REVIEW 1: CHAPTERS 1–3

VOCABULARY TO KNOW

NOUNS

ager, agrī, *m.* – field
agricola, agricolae, *m.* – farmer
amīcus, amīcī, *m.* – friend
animus, animī, *m.* – spirit, soul, mind
aqua, aquae, *f.* – water
āthlēta, āthlētae, *m.* – athlete
casa, casae, *f.* – little house, cottage
domī – at home
fābula, fābulae, *f.* – story
fīlia, fīliae, *f.* – daughter
fīlius, fīliī, *m.* – son
fōrma, fōrmae, *f.* – form, appearance
lupa, lupae, *f.* – she-wolf
nauta, nautae, *m.* – sailor
patria, patriae, *f.* – fatherland
poēta, poētae, *m.* – poet
puella, puellae, *f.* – girl
puer, puerī, *m.* – boy
rīvus, rīvī, *m.* – brook, stream
Rōma, Rōmae, *f.* – Rome
terra, terrae, *f.* – land
via, viae, *f.* – road
vir, virī, *m.* – man

PRONOUNS

ego – I
tū – you

VERBS

ambulō, ambulāre, ambulāvī, ambulātum – to walk
amō, amāre, amāvī, amātum – to love
cūrō, cūrāre, cūrāvī, cūrātum – to care for, to take care of
dēbeō, dēbēre, dēbuī, dēbitum – ought, must, should; to owe
est – s/he/it is
exspectō, exspectāre, exspectāvī, exspectātum – to wait for, to await, to expect
habeō, habēre, habuī, habitum – to have
habitō, habitāre, habitāvī, habitātum – to live, to dwell
nārrō, nārrāre, nārrāvī, nārrātum – to tell
parō, parāre, parāvī, parātum – to prepare, to get ready
sum – I am
teneō, tenēre, tenuī, tentum – to hold
timeō, timēre, timuī, —— – to fear, to be afraid
videō, vidēre, vīdī, vīsum – to see
vocō, vocāre, vocāvī, vocātum – to call

ADVERBS

bene – well
deinde – then
diū – for a long time
nōn – not
nunc – now
posteā – afterward
valdē – very, exceedingly

PREPOSITIONS

cum + *ablative* – with
in + *ablative* – in, on

CONJUNCTIONS

et – and
itaque – and so

▶ EXERCISE 1

Decline the following nouns.

1. *terra, terrae,* f. – land
2. *rīvus, rīvī,* m. – stream
3. *socer, socerī,* m. – father-in-law
4. *liber, librī,* m. – book

▶ EXERCISE 2

Conjugate the following verbs. Give the Latin infinitive with its meaning for each verb.

Example: amō, amāre, amāvī, amātum
amāre – to love

amō	amāmus
amās	amātis
amat	amant

1. *habeō, habēre, habuī, habitum*
2. *exspectō, exspectāre, exspectāvī, exspectātum*
3. *dēbeō, dēbēre, dēbuī, dēbitum*
4. *cūrō, cūrāre, cūrāvī, cūrātum*

▶ EXERCISE 3

Fill in the blanks with the correct form of the words in parentheses and translate each sentence.

Example: _____ et _____ videō. (ager) (rīvus)
Agrum et rīvum videō. I see the field and the river.

1. _____ nārrāmus. (fābula [in plural])
2. Tū amīcum _____. (vidēre)
3. Nōn sum _____. (poēta)
4. Dēbēmus fīlium _____. (cūrō)
5. _____ nōn timeō. (lupa)
6. Fīlius nōn est _____. (nauta)

▶ EXERCISE 4

Choose the appropriate word from the list below to complete the sentence and translate the passage.

cum	et	habeō
dēbet	fīlium	in
est	fīlius	valdē

Dēmea _____ vocat. Syrus Dēmeam convenit (*meets*) _____ dīcit (*says*): "Fīlius nōn est hīc (*here*)." Ctēsiphō autem (*however*) audit (*hears*) et Dēmeam_____ timet. Syrus dīcit: "Fīliōs tuōs (*your*) ego nōn teneō. Fīliōs tuōs ego nōn _____." Dēmea rogat (*asks*): "Ubi (*where*) _____ Ctēsiphō? Ubi est _____?" Syrus dīcit: "Ctēsiphō est _____ casā _____ amīcō." Itaque Dēmea ad (*to*) amīcum ambulāre _____.

▶ EXERCISE 5

In each pair of nouns, change the second one into the genitive, using the number indicated in parentheses. Translate each phrase.

Example: ager amīcus (plural)
ager amīcōrum the field of the friends *or* the friends' field

1. animī poēta (plural)
2. aqua āthlēta (singular)
3. terra fīlia (plural)
4. patria puer (plural)
5. amīcus fīlius (singular)
6. fōrma rīvus (plural)

This fresco from the House of the Banker, probably Lucius Caecilius Iucundus, in Pompeii depicts the type of writing utensils that might be used by educated Roman adults and writers like Martial. The scrolls are housed in a typical cylindrical container and a writing tablet is shown.

▶ EXERCISE 6

Translate the following Latin text.

This short poem was written by Marcus Valerius Martialis, known to us as Martial, who lived ca. 40–102 CE. Born in Spain, he specialized in the literary form of the epigram. Martial's epigrams are renowned for their pointed wit, and for the vivid picture of Roman society that they paint.

The Latin text of this epigram has not been modified or simplified, but presented in the very words that Martial wrote twenty centuries ago.

Nōn amo tē, Sabidī, nec possum dīcere quārē.
Hoc tantum possum dīcere: nōn amo tē. (Martial 1.32)

hoc – this
nec = **et nōn**
possum dīcere – I can say
quārē – why
Sabidius, Sabidiī, *m.* – a personal name, Sabidius
tantum (*adv.*) – only
tē – you (*accusative singular*)

Martial's epigram is the source of the satirist Thomas Brown's famous poem:

I do not like thee, Doctor Fell,
The reason why, I cannot tell;
But this I know, and know full well,
I do not like thee, Doctor Fell.

CONSIDERING THE CLASSICAL GODS

MARS

In the initial Chapter 1 reading, Mars was introduced as the father of Romulus and Remus, the legendary founders of Rome. From an early period, the god Mars was identified with the Greek divinity Ares, who was the son of Zeus, king of the gods, and his wife Hera. Ares, the god of war, was not attractively depicted in Greek mythology. A number of Greek authors portray him as often unsuccessful in battle, and engaging in embarrassing behavior. It is worth noting, therefore, that Zeus's unions with goddesses other than his wife created such impressive divinities as Athena, Apollo, Artemis, and the Muses, but his marriage to Hera produced a son who commanded far less respect.

Yet for the Romans, an extremely military-minded people, Ares, under the name of Mars, ranked as one of the most important and inspiring gods. His name was connected with the origins of their city. Chariot races were held in his honor, and his altar was located in the "field of Mars," the Campus Martius, where military exercises were regularly performed. The wolf was his sacred animal. During the census, the counting of citizens that took place in Rome at five-year intervals, the Roman people gathered around Mars's altar in the Campus Martius and offered him a special sacrifice of a pig, a sheep, and an ox to guarantee the continued military success of the Roman people. The Temple of Mars Ultor was built by Augustus to honor the god after the Battle of Philippi (42 BCE), in which he avenged the assassination of his adoptive father Julius Caesar.

The deities Mars and Venus, who were reported to have had an affair, are on this Roman fresco from the House of Marcus Lucretius Frontinus in Pompeii.

Featuring a portrayal of the head of Zeus, this ancient Greek bronze coin dates from the third century BCE.

JUPITER (JOVE)

In the reading for Chapter 2, the slave cries out *Prō Iuppiter*! "By Jove!" It was a frequent practice to invoke the god Jupiter as a witness to oaths, or merely in simple exclamations. The Latin name for Jupiter, *Iuppiter*, literally means "sky-father." Jupiter's Greek counterpart is called Zeus, a name that also is associated with the sky.

Like Zeus, Jupiter is the greatest god in the Olympian pantheon, sovereign over heaven and earth, who wields a mighty thunderbolt and causes lightning to strike. Every god on Mt. Olympus is his child or sibling. He himself is the son of the Titans Cronus—whom the Romans called Saturn—and Rhea. Cronus, who had previously overthrown his own father Uranus, feared a similar fate from his own offspring and thus devoured each of his children as soon as they were born.

But Rhea outsmarted her husband when she gave birth to her last child, and handed him a stone wrapped in baby clothes, saving Jupiter in the process. Later, Jupiter rescued his brothers and sisters from inside their father's body. Although Jupiter married one of these sisters, whom the Romans called Juno, he had love affairs with many other goddesses and many mortal females. The moons circling the planet Jupiter are named after some of these women.

JUNO

Jupiter's wife is Juno, the name given by the Romans to the Greek goddess Hera. Even though she wields power as queen of heaven, she is tormented by jealousy of Jupiter's lovers, and by hatred of the offspring produced

The marriage of Jupiter and Juno on Mt. Ida, portrayed on this fresco from Pompeii.

by these unions. Juno is the patron divinity of women, and especially of marriage. The Romans called her by distinctive names that indicated her various functions. *Iūnō Lūcīna*, "Juno who brings to light," was her name as the protector of childbirth. *Iūnō Monēta* (from *moneō, monēre, monuī, monitum*, "to warn") was Juno in her role as giver of advice. A mint was established in the Temple of Juno Moneta at Rome, where coins were made. From this place comes our English word for "money"; indeed, by the time Rome became an empire, the Latin word *monēta, -ae,* f. had come to mean "coined money" or "currency."

Hera's temple in Paestum in southern Italy dates from the fifth century BCE. The Doric-styled temple features thirty-six fluted columns.

READ THE FOLLOWING PASSAGE

Iuppiter et Iūnō fīlium habent. Fīlius est Mārs. Mārs pugnās valdē amat et pugnās semper parat. Mārs vītam virōrum nōn cūrat. Itaque Graecī eum nōn amant. In quādam pugnā virī deum vulnerant. Deus fugit et Graecī rīdent.

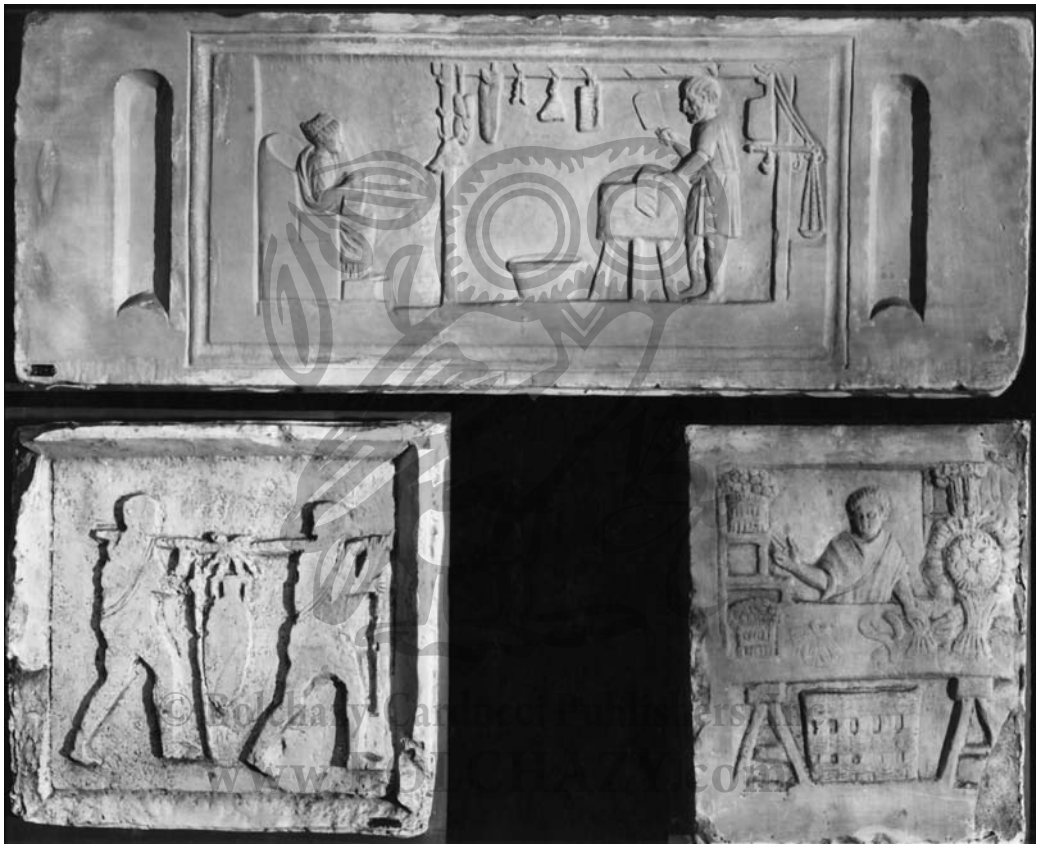
deus, deī, *m.* – god
eum – him
fugit – runs away, flees
Graecus, Graecī, *m.* – Greek
pugna, pugnae, *f.* – battle
quādam – a certain
rīdent – laugh
semper (*adv.*) – always
vīta, vītae, *f.* – life
vulnerō, vulnerāre, vulnerāvī, vulnerātum – to wound

The Greek and Roman gods and goddesses were said to live on the cloudy peaks of Mt. Olympus in Greece.

CONNECTING WITH THE ANCIENT WORLD

SLAVERY IN ANCIENT ROME

In the readings for Chapters 2 and 3, slaves play a large role in the dialogue. Roman comedy, from which these two reading passages are taken, often features slaves who take charge and solve problems—a comic inversion, perhaps, of the way Roman society actually was. Slavery was extremely visible in ancient Rome, and assumed many forms. Ancient slavery was by no means identical to slavery in more recent periods and countries, such as colonial America. The Romans did not reduce a single race or culture to slavery; rather, slaves came from all over the ancient Mediterranean world, and typically fell into servile status by capture in war. The prices of slaves depended greatly on their qualifications. Many slaves were skilled and educated, often more so than their masters. Slave dealers (*mangōnēs*) both sold and rented out slaves at public auctions. White chalk on the feet indicated that the slave was imported. A tag around the neck gave the slave's name, nationality, and a description of his character, a guarantee for the buyer that he was making a good purchase.



The top relief is of a Roman butcher shop, while the bottom relief at the left shows two slaves carrying an amphora, and the bottom relief at the right depicts a woman selling herbs. From the second century CE.

The experience of slavery differed for different individuals. House slaves might be educated and assigned to train the master's children, or to act as literary or business assistants to the master himself; such slaves might be treated much like personal friends. Tiro, Cicero's secretary, friend, and former slave, invented a system of shorthand to facilitate taking notes. At the other end of the spectrum, however, slaves who worked in the fields and mines might have existences no better than those endured by beasts of burden. Slavery was ordinarily a hereditary condition; children of a slave mother would remain slaves. However, slaves might liberate themselves by accumulating savings (*pecūlium*) and buying their freedom, or be liberated by their masters as a reward for good service (*manūmissiō*). Freedmen were granted citizenship and so were any subsequent children born to them. The playwright Terence himself was a freed slave, who apparently enjoyed close ties to his master. Maltreatment of slaves appears to have been common and those who tried to escape could be whipped, branded with the letters FUG (*fugitīvus*, runaway) on their forehead, or made to wear an inscribed metal collar. The condition of slaves, however, improved somewhat as a result of laws passed during the early imperial period.

Roman workers, probably slaves, are building a wall under the direction of an overseer in this fragment from a painting.

This second century CE Roman mosaic portrays slaves preparing for a festival. The mosaic was found in Carthage.

Each year around the time of the winter solstice in December, the Romans celebrated a festival called *Sāturnālia*. Some say that this happy holiday was the best day of the year. Rules of social conduct and distinctions of social class were reversed on that day, and slaves not only behaved as if they were masters but also acted disrespectfully toward their own masters.

EXPLORING ROMAN COMEDY

ROMAN PRODUCTIONS AND MODERN RENDITIONS

While Roman armies were struggling in Spain and Italy with Hannibal (220–200 BCE), in the city people were developing theatrical forms adapted from Greece, and particularly Roman Comedy offered rich distraction from the anxieties of war. There were two holidays that gave the ordinary people an opportunity for free entertainment at comedies, to laugh away their cares, and to identify with clever slaves who could outwit and out-talk their masters and bring a complex plot to a "happy ending." One of these holidays came in March, as spring was starting: it was called the *Megalēnsia* and honored the goddess Cybele. The other was the Roman Games or *Lūdī Rōmānī,* celebrated in September in the fall. The plays were chosen in competition by junior officials called aediles and staged at public expense. We know the names of several early comic poets (the plays were in verse), but the works of only two have survived: Plautus and Terence.

A theatre mask of comedy from the second century BCE.

Plautus (about 254–184 BCE) freely adapted Greek comedies and added song (*cantica*) and dance to the more sober and "artistic" originals. This combination of dialogue (*diverbia)* interspersed with song is reminiscent of the Gilbert and Sullivan operettas. In the *Menaechmī* there are five such song interludes. Plautus's Latin was colloquial; he made fun of the Greek plots, and he only pretended to be showing a Greek production. The fun for him and the audience came in the obvious Romanization and Latinization of non-Roman situations and half-Roman characters. The crowds loved this kind of theatrics, so much so that we still have twenty-one of his comedies, which were studied and imitated by the first writers of the Italian Renaissance and then by European dramatists like Shakespeare and Molière. The plot lines of Shakespeare's *The Comedy of Errors* are likewise built on coincidences and complications.

One of the most successful modern adaptations of a Plautine comedy is *A Funny Thing Happened on the Way to the Forum* (1966). A combination of two plays (*Pseudolus* and *Mīles Glōriōsus*), this entertaining theatrical play, later made into a movie, combines the favorite characteristics of Roman comedy: disguises, lovers at a loss, deception, slapstick, the clever slave, recognition and recovery, and a happy, if not realistic, ending.

Every time the plot of an ancient play like the *Menaechmī* contains twins, there is an automatic opportunity for one twin accidentally to substitute for the other in good or bad luck, until finally they recognize each other. In the Chapter 2 passage chosen from the *Menaechmī,* the twin brothers work out their identity and decide to return home to Sicily.

Even more recently, the movie *The Parent Trap,* first produced in 1968 and later remade in a modern version in 1998, is another example of mistaken identity and role reversal whereby twin girls try to make their parents reunite rather than rewed. Part of the plot of this movie was reworked into the 2002 TV show *So Little Time*, the second TV show in which the Olson twins starred. Likewise in the TV show *Sister, Sister* the twins Tia and Tamera Mowra were separated at birth but at age fourteen met by chance in a Detroit department store. Thus modern TV situation comedies and theatre plays owe much to the continuous comic tradition that runs from Plautus to today.

Terence's dates are uncertain, but we are told that he started life in Rome as a slave, gained his freedom as a young man, and staged his six comedies from 165 to 160 BCE. He too used Greek originals, but he adapted them with different methods and goals than Plautus. He did not try to make his plays more funny and animated than the Greek, and he often focused on the human

This well-preserved theatre built during Roman times is in Caesarea, a town in Israel and capital of the Roman province of Judaea. After this city had been under the control of Cleopatra, Augustus returned it to Herod the Great who named it in honor of Caesar Augustus.

emotions felt by the characters. The Chapter 3 selection from the *Adelphoi* (*Brothers*) would seem from its title to offer humorous opportunities to Terence. Demea, the father of Aeschinus and Ctesipho, has let his brother Micio adopt Aeschinus. The two sons and Micio conspire to fool him and pursue their own pleasures, but that is not so funny now, because Demea is really fond of Ctesipho and anxious to bring him up well. And he disapproves of the way Micio is raising Aeschinus, who in fact has gotten his girlfriend pregnant and not consulted either father about his responsibilities. So we watch a scene here where the slave Syrus is having fun deceiving Demea about where Ctesipho is and what he is doing. Yet what is "fun" for Syrus is sad for Demea, and the audience sees both the fun and the sadness and tends to feel sorry for Demea. This is not simply a trite situation comedy. Both sets of brothers are differentiated by Terence, not exploited for ridiculous games. An audience would come away from a play like this, after two hours, either bored stiff or talking over the moral themes of the comedy: they would not simply be tickled and guffawing at Syrus's confident deceptions. Terence won great success with the crowd that attended his *Eunuch*. On the other hand, he could not hold the audience for either of the first two performances of his *Mother-in-Law*. The *Brothers* was staged at the expense of his friend Scipio Africanus, to honor Scipio's father on the occasion of his death in 160 BCE.

The comedies of Terence were much admired for their moral sentiments, the realistic characters, and the urbane Latin that they spoke; and as a result the plays made him a "school author" throughout antiquity and then in the Renaissance. He had an early admirer and imitator in the nun Hrotswitha of Gandersheim, who wrote six pious plays in his manner in the tenth century. Dante quoted and admired Terence; so did Petrarch, who even wrote a biography of him and left an annotated manuscript of the comedies in Florence. In Florence in 1476, the first Terentian play to be staged since antiquity was the *Andria*. In the fifteenth century, continuing to be a "school author," Terence inspired most of the Latin comedies that the humanists attempted. He was read and admired throughout Europe. Molière staged a version of the *Phormio* in 1671.

To conclude, Plautus was more popular with audiences and continues to be performed and performable today, but Terence dominated Roman and Renaissance culture as a "school author." He won the respect of teachers, orators, and religious leaders (like Luther) until late in the nineteenth century. The twentieth century saw Plautus reclaiming dominance (in spite of the adaptation in 1930 of *The Woman of Andros* [*Andria*] by Thornton Wilder), but there are signs in this new millennium that students of Latin comedy are beginning to see that Terence and Plautus each has dramatic and literary merits. The two of them together combine into a superior variety of eminent comedy.

William S. Anderson
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MĪRĀBILE AUDĪTŪ

PHRASES AND QUOTATIONS RELATING TO THE COMIC TRADITION

PHRASES AND QUOTATIONS

- Drāmatis persōnae. "Characters in a play." An expression indicating the actors in a drama.
- Exit. Exeunt. "S/he exits <the scene>. They exit <the scene>." A way to indicate in a script that an actor or a group of actors are leaving the scene.
- Mīles glōriōsus. "A bragging soldier." This title of a comedy by Plautus also describes a common figure in Roman comedy.
- Nōdum in scirpō quaeris. "You seek a knot in the bulrush, i.e., you find a difficulty where there is none." (Plautus, *Menaechmī* 2.1.22; Terence, *The Woman of Andros* 5.4.38)
- Plaudite, ācta est fābula. "Applaud, the play is over." A typical expression said to the Roman audience at the end of a play. The words "ācta est fabula" were allegedly pronounced by Augustus on his deathbed. Suetonius, in *The Life of Augustus* 99, writes that just before dying the emperor asked whether he had played well his role in the comedy of life.

This theatre, with its *scenae frons*, lies in Gerasa, now Jerash, situated just north of Jordan, conquered by Rome in 63 BCE, annexed as a Roman province first of Syria and later of Arabia.