rome south through Italy. On the left of the picture is a typical Roman milestone.

Key information for students

The main features of a typical Roman road can be seen in this picture. The road is straight, but makes use of the naturally flat land. There is a diagram showing how these roads were constructed in the introduction to the teacher notes. The large flagstones which were the normal surface of the road are still in place here, and so are the kerbstones along the edges. There is a milestone on the left of the picture. These markers were one Roman mile apart along major roads and showed the distance to the Roman forum.

Additional notes for teachers

The *Via Appia* was the first long distance road in the Roman network which eventually criss-crossed the Empire.

From around 250 BC, Roman roads began to be marked to show distances. The first road where this happened was the Via Appia, then others. The space between each marker was one Roman mile (*milia passum* – one thousand paces), which is around 1.5km. Each mile was marked with a mile stone, or *miliarium*. This was a circular column standing around 1.5m tall. Inscriptions on the milestone varied considerably: some have the name of the emperor, some have distances, some attest repairs and improvements made to the road, some have nothing at all. Within Italy at least, there was a convention of numbering the miles away from the Roman Forum. In 20 BC Augustus (regarded as the first Roman emperor although he did not call himself this) set up the Golden Milestone (*miliarium aureum*) in the Roman Forum near to the Temple of Saturn. On this he had inscribed the names of all the major cities in the Roman Empire and their distances. From this point on, all roads in fact led *from* Rome.

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Picture 2: fast horse-drawn carriage

This relief shows the covered carriage used by the wealthy for longer journeys. This one is drawn by horses.

Key information for students

Wealthy Romans would have travelled in this type of four-wheeled carriage when going longer distances. It was wooden, fully enclosed with a curved roof, and with a separate seat at the front for the driver. Although the wheels were iron-rimmed, like most wheels on Roman vehicles, this carriage had suspension, which would have made it much more comfortable.

Additional notes for teachers

This carriage was for the wealthy and there was a lot of variation in the amount of wealth on display. Some were very simple, whereas others were lavishly carved and painted. The seats inside were cushioned, and some versions functioned as 'sleepers', with cots inside.

This relief formed part of a tombstone and it has been suggested that this is a carriage symbolically taking the shade of the deceased to the Underworld.

Picture 3: mule carriage

This mosaic, from the Baths of the Coachmen in Ostia, shows a light carriage pulled by mules.

Key information for students

The Romans operated a taxi system using light carriages pulled by mules as seen in the mosaic. These carriages had two wheels and were drawn by two mules (as here) or horses. They were open and had a seat, but that was all. In this picture you can see the driver up front with his whip and two passengers. There was no room for luggage, but there was a box below the seat for small bags.

Additional notes for teachers

This type of carriage was called a *cisium* and was a popular form of transport for quick journeys over short distances. They were made of wood, and the wooden wheels had metal rims. There was no suspension.

The Baths of the Coachmen is near the gate to Rome at Ostia. It is likely that these carriages operated from the front of the building, shuttling people between the city and the port. They could drive at speeds of around 6 miles per hour, according to Cicero, which was considered very swift by the Romans.

As they were moving so fast, there were penalties for dangerous and careless driving.

Picture 4: barge on a river

This relief shows a barge being towed along a river. The barge is carrying wine in barrels.

Key information for students

This image shows a shallow barge used for transporting goods along a river or a canal. The boat is carrying wine in barrels. The boat is being towed by two men who are walking along the bank, hauling on ropes which are attached to the boat by a small mask towards the front of the craft. The men are using walking sticks to help them pull. Sometimes animals were used for this job rather than people. In the boat there is a helmsman with a single pole: his job is to steer and ensure that the boat does not hit any obstacles.

Additional notes for teachers

This relief dates from the 2nd or 3rd century AS, when the Romans changed from transporting wine in amphorae to the Gallic system of using barrels. In the background, a row of amphorae can be seen, which suggests that this relief dates from a period of transition.

See notes on pictures 5 and 6 for more details on trade by sea, river, and canal.

Picture 5: ship being loaded

This fresco from a tomb at Ostia (Rome's river port) shows a boat being loaded with grain to be taken up the Tiber to Rome.

Key information for students

This image shows a small merchant ship for transporting goods along a river. It has a rounded hull which would have been filled with goods and is shallow enough for a river. The mast shows that it used sails when it was at sea. The mast is at the front of the ship rather than in the middle. This is so that when it went on the river a rope could be attached and the boat could be towed like a barge. The two large oars at the back are for steering, not rowing.

Additional notes for teachers

These boats were owned by corporations who transported goods between the sea and the city of Rome. The river Tiber was not suitable for the sea-going ships as they were far too wide and sat far too deep in the water. Goods had to be transferred to more suitable craft at the ports at Ostia (on the Tiber) or Portus (on the coast near Ostia), or even at harbours further down the coast such as Puteoli.

This boat is called the *Isis Geminiana* (written at the stern), and its captain is standing at the stern – he is labelled *magister* with his name *Farnaces*. The owner of the boat (Abascantus) is in the middle supervising the loading of grain by dockworkers into a *modius* (standard measure of grain). The official next to him is the *mensor frumentarius*, a state official in charge of supervising the grain supply. This is probably part of the *annona*, the regulated supply of grain for Rome which ensured that the population was fed.

Grain was imported from across the Empire and the shipping lanes which carried this grain were of huge importance. Any disruption could lead to starvation and rioting in Rome.

It is important to remember that in the ancient world it was much cheaper and faster to transport goods by sea and river than by road over land. It took the large ships only a few days to sail from Egypt (one of the provinces which supplied the most grain) to Rome, although commercial sailing was suspended over the winter due to bad weather.

Picture 6: ship entering the harbour at Ostia

This relief shows a ship entering a busy harbour whilst an already-moored boat is unloaded at the dock.

Key information for students

In the middle of the relief, behind the ship, you can see the lighthouse with the fire at the top. This would have helped ships to navigate into the harbour.

At the bottom right-hand side there is a small ship moored at the dock. It is tied to a mooring block and being unloaded. Its cargo seems to be wine jars. On the left a large sea-going ship is entering the harbour. There are people on the upper deck sacrificing to show their thanks to the gods for a safe journey. Neptune himself, the god of the sea, is shown as a huge figure with his distinctive trident in the middle, overseeing everything. There is a large crane on the front of the ship to help with the loading and unloading. The ship is being steered in two ways. One of the large steering oars can be seen, and just behind it a pilot in a small craft. These little tow-boats helped to guide the large boats in safely.

Additional notes for teachers

This image shows ships entering Rome's sea-port, Portus, which was a few kilometres north of the river-port at Ostia although the two were linked by a road and by canals between Portus and the river Tiber. This harbour was artificial, started by the Emperor Claudius to relieve pressure on the original port at Ostia. Up to 1800 sea-going ships anchored here every year.

As well as those mentioned above, there are a few other details in the relief.

On the lighthouse itself there is a statue of the Emperor Claudius. To the right of this is a large figure holding a wreath and a *cornucopia* (horn of plenty) who may be the protective spirit of the harbour. There is a female with a lighthouse on her head in the upper left corner: she may be the personification of this harbour.

Above the small boat in the bottom right there is the carving of an eye. This was to ward-off evil and is still commonly seen in the Mediterranean.

Above the eye there is a triumphal arch with a chariot on top, the figure of Liber Pater-Bacchus standing to its right. This, and the wine jars and the letters V(otum) L(ibero) alongside images of Romulus and Remus on the sail of the large vessel, point to this relief being connected to the wine trade. It is possibly a votive offering or a sign.

CICERO, *The governor of Sicily tours his province* (*in Verrem II.5.26-27*)

Verres governs from the comfort of his litter

Marcus Tullius Cicero (106BC- 43BC) was a prominent orator and statesman whose work influenced European writing and thought from his own time until ours. He came from an equestrian family in Arpinum, initially struggling in his political ambitions due to his lack of familial influence and connections. His reputation was established due to a risky case he undertook (*pro Roscio*) and successfully defended. Once his career was underway, in 70BC he took up another high profile case, this time against Verres, the former governor of Sicily.

Cicero had served as quaestor (a junior administrative position) in Sicily in 75BC and had gained a reputation of being fair and just. Therefore it was to him the Sicilians turned in order to prosecute Verres for corruption and various other crimes whilst in power. Cicero's first speech was so devastating that Verres' lawyer advised him to go into voluntary exile before the rest of the case could be heard. Cicero subsequently published the speeches which he had been unable to deliver. He would later go on to become consul and would direct the actions of the senate throughout the turbulent years of the end of the Republic.

This text is from near the beginning of the fifth section of the second oration which concerns Verres' greed and seeks to present him as both contemptable and ridiculous. It is edited slightly for length.

Notes

1-2   the translation is **laborem** (the effort) **itinerum** (of journeys) **iste** (that [man]) **reddidit** (made) **facilem** (easy) **et** (and) **iucundum** (pleasant) **sibi** (for himself) **ratione** (by method) **consilioque** (and planning).

1   **laborem itinerum:** travel would indeed have been a fairly onerous part of a governor's job, but one which a good Roman was supposed to approach with a sense of duty. By placing the word **laborem** emphatically at the start of the sentence Cicero is being sarcastic: he has already established in the rest of the speech that Verres avoids doing any real work if he can.

         iste: this demonstrative pronoun is stronger than **ille** (that). It implies the speaker is also pointing, aggressively or mockingly, towards the person being described. The hissing of the first syllable enhances this effect. It is important to remember that a speech is designed to be performed: the sound of the text and the actions they imply are therefore very important.

         facilem et iucundum: by using two words where one would have done Cicero stresses how easy Verres makes his journeys.

1-2 **ratione consilioque:** this phrase really only expresses one idea 'methodical planning' but Cicero has lengthened it using 'and' for greater impact (this is called *hendiadys*). This is ironic: Verres works hard to make his life easy!

4 **urbem Syracusas:** Syracuse was the Roman capital of the province of Sicily and was a city with a long and distinguished history. Located in the south-east of the island, it controlled a prosperous port and had played an important role in the wars between Rome and Carthage for control of Mediterranean trade.

4-7 the translation is **elegerat (**he had chosen) **urbem Syracusas** (the city of Syracuse), **ubi** (where) **iste bonus imperator** (that fine commander) **vivebat** (lived) **ita** (in such a way) **ut** (that) **non facile** (it was not easy) **quisquam** (for anyone) **viderit** (to see) **eum** (him) – **non modo extra tectum** (not only outside the house), **sed** (but) **ne..quidem** (not even) **extra lectum** (out of bed);

5 **iste bonus imperator:** the sarcasm in this phrase is heavy. Not only do we have the **iste** and the ironic use of 'good', but Cicero calls Verres an **imperator,** a term which in this period of Roman history means both 'any person who gives commands' and 'a military commander'. This is a sarcastic rebuttal to Hortensius, the lawyer for the defence, who had argued that because Verres was a '**bonus imperator**' he should be acquitted. Cicero reuses this phrase throughout the speech to devastating effect as he proves time and again that Verres was anything but a 'fine commander'.

6 **non modo…sed:** this balanced construction is typical of Cicero's phrasing. Careful constructions make his arguments sounds more convincing and logical.

extra tectum…extra lectum: the rhyme helps to emphasise the ridiculousness of the governor not even being out of bed during the winter months.

ne…quidem: the separation of the two parts of **ne quidem** helps to emphasises both the 'not even' and the words contained within (**extra lectum**).

quidem quisquam: the alliteration draws attention to the exaggerated 'anyone'.

9-10 **non…neque…sed:** typical Ciceronian balanced phrasing again. The use of a list of three here (two negatives followed by the positive) lends weight to the final item.

10 **Favonio:** Favonius was the West Wind (also known as Zephyr) which brought in warmer weather and was therefore associated with the coming of spring. Verres, of course, cannot tell that the West Wind is blowing as he does not venture outside. He is also, therefore, not able to tell the season **ab aliquo astro** ('by some star') – presumably Arcturus, part of the constellation Bootes, whose arrival in the skies of the northern hemisphere coincides with Spring. Instead Verres can only tell the season because of the **rosam** ('rose') he has seen, not flowering on a bush but scattered across the couches at one of his banquets.

11-12 these lines are heavily ironic. Verres is described as devoting himself to 'work and to journeys **(labori atque itineribus**), being so 'hardy and energetic' (**patientem atque impigrum**) in what he was doing. This is reinforced by the alliteration of **p** in line 12, and the use of **adeo** ('so'). The joke is then revealed: he has simply moved from the couch to the litter.

13   **nemo umquam:** very emphatic, and clearly exaggeration.

      in equo sedentem: a Roman governor was expected to represent Roman values when he was in his province. Cicero contrasts the ideal Roman, riding nobly around his province, with Verres in his 'non-Roman', decadent, litter.

14   **Bithyniae regibus:** Bithynia was a kingdom to the east of Rome, bordering the Black Sea, and one of the newest provinces of the Roman Empire. Nicomedes IV, the last king of Bithynia, had recently bequeathed the entire kingdom to the Romans as they had restored him to his throne following the wars with Mithridates. This prompted another invasion by Mithridates and the war was ongoing at the time of this speech – Verres is being subtly portrayed as acting like an enemy of Rome. The Eastern kings were stereotyped by the Romans as being lazy, decadent, and not what upper class Romans considered 'manly'.

      lectica octophoro: a 'litter' was a portable bed, supported on poles carried by eight men, with four upright posts so that a canopy for shade could be erected, along with curtains for privacy. The practice supposed originated in Bithynia on the Black Sea (the poet Catullus boasts in poem 10 that he has brought back 'eight straight-backed men' (*octo homines…rectos)* from Bithynia).The litter became a popular mode of transport for the upper class Roman: it was private and allowed them to avoid the hardship of travel by horseback.

14-15 pulvinus…perlucidus Melitensis rosas fartus: Malta was famous in the ancient world for its linen production. It was famed for being **perlucidus** -so fine that it was actually transparent. (This also links to an accusation Cicero makes elsewhere concerning Verres importing Maltese linen in an improper fashion). The roses are mentioned again to imply decadence: they were associated with luxury, parties and the senses.

      coronam: garlands were typically worn at feasts. To wear them at other times, and especially to wear two, (**unam in capite, alteram in collo**) would have appeared a ridiculous affectation.

17-18 tenuissimo lino, minutis maculis, plenum rosae: Verres is carrying a small bag of the finest linen, filled with roses, which would have created a pleasant scent, another sign of decadence. The *asyndetic* list (lacking conjunctions) of three, use of the superlative (**tenuissimo**), and the alliteration of **m** draw attention to the fine details here, implying that if such a small object is so extravagant, imagine what the rest of the litter was like!

18   **ad aliquod oppidum:** Cicero doesn't specify which town, making it difficult to deny and also implying this happened all the time. The use of the imperfect tense in these lines continues this impression.

19-20 veniebant Siculorum magistratus veniebant equites Romani: Cicero here uses Siculi for the Sicilians. This is an old tribe which they were descended from and using it lends an additional air of seriousness to the magistrates. The equites were the Roman middle class, often very wealthy and powerful and engaged in trade.

21   **secreto deferebantur:** the secrecy mentioned here implies corruption. Cicero establishes elsewhere in his speech that Verres accepts bribes and is rarely fair

in his business transactions. In lines 22-23, Cicero goes further and says that he is dispensing 'judgements at a price in his bedroom' (**in cubiculo preto iura**)

23   Veneri...et Libero: Verres has decided that his time is, metaphorically, better spent with Venus (goddess of love and desire) and Bacchus (or Liber [pater] – god of wine and freedom).

Suggested Questions for Comprehension

Read the entire text aloud, emphasising phrasing and word groups. Then reread each line, asking leading questions so that the class comprehend the meaning of the Latin text. It may be desirable to produce a written translation once the students have understood the Latin.

lines 1-2:
- What kind of effort is being discussed? How did that man make it for himself? How did he achieve this?

lines 2-4:
- What did he devise for himself? When did he devise it? What was it against?

lines 4-7:
- Which city did he choose? How does Cicero describe Verres? What was it not easy for anyone to do?

lines 7-8:
- What was the shortness of his days filled with? What about the length of his nights?

lines 9-11:
- What season now began? In what two ways did Verres **not** notice the beginning of this season? What did he see which marked its beginning for him? What did he give himself to now?

lines 12-13:
- What did he show himself to be in this? What did no one ever do?

lines 13-15:
- Whose custom was he following? What was he carried in? What was also in the litter?

lines 15-18:
- What was on his head? Where was the other garland? What three things do we learn about the sachet he was moving to his nose? Why do you think he was doing this?

lines 18-19:
- Where had he arrived? When? Where was he conveyed and how?

lines 19-20:
- Which two groups of people used to go to him? Where was Verres when this was happening?

lines 21-22:
- What were being taken to his private room? What happened shortly afterwards?

lines 22-24:
- What had he done? Where? What did he get in return? How long did he do this for each day?
- What did he think was now owed to Venus and Bacchus? Who were Venus and Bacchus? What do you think he was doing for the rest of his time?

Questions on Content and Style

1. Who is Cicero talking about in this passage?

2. (lines 1-4 **laborem...comparaverat**)
    a) What do we learn about Verres' attitude towards travel in these lines?
    b) Why would the winter months have been particularly unpleasant for a Roman to travel in?
    c) What evidence is there that Cicero is being sarcastic in these lines?

3. (lines 4-8 **urbem...continebatur**)
    a) How did Verres spend the winter, according to Cicero?
    b) How does Cicero, through his style of writing in these lines, show us the contempt he has for Verres?

4. (lines 9-11 **cum...itineribus**)
    a) How did Verres know that spring had arrived?
    b) How did other Romans judge that spring had arrived?
    c) Why might Verres' work have involved lots of travel?

5. (lines 12-18 **in quibus...rosae**)
    a) Describe in detail how Verres travels around his province.
    b) What details does Cicero give us to emphasise the luxury of Verres' transport?
    c) How does Cicero's style of writing here help to create an impression of outrageous decadence?

6. (lines 18-24 **sic...arbitrabatur**)
    a) How does Verres avoid walking even a few steps, according to Cicero?
    b) Why were people coming to Verres?
    c) In what way was Verres corrupt, according to Cicero?
    d) Did Verres spend more time working or partying, according to Cicero? How do you know?
    e) Why do you think that Cicero uses the phrase "Veneri et Libero' rather than telling us what Verres was doing?

Discussion

Themes: travel by litter

In this passage, Cicero is attempting to portray Verres as decadent and immoral through his mode of transport. This could be a good opportunity to discuss the judgements we make about people based on how they travel: students may offer up the private jets of celebrities such as the Kardashian Wests (and reaction to these on Instagram), the ways in which climate-change activists like Greta Thunberg travel, the gold state coach used by the British Royal Family, and indeed students' own perceptions of aspirational vehicles.

Students could be asked to compose and deliver a defence speech, explaining the benefits of travelling by litter.

On a more general note, it is essential to mention that the values being presented by Cicero in this passage are typically Roman. They demonstrate pervasive stereotyping of people and ideas from 'the East', and the Roman concept of laudable masculine traits. It is important that these are discussed and challenged.

General questions on the passage and theme

1. What impression of Verres is given by the whole passage?
2. What were the benefits for a man like Verres in travelling by litter?

Further Information and Reading

 A litter, or *lectica*, was a couch borne on poles by between two to eight slaves. They became more and more popular over the 1st century BC, initially mainly used by women and invalids, and then by everyone who could afford it (*c.f.* our Juvenal text). Julius Caesar and others tried to restrict their use, but they continued to grow in popularity. Eventually enterprising Romans created public *lecticae* for hire.

They were made of wood, and transported using wooden poles which rested on the shoulders of the slaves. There was a roof covering the couch, and privacy was ensured by curtains which ran around all sides. In the imperial periods, there may also have been litters enclosed with *lapis specularis* (selenite gypsum or 'eyeglass' which the Romans used for windows) (Juvenal IV.21).

The luxury of the litter did not necessarily mean that it was the most comfortable travelling experience. The author Celsus in his *De Medicina*, says "The gentlest rocking is that on board ship either in harbour or in a river, more severe is that aboard ship on the high seas, or in a litter, even severer still in a carriage".

L.H. G. Greenwood *Cicero: the Verrine Orations* (Loeb 1989)
Scottish Classics Group *Introducing Cicero: a Latin reader* (Bloomsbury 2002)

HORACE, *A journey by canal*
(*Satires 1.5 1-26*)

A night-time journey is less than relaxing

Quintus Horatius Flaccus (65 BC – 8 BC) was a lyric poet writing in the time of the emperor Augustus. Horace was born in southern Italy, at that time an area still closely associated with the Greek world, and he grew up steeped in Hellenistic culture. Although as a young man he lived in Rome, he soon moved to Athens where he continued his education. The turbulence of the era affected him greatly: following the assassination of Julius Caesar he was recruited by Brutus to fight against Antony and Octavian (the later Augustus). Horace later accepted a pardon from Octavian and returned to Italy, but his family estates had been confiscated. He was able to turn his hand to writing and real success followed when he received the patronage of Maecenas, one of Augustus' closest advisers.

In the spring of 37BC, Horace made a 340 mile journey from Rome to Brundisium, in the very southeast of Italy. It took around 15 days, and, although Horace does not mention exactly how he is travelling for most of the poem, it is likely that he was making his way partly by litter, partly on horseback, partly by carriage. A bodyguard would also have escorted him: the Italian countryside in the early 30s BC was a dangerous place for travellers and robbery was frequent. *En route*, he encountered politicians and other famous poets of the age, including some envoys heading to meet with Mark Antony, the great patron of the arts Maecenas, and the epic poet Virgil. The poet recalls the journey satirically, sometimes in the style of an epic, sometimes in the style of pastoral elegy, but all the time poetic ideals are shattered by ignominious reality: an upset stomach, raucous banter, and persistent bugs.

The text is unadapted.

Notes

metre: dactylic hexametres

1   **egressum:** Horace and his friend are at the very start of the long journey mentioned in the introduction. They have made it as far as **Aricia**, 16 miles south of Rome along the Appian Way (the *Via Appia* was the main road heading south). Already, the journey is not going well. The separation (*hyperbaton*) of **magna...Roma,** and the **m** *alliteration* of **magna me,** emphasises the greatness of the city he has left behind, the *juxtaposition* ('placed next to') of **Roma** and **Aricia** stressing the contrast with the place he find himself in now. He also sets the tone of the poem, using *personification* when describing how 'Aricia welcomed me' (**me accepit Aricia**): this poem will use the literary techniques of grand poetry to describe everyday events.

2   The contrast continues with the *enjambed* ('placed on the next line') phrase **hospitio modico** ('with simple accommodation'). The **modico** is starkly different to the **magna** in line 1: already the journey has become disappointing.

rhetor comes Heliodorus: Horace is not alone. The companion mentioned was probably the tutor of Octavian when he was a boy. Octavian would later assume the name Augustus and become the first Roman emperor. He was a keen patron of poets such as Horace. Heliodorus is a welcome companion on a long journey as he would provide interesting conversation: he is described as **doctissimus** ('most learned') in the next line.

3 They journey on swiftly to **Forum Appi**, 27 miles further down the Appian Way. It was at the north end of a 16 mile canal running through the Pomptine Marshes: travellers would try to board the barge at night to sleep on the journey, waking at the other end of the canal to continue on the next stretch at daybreak.

4 **differtum nautis cauponibus atque malignis:** the sailors are there to run the boat service: more on this later. Innkeepers in Roman literature are often portrayed as unscrupulous and morally dubious, their inns filled with prostitutes and criminals. Horace even emphasises the word **malignis** by placing it at the end of the line. In fact there were different types of lodging available along routes like the *Via Appia,* some of which had excellent reputations. Wealthy Romans like Horace preferred to lodge with friends and acquaintances rather than stay in these places.

5-6 **altius ac nos praecinctis:** this is a reference to fit pedestrian travellers who would hike up their tunics so that they could walk faster. Of course, Horace and Heliodorus are probably not actually walking, they are too high-status to do that.

7-8 Horace has a problem common enough for travellers: the food and water is not agreeing with his stomach. When he says he 'declares war on his stomach' (**ventri indico bellum**) he means that he has decided to lay off eating, at least for a while. The metaphorical language he is using reminds us that this is a satire: he is casting himself in the role of an epic hero undertaking a journey filled with monsters and battles, except his will be an upset stomach, grudging innkeepers and, as we shall see, mosquitoes.

9-10 **iam nox...signa parabat:** these lines are another excellent example of Horace using typical epic style, *personifying* the night and creating a dramatic tableau in the sky.

It becomes clear now that although they stopped for dinner, the friends will continue their voyage through the night using the barge service which ran alongside the *Via Appia* through the Pomptine Marshes. This 'sleeper' service enabled travellers to wake refreshed on the other side to continue their journey.

11 **tum pueri nautis pueris convicia nautae:** the *polyptoton* (repetition of a word but with a different ending) and *chiastic* arrangement (explained below) create another highly-wrought line.

Chiasmus is the arrangement of phrases so that the second one is in reverse order compared with the first (**pueri nautis pueris... nautae**).

12-13 The shouts of the slave-boys and boatmen are in direct speech, and in the order they are shouted, which enlivens. They are shouting instructions '**huc adpelle'**, exaggerating the number of people being taken on board **'trecentos inseris'** and using appropriately colloquial Latin **'ohe iam satis est'** to say enough passengers have crowded on board.

13 **dum mula ligatur:** the barges were pulled along the canal by mules who walked along the towpath (see *picture 4* for a barge being towed by men in a similar manner).

14 the mosquitos (**culices**) and in particular the malaria they spread were a real threat to travellers. The drainage of the Pomptine Marshes was attempted frequently throughout history in order to improve Roman health, but it was not achieved until the mid 20th century. Horace has the additional problem that **ranae palustres** ('marsh frogs') are particularly loud in spring.

15-17 the translation is **ut** (while) **nauta** (a boatman), **prolutus** (soaked in) **multa** (too much) **vappa** (bad wine), **atque viator** (and a passenger) **cantat** (sing) **certatim** (in competition) **absentem amicam** (about an absent girlfriend).

15 **cantat** is a frequentative verb – they *keep on* singing! The lack of *end-stopped lines* (the end of a sentence occurring at the end of a poetic line) here also give the sense of the disruptions dragging on for a long time without a break.

18 **missae pastum retinacula mulae:** rather than walking the mule along the bank throughout the night as he was supposed to do, the boatman has instead decided to take advantage of the fact that all his passengers are asleep and let the mule have a break, so that he can have a nap as well!

19 The *sibilance* (repetition of 's' sounds) in **stertit supinus** mimic the soft snores of the boatman.

20 **nil:** by pushing 'not at all' to the front of this clause Horace emphasises the lack of movement.

21-23 another 'epic' battle scene! **cerebrosus** ('hot-brained') is not a common word in Latin, especially in poetry, but very evocative. The use of a club (**fuste**) in conjunction with this adjective creates a satirical image of a cut-rate Hercules.

22 **mulae nautaeque caput lumbosque:** the parallel phrases here create a nice balance to the line.

23 **quarta...hora:** this would be around 10 am, and a lot later than they would have hoped to finish their trip through the Marshes. For more information on Roman calculation of time see the notes on the *Martial* text.

24 **Feronia** was an old Italian goddess of fertility and wilderness. Her sacred spring was near to Anxur.

25 **milia tria:** for information on Roman miles, see the note on *picture 1*.

26 **Anxur** was an old name for Terracina, a coastal town about 56 km south of Rome along the *Via Appia.* One of the distinctive features were the **saxis...candentibus** ('gleaming white rocks'), the limestone cliffs on the way to the town. This is another example of epic description in this text.

Suggested Questions for Comprehension

Read the entire text aloud, emphasising phrasing and word groups. Then reread each line or sentence, asking leading questions so that the class comprehend the meaning of the Latin text. It may be desirable to produce a written translation once the students have understood the Latin.

egressum...modico (lines 1-2):
- Where has he left? How is it described?
- Which place has welcomed him?
- What has it welcomed him with?

rhetor...doctissimus (lines 2-3)
- What is his companion's job? What is his companion's name?
- How is he described?

inde...malignis (lines 3-4)
- Where did they go from there?
- What kinds of people is this place filled with?

hoc iter...tardis (lines 5-6)
- How are Horace and Heliodorus feeling? What did it cause them to do with this journey?
- How long do other people take to complete this journey? How are these other people dressed? What does this mean? Why would it make them quicker than Horace and Heliodorus?
- What road are they following? What kind of people find it less arduous?

hic ego...comites (lines 7-9)
- Horace is having some trouble: on account of what? What was the water like? What has he declared war on? What do you think that this means?
- What are his companions doing? What is Horace doing? How does Horace feel while he waits?

iam nox...parabat (lines 9-10)
- What was night preparing to draw over the earth? What else was night preparing to do?

tum pueri...satis est (lines 11-13)
- What are the boys starting to throw? Who at? What are the boatmen doing in return?
- What do the boys shout to get the boatmen to bring the boat in? What do they shout when it's getting crowded? What do they shout to signal the barge is full?

dum aes...hora (line 13-14)
- What is being collected? What is being harnessed? What goes by as this is happening?

mali...certatim (lines 14-17)
- What two types of animals are preventing sleep? How do you think they would have prevented Horace from sleeping?
- Who is absent? Which two people are singing about this? What might explain why the boatman is singing? How do we know they are singing loudly at each other?

tandem fessus...supinus (lines 17-19):
- What happens at last? Why?
- What has happened to the mule? What has the boatman done so that the mule does not wander off? How is the boatman feeling? What does he do?

iamque dies...dolat (lines 20-23)
- What time of day is it now? What do Horace and the other passengers realise?
- What type of person jumps up? Who does he hit? Which parts of them does he hit? What does he hit them with?

quarta...hora (line 23)
- At what time are they at last disembarked?

ora...lympha (line 14):
- What do Horace and his friend wash? Where? Who is Horace talking to in this line?

milia...Anxur (lines 25-26):
- How far do they travel next? What do they eat first? How do we know they were travelling slowly?
- What town do they come near to? What is this place built on? How are the rocks described?

Questions on Content and Style

1. (lines 1-6)

   a) How does Horace make it clear from the start that he thinks this journey will be uncomfortable?

   b) Describe Horace's travelling companion. Do you think that he will be a good companion for Horace?

   c) What is Forum Appi like and why?

   d) Do you think that this is a leisurely journey? How can you tell from these lines?

2. (lines 7-9)

   a) What has happened to Horace and how is he dealing with this?

b) Why is he impatient?

3. (lines 9-13)

a) How do Horace and Heliodorus continue their journey?

b) How does Horace use a variety of techniques to bring the description of this scene alive?

4. (lines 13-19)

Explain five ways in which this journey does not go well.

5. (lines 20-23)

a) Explain why one man is so angry.

b) What does he do because he is so angry?

c) Do they arrive late or early? How do you know?

6. (lines 24-26)

a) Who is Feronia?

b) What do Horace and Heliodorus do once they disembark? Why do you think that a Roman would do this?

c) What is distinctive about Anxur?

d) In these lines, how does Horace convey his frustration at the journey through his choice of vocabulary and style of writing?

Discussion

Themes: travel by barge, Roman roads, accommodation and food, delays

Given the detail we have here, students could easily produce a simple map of Horace's journey as a visual guide to the text, illustrating moments from the account and annotating with Latin words and phrases.

In this poem Horace is describing a long journey and the many trials and tribulations he, and Heliodorus, faced along the way. He does this, however, with a satirical epic tone. Students could find the mock epic references (heroic battles, gods, unusual locations, and challenges to be overcome) and could also consider the way in which Horace describes the ordinary in such a way to make it seem extraordinary by using a wide range of literary techniques. They could then write a mini mock-epic of their own about a journey they have taken, annotating to show where they have been inspired by Horace.

This text could also be usefully compared with Juvenal and Ovid, both of whom describe in detail the challenges of travel in the ancient world. Students could use these texts to produce a Travel Guide to the Ancient World using information from the authors.

General questions on the passage and theme

1. What problems does Horace describe?

2. Travel from Rome was in many ways well-organised and modern. What evidence is there in this poem which could prove this?

3. What evidence is there here to show that long-distance travel by land was fairly common in ancient Rome?

Further Information and Reading

Horace and Heliodorus are following the famous Appian Way (for more information on the *Via Appia* see the information on *picture 1* and for more on roads in general see the *Introduction*). This road was called 'the queen of long roads' by the Romans. Horace meets his other travelling companions at Anxur: they will have come by sea from Ostia.

Horace is following a well-travelled route, and this poem gives us an insight into how long- distance travel overland worked. We can work out the average speed of travel from the information in lines 5-6. The distance from Aricia to Forum Appi is around 40km (25 miles). Horace tells us that determined travellers can make the journey in one day, but that he and Heliodorus lazily took two days. This gives an average speed of 20km (12.5 miles a day. It is unclear exactly how they are travelling (as pedestrians, riding, or by carriage or litter), but this is a comfortable walking speed. As Aricia (mentioned in line 1) is about 20km (12.5 miles) from Rome, this must mean that by the time they board the barge in line 9 they have been travelling for three days.

The barge was dragged along a canal at the side of the *Via Appia* as it ran through the Pomptine Marshes from Forum Appi to Lucus Feroniae. From the information in this poem, it appears to be operating as a sleeper service, allowing travellers to continue their voyage overnight.

This service, and the number of inns mentioned by Horace, shows that the *Via Appia* must have been carrying enough travellers to support these faciities.

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E Gowers, *Horace: Satires Book I* (CUP 2012)

P. M. Brown *Horace Satires I* (Aris and Phillips 1993)

JUVENAL, *The unpleasantness of city traffic* (*Satires 3.234-248*)

Juvenal compares his own wretched journey on foot with that of the wealthy man in his litter.

Decimus Iunius Iuvenalis (Juvenal) was a writer living in the city of Rome in the 1st and 2nd century AD. There is very little information surrounding his life which is not disputed in the various biographies which survive from the ancient world, although it appears that he was born in Aquinum and moved to Rome, studied oratory and law, and was exiled briefly. He is best known now for his Satires, 16 poems arranged into 5 books, which are a scathing account of life and mores in his time. He is the source for several eternal maxims, including *mens sana in corpore sano* ('a healthy mind in a healthy body' 10.356) and *quis custodiet ipsos custodes?* ('who will guard the guards themselves?' 6.347-48).

Our section comes from the middle of Satire 3 which was probably composed around AD110. The poem is written as a monologue susspposedly delivered by one Umbricius, a friend of Juvenal. Umbricius is leaving Rome and moving to the countryside at Cumae and as he leaves he delivers this attack on the city, complaining about everything from litter to the poor quality of the housing. In these lines he complains about the chaos of the Roman streets, and the ways in which the wealthy avoid having to deal with crowds. Umbricius and his departure may or may not be rhetorical devices: the satire is similar in style and content to the others delivered in the persona of Juvenal. Either way, it should be approached in the same way as any satirical text; with the assumption we are dealing with an exaggerated form of real life.

The text is unadapted.

Notes

metre: dactylic hexameter

1   **meritoria:** these lodgings were 'rooms for rent', and were less than respectable. The rhetorical question ('for what lodgings permit any sleep?') expects the answer "none", from the general audience.

2   **magnis opibus:** this ablative of price draws attention to one of the main themes of Umbricius' rant: the contrast between the lives of the rich and the poor. The wealthy would have the option of living away from the bustling streets in quieter neighbourhoods, in villas where the sleeping quarters were away from the street-side of the house, or even in villas outside the city.

       dormitur: in order to keep the streets moving wheeled traffic was banned from the city during the day. The only vehicles allowed were those used for public works. The result was that throughout the night the streets of Rome were loud and crowded with vehicles. The impersonal use of the passive verb form is a fairly common construction in Latin.

       in urbe: Rome

3   **raedarum:** a **raeda** was a heavy, four-wheeled carriage used for longer journeys.

3-4   **arto…in flexu:** the separation of the noun and adjective mimics the twisting of the narrow streets ('in the narrow winding [alleys]'). Other sources tell us that some of the streets in Rome were so narrow that inhabitants could have reached out of their windows and shaken hands with the neighbour opposite.

       There were many streets where carriages were simply not able to pass (**transitus**) each other. There was no one-way system in Rome, and so a slave or assistant would be send ahead of the carriage to the far end of the street to stop traffic until the carriage had navigated its length.

4   **metre and elision:** (at GCSE students are not expected to know how to scan Latin metre) this *spondaic* (long, heavy sounds) line has two elisions (vowel sounds which are not pronounced – vicor~~um~~ and flex~~u~~. The slowness of the metre mimics the slowness of the traffic, and the elisions create a stuttering stop/start feel to the line.

       stantis convicia mandrae: translated as 'abuse from a standing herd of cattle'. In the city there is a herd blocking the road. The phrase could be read as abuse being directed **at** the herd from the crowd who are trying to pass by, or abuse being shouted **by** the herdsmen at the crowd.

5   **eripient:** a vivid choice of word ('will steal') emphatically placed at the start of the line.

       Druso vitulisque marinis: the **Drusus** mentioned here is probably Tiberius Claudius Drusus, the name of the Roman emperor Claudius before his elevation. He was apparently notorious for his drowsiness. The Romans thought that seals (**vitulisque marinis**) were a particularly sleepy animal.

6-7 the translation is **si** (if) **officium** (duty) **vocat** (calls) **dives** (the rich man) **vehetur** (will be carried along) **turba cedente** (while the crowd gives way) **et** (and) **curret** (he will run) **super ora** (over their faces) **ingenti Liburna** (in his huge Liburnian galley).

The narrator now moves on to the noise and traffic of the street in the daytime.

7 **ingenti…super ora Liburna:** a 'Liburnian galley' was a type of Roman warship which was around 33 metres long. It has been suggested that there was a type of large litter named after the warship, although here Juvenal is keen to stress the lively image of the wealthy man sailing across the sea of the faces of the poor. The metaphor is continued later (line 11).

8 **leget aut scribet vel dormiet:** it was possible to work or even nap in a litter (see note below). By using a *tricolon* (list of three), the narrator gives the impression of a long list – the man inside the litter can do all kinds of activities ('read or write or sleep').

9 **lectica:** a 'litter' was a portable bed, supported on poles carried by eight men, with four upright posts so that a canopy for shade could be erected, along with curtains for privacy. The litter was a popular mode of transport for the upper class Roman: it was private and allowed them to avoid the hardship of travel by horseback (see also our Cicero text *The governor of Sicily tours his province*).

clausa…fenestra: the sides of the litter had curtains which could be closed for privacy.

10-12 the translation is **nobis properantibus** (when we hurry along) **unda** (a wave [of people]) **prior** (in front) **obstat** (stands in our way) [and] **populus** (the crowd) **qui** (which) **sequitur** (follows) **magno agmine** (in a long line) **premit** (presses on) **lumbos** (our backsides)

10-15 dactylic metre: (at GCSE students are not expected to know how to scan Latin metre) these lines are largely *dactylic* (they mainly have a bouncy long-short-short metre) which adds to the sense of hustle and bustle about the lines.

11 the word **unda** ('a wave') continues the image created in line 7 of the crowd being like the sea.

12-13 the translation is **hic** (this man) **ferit** (hits me) **cubito** (with his elbow) **alter** (another) **ferit** (hits me) **assere duro** (with a hard pole) **at** (meanwhile) **hic** (this man) **incutit** (strikes) **tignum** (a plank) **capiti** (on my head) **ille** (that man) **[incutit** (strikes)**] metretam** (a jar)

12 the narrator conjures up the constant battering he receives in the street by repeating **ferit** ('hits')**.** An **asser** was one of the poles used to carry a litter.

12-13 hic…alter...hic…ille: the *asyndetic* (lacking conjunctions) list pointing out all the people bumping and jostling helps to create the impression of a busy, bustling scene.

13 **tignum...metretam:** the vocabulary here hints at other activities which are clogging up the streets. A **tignum** was in particular a plank or beam used for

building work and a **metreta** was a cask for carrying liquid and it held about 40 litres - perhaps a bar is getting a delivery.

14 **pinguia crura luto:** ('my legs [are] thick with mud') although Julius Caesar had decreed that the streets of Rome should be paved there is little evidence to suggest that this was carried across the whole city. Even where the streets were paved, there was substantial amounts of debris in the streets. Although there was a sewer system, most Romans threw their waste out of the windows into the streets. The animal traffic left its share of dung, and the rubbish from shops would also have made its way into the streets.

15 **clavus militis:** a 'soldier's hobnail' refers to the nails hammered into the bottom of military sandals. These bound the shoes together and were to provide the wearer with grip, equip the soldier with a brutal kick, and to make a loud and intimidating noise as the legions marched.

mihi militis haeret: the sound effect of the breathless **m...m...hae**

Suggested Questions for Comprehension

Read the entire text aloud, emphasising phrasing and word groups. Then reread each phrase or sentence, asking leading questions so that the class comprehend the meaning of the Latin text. It may be desirable to produce a written translation once the students have understood the Latin.

nam quae... admittunt? (lines 1-2):
- What question is being asked? What does he mean?

magnis...morbi (lines 2-3):
- What is it possible to do only with great wealth? What is the result?

raedarum...marinis (lines 3-5):
- What vehicle's crossing is mentioned? What is it crossing?
- Where are the insults coming from?
- What could the noise of these insults seize? Whom could they seize it from?

si...fenestra (lines 6-9):
- What is calling? What does the crowd do? What type of person is being carried?
- What is an **ingenti...Liburna**? What is it doing?
- What three things is the wealthy man able to do on the way?
- What does the litter cause? What has been shut?

ante...sequitur (lines 10-12):
- When will he arrive? What are we doing? What does a wave [of people] do?
- What do the people press against? What are these people doing?

ferit...haeret (lines 12-15):
- What does this man hit the speaker with? What does another man hit him with?
- What does his man strike him with? What does that man strike him with?
- What has happened to his legs? What is he trodden all over by?
- What sticks in his toe?

Questions on Content and Style

1. (lines 1-2) Who are the only people who get a good night's sleep in the city and why?

2. (lines 3) What happens to some people because they cannot sleep?

3. (lines 3-5)
   a) Why would 'the passing of carriages' be such a problem in Rome?
   b) Why would a herd of cattle cause the street to become so noisy?
   c) Explain the metaphor in line 5.

4. (lines 1-5) How does Juvenal, through his style of writing, emphasise the chaos of the streets of Rome at night?

5. (lines 6-10)
   a) Why is the wealthy man going through the city?
   b) In what ways is the wealthy man's journey through the city comfortable?

6. (lines 10-15)
   a) How does the poor pedestrian have a terrible journey along the streets?
   b) (lines 10-12) How does Juvenal, through his style of writing, emphasise the size of the crowd on the streets?
   c) (lines 12-13) How does Juvenal emphasise the number of times the pedestrian gets hit?
   d) (lines 14-15) How effective is Juvenal is choosing vocabulary which brings this scene to life?

Discussion

Themes: traffic, roads, carriages and carts, travel by litter, travel by foot

This passage gives us an excellent insight into the variety of traffic crowding the streets at different times of day. Students could be asked to sketch the streets as described by Juvenal, labelling the features using the Latin from the poem. There are plenty of modern illustrations of Roman street scenes available online – students could be asked to evaluate their accuracy using this text.

Some things do not seem to change much. Students could compare Juvenal's account with some modern newspaper articles about city living to see to what extent people are still having the same problems.

Some students may question the reliability of this source, given that it is satirical. They could be encouraged to investigate further and find corroborating evidence from the archaeology, and references in other texts.

General questions on the passage and theme

1. What do we learn about traffic at night and during the day in the city of Rome?

2. What differences between the rich and the poor are discussed in this poem?

3. What hazards of travelling through a city have we learned from Juvenal?

Further Information and Reading

Although this text is satirical, a lot of its content is corroborated by other sources. This excellent article by the Museum of Pennsylvania gives some more details on the problems being presented by Juvenal.

https://www.penn.museum/sites/expedition/the-embattled-driver-in-ancient-rome/

Edward Courtney *A Commentary on the Satires of Juvenal* (California 2013)
John Mayor *Thirteen Satires of Juvenal* (Bristol 2007)
John Ferguson *Juvenal, The Satires* (Bloomsbury 1979)

MARTIAL, *A slow journey*
(Epigrams XI.79)

Martial is late for a dinner-party – for which he blames the mules sent by his host.

Marcus Valerius Martialis (c.AD 40 – c.AD 103) was born in Spain and moved to Rome in his mid-twenties. He produced twelve books of epigrams (short poems) on a variety of themes, often writing with biting humour and critical observations.

In this short poem, Martial has been invited to dinner by his friend Paetus. His host has also sent mules to convey the poet to his villa, which appears to be outside the city. Martial, however, is running very late.

This text is unadapted.

Notes

metre: elegiac couplet

1 **ad primum...lapidem:** the main roads leading from the city of Rome were marked with milestones every Roman mile. For more information on milestones and roads, see the introduction to the Teachers' Notes and the notes on picture 1

  decima...hora: around 4pm and the normal time when a Roman dinner party would begin. For more information on how the Romans measured time see the *Further Information and Reading*.

  The *juxtaposition* (placing next to) of **primum** and **decima** emphasises the ridiculous slowness of this journey. He should be much further along the road.

  venimus: Martial is probably using the poetic plural 'we'.

2 Martial's host is presumably annoyed by his late arrival. The exaggerated gravity of the legal language **arguimur...crimine** ('we are accused of the crime') makes his annoyance appear absurd.

  lentae...pigritiae: the unnecessary adjective 'slow' emphasises just how slowly Martial has been progressing.

3 Martial does not dispute the slowness, just the cause! He uses the repetitive (*anaphora:* repeating the same words at the same point in a phrase) three-part list **non est...non est...est** to build up to his accusation that it is in fact Paetus who is to blame for Martial's lateness. The rhyming juxtaposition of **mea sed tua** also helps to draw attention to this.

4 The alliteration draws attention to what Martial believes is the real problem: **misisti mulas...mihi.** The *hyperbaton* (separation) of **mulas...tuas** delays the punch line: the host himself is responsible for Martial's lateness by sending such slow mules for him! In typical Martial style, he names the addressee: **Paete** ('Paetus'). This name features often as a friend in Martial's poems and scholars think that he may be a literary invention.

Suggested Questions for Comprehension

Read the entire text aloud, emphasising phrasing and word groups. Then reread each line, asking leading questions so that the class comprehend the meaning of the Latin text. It may be desirable to produce a written translation once the students have understood the Latin.

lines 1-2:
- Where has Martial arrived? When has he arrived there?
- What is he accused of?

lines 3-4:
- What is it not the fault of? Whose fault is it not? Whose fault is it?
- What is his friend's name? What has he sent to Martial?

Questions on Content and Style

1. Who is Martial addressing? Why is he addressing him?

2. (lines 1-2) How does Martial emphasise how slowly this journey is going?

3. (lines 3-4) How effective is Martial in using his style of writing to put the blame on Paetus?

Discussion

Themes: roads, milestones, carriages and carts, delays

There is plenty of scope here for looking at excuses for lateness – there are no doubt lots of examples which teachers and students can think of, in particular linked to travel!

Students could also use this text to start thinking about the speed of travel in the ancient world and how long it took to make journeys by various modes of transport.
The Stanford University ORBIS project is an excellent resource for this: students can input start and end locations and mode of transport, the site mapping the route for them and calculating travel time in the ancient world. It will also calculate a vast range of other data, including cost.

http://orbis.stanford.edu/

General questions on the passage and theme

1. Do you feel sympathy for Martial after reading this poem? Explain your answer.

2. Considering what you know about travel in the Roman world, do you think that Martial's argument is plausible?

Further Information and Reading

Martial mentions that it is the 10th hour in this poem. The Romans measured the period of daylight as 12 'hours', and night time as 12 'hours'. This meant that as the seasons changed and the amount of darkness each day changed, the length of an 'hour' also changed. More information can be found here:

http://penelope.uchicago.edu/Thayer/E/Roman/Texts/secondary/SMIGRA*/Hora.html

Nigel M. Kay, *Martial Book XI: a commentary* (OUP 1985)

OVID *Sailing to Exile in Tomis*

(Tristia 1.2.1-2, 19-28 and 31-34)

Ovid describes a storm at sea as he travels into exile.

Publius Ovidius Naso (43BC – AD17) was born in Sulmo, inland from Rome, to a wealthy equestrian family. His works include the *Amores*, a collection of love poems, the *Ars Amatoria* (Art of Love) offering advice to men and women on relationships, and his most famous work, the *Metamorphoses* (a collection of myths around the theme of transformation) which was completed at about the time Ovid was suddenly banished from Rome by the emperor Augustus in 8BC. Ovid tells us that this was because of *carmen et error:* 'a poem and a mistake' (*Tristia* 2.207). The 'poem' which displeased Augustus was the *Ars Amatoria*, but scholars still debate what the mistake may have been. Ovid spent the rest of his days in exile at Tomis on the Black Sea (modern Romania), where he wrote the *Tristia* (laments), poems about his exile and the barbarity of his new surroundings, and *Epistulae ex Ponto* (letters from the Black Sea), letters to his friends and family urging them to advocate for his return to Rome. His wish was never granted. However, Rome city council finally revoked his exile in 2017, 2,000 years after Ovid's death.

Some of Ovid's journey east from Rome to Tomis was undertaken by ship and he tells us that he wrote the first volume of the *Tristia,* which includes the poem in this prescription, during the journey (*Tristia* 1.11). The lines in this extract are taken from poem 1.2 of the *Tristia* (1-2, 19-28 and 31-34) and describe a storm at sea. The tumult of the storm and the many contrasting extremes of hight and depth and direction echo Ovid's emotions as he is driven unwillingly between the poles of Rome and its highly developed culture and the depths of wildness of Tomis and its 'barbaric' Getae tribe.

This text is unadapted.

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metre: elegiac couplets

1   The poem begins *in media res*, with the narrator, Ovid himself, calling on the gods to save him. The reader is suddenly thrust into the boat and the storm with him and experiences momentary disorientation. Ovid casts this poem as a prayer to the gods because, he implies, he has no other hope of rescue left than them.

With **maris** and **caeli** Ovid introduces the first of many extreme contrasts that convey the churn of his emotions and also suggest his perception of the extremes between which he is moving, extremes such as levels of cultural development, climate and the familiar and the unknown. It is also the gods of the sea and the sky who are most appropriate to help calm the violence of the water and the storm in the heavens, in which they themselves are likely to have had a part.

The *rhetorical question* '**quid enim nisi vota supersunt**?' tells us that he has no hope of rescue from his situation but through prayers. This may be understood to refer to the hopelessness of his situation in being exiled from Rome as well as to the real danger of the storm and travel at sea that he overtly describes.

2   **solvere quassatae parcite membra ratis:** the translation is**: parcite solvere** (please do not break up) **membra** (the limbs) **ratis quassatae** (of this battered ship). The *hyperbaton* (unusual positioning of words), with the separation of **parcite** from its infinitive, **solvere**, and **ratis** from its adjective **quassatae**, all suggest the confusion of the situation.

membra may mean the framework of a ship or the limbs of a body. Delaying **ratis** to the end of the line sustains the ambiguity that it may be Ovid himself, rather than the ship, that is in danger of being broken.

solvere … parcite, a plural imperative addressed to the gods mentioned in line 1. Ovid asks the gods not to break up the ship, suggesting that it is the gods themselves controlling the storm and threatening to break it up.

3   **me miserum:** for the first time, Ovid brings attention to his own presence in the boat and his own feelings of wretchedness**.** The repeated m sounds through the line pick out an uneven rhythm suggesting the patter of waves breaking.

quanti montes volvuntur aquarum: translation is **quanti montes** (what great mountains) **aquarum** (of water) **volvuntur** (are stirred up).
The *hyperbaton* (separation of words usually placed together) of montes … aquarum, with the positioning of **volvuntur** between them, suggests the turmoil and disorder of the water.

4   **iam iam** the repetition of the staccato words produces a feeling of immediacy and panic suggesting that the poet is urgently pointing out the imminent reaching of the highest stars by the mountainous waves. The *apostrophe* (speaking directly to the reader) of **putes** draws the reader into the scene looking up with the poet and foreseeing what is about to happen**.**

41

The heaviness of the first half of the line (because of its many long syllables) suggests the watchers holding their breath as they look up.

3-4 this pair of lines (couplet) emphasises the height of waves. Describing the waves as **montes**, Ovid begins the recurring use of *hyperbole* throughout this extract, perhaps exaggerating physical extremes to match the extremes of his own emotions, for which the storm may be seen as a metaphor.

5 **quantae diducto subsidunt aequore valles!** the translation is **quantae …vales** (what great valleys) **subsidunt** (sink down) **aequore diducto** (with the sea having been divided/torn apart).

The word order disorientates the reader and keeps them waiting to see what it is that has sunk down. The word **valles** finally appears in an emphatic position at the end of the line and is another example of *hyperbole* exaggerating the vertiginous depths between the waves. **aequore diducto** is an ablative absolute construction.

6 In Greek mythology, which would have been very familiar to a Roman audience, **Tartarus** was the underworld where wicked souls were punished. Here, for the sake of the metre, the variant **Tartara** (neuter plural) is used (**Tartarum** followed by the leading consonant of **nigra** would not have given the dactyl – one long syllable followed by two short – required at this position in the second line of an elegiac couplet). Now the reader's eyes are drawn down to the dark (**niger**) depths below even the bottom of the sea, another extreme example of *hyperbole*. Again, all the syllables in the first half of the line are spondees so that things move slowly before crashing on like a breaking wave with the following dactyls. **putes** again brings the reader into the picture looking down into the depths seeing how far they will sink.

5-6 this couplet echoes the structure of lines 3 and 4 but inverts their emphasis on height to focus on the depth to which the water sinks. The *juxtaposition* of these two pairs of lines makes an enormously exaggerated and dizzying contrast between height and depth.

7-8 **hic** refers to **pontus, ille** to **aer.** The word order of the two halves of the second line (ablative of means, pronoun, adjective) wrap the sea and the mist within the cause (**fluctibus** or **nubibus**) and effect (**tumidus** or **minax**) of their current conditions emphasising the overwhelming and ubiquitous presence of water below and above.

9 as in line 3, the letter m sound is repeated throughout the line (*assonance*), here suggesting the repetitive roaring of breaking waves.

10 **unda maris** is delayed till the end of the line sustaining briefly the possibility that it is a person, perhaps the poet, who is torn between two masters.

11-12 these two lines explain the conflicting winds driving the wave of line 10 in opposite directions so that it that does not know which of them to obey, another pair of conflicting forces acting on the sea, perhaps as a *metaphor* for the forces driving the poet from Rome while he strives to resist them.

Eurus blows from the East, the direction of the rising sun and **Zephyrus** from the West, the direction in which the sun sets.

14   Ovid's word order has **ars stupet ipsa** surrounded by **ambiguis … malis** so that, in written form, the bewildered skill of the helmsman is captured within the conflicting evils, a striking image of inescapable confusion.

13-14 The helmsman's skill in steering the boat is essential to its safety so these two lines emphasise the terrible danger threatening the craft and its passengers**. ars** may also be taken as a *metaphor* for the poet's skill. Throughout the Tristia Ovid frequently claims that his skill as a poet has been weakened by his exile. A further reading takes the **rector** as a *metaphor* for Augustus who, Ovid may be suggesting, is not able to steer the ship of state safely.

15-16 the final two lines seem to show Ovid dying with the waves smashing over over his face. The poet uses (as throughout this extract) the present tense to make it seem the action is happening in the moment as the reader looks on. Ovid may be equating his exile with death as he loses those things that have made his life worth living. It is common to use a plural noun instead of singular in poetry without any difference in meaning but **vultus … meos** may suggest that Ovid sees himself looking in two directions (back to Rome and forward to Tomis), or even having two personae, as he leaves his old Rome-dwelling self behind to become an exile.

Suggested Questions for Comprehension

Read the entire text aloud, emphasising phrasing and word groups. Then reread each line or couplet, asking leading questions so that the class comprehend the meaning of the Latin text. It may be desirable to produce a written translation once the students have understood the Latin.

lines 1-2:
- To whom is Ovid calling for help? Why? Has he any other way of getting help?
- What is he afraid will happen to the ship? Who does Ovid imply might break up the ship? What two meanings might 'membra' have? Do you think Ovid is going to survive this storm at sea? Why?

lines 3-4:
- How does Ovid describe himself here? What are the mountains made of? What is happening to the water? What shape do you think the waves make? How high do you think the waves are?
- Why do you think Ovid repeats 'iam'? What does he say you might think the the waves would touch? Which stars might they touch? Do you think this could really happen? Do you think Ovid is exaggerating about the hight of the waves?

lines 5-6:
- Why are the valleys sinking down between the waves? Who might be dividing the waters?

- Why do you think Ovid repeats 'iam' again here? What is Tartarus? What does Ovid say you might think would touch Tartarus? What colour does Ovid say Tartarus is? Do you think the valleys could sink down so low? How deep do you think the troughs between the waves are? Why do you think Ovid is exaggerating?

lines 7-8:
- What can Ovid see when he looks around? Can he see anything else besides sea and mist?

- What is it that is swollen with waves? What is it that is threatening the clouds?

lines 9:
- Between what two elements are the winds roaring? What are they roaring with? How loud do you think the winds are?

line 10:
- What is it that does not know which master to obey? What might be the different masters that the wave could choose between?

lines 11-12:
- What colour is **purpureus**? Which wind is coming from the direction of the dark red sunrise? Is the wind growing stronger or weaker?
- Which wind was sent by the late evening? What effect do you think the two winds would have on the waves? Do you think these winds are the masters Ovid mentioned earlier?

lines 13-14:
- What is the helm of a boat? Where is the rudder of a boat? What do you think a helmsman might do? What does the English expression 'at the helm' mean? How does this helmsman feel? What can he not find? Is he being successful as a helmsman at the moment?
- What is it that has baffled the skill of the helmsman? What might these conflicting evils be? Do you think Ovid himself might also be baffled by conflicting evils? What was Ovid's skill? How might his exile affect that?

lines 15-16:
- What does Ovid say is going to happen to him? Why do you think he says that **we** are dying? Is there any hope of safety?
- What happens while the poet is speaking? Why might Ovid say faces instead of face? Do you think that Ovid really dies at this point? Why might he be exaggerating?

Questions on Content and Style

1. (lines 1-2) How does Ovid draw the reader into his situation through his style of writing?

2. (lines 3-6)? How does Ovid, by his use of structure and vocabulary convey the extreme nature of the storm?

3. (lines 7-10) How does the poet, through his style, emphasise the overwhelming nature of the storm?

4. (lines 9-12) How does the poet by the content of these lines emphasise the idea of contrasting forces at work in the storm?

5. (lines 13-14) How does the poet, by his style convey the ideas of confusion and perplexity?

6. (lines 15-16) How does Ovid, through his style, convey the hopelessness of his situation?

Discussion

Themes: travel by ship, the dangers and difficulties of travel

This poem describes very vividly the perils of travelling by sea at the mercy of violent weather. In poetry (including previous epics by Virgil and Homer) travellers are often seen to be threatened by the gods who control the storms and who exert their power over humans, punishing them for hubris or disobeying the gods' will.

Ovid: the Poet and the Emperor (only clips from the original may be available at this time) https://www.bbc.co.uk/programmes/b09g0l2q

General questions on the passage and theme

1. What role are the gods given in controlling the weather and the fate of the ship and its passengers?
2. Describe the different forces that threaten the ship.
3. What might be expected to happen to a ship in such a storm? What might be expected to happen to its passengers?
4. Do you think that this poem describes dangers for Ovid beyond the storm itself?
5. Why do you think the effects of the storm on the sea and on the people in the ship are exaggerated?
6. Ovid in exile has been called a 'poet between two worlds'. How is that situation reflected in the content and style of this extract?

Further Information and Reading

The dangers of sailing during bad weather can be inferred from the practice of restricting times during which sailing took place in certain part of the Mediterranean. See the *Introduction* to the Teacher Notes and the *Cambridge Latin Course Book III*, pages 68 to 69 for a brief introduction to travel by sea.

Further information about ships, shipbuilding and sailing in the ancient Mediterranean: https://www.futurelearn.com/courses/shipwrecks/0/steps/7964

M.S. Bate, 'Tempestuous Poetry: Storms in Ovid's "Metamorphoses", "Heroides" and "Tristia"' in *Mnemosyne*, Fourth Series, Vol 57, Fasc. 3 (2004) pp.259-310
URL: https://www.jstor.org/stable/4433558

Jennifer Ingleheart, Ovid, "Tristia" 1.2: High Drama on the High Seas in Greece & Rome, Vol 53, No.1 (Apr., 2006), pp. 73-91
Stable URL: https://www.jstor.org/stable/4122461

Gareth Williams, "Ovid's Exile Poetry: Tristia, Epistulae ex Ponto and Ibis" in Philip Hardie (ed.), *The Cambridge Companion to Ovid* (Cambridge University Press, 2002) p.253-245

PLINY, *A governor travels to his province*
(*Letters X, 15, 16, 17*)

Pliny emphasises to the emperor the difficulties he had to face on his long journey

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Gaius Plinius Caecilius Secundus, known as Pliny the Younger, was born in c.AD 61. His father died when he was a young child and at some point he was adopted by his uncle, Pliny the Elder.

Pliny was a writer and statesman, with a keen interest in literature. He is most famous for his *Letters*, published in ten books. The first nine of these, published between AD 99 and 109, cover a whole range of Pliny's activities and interests, providing historians with a unique insight into the society of the time – at least from a wealthy and successful man's point of view. The best known is his detailed description of the eruption of Mount Vesuvius in AD 79 and the death of Pliny the Elder as he attempted to organise an evacuation.

After his death, a tenth book was compiled containing official letters from Pliny to the emperor Trajan and Trajan's replies. This is the only surviving government correspondence of its kind. Pliny had been made governor of Bithynia in AD111 by the emperor Trajan in recognition of his expertise in accounting. He was given powers beyond those of an ordinary governor to sort out the finances of the province, which had been mismanaged.

Pliny's route is described in more detail in *Further Information and Reading*.

This text is largely unadapted: letter 17 is edited for length.

Notes

2   domine is the standard term of respectful address which Pliny uses for Trajan and in this context it means 'sir' rather than 'master'.

2-4   the translation is **nuntio** (I am reporting) **tibi** (to you) **me** (that I) **navigasse** (have sailed) **Ephesum** (to Ephesus) **cum omnibus meis** (with all my [companions]) **quamvis** (although) **retentum** (held back) **contrariis ventis** (by contrary winds).

3   Ephesum: Ephesus was a prosperous city made capital of the province of Asia by Augustus, giving it substantial power and influence. It was famous for its cult of Artemis and for being home to the Temple of Artemis, one of the Seven Wonders of the Ancient World.

navigasse: a shortened form of **navigavisse**. Pliny has sailed over the Aegean Sea and so would have been travelling in a ship built for open water: a craft with a v-shaped hull which was more able to withstand larger waves and adverse weather.

3-4   contrariis ventis retentum: see the note on **etesiae** (line 6).

4-5 **partim orariis:** These 'coastal ships' (**orariis**), mentioned also in line 16, are seen in *Picture 5.* Their shallower hulls made them better able to hug coastlines.

partim vehiculis: For Pliny's journey by carriage, there existed well- maintained roads, with stopping places at regular intervals where horses could be changed, food acquired, and accommodation. This network was used especially for the transmission of official correspondence – such as Pliny's to and from Trajan.

6 **etesiae**: the Etesians are strong seasonal winds which blow from the north in the Aegean in the summer months. These had made Pliny's initial journey across the Aegean to Ephesus slower (lines 3-4), although local winds around the islands may have assisted the crossing. Now he predicts that the same winds will hinder his onwards journey north from Ephesus to Pergamum.

8 **recte renuntiasti:** an emphatic start to the reply, moving **recte** to the start of the start of the sentence and alliterating the **r.**

mi Secunde carissime: it is not uncommon for Trajan to address Pliny in such a friendly manner.

13-16 sicut (just as) **expertus** ([I] enjoyed) **saluberrimam navigationem** (a very healthy voyage)**, domine** (sir)**, usque Ephesum** (as far as Ephesus) **ita** (so) **inde** (from there)**, postquam** (when) **coepi** (I began) **iter facere** (to travel) **vehiculis** (in carriages)**, vexatus** ([I was] troubled) **gravissimis aestibus** (by the most serious heat waves) **atque** (and) **etiam** (even) **febriculis** (touches of fever) **substiti** ([so] I stopped) **Pergami** (at Pergamum)**.**

13 **saluberrimam navigationem:** the superlative (**saluberrimam**) gives a dramatic contrast with line 15, highlighting the sudden downturn in Pliny's voyage.

15 **gravissimis aestibus atque etiam febriculis:** this text gives us more evidence for the uncomfortable nature of land travel.

Pergami: Pergamum was an important and wealthy city in Asia Minor.

16-17 as Pliny predicted (see note on line 6), after he transferred to the sea once more he was held back by contrary winds (**contrariis ventis retentus**).

17-18 XV Kal. Octobres: Roman dates are calculated by counting how many days they are before key dates in each month. The **Kalends** are on the first day of each month, and so we are being told to count **XV** days (inclusively, i.e. counting the Kalends) before the 1st of October. That gives us the 17th September.

18 Pliny finally reaches his province (**Bithyniam**)! It was located to the north of the province of Asia, in modern Turkey, on the coast of the Black Sea.

19-20 natalem tuum in provincia celebrare: Trajan was born on the 18th September AD 53. The emperor's birthday was a public holiday, celebrated with sacrifices and games.

Suggested Questions for Comprehension

Read the entire text aloud, emphasising phrasing and word groups. Then reread each sentence, clause or phrase, asking leading questions so that the class comprehend the meaning of the Latin text. It may be desirable to produce a written translation once the students have understood the Latin.

line 1:

- Who is writing this letter? Who is he writing to?

lines 2-4:

- How does he address Trajan? What is Pliny sure of? Where is he reporting that he has sailed to? Who has he sailed with? Although what held him back?

lines 4-5:

- Now he intends to make for where? How will he partly make his way? How else will he partly make his way?

lines 5-6:

- What is arduous for travelling? What do northerly winds do?

line 7:

- Who is now addressing whom?

line 8:

- What does he call Pliny? What does he say Pliny did rightly?

lines 8-9:

- What is Trajan concerned about in his mind?

lines 9-11:

- What does Trajan think Pliny did wisely? Why would Pliny sometimes use ships and other times carriages?

line 12:

- Who is now addressing whom?

lines 13-16:

- What type of voyage did Pliny enjoy? How far did he enjoy a very healthy voyage? What did he do from there? What two things troubled him? Where did he stop?

lines 16-18:

- What did he transfer to? What held him back? Where did he reach? On what date? What does he say about the time it took him?

lines 18-20:

- What does he say he is not able to do? Since it gave him the chance to do what? How does he describe this outcome?

Questions on Content and Style

1. (line 1) Why is Pliny writing to the emperor Trajan?

2. (lines 2-4 **quia...retentum**)

   a) Where is Pliny writing to Trajan from?
   b) Why did he take longer to get there than he expected?

3. (lines 4-5 **nunc...petere**)

   a) Where does Pliny tell us he is heading to next?
   b) How does he intend to travel there?

4. (lines 5-6 **nam...reluctantur**) what problems does Pliny tell us about for different types of travel?

5. (line 7) In what ways is Trajan's address to Pliny different from line 1? Can you explain the differences?

6. (line 8 **recte...carissime**) What impression do you get about how Trajan feels about Pliny from this sentence?

7. (lines 8-9 **pertinet...pervenias**) How does Trajan echo Pliny's words from the first letter here? Why might he do this?

8. (lines 9-11 **prudenter...suaserint**) Explain what the **vehiculis** mention here refers to and how it operated.

9. (lines 13-16 **sicut...substiti**)

   a) How had Pliny intended to travel onwards to his province? What challenges had he faced on the way which prompted him to abandon this route?

   b) How does Pliny through his style of writing draw a contrast between the previous voyage (which had gone well) and the journey overland (which did not)?

11. (lines 16-18 **rursus...intravi**)

   a) When did he finally reach Bithynia?
   b) Why was this considerably later than he had expected
   c) How are **orarias naviculas** different from sea-going ships?

12. (lines 18-20 **non possum...celebrare**) Why does Pliny end up calling the delay **auspicatissimum**?

Discussion

Themes: travel by barge, carriages and carts, Roman roads, delays

These letters are an important back-and-forth exchange between two powerful men, although there would have been weeks between the replies even using the imperial post. Students might like to consider how different Pliny's communication would have been in the age of social media: How would he document his journey? What audience would he cultivate? How could he create a similar tone? How would private messages be different from a public account on, for example, Instagram? This may help students to explore the private / public nature of the correspondence, and the fact that Pliny is very aware of his presentation of himself.

It is interesting to read Pliny's account alongside Ovid's account of another journey (under duress!) to the Black Sea region. It has been suggested that Pliny has deliberately tried to emulate Ovid in his presentation: can students find any evidence which supports this?

Pliny was travelling to the province with his wife Calpurnia who was around 15 years old at this time. According to Pliny, she was interested in literature and music. Students could check their understanding of the events and challenges of the voyage by writing her own letter home to her aunt.

General questions on the passage and theme

1. Do you think Pliny and Trajan had a good relationship?

2. What were the main problems facing a Roman travelling by sea?

3. How similar were Ovid's journey to Tomis and Pliny's journey to Bithynia? In your opinion, which one of them had a more difficult journey?

Further Information and Reading

For more information on sailing in general and on travelling by road, refer to the notes in the *Introduction to the Teacher Notes*.

Pliny's journey to Bithynia gives us a great deal of information about travel in the ancient world and the practicalities. Sherwin-White calculated that the journey took him around three to four weeks. Pliny does not say in these letters which route he took out of Italy. He would have had two options: overland to Brundisium in the south of Italy (the route followed by Horace in our text *A journey by canal*) where he would then board a ship, or he could have taken a ship directly from one of Rome's harbours (Ostia or Pontus), hugging the Italian coastline before making for southern Greece.

historicair 23:27, 8 August 2007 (UTC) [CC BY-SA (http://creativecommons.org/licenses/by-sa/3.0/)

Pliny does mention that he sailed round Cape Malea (at the southern tip of the Greek Peloponnese) – notorious for bad weather and difficult sailing conditions.

To avoid this, travellers often landed at Corinth, then made the short journey overland across the Isthmus to the sister harbour at the other side, where they would board another ship.

Pliny then headed towards Ephesus. Ancient travellers would either have taken a route via Athens or continued through the Aegean islands (the dotted line shows a possible route for Pliny although we do not know for sure which route he took). Pliny mentions that the Etesian Winds hindered his progress to Ephesus. These winds blow continuously across the Aegean from the north in the summer months.

After Pliny made land at Ephesus, he intended to travel overland to avoid the contrary wind. Once he reached Pergamum, however, the heat and his illness forced him to reconsider. He headed back to the coast (the port town of Elaeus) and boarded a ship once more heading north. Eventually Pliny landed at the port of Cyzicus and then travelled overland to Prusa, his final destination.

Knowledge of the imperial post network is not required for GCSE but some students may be interested in further study. The website below maps the routes of the imperial travel network or *cursus publicus* (as shown on the *tabula Peutingeriana,* a 13th-century chart supposedly based upon a 4th century Roman original) onto Google Maps, showing how this important system of roads and stopping points criss-crossed vast swathes of the Romans empire and beyond. This was the official imperial post, used for carrying authorised dispatches and providing a network for those travelling on imperial business. A permit issued by the emperor was required to use this network. Some of the stopping points along the *cursus publicus* provided lodgings, others repair facilities, most an opportunity to change horses and, in the case of dispatches, riders. In normal conditions, this system facilitated travel of around 60 miles in a day. In an emergency, it appears that 100 miles a day could be achieved. Pliny would have also made regular use of the *cursus publicus* to carry his correspondence with the emperor.

Pliny's journey to his province is simple to plot, and the site will tell you the stopping points on the route, distances between them, and the time it would take.

https://omnesviae.org/

A.N. Sherwin-White,*Fifty letters of Pliny* (Oxford: Oxford University Press 1969)
P.G. Walsh, *Pliny the Younger: Complete Letters* (Oxford World's Classics 2006)

SENECA, *Sea-sick crossing the Bay of Naples*
(*Letter* 53)

Seneca had a bad time on a ship in bad weather

Lucius Annaeus Seneca (*c*. 4 BC – AD 65), known to us as Seneca the Younger, was a Stoic philosopher, and tutor and political adviser of the Emperor Nero. After being implicated in a plot against Nero, he was forced to take his own life. He was a prolific author, and among his many works were several philosophical treatises, including a collection of letters, *Epistulae morales ad Lucilium* (*Moral letters to Lucilius*), from which this extract is taken.

The letters were written late in Seneca's life, ostensibly to Lucilius, who was then procurator of Sicily, but they have evidently been crafted with a wider audience in mind. The letters often have two distinct parts: the first an episode drawn from daily life, the second a reflection on a moral issue arising from the first. This extract comprises the daily life part of letter 53. It describes Seneca's seasickness (a sickness of the body) while crossing the bay of Naples and his struggle to escape from it. He is quite self-deprecating, finding himself ridiculous. The second part (not included for study here) goes on to reflect on the need to pay attention to moral 'ailments' and to turn to Philosophy to rid oneself of them.

The text is unadapted but edited for length.

Notes

1-2 Seneca opens this letter dramatically with a **rhetorical question.** This engages the reader and also sets the tone: the author will be self-deprecating in this letter. The repetition (*polyptoton*) of the verb 'persuade' (**persuaderi ... persuasum**) coupled with the alliteration of **p** creates an engaging opening, encouraging us to read on and discover what events have had this impact upon Seneca.

facere needs to be added to complete the first sentence: it is typical of Seneca's brief style to omit words.

3 **sordidis nubibus:** literally 'dirty' clouds, a normal way of describing rain clouds in epic literature.

aut in aquam aut in ventum: this reflects one of the ancient beliefs that clouds dissolved to create either wind or rain.

4 **putavi tam pauca milia**: the alliteration of **p** and the sarcastic **tam pauca** draws attention to what Seneca, with hindsight, considers his own naïveté: to think the journey once seemed so straightforward!

a Parthenope tua: the old Greek name for the town which grew into Naples. By using this name, Seneca creates a romantic, epic tone. The **tua** refers to Lucilius:

as he was from Pompeii, this is a nod to the fact that he wrote about the town in his poems.

5   **Puteolos:** Puteoli (modern Pozzuoli) was a town on the Bay of Naples (see map below).

      subripi: this verb is usually translated as 'snatch' or 'steal'. Its use here creates a vivid image of Seneca trying to dart across the bay.

5-6   **quamvis dubio et impendente caelo:** 'even though the sky [was] uncertain and threatening', foreshadowing what will happen next.

6-7   **protinus per altum...praecisurus omnes sinus:** Seneca intends to cut straight across the open sea. Usually Roman sailors hugged the coastline, using landmarks on the land to navigate.

7   **Nesida:** Nesis was a peninsula on the Bay of Naples (see map below). It is actually not possible to head straight for Nesis from Naples – the headland obstructs the route. Perhaps this is Seneca again identifying his own ignorance and naïveté, or just carelessness about the actual geography!

8-9   **mea nihil interesset utrum irem an redirem:** Seneca is in the middle of the bay, equidistant from either shore. The *rhyme* of **irem** and **redirem** shows exactly how similar each option is.

9   **quae me corruperat:** the calmness is *personified* as a seductive liar. The verb **corruperat** is more commonly translated as 'bribe, entice, or seduce'.

      periit: this verb ('die' 'perish') signals a dramatic and sudden change in the weather.

10   **nondum...iam...subinde:** the words build up the impression of the weather steadily deteriorating. Seneca is self-aware enough to stop short of calling it a storm, however.

11   **gubernatorem:** the **gubernator** ('helmsman') steered the ship from the stern using a rudder shaped like a large oar, sometimes two of them. On large ships, these rudders were joined with a pole to make it possible for one man on his own to move both.

11-12 **in aliquo litore:** the use of **aliquo** shows Seneca's desperation – he will take any location provided it is solid land.

12-13 **aiebat ille aspera:** the repetitive sound of these words and the imperfect tense show how persistent the helmsman was in refusing Seneca's request to land. This is also shown in the *ascending tricolon* with *polysyndeton* (list of three, with conjunctions, growing in size/weight), listing all the reasons why he will not go to shore (**aspera...importuosa...quicquam se aeque in tempestate timere quam terram**)

13   **peius...quam ut:** 'too badly...for'. This is a common use of **quam ut** with a comparative to signal 'too much to...'

55

14-16 enim (for) **haec segnis nausia** (this sluggish kind of seasickness) **et sine exitu** (without any result) **quae bilem movet** (which stirs up vomit) **nec effundit** (but doesn't get it out) **me torquebat** (was torturing me).

14   nausia: Seneca's description is vivid and meticulous: he really wants us to imagine his dry heaves in detail.

16-17 institi...coegi: Seneca implies through these verbs and the colloquial Latin phrase **vellet nollet** ('like it or not') that the helmsman is very much against landing but he forces him into it. This brings out the fact that the dangers of sailing were not only from the sea, but also from approaching unknown or unsuitable land.

17   peteret litus: by reversing the expected word order and putting **litus** at the end Seneca shows us what his mind is focusing on: 'the shore'.

18   exspecto: Seneca switches into the present tense (*vivid historic present*) in order to make these events more vivid, as though we are experiencing them alongside Seneca.

19   Vergilii: Publius Vergilius Maro (70-19BC) was a Roman poet. His most famous work is the *Aeneid,* an epic poem of almost 10,000 lines in 12 books, which charts the fates of the Trojan survivors following the war with the Greeks. The Trojan hero Aeneas, legendary ancestor of the Romans, charts a course across the Mediterranean, encountering many challenges before finally reaching Italy. The two extracts quoted here are from Book 6, when Aeneas sailed to the Naples area, landing first at Cumae where they 'turn their prows out to the sea' (**obvertunt pelago proras** *Aeneid* 6.3) – the normal way in which ships were prepared after landing, to ready them for a second voyage – then continuing along the shore to Caieta's harbour where 'the anchor is thrown from the stern' (**ancora de prora iacitur** *Aeneid* 6.901). For information on Roman anchors, see the note on ships in the *Introduction.*

By using epic references to show his reluctance to wait any longer than absolutely necessary before disembarking, Seneca is poking fun at himself and the ridiculousness of his own situation. He certainly has no wish to attempt a second voyage! The contrast that Seneca produces between the epic tone of his writing and his ridiculous situation continues until the end of the selection.

20-21 In letter 83, Seneca explains that, as a younger man, he was an enthusiast of cold water bathing, including plunging into the *Aqua Virgo*, the coldest of Rome's aqueducts, on New Year's Day. He explains ruefully that these days he prefers water which is a little warmer, but he still scorns the luxurious bathing of the Roman tradition. He uses the Greek term *psychrolutes* (**psychrolutam**) for 'cold-water bather'. The word **gausapatus** suggests that typical 'cold-water bathers' wore some type of special clothing (the translation of this word implies rough wool). Seneca here is painting himself as a ridiculous figure, plunging fully clothed into freezing sea-water: this is not how a dignified *psychrolutes* would take his cold bath.

22-23 the *alliteration* (**putas me passum**) forcefully emphasises this sentence and the *rhetorical question* continues to engage the reader.

dum per aspera erepo, dum viam quaero, dum facio: Seneca stresses the hardships he felt on land by employing a *tricolon* (list of three) with *asyndeton* (no conjunctions) and the *anaphora* of **dum** (repetition of a word at the same place in a clause or phrase). Of course he is exaggerating for comic effect, poking fun at himself and his own situation. The *alliteration* of **terram timeri** ('the land is feared') in line 23 builds on this.

24 **incredibilia sunt quae tulerim, cum me ferre non possem:** Seneca playfully uses part of *ferre* twice – he had to put up with terrible things, when he could hardly bear feeling so awful.

25 **scito:** an *archaic imperative* form of the verb ('take [this] from me') which maintains the epic tone.

Ulixem: Ulysses (the Roman name for Odysseus) was a hero from the mythical 10-year-long Trojan War whose journey home was told in Homer's *Odyssey.* Delayed for a further 10 years by adventures with monsters and shipwrecks, compounded by a long-lasting feud with Neptune (the god of the sea), he eventually sailed home after twenty years, a reference picked up here in line 27: **vincensimo anno perveniam** ('I will arrive in the twentieth year'). The phrase **irato mare** ('angry sea') recalls the hatred Neptune felt for Ulysses.

natum: this has the sense of 'fated from birth' – translated here as 'doomed'.

26 **nausiator erat:** a comic reinterpretation of the story of Ulysses and a fitting end to Seneca's epic description of feeling sea-sick.

Suggested Questions for Comprehension

Read the entire text aloud, emphasising phrasing and word groups. Then reread each line, asking leading questions so that the class comprehend the meaning of the Latin text. It may be desirable to produce a written translation once the students have understood the Latin.

quid non...navigarem (lines 1-2):
- What has Seneca been persuaded to do? What is the meaning of the whole sentence?

solvi...caelo (lines 2-6):
- What did he set sail with? What was without doubt? What are dark clouds usually released as?
- What did he think could be covered quickly? From where? As far as where?
- How does he describe the sky as being?

itaque...sinus (lines 6-7):
- Where did he head? What place did he head towards? What did he intend to do? Why was he doing this?

cum iam...fluctus (lines 8-11):
- How far had he gone? How does he describe the first calm? What happened to it?
- What was it not yet? But what was there already? What was there soon?

coepi...terram (lines 11-13):
- What did he begin to do? Who was he asking? What was he asking him to do? Where?
- What was the helmsman saying about the coastal areas? Why could he not land? What did he say he feared nothing more than?

peius...effundit (lines 13-16):
- What was he too badly distressed for?
- What was torturing him? How does he describe the seasickness? What was it without? What does it do? What does it not do?

institi...litus (lines 16-17):
- What did he do to the helmsman? What else did he do to him? What does **vellet nollet** mean? What did he force him to do? Do you think that the helmsman wanted to do this?

cuius...iacitur (lines 18-20):
- When they reached the vicinity of it, what does Seneca not do? What is he not waiting for?
- What is the first example of a quote from Virgil? What is the second example?

memor...gausapatus (lines 20-21):
- What did he remember? What was he an old believer in? What does he do? What does he lower himself into? In what manner does he do this? How is he dressed?

quae putas...possem (lines 21-24):
- He asks 'what do you think I suffered'. What was the first thing he was doing? What was the second? What was the third?
- What did he realise?
- What were unbelievable? When did he put up with them?

illud...perveniam (lines 24-27):
- What does **illud scito** mean? What was Ulysses not doomed to face? What was the result of such an angry sea?
- What was Ulysses?
- When would Seneca arrive? Whenever he had to do what?

Questions on Content and Style

1. (lines 1-2)
   How does Seneca make this an engaging and interesting opening to the letter?

2. (lines 2-7)
   a) How does Seneca foreshadow the storm in his description of setting sail?
   b) How does Seneca show us through the style and content of his writing that he was keen to get this journey over as quickly as possible?

c) Do you think that Seneca's decisions at the beginning of his journey are sensible? Explain your opinion.

3. (lines 8-11)
   a) How does Seneca through the style and content of his writing emphasise that he was in the very middle of the sea?
   b) How does Seneca show us the storm building up through the style of his writing in these lines?

4. (lines 11-13)
   a) How does Seneca show us his desperation to be brought to land in these lines?
   b) How does he make the arguments of the helmsman seem persuasive here?

5. (lines 13-17)
   a) Explain why the helmsman's arguments have no effect on Seneca.
   b) Describe in detail how Seneca is feeling at this point in the story.
   c) How does Seneca show us, through his style of writing in these lines, that he is even more desperate to be brought to shore?
   d) Do you think that Seneca is behaving sensibly here?

6. (lines 18-20)
   a) Why do you think that Seneca uses the present tense here (**exspecto**)?
   b) Why do you think that Seneca quotes Virgil here?

7. (lines 20-21)
   a) What hobby did Seneca have which he refers to here?
   b) What makes this a humorous scene?
   c) How does this moment make you feel about Seneca as a person?

8. (lines 21-24)
   How does Seneca, through the style and content of his writing, show us that his suffering continued on the land as well?

9. (lines 24-27)
   a) Who was Ulysses and why is he relevant here?
   b) How do we know that Seneca is not being entirely serious here?

Discussion

Themes: travel by sea, sea-sickness

This engaging piece of writing is full of self-mocking humour and vivid description. It can easily be turned into a 6 scene storyboard (lines 1-7; lines 8-11; lines 11-13; lines 13-17; lines 18-21; lines 21-27), including the literary thoughts of Seneca as well as his real-life surroundings.

Students could compare Seneca's description of a journey by sea with the Ovid source, looking at how each author describes a storm. Both authors make use of dramatic language: which piece of description do they think works the best?

Students could also rewrite the episode (in English or Latin) from the point of view of the helmsman, an experienced sailor. What would he say about Seneca, the trip, and the weather?

General questions on the passage and theme

3. How serious do you think the storm described in this passage was? Explain your answer by referring to the text.
4. Based on this letter, what kind of person do you think that Seneca was?

5. Do you think that the helmsman did a good job here?

6. Do you find this text entertaining? Explain your opinion.

7. For each method of travel you have studied, draw up a list of benefits and drawbacks. Which method do you think sounds best?

Further Information and Reading

Seneca starts from Naples. He says that he headed across the open sea towards Nesis, intending to sail from there to Puteoli and then on to Baiae, where he was staying.

Roman ships would more usually hug the coastline. This was safer, especially for ships which were not built to withstand storms on the open sea, but also allowed for more straightforward navigation using landmarks.

https://commons.wikimedia.org/w/index.php?curid=9918806

E. Maunder *Seneca, Letters, A selection* (Bloomsbury 2016)

W.C. Summers *The Select Letters of Seneca* (Macmillan 1968)