

CHAPTER 47
---------------

## LOOKING FORWARD TO THE GAMES

### Objectives

- to extend the student's experience with the accusative and infinitive construction in indirect statements by introducing examples with future and perfect infinitives, all in the active voice and after main verbs in the present tense
- to tabulate the forms of the irregular verb *mālle*

### The Story

1. This is the first of three chapters on the Colosseum and gladiatorial and other combats that took place there. The theme of the stories thus moves from recreation (baths and poetry, Chapters 43–45) and children's games (Chapter 46) to games of life and death in the arena—which had a compelling fascination for the Romans.
2. Words to be deduced: *memorābilis* (10) and *congregi* (14).
3. Indirect statements:
  - a. Examples with future infinitives:
    - tē crās nōn labōrātūrum esse* (4)
    - tē quoque ad mūnera itūrum esse* (5)
    - Aurēliam eō nōn itūram esse* (15)
    - nōs tē in amphitheatrō vīsūrōs esse* (22–23)
  - b. Examples with perfect infinitives:
    - mē per iocum hoc dīxisse* (9)
    - labōrāvisse et amphitheatrum... cōnfēcisse* (10–11)

The future infinitive will be formally taught after the reading passage. Students will most likely identify it in the course of the reading. Insertion of the word *that* when translating indirect statements will provide a useful cue.
4. Forms of the so-called future active periphrastic (e.g., *itūrī sunt*, 5) are introduced in this chapter (other examples in lines 17 and 19). They will cause students no problem since they may be translated literally, e.g. *they are about to go*. Simple future indicatives may be substituted for these periphrastic constructions, but the periphrastic construction does offer the additional meanings of *intention* or *likelihood*.
5. Structures: note the emphatic position of *novum* in line 7.
6. *quid dīcam* (8): Although students have not as yet been introduced to the present subjunctive, it is not anticipated that this clause will cause any difficulty, especially since it echoes *Quid dīcis...?* (6) uttered by Cornelius.

7. *Quō maior populus, eō plūs periculī* (18–19): for this form of comparison, see *Quō celerius currēbat ille, eō celerius currēbant hominēs* (36:19–20). For the quotation from Seneca, see below, note 10d.

8. *est cōficienda* (23): Treat this use of the gerundive in a passive periphrastic construction as a vocabulary item at this stage and resist the temptation to analyze and discuss it. Several other examples will be introduced in this book before an explanation is given in Book III.

9. Note the formal plurals used by Titus in his leave taking: "*Nōs abitūrī tē salūtāmus!*" Titus undoubtedly intends a humorous parody of the gladiators' salute to the Emperor as they enter the arena: *Nōs moritūrī tē salūtāmus* (see line 12).

### 10. Background

- a. *Caesar* (7) Students should realize that this is an imperial title and does not refer to Julius Caesar. Augustus adopted the cognomen *Caesar* as well as the title *prīnceps* or first citizen. Both titles were used by and in referring to other emperors as well (see, for example, 7:12).

According to Dio Cassius (57.8.2), the Emperor Tiberius said of himself, "I am *dominus* of my slaves, *imperātor* of my soldiers, and *prīnceps* of the rest." Most of the Emperors after Tiberius preferred the title *Caesar*. Augustus and Tiberius had been at pains to suggest that they were ordinary Romans; later Emperors gave up that pretense.

- b. For the Colosseum and its completion and dedication in A.D. 80, see "Roman Life XXVIII" later in this chapter. The epigrams of Martial quoted there should be read in conjunction with the story here as illustrations of the pride of the Romans in the new amphitheater as one of the wonders of the world and of the arrival of people from all over the known world to celebrate its opening.
- c. *togam virilem* (17): See Chapter 51.
- d. Seneca (18), the famous Stoic philosopher and advisor to Nero, was often quoted for his pithy sayings and carefully phrased *sententiae*. The quotation here is adapted from a sentence in Seneca's seventh moral epistle, in which he recommends avoiding crowds because their influence can be detrimental to one's character and peace of mind. In this letter (VII.1-3) Seneca especially inveighs against joining the crowds at the amphitheater. The quoted *sententia* is given in English translation below, in its fuller context. Another paragraph from the same letter is quoted in "Roman Life XXX" in Chapter 49 of the student's book:

Do you ask me what you should regard as especially to be avoided? I say, crowds; for as yet you cannot trust yourself to them with safety. I shall admit my own weakness, at any rate; for I never bring back home the same character I took abroad with me. Something of that which I have forced to be calm within me is disturbed; some of the foes I have routed return again. Just as the sick man, who has been weak for a long time, is in such a condition that he cannot be taken out of the house without suffering a relapse, so we ourselves are affected when our souls are recovering from a lingering disease. To consort with the crowd is harmful; there is no person who does not make some vice attractive to us, or stamp it upon us, or

taint us unconsciously therewith. Certainly, the greater the mob with which we mingle, the greater the danger.

But nothing is so damaging to good character as the habit of lounging at the games; for then it is that vice steals subtly upon one through the avenue of pleasure. What do you think I mean? I mean that I come home more greedy, more ambitious, more voluptuous, and even more cruel and inhuman—because I have been among human beings.

## Vocabulary List 47A

1. postrīdiē on the following day
2. negōtiōsus, a, um busy
3. prō certō habēre to be sure ( expression of mental action )
4. mūnera, mūnerum N. Pl. games, entertainment ( remunerate, munificence )  
sing. mūnus, muneris N. gift, duty
5. spērō, -āre, -āvī, -ātus to hope ( desperation, desperado, despair )
6. memorābilis, e memorable
7. per iocum in fun, as a joke
8. cōnstat it is agreed ( expression of mental action )
9. epigramma, epigrammatis N. epigram ( a short, witty, biting poem )
10. imperātor, imperātoris M. commander, emperor

## Vocabulary List 47B

1. māvult he, she prefers
2. quō māior...., eō plūs... the greater..., the more...
3. contineō, continēre, continuī, contentus to confine, hold
4. mālō, mālī, māluī, \_\_\_\_\_ ( irreg. ) to prefer
5. congredior, congredi, congressus sum to come together syn. conveniō ( congressional )
6. mātūrē Adv. early antonym: sērō
7. epistula est cōficienda the letter must be finished
8. Amphitheātrum Flāvium = the Colosseum
9. pānem et circēnsēs ( Juvenal ) bread and games

Lectiō:

Postrīdiē, dum Gaius Cornēlius in tablīnō scribit, subitō intrāvit Titus,

frater eius.

"Sālvē, Gaī!" clāmāvit Titus. "Quid agis?"

"Bene!" respondit Cornēlius. "Sed semper sum, ut vidēs, negōtiōsus."

Cui Titus, "Prō certō habeō tē crās nōn labōrātūrum esse. Omnēs enim cīvēs Rōmānī ad mūnera itūrī sunt. Spērō tē quoque ad mūnera itūrum esse."

At Cornēlius, "Mūnera?" inquit. "Quid dīcis, mī Tite?"

"Prō dī immortalēs!" exclāmāvit Titus. "Crās Caesar amphitheātrum aperiet novum. Tū tamen rogās quid dīcam?"

Cornēlius autem cum rīsū, "Nōne sentīs mē per iocum hoc dīxisse? Certē hic diēs maximē omnium memorābilis erit. Cōstat servōs strēnuē labōrāvisse et amphitheātrum summā celeritātē cōfēcisse. Martiālis epigrammata dē spectāculīs iam scribit. Plūrimī gladiātōrēs mox clāmābunt, 'Avē, imperātor, moritūrī tē salūtant!'"

Cui Titus, "Mēhercule! Tōtum populū continēbit hoc amphitheātrum.

Crās māne viae erunt plēnae hominū quī ab omnibus partibus ad spectāculum congregientur."

"Ita!" inquit Cornēlius. "Putō tamen Aurēliam eō nōn itūram esse. Scīs enim Aurēliam neque mūnera neque sanguīnem amāre. Aurēlia domī manēre māvult. Marcum tamen mēcum sum ductūrus. Iam adulēscēns est et mox togam virīlem sūmet. Sextus

autem, quod adhuc puer est, domi manebit; nam, ut docet Seneca, 'Quo maior populus, eo plus periculi.' Quota hora tu ad amphitheatrum cras mane es iturus?"

"Prima luce," respondit Titus, nam maturre advenire in animo habeo. Quando tu et Marcus eo pervenietis?"

"Haud maturre," inquit Cornelius, "sed pro certo habeo nos te in amphitheatro visuros esse. Nunc haec epistula est conficienda. Vale!"

"Vale!" inquit Titus. "Nos abituri te salutamus!"

### GRAMMATICA LATINA

#### I. The Future Active Periphrastic Conjugations ( F. A. P. C. )

F. A. P. C. = F. A. P. + H. V. of sum ( usually present or imperfect )

Note: These conjugations consist of the Future Active Participle and normally the present or imperfect tense of sum. Other tenses of the helping verb sum are possible but not in general use.

#### The Future Active Periphrastic Conjugations of the verb perdo, perdere, perdidit, perditus

perditurus, a	sum	I <u>am</u> going to destroy, I am about to destroy, I am on the
perditurus, a	es	You are going to destroy, you are about to... point of
perditurus, a,	um est	etc.
perdituri, ae	sumus	
perdituri, ae	estis	
perdituri, ae,	a sunt	

perditurus, a	eram	I <u>was</u> going to destroy, I was about to destroy, etc.
perditurus, a	eras	
perditurus, a	erat	
perdituri, ae	eramus	
perdituri, ae	eratis	
perdituri, ae	erant	

perditurus	erō	I will be about to destroy
perditurus	fui	I have been about to destroy
perditurus	fueram	I had been about to destroy
perditurus	fuerō	I will have been about to destroy

perditurus	sim	I may be about to destroy
*perditurus	essem	I might be about to destroy
perditurus	fuerim	I may have been about to destroy
*perditurus	fuissem	I might have been about to destroy

## Exercises on the FAPC:

- A. Conjugate the following verbs in the FAPC while using the present tense helping verb for the verbs in the first column and the imperfect tense helping verb for the verbs in the second column.

<u>Column I</u>	<u>Column II</u>
1. excipio	4. ludo
2. sentio	5. deleo
3. polliceor	6. aspergo

- B. Translate the following verb phrases:

1. dicturi sumus \_\_\_\_\_
2. speratura est \_\_\_\_\_
3. putaturus est \_\_\_\_\_
4. audituri sunt \_\_\_\_\_
5. sensurus eram \_\_\_\_\_
6. abrepturi eramus \_\_\_\_\_
7. We are intending to sail \_\_\_\_\_
8. She had been about to destroy \_\_\_\_\_
9. We were about to board the ship \_\_\_\_\_
10. You ( singular ) are going to express \_\_\_\_\_
11. You ( plural ) were going to sprinkle \_\_\_\_\_
12. I am about to make ( fem. ) \_\_\_\_\_

- C. Translate the following sentences:

1. He was on the point of stealing clothes. \_\_\_\_\_
2. They were about to see the lion. \_\_\_\_\_
3. The young men are going to carry the gifts. \_\_\_\_\_
4. The girls were going to show the plan. \_\_\_\_\_
5. You ( pl. + M. ) were going to praise the king. \_\_\_\_\_
6. Tears are about to come to the face. \_\_\_\_\_
7. Pyramus is about to give kisses. \_\_\_\_\_
8. The grammar teachers are going to teach the boys.  
\_\_\_\_\_
9. The bad plan is going to destroy the house with cracks.  
\_\_\_\_\_
10. My little sister is going to receive the doll.  
\_\_\_\_\_

II. The irregular verb mālō, m̄alle, m̄alui, to prefer

N. B. The verb mālō has only two infinitives, no participles, no gerunds or gerundives, no supine.

ACTIVE		SUBJUNCTIVE	
<u>INDICATIVE</u>		<u>Pres.</u>	
<i>Pres.</i>	mālō                      mālūmus	mālim                      mālīmus	
	māvīs                      māvultis	mālis                      mālitis	
	māvult                      mālunt	mālit                      mālit	
<i>Impf.</i>	mālēbam                      mālēbāmus	<i>Impf.</i>	māllem                      māllemus
	mālēbās                      mālēbātis		mālēs                      mālētis
	mālēbat                      mālēbant		māllet                      māllet
<i>Fut.</i>	mālam                      mālēmus	<i>Perf.</i>	māluerim                      māluerimus
	mālēs                      mālētis		mālueris                      mālueritis
	mālet                      mālent		māluerit                      māluerint
<i>Perf.</i>	mālui                      mālūimus	<i>Plup.</i>	māluissem                      māluissemus
	mālūisti                      mālūistis		māluissetis                      māluissetis
	māluit                      mālūerunt (-ēre)		
<i>Plup.</i>	mālueram                      māluerāmus	<u>IMPERATIVE</u>	
	māluerās                      māluerātis	<i>Pres.</i>	
	māluerat                      māluerant	<u>INFINITIVE</u>	
<i>Fut.</i>	māluerō                      māluerimus	<i>Pres.</i> mālle	
<i>Perf.</i>	mālueris                      mālueritis	<i>Perf.</i> māluisse	
	māluerit                      māluerint	<i>Fut.</i>	
		<u>PARTICIPLE</u>	
		<i>Pres.</i>	
		<i>Perf.</i>	
		<i>Fut.</i>	

GERUND SUPINE

III. Infinitives:

After this chapter, you will have been introduced to four of the six infinitives in general use. The four infinitives are listed below in the chart:

e.g. perdō

	ACTIVE	PASSIVE	ACTIVE	PASSIVE
present	perdere to destroy	perdī to be destroyed	esse to be	
perfect	perdidisse to have destroyed		fuisse to have been	
future	perditūrus esse to be going to destroy		futūrus esse OR fore to be going to be; to be about ..	

To form the future active infinitive, the new one in this chapter, use the future active participle along with the helping infinitive esse. The formula then is as follows:

F.A.P. + esse = the future active infinitive.

e.g. perdō FAP: perditūrus-a-um esse trans: to be going to destroy,  
to be about to destroy

IV. Infinitives and Indirect Statement:

In Chapter 46 where one was introduced to indirect statement, only the present infinitives were used. Chapter 47 introduces the perfect active and future active infinitive uses in indirect statement. For indirect statement, one needs to know the following time sequences:

Present infinitives represent simultaneous action with the introductory verb.

- e. g. Sciō Iūliam dolōrem sentīre. I know that Julia feels the pain.  
 Sciō dolōrem ā Iuliā sentīrī. I know that the pain is felt by Julia.

Perfect infinitives represent time before the introductory verb.

- e. g. Sciō Iūliam dolōrem sēnsisse. I know that Julia felt ( has felt ) the pain.

Future infinitives represent time after the introductory verb.

- e. g. Sciō Iūliam dolōrem sēnsuram esse. I know that Julia will feel the pain.

- N. B. The participial ending in the future active infinitive will agree with the accusative subject in case, number, and gender.

- Sciō fēminās ventūras esse.  
 Sciō rēginam venturam esse.  
 Sciō virum venturum esse.  
 Sciō homines venturōs esse.  
 Sciō portentum venturum esse.  
 Sciō portenta ventura esse.

Sē versus eum, eam, id, eos, eas, ea

Sē is used as the subject of an indirect statement for he, she, it, and they if these pronouns refer back ( reflect ) back to the subject of the introductory verb. If the subject of the introductory verb and that of the indirect statement are different; then, one uses eum, eam, id, eos, eas, ea.

2. Exercise 47c concentrates on two things:

- a. agreement of the future infinitive with the subject of the accusative
- b. use of clues such as crās, paucīs diēbus, and heri to anticipate what the tense of the infinitive will be.

### ROMAN LIFE XXVIII: CIRCUS AND ARENA

1. For further background and information on holidays and games, see *Daily Life in Ancient Rome*, pp. 202-206.

2. Colosseum was the medieval name given to the *Amphitheātrum flāvium*, which was built near the huge statue of Nero, called the **Colossus Nerōnis** because it reminded people of the Colossus of Rhodes. The name **Colosseum** first appears in the writings of the Venerable Bede (c. A.D. 673–735), whose proverb or prophecy is quoted in this essay in the student's book.

The Flavian amphitheater was mentioned in Chapter 24 (lines 14–17). See also *The Colosseum* by Peter Quennell and the Editors of the Newsweek Book Division, Newsweek, New York, 1971. This book is out of print but may be found in some libraries. It gives a full and marvelously illustrated account of the Colosseum in antiquity and through the ages. Finding a copy of it will be worth the effort.

Construction of the building was undertaken by Vespasian between A.D. 70 and 76 on the site of the artificial lake created by Nero as part of the gardens of his *Domus Aurea*. Martial records the delight of the Roman people over the dismantling of the *Domus Aurea* and the construction on its site of new buildings of use to the Roman people (second epigram on p. 48 of the student's book).

Suetonius (*Titus VII*) describes Titus' dedication of the amphitheater as follows:

[Titus] was second to none of his predecessors in munificence. At the dedication of the amphitheater and of the baths which were hastily built near it, he gave a most magnificent and costly gladiatorial show. He presented a sham sea-fight too in the old *naumachia*, and in the same place a combat of gladiators, exhibiting five thousand wild beasts of every kind in a single day.

—tr. J.C. Rolfe

3. Martial, *De spectaculis*: notes on the poems: pp. 57–59

Poem I

- a. Memphis in Lower Egypt was the capital of the Old Kingdom; the great pyramids are across the Nile and extend for 20 miles to Gizeh.
- b. Babylon, held for centuries by the Assyrians, was famous for its Hanging Gardens, one of the ancient wonders of the world.
- c. Trivia's temple is the great Temple of Artemis (Diana) at Ephesus, an Ionian city near the western coast of Asia Minor.
- d. The famous altar of horns on Delos was supposed to have been constructed by Apollo from the horns of wild animals slain by his sister Artemis, goddess of the hunt.
- e. The Mausoleum was the tomb of Mausolus, king of Caria, and was constructed by his wife Artemisia.

Poem II

- a. The Colossus (second poem) was the huge statue of Nero that originally stood in the vestibule of the *Domus Aurea*. It was 115 feet, or 35 meters, tall. Vespasian turned it into a statue of the Sun with rays surrounding its head.
- b. The scaffolds may have been for construction of the new buildings or for use in the shows.
- c. The "palace of a savage king" and the "proud domain" refer, of course, to Nero's *Domus Aurea*, which contained an elaborate park and a lake and became the site of the Flavian Amphitheater.
- d. The baths were the newly constructed Baths of Titus (*Rome and Environs*, p. 145, and *Pictorial Dictionary of Ancient Rome*, Vol. II, pp. 469–471), dedicated along with the Amphitheater.
- e. The Claudian Colonnade was the colonnaded Neronian avenue 350 feet, or 106 meters, wide, built on the old *Sacra Via* and stretching from the *Regia* eastward to the *Domus Aurea*.

Poem III

- a. A simpler version of the third poem given here was included in "Roman Life XIV" in Chapter 25. In the present version, the geographical references of the original are retained and explained in the notes that follow.
- b. Caesar, addressed in all three of the poems, is the Emperor Titus.
- c. Rhodope and Haemus were mountains in Thrace, home of Orpheus.
- d. The Sarmatians were a nomadic people from north of the Black Sea.
- e. Tethys was a goddess of the sea, wife of Oceanus: here = the ocean.
- f. The Sabaeans were a people of southwest Arabia.
- g. The Cilicians in southeast Asia Minor were famous for their saffron perfume, with which the arena was sprinkled to cover the odor of beasts and blood.
- h. The Sygambrians were a German tribe east of the Lower Danube.