



1 Quīntus ad thermās vēnit.



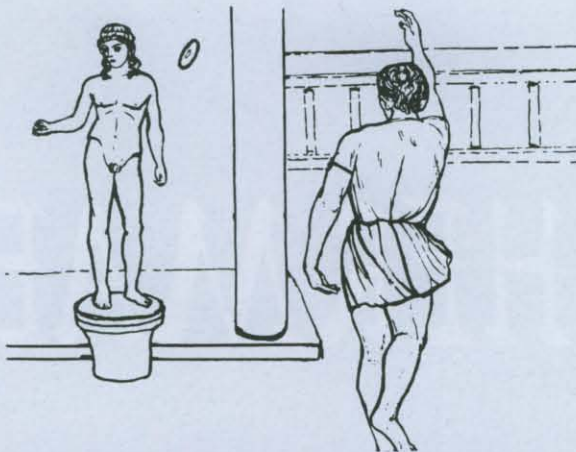
2 Quīntus servō pecūniam dedit.



3 amīcī Quīntum laetē salūtāvērunt, quod diem nātālem celebrābat.



4 Quīntus discum novum ferēbat. Quīntus amīcīs discum ostendit.



5 postquam Quīntus discum emīsit, discus statuum percussit.



6 ēheu! statua nāsum frāctum habēbat.



7 Metella et Melissa in forō ambulābant.
Metella filiō dōnum quaerēbat.



8 fēminae mercātōrem cōspexērunt.
mercātor fēminīs togās ostendit.



9 Metella Quīntō togam ēlēgit. Melissa
mercātōri pecūniam dedit.



10 Grumiō cēnam optimam in culinā
parābat. coquus Quīntō cēnam parābat,
quod diem nātālem celebrābat.



11 multī hospitēs cum Quīntō cēnābant.
Clēmēs hospitibus vīnum offerēbat.



12 ancilla triclinium intrāvit. Quīntus ancillae
signum dedit. ancilla suāviter cantāvit.

in palaestrā

When you have read this story, answer the questions opposite.

Caecilius Quīntō discum dedit, quod diem nātālem celebrābat. tum Caecilius filium ad thermās dūxit, ubi palaestra erat. servus Quīntō discum ferēbat.

Caecilius et filius, postquam thermās intrāvērunt, ad palaestram contendērunt. turba ingēns in palaestrā erat. Quīntus multōs iuvenēs et āthlētās cōspexit. Quīntus multās statuās in palaestrā vīdit.

‘Pompēiānī āthlētīs nōtissimīs statuās posuērunt’, inquit Caecilius.

in palaestrā erat porticus ingēns. spectātōrēs in porticū stābant. servī spectātōribus vīnum offerēbant.

Quīntus turbam prope porticum vīdit. āthlēta ingēns in mediā turbā stābat.

‘quis est āthlēta ille?’ rogāvit Quīntus.

‘ille est Milō, āthlēta nōtissimus’, respondit Caecilius.

Caecilius et Quīntus ad Milōnem contendērunt.

Quīntus āthlētae discum novum ostendit. Milō, postquam discum īnspexit, ad mediam palaestram prōcessit. āthlēta palaestram circumspectāvit et discum ēmīsit. discus longē per aurās ēvolāvit. spectātōrēs āthlētā laudāvērunt. servus Milōnī discum quaesīvit. servus, postquam discum invēnit, ad Milōnem rediit. servus āthlētae discum offerēbat. āthlēta tamen discum nōn accēpit.

‘discus nōn est meus’, inquit Milō.

servus Quīntō discum trādīdit. tum iuvenis quoque discum ēmīsit. discus iterum per aurās ēvolāvit. discus tamen statuam percussit.

‘ēheu!’ clāmāvit Caecilius. ‘statua nāsū frāctum habet.’

Quīntus rīdēbat. Pompēiānī rīdēbant. Milō tamen nōn rīdēbat.

‘cūr tū nōn rīdēs?’ rogāvit iuvenis.

Milō erat irātissimus.

‘pestis!’ respondit āthlēta. ‘mea est statua!’

in palaestrā in the palaestra, in the exercise area

discum discus
thermās baths
ferēbat was carrying

5 āthlētās athletes
statuās statues
posuērunt have placed, have put up

10 porticus colonnade
offerēbant were offering
in mediā turbā in the middle of the crowd
āthlēta ille that athlete

15

novum new
prōcessit proceeded, advanced
ēmīsit threw
20 longē a long way, far
per aurās ēvolāvit flew through the air

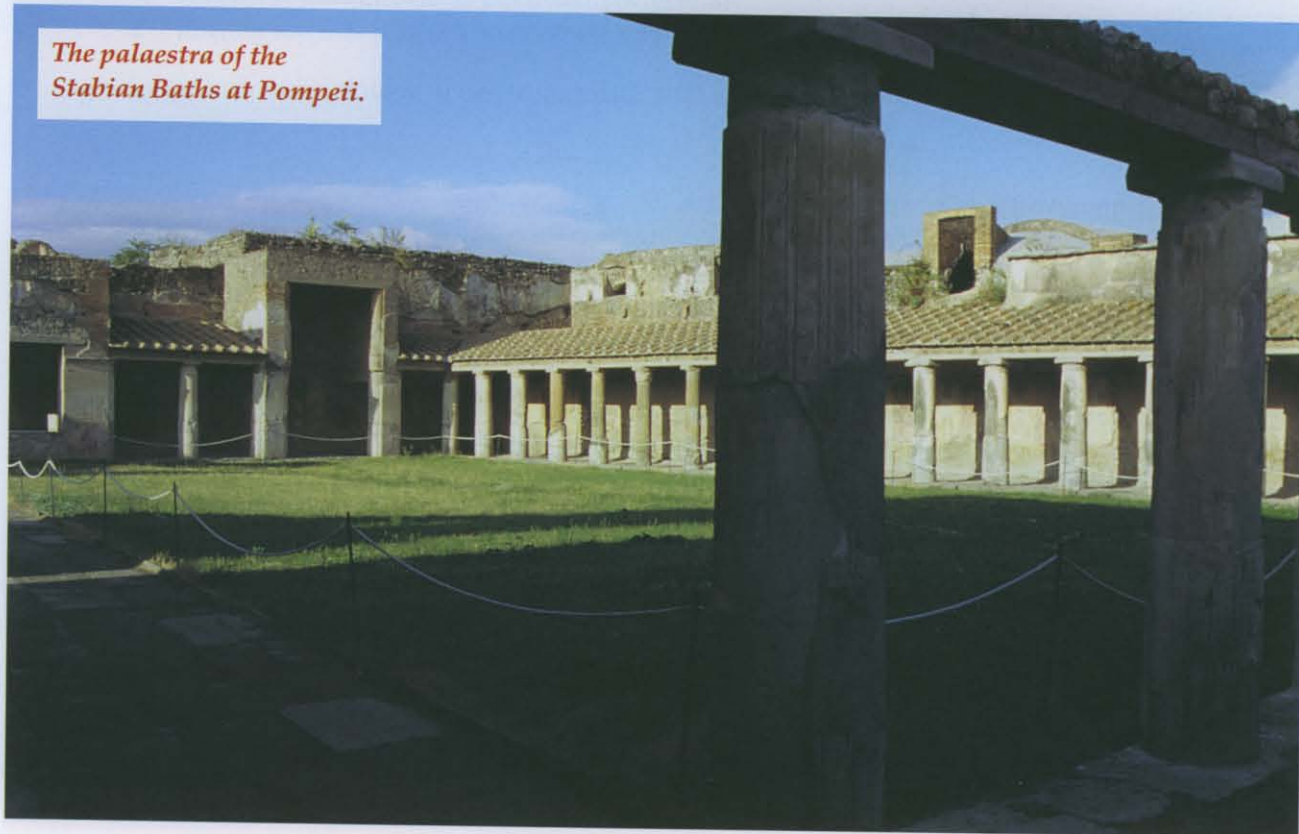
invēnit found
rediit came back
25 nōn accēpit did not accept
trādīdit handed over
percussit struck
nāsū frāctum a broken nose

30

Questions

	Marks
1 Why did Caecilius give Quintus a discus?	1
2 Why do you think Caecilius took Quintus to the baths (lines 1–2)?	2
3 turba ingēns in palaestrā erat (line 5). Who were in the crowd?	1
4 Why were there statues in the palaestra?	2
5 Pick out two Latin words used in lines 12–15 to describe the athlete Milo. What do they tell us about him?	2
6 āthlēta palaestram circumspectāvit (lines 18–19). Why do you think Milo did this before throwing the discus?	2
7 How did the spectators react in line 20? Why did they react in this way?	2
8 discus nōn est meus (line 24). What had just happened to make Milo say this?	2
9 In lines 26–8, what happened when Quintus threw the discus?	2
10 How was Milo's reaction different from that of the Pompeians (lines 29–33)? Do you think he was right to behave as he did?	2+2
	TOTAL 20

The palaestra of the Stabian Baths at Pompeii.



About the language

1 Study the following examples:

Clēmēns **puellae** vīnum offerēbat.
Clemens was offering wine to the girl.

iuvenis **servō** pecūniam trādīdit.
The young man handed over money to the slave.

dominus **mercātōrī** statuam ēmit.
The master bought a statue for the merchant.

Grumiō **ancillīs** cēnam parāvit.
Grumio prepared a dinner for the slave-girls.

Quīntus **amīcīs** discum ostendit.
Quintus showed the discus to his friends.

servī **leōnibus** cibum dedērunt.
The slaves gave food to the lions.

The words in **bold type** are nouns in the **dative case**.

2 You have now met three cases. Notice the different ways in which they are used:

nominative **servus** dormiēbat.
The slave was sleeping.

accusative dominus **servum** excitāvit.
The master woke the slave.

dative dominus **servō** signum dedit.
The master gave a sign to the slave.

- 3 Here is a full list of the noun endings that you have met.
The new dative cases are in **bold type**.

		<i>first declension</i>	<i>second declension</i>	<i>third declension</i>
SINGULAR	<i>nominative</i>	puella	servus	mercātor
	<i>accusative</i>	puellam	servum	mercātōrem
	<i>dative</i>	puellae	servō	mercātōrī
PLURAL	<i>nominative</i>	puellae	servī	mercātōrēs
	<i>accusative</i>	puellās	servōs	mercātōrēs
	<i>dative</i>	puellis	servīs	mercātōribus

- 4 Further examples:

- a ancilla dominō cibum ostendit.
b agricola uxōrī ānulum ēmit.
c servus Metellae togam trādīdit.
d mercātor gladiātōribus pecūniam offerēbat.
e fēmina ancillis tunicās quaerēbat.

- 5 Notice the different cases of the words for 'I' and 'you':

<i>nominative</i>	ego	tū
<i>accusative</i>	mē	tē
<i>dative</i>	mihi	tibi

ego senem salūtō.
senex **mē** salūtat.
senex **mihi** statuam ostendit.

tū pictūram pingis.
āthlēta **tē** laudat.
āthlēta **tibi** pecūniam dat.

I greet the old man.
The old man greets **me**.
The old man shows a statue **to me**.

You are painting a picture.
The athlete praises **you**.
The athlete gives money **to you**.

in tabernā

Metella et Melissa ē villā māne discesserunt. Metella filiō togam quaerēbat. Metella et ancilla, postquam forum intrāvērunt, tabernam cōspexērunt, ubi togae optimae erant. multae fēminae erant in tabernā. servī fēminīs stolās ostendēbant. duo gladiātōrēs quoque in tabernā erant. servī gladiātōribus tunicās ostendēbant.

mercātor in mediā tabernā stābat. mercātor erat Marcellus. Marcellus, postquam Metellam vīdit, rogāvit,

‘quid quaeris, domina?’

‘togam quaerō’, inquit Metella. ‘ego filiō dōnum quaerō, quod diem nātālem celebrat.’

‘ego multās togās habeō’, respondit mercātor.

mercātor servīs signum dedit. servī mercātōrī togās celeriter trādidērunt. Marcellus fēminīs togās ostendit. Metella et ancilla togās īspexērunt.

‘hercle!’ clāmāvit Melissa. ‘hae togae sunt sordidae.’

Marcellus servōs vituperāvit.

‘sunt intus togae splendidae’, inquit Marcellus.

Marcellus fēminās intus dūxit. mercātor fēminīs aliās togās ostendit. Metella Quīntō mox togam splendidam ēlēgit.

‘haec toga, quantī est?’ rogāvit Metella.

‘quīnquāgintā dēnāriōs cupiō’, respondit Marcellus.

‘quīnquāgintā dēnāriōs cupis! furcifer!’ clāmāvit Melissa.

‘ego tibi decem dēnāriōs offerō.’

‘quadrāgintā dēnāriōs cupiō’, respondit mercātor.

‘tibi quīndecim dēnāriōs offerō’, inquit ancilla.

‘quid? haec est toga pulcherrima! quadrāgintā dēnāriōs cupiō’, respondit Marcellus.

‘tū nimium postulās’, inquit Metella. ‘ego tibi trīgintā dēnāriōs dō.’

‘cōnsentiō’, respondit Marcellus.

Melissa Marcellō pecūniam dedit.

Marcellus Metellae togam trādidit.

‘ego tibi grātiās maximās agō, domina’, inquit Marcellus.

35

māne *in the morning*
togam *toga*

10 domina *madam*
dōnum *present, gift*

15 hae togae *these togas*
sordidae *dirty*

intus *inside*

aliās *other*

ēlēgit *chose*

haec *this*

quantī est? *how much is it?*

20 quīnquāgintā dēnāriōs *fifty denarii*

cupiō *I want*

decem *ten*

quadrāgintā *forty*

25 quīndecim *fifteen*

pulcherrima *very beautiful*

nimium *too much*

trīgintā *thirty*

cōnsentiō *I agree*

30 ego tibi grātiās maximās agō
I thank you very much



A fabric shop.

Practising the language

- 1 Complete each sentence with the verb that makes good sense.
Then translate the sentence, taking care with the different forms of the noun.

For example: mercātōrēs fēminīs tunicās (audīvērunt, ostendērunt,
timuērunt)

mercātōrēs fēminīs tunicās **ostendērunt**.

The merchants showed the tunics to the women.

- a ancilla dominō vīnum (timuit, dedit, salūtāvit)
b iuvenis puellae stolam (ēmit, vēnit, prōcessit)
c fēminae servīs tunicās (intrāvērunt, quaesivērunt, contendērunt)
d cīvēs āctōrī pecūniam (laudāvērunt, vocāvērunt, trādidērunt)
e centuriō mercātōribus decem dēnāriōs (trādidit, ēmit, vīdit)
- 2 Complete each sentence with the right form of the verb. Then translate the sentence.

For example: gladiātor amīcīs togam (ostendit, ostendērunt)

gladiātor amīcīs togam **ostendit**.

The gladiator showed the toga to his friends.

- a puella gladiātōribus tunicās (dedit, dedērunt)
b cīvēs Milōnī statuam (posuit, posuērunt)
c mercātor amīcō vīnum (trādidit, trādidērunt)
d coquus ancillae ānulum (ēmit, ēmērunt)
e Clēmēns et Grumiō Metellae cēnam optimam (parāvit, parāvērunt)
- 3 This exercise is based on the story **in tabernā**, on page 120. Read the story again.
Write out each sentence, completing it with the right noun or phrase. Then
translate the sentence.
- a Metella ad forum ambulāvit. (cum Quīntō, cum Grumiōne, cum Melissā)
b postquam forum intrāvērunt, cōspexērunt. (portum, tabernam, villam)
c Metella gladiātōrēs et in tabernā vīdit. (āctōrēs, fēminās, centuriōnēs)
d servī fēminīs ostendēbant. (tunicās, stolās, togās)
e servī gladiātōribus ostendēbant. (togās, stolās, tunicās)
f mercātor servīs dedit. (signum, togam, gladium)
g servī mercātōrī trādidērunt. (togam, togās, stolās)
h mercātor vituperāvit, quod togae erant sordidae. (gladiātōrēs, fēminās, servōs)

in apodytēriō

in apodytēriō *in the changing room*

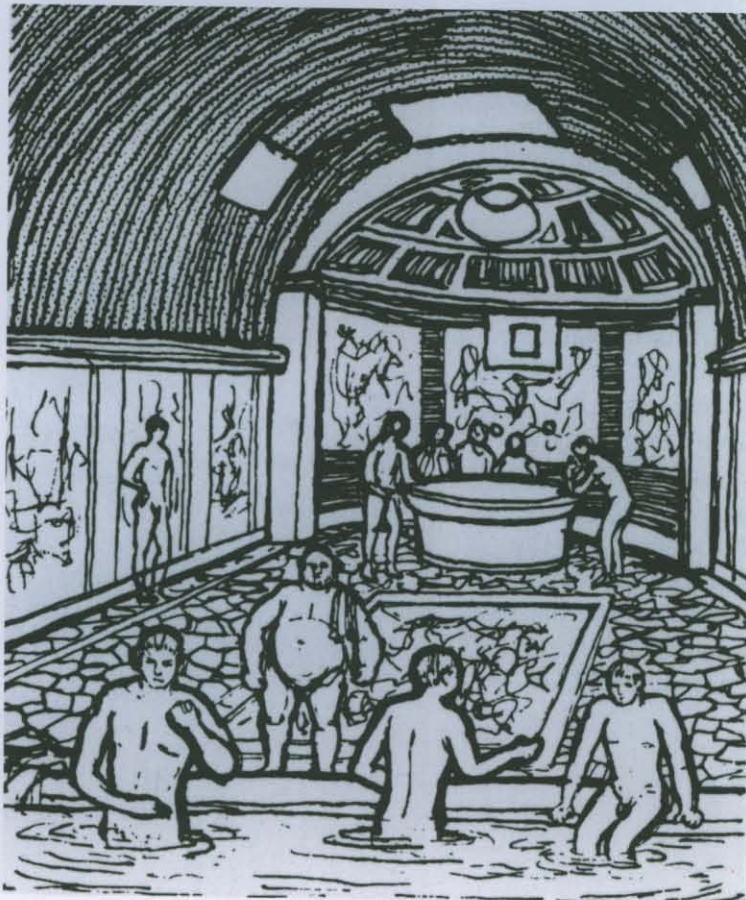
duo servī in apodytēriō stant. servī sunt Sceledrus et Anthrāx.

Sceledrus:	cūr nōn labōrās, Anthrāx? num dormīs?	num dormīs? <i>surely you are not</i>
Anthrāx:	quid dīcis? diligenter labōrō. ego cīvibus togās custōdiō.	<i>asleep?</i>
Sceledrus:	togās custōdīs? mendāx es!	5
Anthrāx:	cūr mē vituperās? mendāx nōn sum. togās custōdiō.	
Sceledrus:	tē vituperō, quod fūr est in apodytēriō, sed tū nihil facis.	
Anthrāx:	ubi est fūr? fūrem nōn videō.	10
Sceledrus:	ecce! homō ille est fūr. fūrem facile agnōscō. (<i>Sceledrus Anthrācī fūrem ostendit. fūr togam suam dēpōnit et togam splendidam induit. servī ad fūrem statim currunt.</i>)	<i>suam his induit is putting on</i>
Anthrāx:	quid facis? furcifer! haec toga nōn est tua!	15
fūr:	mendāx es! mea est toga! abī!	<i>abī! go away!</i>
Sceledrus:	tē agnōscō! pauper es, sed togam splendidam geris. (<i>mercātor intrat. togam frūstrā quaerit.</i>)	<i>pauper poor geris you are wearing</i>
mercātor:	ēheu! ubi est toga mea? toga ēvānuī! (<i>mercātor circumspectat.</i>)	20
fūr:	ecce! hic fūr togam meam gerit! parce! parce! pauperrimus sum... uxor mea est aegra... decem liberōs habeo ...	<i>parce! spare me! have pity on me! pauperrimus very poor aegra sick, ill liberōs children audiunt listen to</i>

mercātor et servī fūrem nōn audiunt, sed eum ad iūdicem trahunt.



This mosaic of a squid is in an apodyterium in Herculaneum.



An apodyterium (changing-room) in the women's section of the Stabian Baths at Pompeii.

The caldarium (hot room) in the Forum Baths, Pompeii. At the nearer end note the large rectangular marble bath, which was filled with hot water. At the far end there is a stone basin for cold water. Rooms in baths often had grooved, curved ceilings to channel condensation down the walls.

The baths

About the middle of the afternoon, Caecilius would make his way, with a group of friends, to the public baths. The great majority of Pompeians did not have bathrooms in their houses, so they went regularly to the public baths to keep themselves clean. As in a leisure centre today, they could also take exercise, meet friends, and have a snack. Let us imagine that Caecilius decides to visit the baths situated just to the north of the forum, and let us follow him through the various rooms and activities.

At one of the entrances, he pays a small admission fee to the doorkeeper and then goes to the **palaestra** (exercise area). This is an open space surrounded by a colonnade, rather like a large peristylum. Here he spends a little time greeting other friends and taking part in some of the popular exercises, which included throwing a large ball from one to another, wrestling, and fencing with wooden swords. These games were not taken too seriously but were a pleasant preparation for the bath which followed.

From the palaestra, Caecilius and his friends walk along a passage into a large hall known as the **apodytērium** (changing-room). Here they undress and hand their clothes to one of the slave attendants who places them in recesses arranged in rows along the wall.

Leaving the apodyterium, they pass through an arched doorway into the **tepidarium** (warm room) and spend a little time sitting on benches round the wall in a warm, steamy atmosphere, perspiring gently and preparing for the higher temperatures in the next room.

This is the **caldarium** (hot room). At one end of the caldarium there was a large marble bath, rectangular in shape, and stretching across the full width of the room. This bath was filled with hot water in which the bathers sat or wallowed. The Romans did not have soap, but used olive oil instead. After soaking in the bath, Caecilius summons a slave to rub him down with the oil that he has brought with him in a little pot. For this rubbing down, Caecilius lies on a marble slab while the slave works the oil into his skin, and then gently removes it and the dirt with a blunt metal scraper known as a **strigil**. Next comes the masseur to massage skin and muscles. Refreshed by this treatment, Caecilius then goes to the large stone basin at the other end of the caldarium for a rinse down with cold water.

A visit to the baths

These pictures show us a bather's route through the different rooms of the baths after he leaves the palaestra.

They are taken from several different sets of baths, as no one set has all its rooms well preserved today.



Strigils and oil bottles.



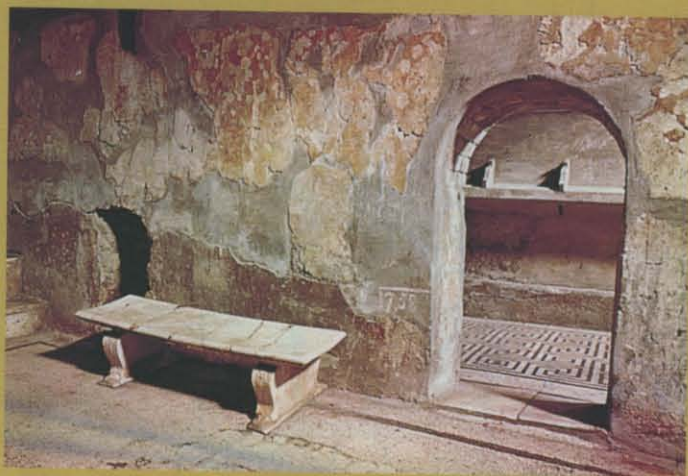
1 The entrance hall with the apodyterium beyond.
Stabian Baths, Pompeii.



2 The tepidarium. This sometimes had recesses for clothes like the apodyterium.
Forum Baths, Pompeii.



3 The hot tub in the caldarium.
Herculaneum.



4 The caldarium, showing a marble bench for sitting or massage.
Herculaneum.



5 The frigidarium: cold plunge bath.
Forum Baths, Pompeii.

Before dressing again he might well visit the **frigidarium** (cold room) and there take a plunge in a deep circular pool of unheated water, followed by a brisk rub down with his towel.

Caecilius' visit to the baths was a leisurely social occasion. He enjoyed a noisy, relaxed time in the company of his friends. The Roman writer Seneca lived uncomfortably close to a set of baths in Rome and his description gives us a vivid impression of the atmosphere there:

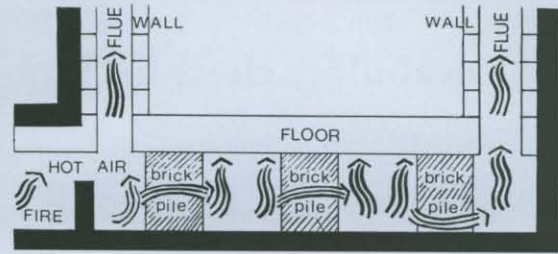
I am surrounded by uproar. I live over a set of baths. Just imagine the babel of sounds that strikes my ears. When the athletic gentlemen below are exercising themselves, lifting lead weights, I can hear their grunts. I can hear the whistling of their breath as it escapes from their lungs. I can hear somebody enjoying a cheap rub down and the smack of the masseur's hands on his shoulders. If his hand comes down flat, it makes one sound; if it comes down hollowed, it makes another. Add to this the noise of a brawler or thief being arrested down below, the racket made by the man who likes to sing in his bath or the sound of enthusiasts who hurl themselves into the water with a tremendous splash. Next I can hear the screech of the hair-plucker, who advertises himself by shouting. He is never quiet except when he is plucking hair and making his victim shout instead. Finally, just imagine the cries of the cake-seller, the sausage-man, and the other food-sellers as they advertise their goods round the bath, all adding to the din.



A bronze statue of a boxer from a set of baths in Rome. His training would no doubt have contributed to the din about which Seneca complains.

Heating the baths

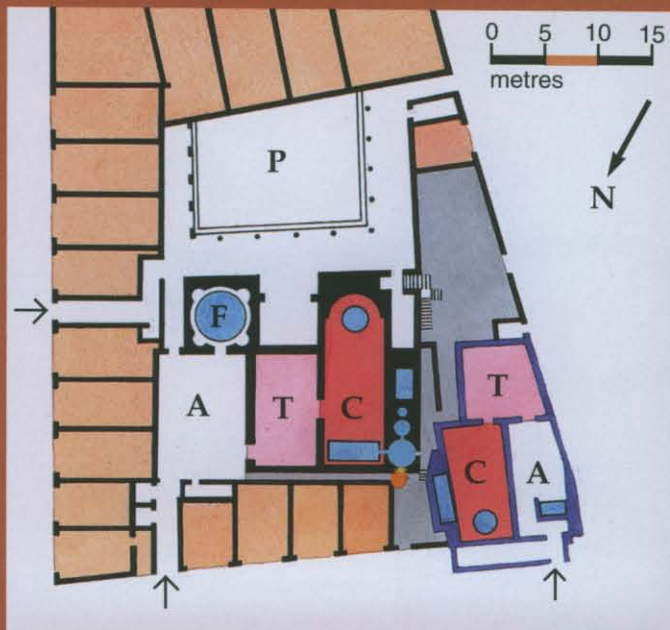
The Romans were not the first people to build public baths. This was one of the many things they learned from the Greeks. But with their engineering skill the Romans greatly improved the methods of heating them. The previous method had been to heat the water in tanks over a furnace and to stand braziers (portable metal containers in which wood was burnt) in the tepidarium and the caldarium to keep up the air temperature. The braziers were not very efficient and they failed to heat the floor.



Hypocaust in the Stabian Baths. Notice the floor suspended on brick piles, so that hot air can circulate beneath and warm both the room and the tank of water for bathing.

In the first century BC, a Roman invented the first central heating system. The furnace was placed below the floor level; the floor was supported on small brick piles leaving space through which hot air from the furnace could circulate. In this way, the floor was warmed from below. The hot bath was placed near the furnace and a steady temperature was maintained by the hot air passing immediately below. Later, flues (channels) were built into the walls and warm air from beneath the floor was drawn up through them. This ingenious heating system was known as a **hypocaust**. It was used not only in baths but also in private houses, particularly in the colder parts of the Roman empire. Many examples have been found in Britain. Wood was the fuel most commonly burnt in the furnaces.

Plan of the Forum Baths, Pompeii



The men's section is outlined in black and the women's in blue. See how the hottest rooms (red) in both suites are arranged on either side of the one furnace (marked by an orange dot). The blue circles near this are boilers. After losing some heat to the hot rooms the hot air goes on to warm the warm rooms (pink).

Key:

*P: palaestra
A: apodytērion
T: tepidarium
C: caldarium
F: frigidarium*

The small arrows mark public entrances. The orange spaces are shops.

Vocabulary checklist 9

agnōscit	<i>recognises</i>
celeriter	<i>quickly</i>
cupit	<i>wants</i>
dat	<i>gives</i>
diēs	<i>day</i>
ēmittit	<i>throws, sends out</i>
fert	<i>brings, carries</i>
homō	<i>human being, man</i>
hospes	<i>guest</i>
ille	<i>that</i>
īnspicit	<i>looks at, examines</i>
iterum	<i>again</i>
manet	<i>remains, stays</i>
medius	<i>middle</i>
mox	<i>soon</i>
offert	<i>offers</i>
ostendit	<i>shows</i>
post	<i>after</i>
prōcēdit	<i>proceeds, advances</i>
pulcher	<i>beautiful</i>
revenit	<i>comes back, returns</i>
trādit	<i>hands over</i>



The floors of baths often had marine themes. This mosaic of an octopus is in the women's baths at Herculaneum.