Suburani

Teaching Notes

Chapter 2: Rōma

Contents

Chapter overview

Language development

- Nominative and accusative singular
- 1st, 2nd, and 3rd declensions
- Gender of nouns

Cultural context

- The geography and growth of Rome
- The public buildings and spaces of Rome
- The Forum Romanum

Mythology

- Romulus and Remus

Character/plot development

Two new characters, Gisco and Catia, enter Rome from the north with their young child and dog, and are soon offered accommodation in Faustus' insula. Sabina and Quartilla, an enslaved woman owned by Rufina, head into the city on the search for the parrot, and it becomes clear that Faustus has quite serious money problems.

Introduction

In Chapter 2 we pan out to look at the city of Rome as a whole, and we are introduced to two newcomers: Gisco (who, it will transpire, is a Numidian cavalryman and military veteran), and his wife Catia, a refugee from the fighting in Britannia.

The main cultural focus is on the public buildings and spaces of Rome in AD 64, in particular the fora. These are presented at first through the eyes of a traveller entering Rome from the north along the Via Flaminia and passing the Campus Martius. *The growth of Rome* on p. 27 sets this in a wider context by looking at the factors which contributed to the growth of the city.

Begin by looking again at the map of the Roman Empire on pp. 2–3. If travellers were arriving in Rome from the north, which provinces might they have come from or travelled through? Why might people have travelled from the provinces to Rome? What effect is this likely to have had on the population of the city? (You could remind the students of some of the ideas they studied on p. 15.)

Story 1: Via Flāminia (pp. 23-25)

Synopsis

Four new characters enter Rome from the north, along the crowded Via Flaminia. Parents Catia and Gisco bring with them their infant son and a British deerhound, Celer. As they pass along the tomb-lined Via Flaminia, Celer uncovers a pauper living among the tombs. Later, entering Rome, they see a statue of the Emperor Claudius, which evokes difficult memories for Catia, and are greeted by a young slave whose master has some lodgings in an insula.

Aims

- To introduce the characters Gisco, Catia, their son, their deerhound Celer, and the young slave Currax.
- To introduce the concept that nouns change their endings depending on their role in the sentence, via the nominative and accusative singular of the first three declensions.
- To introduce the topic of Roman roads.
- To enable discussion about the juxtaposition of poverty and wealth in ancient Rome.

Main new sentence pattern

- **Giscō equum dūcit.**

Using the paired nominative and accusative forms

This story provides many examples of nouns given in both their nominative and accusative forms. If, as you are reading and studying the story, a student asks why a particular noun has changed its form, turn the question into a class discussion and ask the students to suggest reasons of their own. If desired, use leading questions such as (in image 4) 'Who is sleeping? Who is holding? Who is being held?' or 'Is the son sleeping? Is the son doing the holding, or is someone holding him?' to develop an awareness that the form of the noun is related to its role in the sentence.

The paired forms are as follows:

- **equus** and **equum** (image 2)
- **turba** and **turbam** (image 3)
- **fīlius and fīlium** (image 4)
- **Celer and Celerem** (images 5 and 6)
- **pauper and pauperem** (image 7)
- **canis and canem** (images 7 and 8)
- **amīcus and amīcum** (image 9)
- **īnfāns and īnfantem** (image 10)
- **arcus and arcum** (images 11 and 12)
- **imperātor and imperātōrem** (image 12)
- **Catia** and **Catiam** (images 14 and 15)
- **servus and servum** (image 16)
- **īnsula and īnsulam** (image 16)

Character development

Whereas Faustus, Rufina and Sabina are natives of the Subura and of Rome, in Gisco and Catia we have an opportunity to consider how Rome would have appeared to newcomers to the city. What do they notice as they draw near to the city? The crowded road, tombs alongside the road, a tomb-dweller, a triumphal arch, a statue of the emperor Claudius and an enslaved boy looking for lodgers for his owner's insula: each can form the topic of a discussion and help students further understand the nature and character of the city of Rome.

Gisco, a veteran Numidian cavalry officer, is variously shown leading the family's horse, cursing a crowd blocking the road, calling to their dog Celer (having been told by Catia to be quiet!) and worrying how Catia will react when she sees a statue of the emperor Claudius (who invaded her country in AD 43). What adjectives would students use to describe Gisco?

Catia, a Briton, is first seen exhorting her husband to be quiet (lest he wake up their son), trying (along with Gisco) to distract her son when he does awake, and being less than pleased to be greeted by an image of the emperor Claudius, who led the invasion of Britannia, as she enters Rome. How might students describe Catia? It's AD 64 – do the students have any ideas about what has happened in recent years in Britannia and why Catia might have left? What impressions might she be forming of Rome as she enters it?

How do the students think Gisco and Catia met? How do they behave towards each other and towards others in the scenes?

In images 7-9 the family encounter a poor man living in a tomb. Are the students surprised that Rome's poor found shelter in tombs, or that some tombs were large enough to sleep in?

We first meet Celer (whose name means 'Swift' or 'Quick') standing on a roadside tomb. The Britons were famed for their hunting dogs. Who or what does Celer track down here?

In the final scene (image 16) we meet Currax, a slave of Faustus, waiting at the roadside to greet travellers and take them to lodgings. What might Currax' life have been like? Have students ever noticed people waiting at busy ports or stations today, offering accommodation? **īnsula est optima.** How honest is Currax being here?

Ideas for specific images

Image 1

Start by discussing the image. For example:

- Who and what can we see on the road? What materials and goods are being taken into Rome? How are the different goods and materials being transported? (Closest to Rome, someone is carrying a large basket on his/her head, possibly containing eggs which were delicate to transport; a cart is shown transporting poultry, hanging by their feet; the covered cart might contain fruit, possibly plums or peaches – which fruits did the Romans have, and which did they not? The cart closest to us is carrying wood, possibly as fuel for hypocausts in Rome's baths or a wealthy private home, and a lady is carrying two amphorae, perhaps containing wine, olive oil, dried fruit or even fish.) Why might different animals be in use (cost, power, speed, availability) and what do they tell us about their owners and the goods they are carrying? What do the students imagine the lives of the various people and animals in the image to be like?
- Where does the road lead? Where might the people and their goods be coming from? (Local villages and farms.) What does the image tell us about the materials and goods which Rome needed to function, and Rome's relationship with its wider environment?

Here we see goods arriving by road. How else might goods have reached the city? (Look back to the map on pp. 4-5.)

- What elements of the natural environment can the students see? (A river, open green space, hills.) What do the students know about Rome's geography, the name of its river, about its hills? And what use might the Romans have had for a large, open space on Rome's outskirts?
- What elements of the built environment can the students see? (Aqueducts, large public buildings including temples, defensive walls, residential buildings/insulae, the stone bridge and road itself.) Would these have been quick or time-consuming, easy or difficult to build? What does the decision to build each of them tell us about what the Romans valued? What do they tell us about the Romans' skills and priorities? Who would have built them?

Students met the word **via** in Chapter 1 (in the story **Lūcīlius**) and it appeared in the 'Vocabulary for learning' list.

- What might **Via Flāminia** mean?
- Who might Flaminius have been? (A Roman politician who, in 220 BC, ordered the construction of the road.)
- Who or what do we name roads after today?

If students ask why we have **Flāminia** rather than **Flāminius**, remind them that Latin words change their endings depending on a variety of factors, and this ending has changed because it's describing **via**, but don't go further than that. Now is not the time to discuss adjectives and adjectival agreement.

Image 2

We meet the new family - see *Character development* (above) for discussion ideas. Students may notice the tombs at the side of the road in images 2 and 3. You may wish to discuss the reasons why Roman tombs were placed beside roads or leave that discussion until images 5 and 7.

- **equus in viā prōcēdit.** Which animals can be seen in the image? To which does equus refer?
- **in viā** Where is the horse?
- What might **equus in viā prōcēdit** therefore mean?
- **Giscō equum dūcit.** Who is leading the horse?

Depending on the class you could, even at this early point, ask the students if they have noticed anything about the Latin word for 'horse' in the two sentences and then ask them to suggest possible reasons for the change. There's no need to go further at this point, but it may help to encourage them to look more closely at the forms of the Latin words as you read the story together and think for themselves how the forms relate to the meaning.

Image 3

Use the **mêlée** in the street to remind students of the meaning of **turba**, and Gisco's expletives to help them make an educated guess about **vituperat**.

Image 4

What impression does this image, and the accompanying Latin, give of Catia, her son, and the relationship between Catia and Gisco?

Image 5

- **canis est Celer.** What sort of animal is Celer? What might his name mean? (*Swift*, *Quick*)
- **Celer in sepulcrō stat. What is Celer standing on?**

Image 6

If students render the dog's name as 'Celerem', ask them to look back at image 5 and think again about his name. Why might its form have changed? Has Gisco heeded his wife's instructions (image 4)?

Images 7-9

If you have not already done so, this would be a good time to discuss the Roman practice of placing tombs along roads outside towns and cities. Why did the Romans do so (sanitation, connection between living and dead, desire to be remembered after death) and are the students surprised at the size of some of the tombs? How similar and how different was the Roman practice to modern practices? Do the students think all Romans would have had such tombs? What might have happened to poorer Romans? If Rome was the world's wealthiest city, why is a pauper living in a tomb? Why might the pauper want to shoo Celer away? How does Gisco react and what impression does this give us of him?

Images 10-11

The infant awakes. Who is holding him now? What does Gisco do to distract/entertain his son?

Images 12-15

Catia helps to entertain her son by pointing out an image of an emperor. It soon becomes clear that the emperor in question is Claudius, who led the invasion of Britain in AD 43. (The Arch of Claudius was built into the Aqua Virgo, which crossed the Via Flaminia at this point. A coin commemorating the conquest is shown on p. 26 of the student's book.)

This could be a good point at which to discuss why Catia might have left Britain and the revolt of Boudica, queen of the Iceni (or Eceni) tribe, in AD 60/61. Britain was not at that time one nation, and Boudica's attack on the Roman towns of Camulodunum (Colchester), Londinium (London) and Verulamium (St. Albans) also resulted in the deaths and displacement of many Britons from other tribes.

Image 16

Currax, whose name means *Running Fast*, is the first enslaved person we meet in the Course. He is owned by Faustus and we see him waiting at the roadside to find possible tenants for his master's insula. He is perhaps 6 or 7 years old. What might his day so far have been like? Are students surprised at such a young slave waiting alone at the roadside? How does Currax describe the insula? How accurate or truthful is his description?

Sample translation

1. The Via Flaminia.
2. A horse is going along the road. Gisco is leading the horse.
3. **'**(*Untranslatable*)' There's a crowd in the road. Gisco curses the crowd.
4. 'Sh! Gisco! Our son is sleeping.' Catia is holding their son.
5. The dog is Celer. Celer is standing on a tomb.
6. Gisco calls Celer.
7. A poor man is in the tomb. The dog sees the poor man.
8. 'Bow! Wow!' The poor man curses the dog.

9. ‘Pff! Celer is a friend! You have a friend!’
10. The infant is not sleeping. Gisco is holding the infant.
11. ‘Look! There’s an arch on the road! The arch is magnificent!’
12. Catia sees the arch. ‘The emperor is also magnificent. Do you see the emperor?’
13. The infant is happy.
14. ‘The emperor is … Claudius.’ Gisco watches Catia anxiously.
15. Catia is not happy. Catia is British.
16. ‘Hi! I am Currax. Are you looking for a room?’
    ‘Absolutely, I am looking for a room.’

    The slave greets Gisco. Gisco greets the slave.

    ‘My master has a block of flats in the Subura. The block of flats is excellent. My master is Faustus.’

First impressions (p. 26)

As you explore this material with the students, refer to the map of Rome on pp. 4-5 and to the pictures in the first story to trace Gisco and Catia’s journey.

When discussing the monuments, there is an opportunity to bring in some work on word roots. This will help students understand the difference between a building and a monument. The English word *monument* comes from the Latin **monumentum**. The Latin word is related to the verb **moneō** meaning *I remind* (as well as *advise*, *warn*). Ask students:

- What do you think is the difference between a monument and a building?
- Can you think of any examples of monuments?

Gisco and Catia are shown arriving in Rome on the **via Flaminia**, which was the main road into Rome from the north. Spend some time exploring image 1, which shows the point where the Via Flaminia crosses the River Tiber at the Milvian Bridge (**pōns Milvia**). This is not shown on the map, which does not extend much further north than the Arch of Claudius. The arch and the Aqua Virgo, into which the arch is built, can be seen in image 1. Ahead, about three kilometres in the distance, is the Capitoline Hill with its temples clearly visible. After reading paragraph 1, ask students to look at image 1 in the story. Ask them:

- Where is the Campus Martius?
- What buildings and monuments can you see on the Campus Martius?

Read paragraph 2 to find out about some of these monuments. Augustus was the first emperor of Rome and died about fifty years before our story is set.

Study the images of the obelisk and the **Āra Pācis**. Why do students think Augustus erected these monuments? Why might an Altar of Peace have been needed? (Teachers could tell students that Augustus came to power after a long period of bloody civil wars.) Students may ask about obelisks. For more information see the note below on *Images*.

Read paragraphs 3 and 4. Identify the following in image 1 in the story: the Aqua Virgo; the Arch of Claudius; the temple of Jupiter Optimus Maximus on the Capitoline Hill.

Now look more closely at the pictures of the Arch of Claudius on p. 25. Compare the drawing with the picture on the coin. Teachers could ask:

- Why do you think the arch no longer exists? (There is no right answer to this. Students should be able to come up with lots of ideas, such as: destroyed in war/attacks on Rome; stone taken by locals for other buildings; earthquakes.)

- How could the artist know how to illustrate it in the story? (As well as the image on the coin, there is evidence from other Roman victory arches.)
- When Catia and Gisco saw the arch, about how long had it been there?
- Why do you think Claudius put the arch in this place?
- Look at the figures on either side of the horseman. What do you think they are? (They are trophies.)
- Where do you think the inscription would have been?
- Catia was a Briton. How do you think she would have felt when Gisco told her about the arch?

Finally, students could be asked to look back over what they have read and study the images. Ask them:

- Who paid for these buildings?
- Why did emperors pay for buildings and facilities for public use?
- From where and from whom did emperors get their money?

Discussion could include: were emperors motivated by philanthropy or desire for personal glory or a mixture of both? What was the connection between military victory and building? What message was Augustus giving by placing these monuments in such a prominent position? Why do you think he built an altar to the goddess Peace? Why bring the obelisk from Egypt and erect it there?

All of these questions will crop up again when discussing the Augustan forum and the Forum Romanum, so keep the discussion brief at this point.

Images

Obelisk

An obelisk is a tall four-sided, tapering stone pillar set up as a monument. The ancient Egyptians were the first to erect obelisks, which they called *tekhenu*. The Greeks used the Greek word *obeliskos* ('spit') to describe them, and this was adopted by the Romans - the Latin word is **obeliscus**. The Egyptians placed obelisks in pairs at the entrances to temples, and they were associated with their sun god Ra. These ancient Egyptian obelisks have been dispersed around the world; less than half remain in Egypt and Rome has the most. Augustus (then known as Octavian) had defeated Antony and Cleopatra at the Battle of Actium in 31 BC, and Egypt then became part of the Roman Empire. The importation of obelisks to Rome immortalised this victory and was a statement of the power of Rome. The Circus Maximus was decorated with an obelisk and the obelisk now in St. Peter's Square (the Vatican obelisk) was originally erected in AD 37 in the Circus of Gaius and Nero. Three Egyptian obelisks, known as Cleopatra's Needles, are now in London, New York and Paris.

The Arch of Claudius.

The coin is a gold aureus of the Emperor Claudius, issued AD 46–47 (British Museum number 1863,0501.1). The coin was minted to celebrate the conquest of Britain in AD 43. The image of the arch on the coin may not be the arch over the Via Flaminia; there were other similar victory arches. Notice the emperor on horseback in the top centre and trophies on either side.

Tombs lining the Appian Way.

Some of the tombs were so large and grand that homeless people could find shelter there. The evidence for homeless people living in tombs comes from a Roman law forbidding the practice: 'Anyone who so wishes may prosecute a person who lives or makes his dwelling in a tomb.' (Beard, *SPQR*, p. 443.)

Further information

The buildings on the Campus Martius

The Campus Martius was in the northwest of the city, along the east bank of the River Tiber. The Aqua Virgo crossed it to supply the Baths of Agrippa. In Republican times it had been used as a space for the Roman people to assemble to listen to speeches and to vote. Many of the buildings and monuments erected there were paid for by the emperors or wealthy Romans and named after them.

The **Mausoleum of Augustus** was built in 28 BC. After his death in AD 14 bronze plaques were fixed at the entrance, inscribed with a document describing the achievements and victories of Augustus, known as the *Res Gestae divi Augusti (The Achievements of the Divine Augustus*). For more information about the Mausoleum and the *Res Gestae* see the *Romans in Focus: Constructing power in Augustus' Rome* video (linked from the website). The Roman practice was to cremate the dead, then place the ashes in an urn which was buried in a tomb; often this was a family tomb.

South of the Arch of Claudius, the Via Flaminia became the Via Lata (Broad Street), not named in the student's book. In the southern part of the Campus Martius were several buildings devoted to entertainment and relaxation. The **Theatre of Pompey**, built in 52 BC by the general Pompey, was the first permanent theatre in Rome. The **Theatre of Balbus** was built in 13 BC by the proconsul Lucius Cornelius Balbus. Another theatre (**Theatre of Marcellus**), commemorating Augustus' nephew who died young, was added in 12 BC. Agrippa, a close associate of the emperor Augustus, built a set of baths (**Baths of Agrippa**), which he donated to the Roman people. Nero built baths there too (**Baths of Nero**), completed in AD 62. The circular building on the map near the Baths of Agrippa is the **Pantheon**. This was a temple dedicated to all the gods, built by Agrippa in 27–25 BC. (The circular building with the domed roof which still stands today was completely rebuilt in the second century AD.)

In the southwest of the city, in the valley between the Palatine and the Aventine hills, was Rome's most famous race-track, the **Circus Maximus**. The name means 'The Biggest Race-track' - it was the biggest and most splendid race-track in the city. Chariot races, the most popular form of entertainment, were held here. Another race-track, the Circus of Gaius and Nero, was built on the west side of the Tiber by the emperor Gaius. Nero took part in chariot races here.

The growth of Rome (p. 27)

The main objectives of this material are to give students an understanding of:

- Rome's geographical position;
- the advantages of that position: and
- the three factors which were fundamental to the city's growth and success:
    1. access to the sea for the importation of food and other goods;
    2. availability of fresh water and a drainage system;
    3. a road system linking Rome to the rest of Italy and the empire.

Unless you wish to, it is not necessary to investigate any of these topics in great detail here, as they will be explored further in later chapters. At this point, assess understanding by asking:

- What were the main factors which contributed to the growth of Rome?
- Which of those factors were geographical? Which were man-made?
- Why do you think Dionysius of Halicarnassus chose aqueducts, roads and sewers as the three greatest achievements of the Romans?

Activity

Ask students to research their own town.

- What are the advantages and disadvantages of the site?
- Was the layout of the town planned in advance or did it grow naturally over time?

Further information

Dionysius of Halicarnassus (*c.*60 BC – sometime after 7 BC) was a Greek historian, from Halicarnassus in Asia Minor (modern Bodrum in Turkey). He lived in Rome for many years from about 30 BC, writing *Roman Antiquities*, his history of Rome.

The **Palatine**, in the south of the later city, was the site of the earliest settlement. The name Palatine comes from **palātium**, meaning *palace*. In the first century AD the home of the emperor was on the Palatine Hill. Augustus' house was relatively modest, but later emperors built increasingly grand palaces. Gaius (Caligula) extended the palace and linked it to the Forum Romanum by means of the Temple of Castor and Pollux. Nero lived in a new palace, the **Domus Transitoria**, which extended all the way from the Palatine to the Esquiline Hill; later he replaced it with an even bigger complex, the Golden House (**Domus Aurea**). In addition to the emperors, some very wealthy Romans had villas on the Palatine, and the Temple of Apollo, built by the emperor Augustus, was also situated on the hill. At the foot of the Palatine was the **Lupercal**, a cave where, according to legend, the she-wolf cared for Romulus and Remus. A famous bronze statue, the Capitoline Wolf, is now in the Capitoline Museum in Rome. (There is a picture and more information on p. 38 of the student's book.)

The **Capitol**, in the northwest of the city, was primarily a religious centre and, in the early history of Rome, a defensive point. The **Temple of Jupiter Optimus Maximus** (Jupiter the Best and Greatest), Juno and Minerva, the three patron deities of Rome, was on the Capitol, at the end of the Forum Romanum. This temple, repaired and renovated by Augustus, was the centre of Roman state religion. Here the emperor prayed for the safety of the Roman people and the consuls took their vows at the beginning of their term of office on 1st January every year. The triumphal processions of victorious generals culminated in a sacrifice on the Capitol. The **Tarpeian Rock**, a steep cliff from which murderers and traitors were thrown, was part of the Capitol, possibly overlooking the Forum Romanum.

The **Esquiline**, in the northeast of the city, was a fashionable residential district and contained the houses and gardens of wealthy individuals, including the Gardens of Maecenas, a friend and adviser of Augustus.

Tiber island was home to a temple of Asclepius, the god of healing.

Roads

Travellers would arrive in northern Italy on the **Via Aemilia**, which joined the **Via Flaminia**. Although it was a longer route, it was generally preferred to the **Via Aurelia**, which followed the coast, possibly because the Via Aurelia passed through a malarial region. The Via Aurelia left Rome on the west side, crossing the Tiber at the bridge of Aemilius (**pōns Aemilius**). An extension of the Via Aurelia, the **Via Iulia Augusta,** continued to Arles in Gaul (France).

Story 2: Forum Boārium (p. 28)

Synopsis

The parrot is missing from Rufina's bar, so Sabina and Quartilla head off across Rome to look for it. They arrive at the Forum Boarium, the cattle market, where a merchant claims his parrot is his own. The parrot, however, has something to say about that.

Aims

- To provide further practice of nominative and accusative.
- To introduce students to the idea of a forum.
- To introduce accusative, verb, nominative word order in context.

Main new sentence patterns

- **Sabīna cum Quārtillā psittacum quaerit.**
- **Sabīna cum Quārtillā ad Forum Boārium venit.**
- **mercātōrem intentē spectat Quārtilla.**

Teaching suggestions

This light-hearted story is a good candidate for acting out. If desired, the five characters (Rufina, Sabina, Quartilla, the merchant, and the parrot) could be joined by others in the bar and/or the forum, and students could add in extra dialogue.

Use the map of Rome on pp. 4-5 to show the students where the Forum Boarium is (on the banks of the Tiber). Why might Sabina and Quartilla have tried the Forum Boarium when looking for the parrot?

The story provides plenty of practice with 'nominative accusative verb' word order. Use sentences such as **Rūfīna Sabīnam vocat** to develop in students the habit of actively identifying the nominative and accusative. How do we know that Rufina is calling Sabina rather than Sabina calling Rufina? If students reply that Rufina comes first, confirm that the nominative is usually, but not always, placed before the accusative, and ask how else we can tell who is carrying out the action. Note the word order in line 8 (**mercātōrem intentē spectat Quārtilla**) – why has **Quārtilla** been delayed until the end of the sentence?

To prepare the students for the language note on declensions later in the chapter, it may at this point also be helpful to ask the students if they can see any patterns in the noun endings. One approach is to ask the students to identify as many accusatives as they can in the story (**Sabīnam, Quārtillam, psittacum, Forum Boārium, cibum, mercātōrem**) and perhaps in the Via Flaminia story too. They all end in **-m**, but can the students spot any groupings within the endings? Can they put the words into three groups, based on their endings? It's not necessary to talk about declensions at this point – the main aim is simply to begin to establish the idea that nouns fall into groups.

Sample translation

The cattle market

There is shouting in the bar. Rufina comes out of the bar. Rufina calls Sabina.

Rufina The parrot isn't here!

Sabina calls Quartilla. Quartilla is a slave. Sabina looks for the parrot with Quartilla.

Sabina comes to the Forum Boarium with Quartilla. There's a merchant in the forum. The merchant has food. The merchant is selling the food.

Merchant I have food! My food is excellent!

Quartilla watches the merchant carefully. The merchant has a parrot.

Quartilla Hello, merchant! You have a parrot. Are you selling the parrot?

Merchant No, I'm selling food. The parrot is mine.

Parrot You're a liar! You're a liar!

Sabina Absolutely you're a liar! You're a thief!

Sabina calls the parrot. The parrot flies to Sabina. Quartilla laughs. Sabina holds the parrot and runs out of the forum.

What was a forum? (p. 29)

The second story is set in the Forum Boarium, so students will already know that it was a cattle market and there were shops there. Teachers may need to explain colonnade. (A colonnade is a covered walkway on the side of a building, supported by columns. It provides shade in hot weather and protection from rain.)

The main point to establish is that there were two types of forum: some were mainly commercial and people went there to shop and do business (although other activities took place there too, for example there were temples in the Forum Boarium); others (the Forum Romanum and the imperial fora) were used more for administrative, religious, and ceremonial activities, and as displays of the power and wealth of the Roman empire.

Students will probably already have located the Forum Boarium on the map while reading the story. Now ask them to find the Roman Forum, the Forum of Caesar and the Forum of Augustus. Notice how these fora interconnect to provide an administrative and ceremonial centre, and also how close they are to the Subura, although cut off by the firewall.

After reading, ask students:

- Is there anything similar to a forum in your own town or city, or a town you know?
- Is it named after someone, e.g. someone who was important in the town's history?
- What buildings are there? What activities take place there?

This would be a good point to ensure students grasp the idea that AD 64, like any year, is a snapshot in time in the life of a city. The urban landscape was continually evolving as old buildings were destroyed and new ones replaced them or were added. Perhaps ask students to imagine travelling back in time to ancient Rome. What buildings would they expect to see? They may have seen films or TV programmes of ancient Rome. Some students may mention the Colosseum, Rome's most iconic building. But this wasn't completed until AD 80 (construction began in AD 72).

'I found a city of brick and left a city of marble.'

This famous quotation comes from Suetonius' biography of Augustus. Augustus wanted the buildings of Rome to reflect its status as the capital of a vast and powerful empire. The boast is an exaggeration – most of the city's buildings were still constructed of brick – but there is an element of truth. Augustus did commission several large marble buildings, and some public spaces throughout the city were paved in marble. His building programme, which lasted forty years, transformed the city. When he came to power the marble quarries at Carrera on the northwest coast of Italy were opened so that local marble was available as a construction material, and marble was imported from elsewhere in the empire. See the Chapter 2 Weblinks for more details.

Notable buildings and monuments added after AD 64 include: the Colosseum (AD 72–80), the Arch of Titus (AD 82), Trajan's column (AD 113), and the Pantheon (rebuilt in the 2nd century AD).

Discussion question: What message do you think the emperors might have wanted to send to the inhabitants of Rome and the empire by their building programmes?

Students could be split into groups to discuss this, then report back to the class. Encourage them to look back at p. 26 (*First impressions*). Points that could be made include:

- Celebrating Roman military conquests e.g. over Britain (**Arch of Claudius**) and Egypt (**obelisk at the Solarium**).
- Associating emperors with military success. For example, naming a monument or building after the emperor (**Arch of Claudius**); the way the obelisk's shadow fell across the **Ara Pacis** on Augustus' birthday.
- Associating imperial rule with peace – the **Ara Pacis**.
- The scale and grandeur of the buildings was a display of Rome's power and wealth.
- The buildings which were for public use demonstrated that everyone in Rome could share in Rome's wealth and splendour.
- By building places for entertainment, such as theatres and amphitheatres, emperors might want to show that they are interested in the well-being of their subjects.
- On the other hand, this provision could be seen as bribery and a method of control: the emperors were interested in popularity and the people would support an emperor who provided places for entertainment.
- Baths and aqueducts demonstrated that the emperors were interested in improving the living conditions of their subjects.

Encourage students to see the tensions between philanthropy and self-interest, and between celebrating war and conquest on the one hand and peace on the other.

Further information

The Forum of Caesar was commissioned by Julius Caesar in 46 BC and completed after his death by Augustus. On the east and west sides were long colonnades, with shops behind the western colonnade. There was also a Temple of Venus, from whom the Julian family claimed descent.

The Forum of Augustus (2 BC) was built on the northeast side of the Forum of Julius Caesar. One of the most impressive buildings in the Forum of Augustus was a Temple of Mars, the god of war. The forum was decorated with statues: in the centre was a statue of Augustus in military dress; along one side were bronze or marble statues of Roman generals; and on the other side were statues of Augustus' ancestors, right back to Romulus and Aeneas, the legendary founders of the city of Rome and the Roman race. Two triumphal arches were added by the emperor Tiberius in AD 19, either side of the temple of Mars, to commemorate victories in Germania.

Language note 1: Nominative and accusative cases (p. 30)

As with most language notes, it's important to lay at least some of the groundwork for this note *before* you study it with the students. The concept encapsulated in paragraphs 1 and 2, that nouns change their terminations depending on their role in the sentence, is best met and discussed in the context of the sentences found in the story **Via Flāminia**. Such an approach should mean that although the *terminology* of nominative and accusative might be new to the students, the *concept* will not be. Ensure that the concept is well understood, using further examples if need be, before introducing the terminology.

Students may have noticed that nouns in the accusative case end in **-m**. Although that's not always true, and some nouns end **-m** in the nominative (e.g. **vīnum** in the story **nox**), for students who struggle to retain the various terminations of Latin nouns the idea that a noun ending in **-m** is unlikely to be doing anything will be a useful rule of thumb.

Most sentences in the student book will follow the 'nominative accusative verb' word order. It is important that students continue to read Latin from left to right and grow accustomed to the order in which information is usually delivered in Latin. To ensure that students give due regard to the noun terminations, however, some sentences will lead with the accusative. As the nominative and accusative are introduced, regularly ask students how they know who is carrying out the action in a sentence.

Story 3: Forum Rōmānum (p. 31)

Synopsis

Faustus and Lucrio, an enslaved man, bump into the senator who owns the insula where Faustus works. It soon becomes clear that Faustus owes him a lot of money but doesn't have it. Lucrio pays the price for defending his owner and the senator tells Faustus that he might take Sabina in lieu of the money.

Aims

- To introduce the idea that Faustus is struggling financially, and that Sabina's freedom is at risk as a result;
- To investigate consequences of differences in social status and wealth in Rome;
- To investigate the Forum Romanum;
- To practice nominative and accusative terminations and provide the opportunity to discuss the concept of declensions.

Teaching suggestions

This story introduces the idea that Faustus is struggling for money, and that Sabina might be taken into debt bondage as a consequence. This risk to Sabina's liberty is picked up again in the story **in lātrīnā** (Chapter 5), at the end of **dē cellā** (the first story in Chapter 6), and forms the basis of Faustus' decision to remove her from Rome (at the end of Chapter 10). Might the accident in **dōna** (Chapter 4), attributed by Faustus to the anger of the Lares, also be a sign that all is not well? The students may be shocked to learn that the inability to pay one's debts might have resulted in debt bondage. Remind students that although Faustus manages the insula, he does not own it – although he owns two slaves and runs the insula, his situation, like many of those around him, is a precarious one.

Set in the Forum Romanum, the story provides an opportunity to investigate not only the buildings of the Forum (especially the curia and basilicae), but also the differences in status of those who used it. What evidence of the senator's wealth does the story provide? How does Faustus behave towards the senator? How does Lucrio behave, and why? What happens to Lucrio as a result of his defence of Faustus? Do students think Lucrio would have been surprised by what happened to him? What does Lucrio's behaviour suggest about his character? Why does the senator have his slave attack Lucrio, and not Faustus? What can students deduce about the life of, and risks to, people in Rome who were enslaved? What impression do students have of this senator? Do they think it's reasonable to suppose that all senators behaved in a similar way?

In *Language note 1*, students met the concepts and terminology of the nominative and the accusative cases. In the next language note, they will meet the idea of declensions. Set them up for the coming note by asking them to look at the endings of the following accusative nouns, taken from the story, and organise them into three groups:

Forum, senātōrem, servum, pecūniam, basilicam, Faustum, pēnsiōnem, signum, Lūcriōnem, fīliam, ancillam

It will be enough for now for the students to see that three groups of nouns exist. They can discover more details and the relevant terminology when they study the language note.

Sample translation

The Forum Romanum

Faustus enters the Forum Romanum with an enslaved man. The slave is called Lucrio. The Forum Romanum is noisy.

The Senate House is in the Forum Romanum. In front of the Senate House Lucrio sees a senator. The senator has a large slave.

Lucrio Look! The senator is here. You owe a large sum of money…

Faustus By Hercules!

Faustus hurries to the basilica with Lucrio. But the senator sees Faustus in front of the basilica. The senator walks to the basilica with his big slave.

Senator Hello, landlord! Have you got my money?

Faustus Hello, senator! I don't have your rent, but …

Senator What are you saying?

Lucrio Faustus always hands over the money. Faustus isn't a thief.

The senator gives a signal. The large slave hits Lucrio. Lucrio falls down.

Faustus I haven't got your money!

Senator You haven't got my money, but you do have a daughter. I'm looking for a female slave. Watch out, landlord. The city is dangerous.

The senator leaves the forum. Faustus is terrified.

The Forum Romanum (pp. 32-33)

The site is complicated and difficult to interpret. Photographs can impress on students the difficulty of imaginative reconstruction of the buildings; on the other hand, guidance is needed to distinguish ancient remains from later buildings. It is advisable to make just a few points and

concentrate on a small selection of buildings. Pay attention to the activities that took place in the forum and the experience of visiting it, as well as to the physical appearance.

One approach is to use the images of the Forum Romanum to introduce the story on p. 31, which is set there, concentrating on the Basilica Aemilia. Before studying the plan, look at the photographs of the forum as it is now, on pp. 31–33. Ask students:

- How much is left of the ancient Roman buildings? (Students will need guidance from the teacher to distinguish ancient from later buildings especially in the photograph at the bottom of p. 33.)
- How easy or difficult do you think it is for historians and artists to reconstruct what the forum looked like in AD 64? What types of evidence might they use?

Now focus on the Basilica Aemilia. Locate it on the plan and read the caption, then compare with the photographs on pp. 31 and 33. In the photograph at the bottom of p. 33 the remains of the Basilica Aemilia are in the bottom right-hand corner. Very little remains, mainly rows of columns which show where the colonnades were. These can be seen more clearly in the photograph on p. 31. Ask students:

- Why might Romans have gone to the Basilica Aemilia?

Answers could include: to work (as a merchant or banker); to do business with a banker or merchant or borrow money; to meet friends and stroll in the colonnade; to shelter from the rain or the sun; to look at the sculptures and other decorations; visitors to Rome might have gone just to admire the building.

The double-page spread can be explored in more detail after reading the story *Forum Romanum.* The main buildings are marked on the plan, but not all of them are described. More information is supplied below; it is up to you to decide how much, if any, of this you wish to share with your students. Perhaps split students into pairs and ask each pair to use the information on pp. 32–33 to make a list of the activities that took place in the forum, linking each activity to a place or building. A joint list can then be compiled on the board. To conclude, perhaps take each character from the stories and ask students to suggest why they might visit the forum. For example:

Sabina: to watch a procession

Rufina: to see the emperor and listen to a speech

Faustus: to borrow money

Lucrio: accompanying his master

Currax: to give a message to a friend or business acquaintance of Faustus

Catia: to admire the magnificent buildings and look at the variety of people

Gisco: to look at the Golden milestone and see how far Rome was from Londinium.

Plautus

The lines come from a comedy (*Curculio* 467–82), so allowance has to be made for some exaggeration. When assessing Plautus' usefulness as a source it is also important to bear in mind that his plays were adaptations of Greek comedy; in fact, *Curculio* is set in Epidauros, in Greece. Nevertheless, the buildings he names were in the Forum Romanum. Another factor is that Plautus was writing in the late third and early second centuries BC (*c.*250–184 BC), about 250 years before our stories are set. The passage in the student's book is a cut-down version which gives a flavour of the original. Liars and boasters are said to frequent the shrine of Cloacina to

boast of their love affairs and sexual conquests because Cloacina was the goddess of love (identified with Venus) as well as protector of the sewers.

Below is a version with fewer cuts; this includes some references to respectable men as well as rogues.

> *I'll show you where you'll easily find every sort of man, … whether it's a wicked man or a virtuous one that you seek, honest or dishonest. If you want to find a perjurer, go to the Senate House, for a liar and a boaster, go to the shrine of Cloacina. Look for husbands splashing their cash in the Basilica – … Members of the dinner clubs will be in the fish-market. Respectable and wealthy men stroll at the end of the forum. In the centre, near the canal, there are the pure show-offs … At the old shops are those who lend or borrow money. And behind the Temple of Castor are those you trust at your peril.*

Further information

Originally the Forum Romanum had been a marketplace, but by the first century BC shops and markets were located elsewhere in the city. More information is provided here about some of the buildings. Teachers aren't expected to share this with students, but it may be helpful in interpreting the plan and images and in answering some of the questions which students have.

Temples and shrines

Temple of Concordia: The first temple to Concordia was built in 367 BC. It was rebuilt by Tiberius, Augustus' successor, while Augustus was still alive, and dedicated as Concordia Augusta in AD 10.

Temple of Julius Caesar: Julius Caesar was assassinated in 44 BC. After his death he was the first mortal to be worshipped as a god. Augustus, the first emperor of Rome, was his nephew and adopted son. Augustus built a temple in honour of Caesar on the spot where Caesar's body was buried. Romans believed that Augustus and the emperors after him became gods after they died.

Shrine of Vesta: The shrine of Vesta lay just outside the forum near the temple of Julius Caesar. It was a circular building with a cone-shaped roof. Its shape was thought to be that of an early Roman house, because of Vesta's role as goddess of the hearth fire in the home. However, by the first century BC Vesta was a cult of the state not of the private home. Roman temples usually had a statue of the god inside, but there was no statue of Vesta, which is one reason why it was regarded as a shrine rather than a temple. Instead, inside the shrine was the sacred fire and some sacred objects, including the Palladium (a statue of Athena rescued from Troy).

House of the Vestal Virgins: The flame was tended by six priestesses of Vesta, know as the Vestal Virgins because they had to abstain from sex during their thirty years' service. The Vestal Virgins lived in a house near the shrine of Vesta, just outside the forum. They were the only female priests in Rome and as such were highly esteemed. Mostly they were from elite senatorial families. If they had sex or let the flame go out they were punished by being walled up. The last known case of a Vestal being buried alive (in the Campus Sceleratus near the Colline Gate) was in about AD 89 (Pliny *Letters* 4.11). The other main duty of the Vestal Virgins was to prepare grain mixed with salt, which was used in public sacrifices.

Temple of Saturn: In the corner at the foot of the Capitoline Hill. It was restored by Augustus in 42 BC.

Temple of Castor and Pollux: Restored in AD 6 by Tiberius, the adopted son of Augustus, who became emperor after Augustus' death. Some remains survive.

Porticus Deorum Consentium: A shrine for the cult of the Dei Consentes, 'the united gods'. Twelve gods were honoured here: Jupiter, Juno, Apollo, Ceres, Diana, Mars, Mercury, Minerva, Neptune, Venus, Vesta and Vulcan. Their gilded statues stood along the Forum.

Shrine of Venus Cloacina: A small shrine directly above the Cloaca Maxima, near the Basilica Aemilia. Cloacina, as well as being the goddess who looked after the sewers, was identified with Venus, the goddess of love.

Public buildings

The curia: The building was restored by Augustus in 29 BC, then rebuilt by Diocletian in AD 284-305. The roof, the upper parts of the side walls, and the rear were added in the 1930s.

Basilica Julia and Basilica Aemilia (also known as the **Basilica Paulli**): Both buildings were part of Augustus' building programme, replacing or restoring earlier basilicas which had been destroyed by fire. The Basilica Aemilia was named after the Aemilius Paullus family. The Basilica Iulia was named in honour of Julius Caesar.

Tabularium: A large building; probably a records office for storing documents.

Regia: Traditionally the Regia was the home of Numa, one of the early kings of Rome. Later it was used as the office of the high priest. After a fire in 36 BC it was rebuilt in marble.

Tullianum: The prison; used to detain prisoners temporarily while they awaited execution or trial in the nearby lawcourts, not for long-term imprisonment.

Rostra: The Latin word **rōstra** means '*ships' prows*'. The platforms got this name because the **rostra** near the foot of the Capitol was decorated with the bronze prows of ships which had been captured in a sea-battle. Before Rome was ruled by an emperor, politicians stood on the rostra to make speeches to the people assembled in the forum. The rostra at the end of the forum near the Capitol was named the Rostra of Augustus after Augustus' remodelling of it. There was another rostra, added later, in front of the Temple of Julius Caesar; this was decorated with the prows of ships captured at the battle of Actium in 31 BC, in which Octavian (the future emperor Augustus) had defeated Antony and Cleopatra.

Victory monuments

Arches: Traditionally Roman military commanders who had been victorious in battle were honoured and commemorated by the erection of statues, columns or arches in the forum. A triumphal arch was erected in 29 BC to celebrate Augustus' victory in the battle of Actium in 31 BC, but the exact location of the arch in the forum is not known. Other arches followed: the Parthian Arch celebrating victory over (or settlement with) the Parthians was built in between the Temple of Julius Caesar and the Temple of Castor and Pollux in 19–17 BC. The top of the arch was decorated with a statue of a chariot and charioteer. An arch to celebrate the recovery of the eagle standards from the Germanic tribes in AD 9 was erected by the emperor Tiberius.

Statues and columns: Statues, some of them perched on high columns like Nelson's column in London's Trafalgar Square, commemorated victorious generals and naval commanders. Columns celebrating naval victories were decorated with the prows of the enemy ships, like the rostra. There was a statue of Augustus on horseback on the rostra.

Roads

The Sacred Way (Via Sacra): When a Roman general won a victory in war it was celebrated with a triumphal procession which passed through the city and ended by going along the Sacred Way through the Roman Forum to the Temple of Jupiter on the Capitol. Religious processions also passed along the Sacred Way.

Miscellaneous

Black Stone (Lapis Niger): A small area paved in black marble surrounded by a low balustrade of white marble may have been in the forum near the rostra of Augustus in the time our stories are set. However, the date of the marble pavement is disputed, and it could have been laid later. The lapis niger was revered by some Romans as the site of the tomb of Romulus. Underneath the black marble paving was a column with an inscription on it, which is the oldest surviving Latin inscription.

Further literary and epigraphical evidence

The poet Ovid was exiled from Rome by Augustus. In these lines he remembers the delights of Rome (*ex Ponto* 1.8):

> *I remember again the sights of lovely Rome,*
>
> *and in my mind's eye I survey everything.*
>
> *Now the fora, now the temples, now the marble-roofed theatres,*
>
> *now I recall each colonnade.*
>
> *Now the grass of the Campus Martius that overlooks beautiful gardens,*
>
> *the lakes and the streams, and the Aqua Virgo.*

Language note 2: Declensions (p. 34)

The first language note in this chapter introduced the concepts of nominative, accusative and case. This language note now addresses the concept of declension. As ever, it will be preferable if students arrive at the note having done some thinking about the central concept within the context of the stories. Here, an awareness that Latin nouns fall into groups will be sufficient (see *Teaching Suggestions* for *Story 2: Forum Boārium* for ideas).

Students who struggle with the terminations, or with identifying the declension of a noun, may benefit from the rough rule of thumb that nouns ending **-a** 'go like' **Rūfīna**, those ending **-us** go like **Faustus**, and all the others go like **Giscō**.

If students are unsure about why **Giscō** becomes **Giscōnem** or **īnfāns** becomes **īnfantem**, encourage them to try saying **Giscōnem** and **Giscōem**, and **īnfantem** and **īnfansem** out loud. Which forms are easier to say? Remind them that Latin was (and for some, still is) a spoken language.

The Course avoids discussion of the fourth and fifth declensions at this point. Teachers may notice that fourth and fifth declension nouns are occasionally used in the stories (for example **arcus** in the **Via Flāminia** story). Where this is so, care is taken to use them in such a way that their endings coincide with second or third declension nouns so that students may read them as such.

To consolidate, have the students look back at one of the stories. Ask them to identify the nouns in the story and then group them into one of the three declensions (accept **arcus** as second). Alternatively, give the students Latinized names and have them work out each other's accusative forms.

The final language note in this chapter addresses the links between declension and gender, so there is no need to cover it here unless you wish.

An additional language note is available online for teachers who wish to discuss second declension nouns ending **-er** or **-ir**.

Language practice (p.34)

This exercise uses nouns shown in the language note which precedes it. Some students may find it easier to translate the sentence into English first, and then consider the appropriate ending to use.

The exercise can be differentiated for students by providing some with the full nominative and accusative forms, and allowing them to choose between the two.

Story 4: cella (p. 35)

Synopsis

Currax takes Catia and her family to the Subura, where Rufina greets them with food and wine. Currax then shows Gisco to the room, which isn't all that Currax claims, and appears to be already inhabited!

Aims

- To consolidate nominative and accusative singular.
- To develop the characters of Currax, Catia, Gisco, and Rufina.

Main new sentence patterns

- **Rūfīna Giscōnem et uxōrem salūtat.**
- **subitō tēgula cadit et columba per rīmam volat.**

Teaching suggestions

Set the context for this story by asking the students when we last saw Currax (at the very end of the first story in this chapter, **Via Flāminia**) and what he was doing (trying to find tenants for the insula). Given what we learnt in the story **Forum Rōmānum**, why might Currax be particularly keen that the family take the room? (Faustus clearly needs money urgently. Perhaps Faustus would punish Currax if he lost potential tenants.)

The first story in this chapter revealed that Catia is a Briton, and in this story (line 4) we discover that Gisco is a veteran – a retired soldier. Students may already have given thought to how Catia and Gisco met. Does this new information alter the ideas they had about how the two came to be together? If Gisco is a retired soldier, where might he have been fighting? Rome drew its soldiers from across the empire: Gisco used to be a *Roman* soldier, but do the students think that means he is originally from Rome, or Italy, or elsewhere in the empire?

Further questions might include:

- How is Gisco's affection for Celer shown? (line 6)
- Why might Rufina be wary of Celer? (line 7)
- In lines 6–8, how does Rufina help Catia and Gisco to feel at home?
- How does Catia show her appreciation to Rufina? (line 9)
- How does Currax describe the room on offer? (line 11)
- What is Gisco's initial reaction when he sees the room? (line 13)
- How would the four events in lines 14–15 sound? (Encourage students to think about/describe the details of these sounds.)
- What impression do you get of Currax from this story? Use extracts from the story to support your view.

- What impression do you have of Gisco by the end of the story? Choose two adjectives to describe him. Explain your choices.
- What animals are mentioned in the story? What sort of dog does Celer appear to be? Where might Catia and Gisco have found Celer? Use the image at the bottom of the page as a stimulus for further discussion on British hunting dogs if desired.

Encourage the students to consider the different relationships being developed in this story, and the various needs of the characters. Catia and Gisco are arriving in Rome with their young son and hound – they need somewhere to stay. Currax needs to fill the rooms in the insula for Faustus (what might happen to him if he's regularly unsuccessful?). Faustus and Rufina need the income from the room, so they need Currax to be successful.

Sample translation

The room

Currax is hurrying through the city. The enslaved boy is leading Gisco and Catia to the Subura. Rufina sees the slave.

Rufina Hello, Currax!

Currax A veteran is looking for a room, mistress. The veteran is called Gisco. Gisco has a wife and a son. And their dog is Celer.

Catia is holding her son. Her husband strokes Celer. Rufina greets Gisco and his wife. Rufina praises the infant, but looks anxiously at the dog. Rufina brings wine and a lot of food. Catia eats the food.

Catia The food is excellent, Rufina!

Currax leads Gisco to the room. Currax praises the room.

Currax The room is very quiet. The room has an excellent view. The room is …

Gisco Small and dark!

Suddenly a tile falls and a dove flies through the hole. Celer barks. A big rat runs through the doorway.

Gisco There's a rat living in this room. It isn't an excellent room, but you are an excellent salesman, Currax!

Language note 3: Gender of nouns (p. 36)

The aims of this note are:

1. to introduce students to the concept that Latin nouns have a gender;
2. that to some extent gender correlates with declension;
3. to explain the use of *m.*, *f.*, and *n.* in vocabularies and dictionaries.

As the note states, neuter forms of the second and third declensions will be explored in Chapter 4 – there is no need at this point to study details of the neuter forms, beside those outlined for the second declension here.

From Chapter 2 onwards, nouns in the *Vocabulary for learning* lists will be given with their gender. Teachers' views vary on the necessity of learning the gender of nouns. Whether or not teachers require students to learn the gender of nouns tends to depend on a number of questions: will students be progressing to reading significant quantities of original literature? Are

students composing Latin? How comfortable are individual students with other aspects of the language?

An additional language note is available online which looks at first declension masculine nouns (e.g. **agricola** and **nauta**) and second declension feminine nouns (e.g. **laurus** and **Aegyptus**).

Language practice (p. 36-37)

Exercise 2: check that students can use the vocabulary to identify the declension and gender of regular nouns. If this short activity reveals any problems, then carry out short activities to develop the skill, one declension at a time, in the context of a reading passage before or after reading the story.

Exercise 3: students select either the nominative or accusative singular to complete the sentence. Students should take care with example **(e)**, which uses accusative, nominative, verb word order.

Exercise 4: returns to the language topic of Chapter 1. The position of the various forms of the verb is randomized in the parentheses to ensure that students are looking at the end of the verb rather than choosing it based on its position in the list.

Romulus and Remus (p. 38)

The mythology sections of the course do not attempt to retell the myths – there are many versions of the myths available, and teachers will wish to decide for themselves which version is most appropriate for their students. Instead the course aims to provide teachers and students with ideas and materials through which the myths may be further explored.

The myth of Romulus and Remus includes some difficult and surprising elements, not least the inclusion of fratricide within the heart of Rome's foundation. The sources and their accompanying questions attempt to help the students see the myth through the eyes of Romans living in the first century AD.

Source 1 is a panel from an altar to Mars and Venus, from the Piazzale dei Corporazioni in Ostia (now in the *Museo Nazionale Romano* in Rome. According to the myth, Mars was the divine father of Romulus and Remus. Venus was the mother of the Trojan prince Aeneas, who was an ancestor of the twins. The panel was carved in late 1st century or early 2nd century AD (i.e. after the period in which our stories are set). It shows the Lupercal, set within the Palatine Hill, with Romulus and Remus being fed by the wolf (bottom left). The Romans used the word **lupa** to refer not only to a wolf, but also to a prostitute. How might that second meaning change students' understanding and interpretation of the myth? Also in the image is a representation of the River Tiber (bottom right) – ask the students why they think the sculptor included it? Besides the wolf, what other animals are shown on the panel? (They are not all clear, but they include an eagle, a rodent, a lizard, a snake and a goat.) Why might the sculptor have included them? (The eagle was a symbol of the power of Rome. The animals and the natural setting may also help to convey the impression that Romulus and Remus were brought up in the countryside with, and to some extent by, animals.) The two men (top right) are likely to be representations of Romulus and Remus as young adults, and the individual (top left) may be Faustulus. How does this altar panel, and the myth as a whole, help to link the Romans to their gods?

Teachers and students may be familiar with the famous bronze statue (not shown), known as the Capitoline Wolf, which is now in the Capitoline Museum in Rome. It used to be thought that the statue was Etruscan, one of the earliest surviving Roman statues, although it was known that the twins were added later in the fifteenth century AD. However, the date is now disputed and

recently chemical analysis has suggested that the statue was probably made in the eleventh or twelfth century AD. Although the Capitoline Wolf on display today may not be the statue that was seen by Romans in the first century AD, we know that there were similar statues decorating the city. Ancient authors mention one near the Lupercal and a gilded one on the Capitol. The statue near the Lupercal is mentioned by Livy (10.23):

> *They [the aediles] also placed near the ficus Ruminalis* a group representing the founders of the city as infants being suckled by the she-wolf.*

*The **fīcus Rūmināl**is was a wild fig tree near the Lupercal, with religious and mythological significance. It was supposed to be the place where the cradle carrying Romulus and Remus came to rest after they had been abandoned.

Cicero (*Catiline* 3.9) says that the statue of the wolf on the Capitol was struck by lightning, describing it as 'a gilded statue of the infant Romulus drinking milk from the teats of a wolf'.

Source 2 is an extract form Livy 1.7 (Livy recounts the story of Romulus and Remus in 1.4–7). The historical lens of the civil wars of the first century BC is not the only way in which the struggle between the brothers can be viewed. The population of Rome had long been divided between patricians (the wealthy, who also held political power) and the plebeians (the poor, working class, without wealth). Some see the struggle between the brothers as representing the struggle between the classes.

Activities

This topic provides plenty of opportunities for students to do some research of their own and engage in creative work. Some ideas are given below. There are also opportunities for discussing the function of buildings and monuments in the modern world and investigating the continuity between Roman building styles and modern.

Discussion and research

1. Show students some pictures of well-known monuments such as the Arc de Triomphe, Nelson's Column, the Statue of Liberty, the Pyramids. Ask students to consider the following questions:
    - What is the difference between a building and a monument?
    - For what purposes do people erect monuments?
    - In what ways are the modern monuments similar to and different from the ancient ones?
    - In groups: research a monument and present your findings to the rest of the class.

    The Arc de Triomphe (Arch of Victory) in Paris, completed in 1836, celebrates the victories of Napoleon.
2. Show students images of some modern buildings which make a statement e.g. the Gherkin, the Shard, the Empire State building. Ask:
    - Why do you think these buildings were built? Are they purely functional?
    - What statement do they make about the people or countries who built them?

3. Visit a city or town centre near where you live. Is there anywhere that resembles the Roman forum? If so, what activities take place there? What buildings are there and what style are they? Are there any other features which are like those you would find in the Roman Forum?
4. Find buildings in your city or a city or town you know which are named after people. Why?

Further activities

- Produce a guide to ancient Rome for tourists.
- Write and illustrate a page for a tourist guide, website, blog, or newspaper article: 'The Top Five Sights to see in ancient Rome'.
- You are a visitor to ancient Rome. Write a series of texts or postcards home.
- Make a poster advertising Rome as a travel destination.
- Design and make a board game based on the city of Rome in AD 64.
- Choose a building in ancient Rome and research it. Present your findings to the rest of the class: a poster, a model, a cake, a website.

Further reading

Spawforth A. and Hornblower S. (2012) *The Oxford Classical Dictionary*, Oxford University Press