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Set Text Guide

LATIN

J282
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J282/02 Prose Literature A
(2018 and 2019 prescription)

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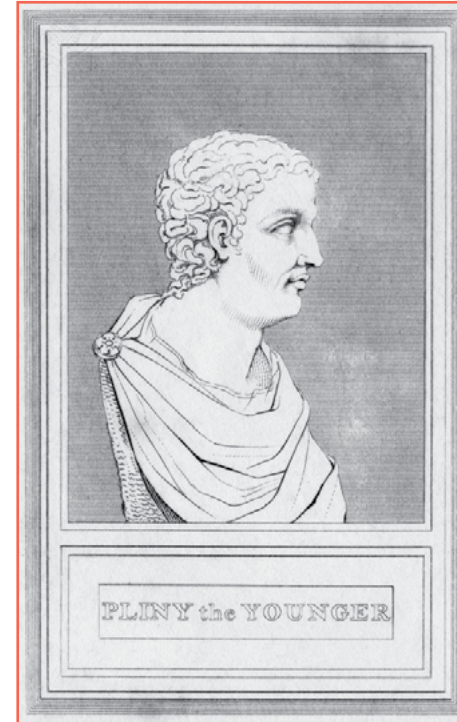
Introduction

CONTENTS

GENERAL INTRODUCTION

Introduction

Pliny the Younger

Pliny the Younger (Gaius Plinius Caecilius Secundus) was born around AD 61 to a wealthy equestrian family in Novum Comum (modern Como) in northern Italy. We call him 'the Younger' to distinguish him from his uncle Gaius Plinius Secundus (Pliny 'the Elder'), who wrote the *Natural History*, the first encyclopaedia ever written. Pliny the Younger's father died when he was still a young man, and he was adopted by his uncle. Together they witnessed the eruption of Vesuvius and destruction of Pompeii in AD 79, and it's thanks to one of Pliny the Younger's letters to his friend Tacitus (another of our authors) that we know about the Elder Pliny's death as he tried to save some of the inhabitants of the area.

Pliny the Younger was educated in Rome and became a successful politician and lawyer, gaining fame for his work on inheritance law and for successful prosecutions against corrupt Roman officials. Having risen up the ladder of political positions during the dangerous reign of the Emperor Domitian, Pliny thrived under the Emperor Trajan: he was consul in AD 100, held a range of administrative positions and in 110 he was made imperial governor of Bithynia-Pontus (part of modern Turkey), and probably died in post around 112.

As a writer, Pliny is particularly well known for his *Letters*, nine books of letters written to friends but also intended for publication, which cover a range of topics from political strategy to domestic affairs, job applications to friendly advice. In addition there is a tenth book of letters written to Trajan, which provides a remarkable insight into the governance of the Roman Empire. Also surviving is his *Panegyricus*, a speech in praise of Trajan.
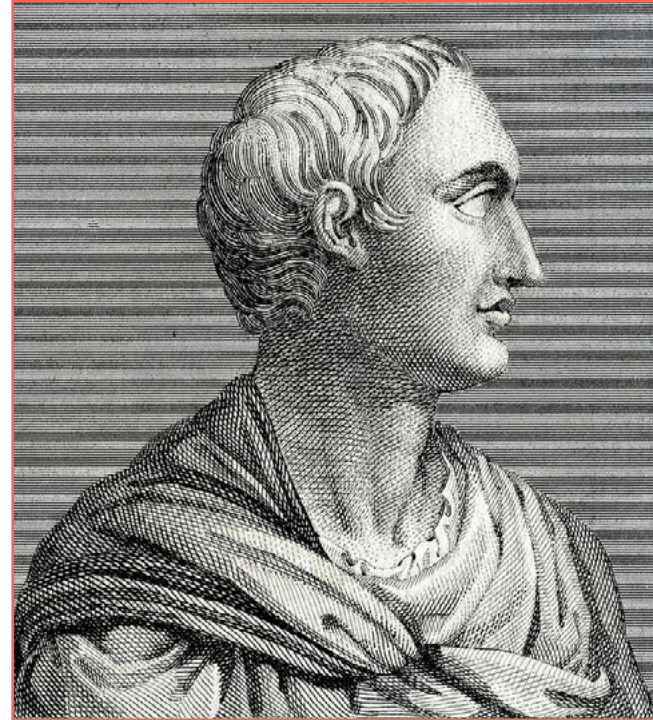

Pliny the Younger

Introduction

Tacitus

Publius Cornelius Tacitus had a very similar career to his friend Pliny the Younger, but the details of his life are less certain. In fact, even his first name is uncertain (it might have been Gaius or Publius). He was possibly born in southern Gaul around AD 56 and came from a family wealthy enough for him to appear in Rome with a political career from at least AD 75. He was consul three years before Pliny the Younger, in AD 97, and managed to survive the reigns of a number of emperors: Vespasian, Titus, Domitian and Trajan. His final office was management of Asia, and his literary work suggests he was alive until at least AD 118.

His *Annals* and *Histories*, published during Trajan's reign, provide an important narrative of the history of Rome in the first century AD, and his Agricola, a biography of his father-in-law Gnaeus Julius *Agricola*, an important governor of Britannia, is one of our major sources for Roman Britain. He also wrote an ethnographic study of Germanic tribes and a discussion on Roman oratory.

In his writing Tacitus avoids mundane repetition, uses a range of archaic vocabulary and poetic devices, shuns balanced phrasing, and enjoys complex syntax. This all gives grandeur to his work and really challenges the reader to really grapple with the subject of his writing. He is terse, sarcastic, and frequently cryptic, and the picture he paints of imperial Rome is gloomy and threatening.
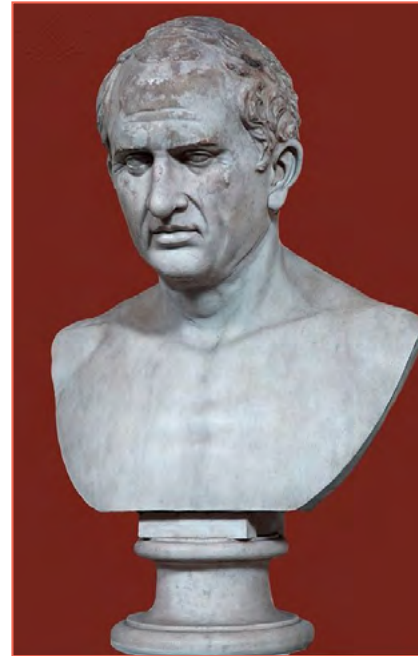

Tacitus, Roman senator and historian.

Introduction

Cicero

Marcus Tullius Cicero , politician, orator, philosopher and author, is the ancient Roman whose life we know in most detail as a large quantity of his work has survived. Born in 106 BC, over a century and a half before Pliny and Tacitus, he lived his life during the turbulent political strife and civil wars that marked the end of the Roman Republic. Although from the small town of Arpinum and not a member of the exclusive Roman aristocracy, Cicero's father gave his sons the finest education available in both Rome and Greece. Cicero excelled in rhetoric, became famous for his brilliant skills as an advocate in the Roman law courts and soon rose up the ladder of political positions. Thanks to remarkable political intelligence he became consul in 63BC, despite his humble origins. Many of the speeches he gave in the law courts, the senate house and the forum were edited and published, and now provide us with a rich source on the politics, culture and rhetoric of the time.

Cicero cleverly navigated the political turmoil of the final years of the Roman Republic. However, although he survived Julius Caesar's dictatorship, he soon fell foul of the 'Second Triumvirate', the regime of Mark Antony, Marcus Lepidus and Julius Caesar's adopted son Octavian, the future Emperor Augustus. He was killed on their orders in 43BC, and his head and hands were nailed to the Rostra, the platform from which many of his speeches had been delivered. One source reports that the wife of Mark Antony spat on Cicero's severed head and stabbed his tongue with her hairpins to show her hatred for the tongue that spoke so powerfully against her husband.

By Pliny and Tacitus' day, Cicero was acclaimed as one of Rome's greatest orators, and they would have studied his speeches and other writings as young men. His *Letters*, the published communications with friends, were undoubtedly models for Pliny's own. His many works on philosophy, treatises on rhetoric and some poetry also survive and demonstrate his many literary interests and talents.

Marcus Tullius Cicero (106-43 BC).

Introduction

Talking Points

Talking Point	Explanation and Teacher Notes
What status did each of the authors have in Roman society? How were they similar and different? Consider the wealth, background and status of these men and the viewpoint they might offer on Roman family and relationships.	This question encouraged students to consider the limited view of the Roman world than our literary sources provide. It can be useful to draw up a table of the similarities and differences between the authors. Students could complete this individually and then share their ideas in a group. For example: **Similarities** • wealthy • male • highly educated • careers in politics **Differences** • Cicero was not from an aristocratic family and was the first in his family to make it in politics • Tacitus was born in Gaul (but then educated in Rome) Students could also compile a list of voices that are not found here: • women • poor members of society • slaves Students can be encouraged to think about the opinions these authors might have on family and relationships. The use of drama, such as in a Hot Seating activity, can encourage students to see things from the perspectives of the authors.
Balloon Debate – which voice should be saved? *Imagine that the works of only one of these authors can survive for future generations to study. Choose one of the authors and write a defence of them, arguing why they should be saved. Use the information here and supplement it with your own research.*	This activity will encourage the students to develop their understanding of an author and to consider the importance of the literature they are reading for modern audiences. By listening to as well as engaging in the debate, students will have the chance to learn from others in an interactive way. It may be useful to provide some prompts to help with their research: • what is unique about your author in comparison to the others? • what do you think we can learn from your author? • what would be lost if your author's works did not survive?

CONTEXT

Context

Rome – Republic and Empire

Although far from a modern democracy, the republic into which Cicero was born did give many of its citizens a say on how the city was ruled. The Senate , an assembly of wealthy male citizens, as well as several assemblies of the people proposed and enacted laws, looked after the administration of the city and took charge of foreign policy. A hierarchy of magistrates, elected by the people, held power over various spheres of city life and the highest power was shared between two consuls. These positions were held for a single year and so power was not only shared but frequently moved from person to person to avoid any one person gaining too much power over the city.

Over time, there were increasing tensions within the republic, particularly between the rich and poor. This led to periods of unrest and eventually full-blown civil war for much of the 1st Century BC. During this time, rich and influential individuals rose to power and fought for control, most notably Pompey the Great and Julius Caesar. The wars between these individuals eventually led to the rise of Octavian, later known as Augustus, who began to develop the role of emperor and created a monarchy in the ashes of the fallen republic.

It is useful to be aware of this shift in the political system of Rome when reading the authors found in this booklet. Pliny and Tacitus were writing late in the 1st Century AD and had only ever lived in an empire ruled by emperors. Cicero, on the other hand, lived and wrote during a very different time: the final years of the Republic. He saw the turbulent civil wars and his *Pro Milone* presents us with the bitter rivalries and hatreds that were found in the politics of the time.

TYPES OF THE PATRICIAN ORDER.—CATILINE AT BAY.

The Roman Senate

Context

The Roman Family

The Roman family was strictly hierarchical and governed by traditions that were said to go right back to the founding of the city. Every member of the family was under the authority of the *paterfamilias*, the most senior male, who held (in legal theory at least) the power of life and death over his wife and children, and controlled the family's property. This meant that even an adult son with children of his own did not have full authority over the family if his father was still alive.

The *paterfamilias* would have taken charge of the education of his children. He is likely to have instructed young boys in hunting, horse riding and other outdoor pursuits, while employing a *paedagogus* (an educated Greek slave) to act as a tutor. He would ensure that daughters gained training in domestic affairs and look for suitable husbands for them. Religion was also an important part of the role of the *paterfamilias*. He would lead the family in their sacrifices and offerings to the household gods, and play an important role in the religious ceremonies at key moments in family life: birth, marriage and death.

His wife, known as a *matrona* in Latin, would have spent most of her time at home, ensuing the smooth running of the household. Women were – legally speaking – considered to require the same level of guardianship as children throughout their lifetimes and had no say in the running of the state. The role of a wife was to ensure that slaves were working efficiently, to spin and weave for the production of clothing and bedding, and to raise children. Some would employ wet nurses to look after babies and other female slaves may have taken on the task of educating young girls.

It is hard to known much for certain about the lives of women in families as our written sources were produced by men. Many present an idealised version of what a Roman should be in their eyes rather than the reality. It is also important to note that the life of a family differed according to wealth. The family described above is a relatively wealthy one. For the poorer households, wives would need to leave the house to earn money and would take on roles that were likely to be performed by slaves in richer households.

Roman Education

Early Roman education was entirely provided through the family, however as educated slaves arrived from Greece, schools started to open and education became available for the wealthier members of society.

Boys and girls from wealthier backgrounds were educated together for their early years. The equivalent of primary school was provided for a small cost by the *litterator*, often a very poorly paid Greek, who would teach reading, writing and arithmetic. These lessons took place in nooks and crannies across the city, wherever there was space.

At about the age of fourteen, boys would pay to attend lessons given by a *grammaticus*, who would teach the great works of Latin and Greek literature. At this point, education for girls would be at home where they may have been taught literature, but were also taught to sing, dance and manage the household. From about this age girls would start to marry and have their own families.

The wealthiest boys would continue their education beyond the age of sixteen with a *rhetor*, who would teach oratory and rhetoric. The boys were taught how to argue different cases, how to draft and structure their speeches and finally how to perform them before an audience. Some boys would even travel to Rhodes, a Greek island famous for its teachers of oratory, to further develop their public speaking skills.
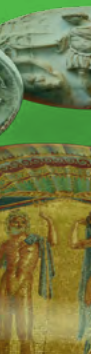
It is important to note the expectations put on the sons and daughters of wealthy parents and see how visible these are in the texts found in this booklet. All three authors were trained in rhetoric and you can see the skills they gained in their education used to great effect in their writing.

Context

Oratory

Any Roman who sought influence and power would have needed to speak among his peers, be it in one of the popular assemblies, the law courts or the senate. The main way to increase your social status in Rome was through success in politics, and this was only possible if you were a good public speaker.

A large number of texts survive from across the 2nd and 3rd centuries BC that sought to teach good rhetoric and explain the skills required to win over a crowd. A good number of rhetorical exercises from Roman education have also survived, showing the types of mock debates and court cases teenagers took part in to hone their skills. Various schools of rhetoric developed, each putting different levels of emphasis on content and style.

Cicero was considered Rome's greatest orator and his speeches were copied out and memorised by generations of Roman schoolboys. Tacitus and Pliny also had extensive rhetorical training and experience, and as a result both employ many rhetorical techniques in their writing.

Context

Talking Points

Talking Point	Explanation and Teacher Notes
What would you like and dislike about a Roman education?	This question allows students to focus on particular areas of Roman education and contrast it with their current experience. Teachers may wish to provide some prompts to help develop discussion: • consider the access girls now have to education in contrast to Roman times. • consider the range of current subjects and the classroom focus. • consider modern state-funded education in comparison with the cost of Roman education. Students may wish to do further research into Roman education and consider the use of corporal punishment, the equipment used in education and the types of activities carried out at school.
How similar is the structure of a Roman family to your own?	Students have the chance to contrast the ancient and modern worlds. The range of family structures within a classroom may provide plenty of similarities and contrasts. This discussion should also allow students to see how families can vary in structure. In groups, students could consider a particular role within the family and then share their findings with the rest of the group..
Roman Education – Suasoriae *One type of rhetorical exercise used in Roman schools was* **suasoriae**, *speeches in which schoolboys took the role of a famous figure from history and gave a speech arguing for a particular course of action.* *The following example is taken from the writing of Seneca the Elder, an author who collected examples of these rhetorical exercises. Work in groups to research the topic and develop a speech, or use this example to develop your own modern suasoria:* *You are Leonidas, the Spartan King, leading the 300 at the battle of Thermopylae. You have been deserted and now need to convince your men either to turn and run or stay and fight.*	This activity can be developed in various ways to suit the needs of students. Those interested in Sparta and 300, particularly fans of the film, will enjoy this debate. Others may wish to develop their own classical or modern examples: • a Greek leader must argue for or against Agamemnon sacrificing his daughter Iphigenia to allow the Greek boats to sail to the battle of Troy. • speak as the Prime Minister/First Minister of Scotland regarding Scottish Independence; either in favour or against it.

<div style="float:left; writing-mode:vertical">The texts</div>

THE TEXTS

Pliny The Younger's *Letters*

Pliny the Younger wrote hundreds of Letters (in Latin, *Epistulae*) during his lifetime, and many of them still survive. They are mostly personal communications from Pliny to his friends, family and acquaintances (Books 1-9) but also some of his correspondence with the Emperor Trajan during his post as governor in Bithynia-Pontus survives (Book 10).

The *Letters* were collected and published by Pliny himself, probably between AD 98 and AD 106. Those found in Books 1–9 are literary creations and were clearly intended for a far wider audience than the intended recipient. The carefully crafted sentences are a treasure-trove of rhetorical techniques and demonstrate the trend in Latin prose writing for balanced sentences and intricate word order. They provide an incredibly useful depiction of the times in which Pliny lived as well as a moral education for their recipient and the general reader. Among many topics, Pliny defends the rights of slaves, details the benefits of good education and provides impressive examples of good behaviour.

Pliny's letters to Trajan (found in Book 10 of his collection) are simpler in style and clearly written for the practical purpose of resolving problems in Bithynia-Pontus rather than for a general readership. They provide an important insight into the government of the empire and the Roman response to the rise of Christianity.

Passage 1: A close-knit family

In a letter to his friend Nepos, Pliny writes about Arria, a woman already famous among the Romans for her bravery and devotion to her husband.

The first story recounts Arria's self-control and bravery as she protects her ill husband by hiding the death of their son, dealing with both the funeral arrangements and her own grief in private.

Pliny then turns to the end of her life in AD 41. As her husband was sentenced to commit suicide after being caught in a plot against the Emperor Claudius, she attempts to calm his fear by demonstrating, with remarkable self-control, how painless suicide can be and joins her husband in death. Pliny quotes Arria's famous final words, but suggests this event was not as remarkable as her actions to hide her son's death from her husband.

The letter then turns back to when the plot against the Emperor was first discovered. Arria argues with soldiers and rows a small boat from northern Greece to Rome to stay close to her husband. She is also presented as an outspoken supporter of her husband in the court of the Emperor, criticising the wife of the leader of the rebellion for abandoning her husband. Pliny makes it clear that she intends to commit suicide with her husband and presents her worried family and household attempting to stop her.

This text provides the portrait of a courageous and devoted wife in a vivid and dramatic manner. By presenting events out of chronological order, Pliny puts emphasis on the more unknown tales and aims to further enhance Arria's fame.

Stylistic Features

Pliny uses a wide range of techniques in this letter. This section provides descriptions and examples of the main techniques that students should look for when reading their set text.

Word Order – Pliny often emphasises a word by placing it in an emphatic position in the sentence (often first word in the sentence if a verb and last position in the sentence if a noun). Note that the opening word '*aegrotabat*,' (line 1) instantly draws attention to the illness Paetus and his son are suffering. The fame of Arria's final words is also highlighted by the position of '*praeclarum*,' (line 11) at the beginning of the sentence.

Repetition – The repetition of the same word can also emphasise an idea. For example the repetition of '*aegrotabat*,' (line 1), highlights the suffering in the family.

Choice of Vocabulary – Pliny employs a range of expressive vocabulary to help convey the meaning of his text. There are various things to look out for when reading this text:
- *Meaning* – the vocabulary Pliny choses can add greatly to the drama of a scene. For example, '*trahebatur*,' (line 19) gives a sense of the force used to take Paetus to Rome. The choice of the passive voice also adds to his helplessness.
- *Superlative adjectives or adverbs* – for example '*pulcherrimae mortis*,' (line 28), where the superlative draws attention to the positive light in which Arria saw suicide and the contrast between beauty and death is an uncomfortable one which engages the reader.

The texts

- *Compound Forms* – for example '*persaepe interroganti,*' (line 7) where the compound form of *saepe* helps to emphasise how frequently the father asked after his son.
- *Imagery* – some words in the text can create images that are particularly effective. The phrase '*se dolori dabat,*' (line 9), literally translated 'she gave herself to grief', is an effective way of showing the extent of her grief and how she gives in to it completely when she is away from her husband.

Tricolon – Three parallel words, phrases or clauses are used to draw attention to a point or link together ideas. For example, '*quorum e manu cibum capiat, a quibus vestiatur, a quibus calcietur,*' (lines 22–23), where Arria shows her desperation to help her husband by listing three ways in which he will need help.

Chiasmus – The use of an ABBA structure is another stylish form of word order. It is effective at highlighting a contrast between the two internal ideas and emphatically positioning those on the outside. For example '*funus paravit ita duxit exsequias*' (line 4), '*ferrum stringere, perfodere pectus*' (lines 11–12) and '*potestis enim efficere ut male moriar, ut non noriar non potestis*' (line 33–34).

Direct Speech – As it is rare in letters, when direct speech is used it brings the narrative to life and draws attention to the words being said. This is often used when the author reaches a climax, such as Arria's final words: '*Paete, non dolet*' (line 13).

Asyndeton – Missing out conjunctions when writing a list can highlight the number of elements in a list, create pace, and highlight the point being made. When Arria stabs herself, her actions are listed in this way to add to the drama: '*ferrum stringere, perfodere pectus, extrahere pugionem, porrigere marito, addere vocem...*' (lines 12–14).

Historic Infinitives – The quotation provided above also exemplifies historic infinitives. Here the author uses normal present tense infinitives in the place of a past tense 3rd person verb (e.g. *stingere = strinxit*) to increase the pace of the narrative.

Juxtaposition – Placing two ideas next to each other can be very effective, particularly if a contrast is drawn. A notable example is the contrast between Arria's small fishing boat and the large ship in which Paetus is carried to Rome: '*piscatoriam nauculam, ingensque navigium*' (line 24).

Sound – Pliny frequently creates sound to bring his text to life. It is useful to look out for alliteration (beginning a series of words with the same letter) and assonance (the repetition of vowel sounds across several words), as well as repeated sounds that help to bring out the meaning of the Latin. For example, '**s**atiata **s**icci**s** oculi**s** compo**s**ito' (line 10) and '**in**genti **im**petu **im**pegit' (lines 35–36).

Tautology – The repetition of the same idea in two ways is often used to enforce an idea and emphasise a theme to the reader. For example, Arria's final words are described as '*immortalem ac paene divinam*' (line 13).

Glossary of Key Terms and Names

Illyria – a province on the northern coast of Greece..

Claudius – Roman Emperor from AD 41 to AD 54..

Scribonianus – an ex-consul and leader of a revolt against Claudius in AD 41.

Caecina Paetus – husband of Arria who was ordered to commit suicide for his part in the rebellion led by Scribonianus.

Thrasea Paetus – son-in-law of Arria, Roman senator and famous for his opposition to the emperor Nero.

The texts

Talking Points

Talking Point	Explanation and Teacher Notes
What character of Arria emerges from your reading of Pliny's A close-knit family?	After reading the text, students should start to discuss the character of Arria. Students should gather adjectives to describe Arria and then support each adjective with a short Latin quotation. It may be useful to provide some adjectives or descriptions for students to start with: • *loving mother* • *devoted to her husband in life and death* • *in possession of excellent self-control* • *fearless* • *determined* • *principled*
How selfless is Arria's behaviour in this letter?	This question is designed to provoke a discussion – are we entirely impressed by Arria's selfless devotion to her husband or does this need to be balanced with her selfish refusal to respect the wishes of the rest of her family? Dividing students into teams and creating a debate could be an effective way of developing a discussion. To develop the discussion further, it would be useful to consider how much we respect Arria – are we impressed by her actions?
How does Pliny make his letter an engaging and interesting read?	This question encourages students to consider the structure and content of this letter and to think about how an author can engage readers. It might be useful to provide some bullet points which students must support with evidence from the Latin and discuss: • *pathos* • *tales of virtue* • *direct speech* • *structure* • *remarkable stories* • *tension and suspense* • *sudden or dramatic events* To develop this discussion, students could consider the genre of the text. How aware are we that this is a letter? Why write a literary letter rather than a short story?

Passage 2: An ideal daughter

Pliny writes to his friend Marcellinus with the sad news of the death of the younger daughter of their mutual friend Fundanus. Pliny praises the girl's bright disposition, wisdom, dignity, sweetness and modesty, recalling the affection she showed to those around her and highlighting her perseverance and self-control, despite the long illness from which she suffered. The emotional power of this letter reaches a climax as Pliny recalls the unfair timing of her death as she was recently betrothed and had set the date for her wedding. The passage concludes with the effect of the girl's death on her father, a wise and philosophical man, who has given himself entirely to grief for his daughter.

Stylistic Features

Pathos – Pliny creates pathos when he encourages the audience to feel pity or sympathy. In this letter full of grief and sadness, pathos is frequent and many of the techniques discussed below aim to create sympathy and gain an emotional response from the reader.

Superlative adjective – superlatives can add huge emphasis to an idea. For example, '*tristissimus*' (line 1) instantly draws attention to the extent of Pliny's grief.

Hyperbole – over-exaggeration is a common rhetorical device to highlight an idea. Pliny states that Fundanus" daughter deserves '*prope immortalitate*' (line 4). His effusive praise is effective in bringing out the virtues of the young girl and to create great pity for her and her family.

Exclamations – Dramatic exclamations frequently show the extent of Pliny's emotion and anger at the girl's death. For example, he emphasises the sad nature of the funeral with '*o triste plane acerbumque funus*' (lines 16–17).

Tricolon – Three parallel words, phrases or clauses are used to draw attention to a point or link together ideas. For example, in the line '*qua illa temperantia, qua patientia, qua etiam constantia*' (lines 10–12), Pliny emphasises the number of her qualities with a list of three.

Repetition – The quotation given above exemplifies repetition as well as tricolon. The use of qua at the beginning of each phrase helps to further emphasis the number of qualities. Such repetition can also be found with *iam* (lines 17–18).

If repetition occurs at the beginning of a series of balances phrases it can be called **anaphora**.

Word Order – Pliny often emphasises a word by placing it in an emphatic position in the sentence (often first word in the sentence if a verb and last position in the sentence if a noun). For example, the promotion of the verb '*duravit*' (line 14) helps to emphasise the girl's tenacity. Similarly, Pliny delays '*desiderii et doloris*' (line 16) to the end of the sentence to draw attention to their grief.

Chiasmus – The use of an ABBA structure is another stylish form of word order. It is effective at highlighting a contrast between the two internal ideas and emphatically positioning those on the outside. In the chiasmus '*corporis viribus vigore animi*' (line 13) the two words for strength are juxtaposed in the middle for emphasis, helping to highlight the physical and mental strength of the young girl.

Elipsis – By missing out forms of the verb 'to be', Pliny can put emphasis on the more important words in a sentence and also create shorter, snappier sentences, which will have a greater impact on the reader. Consider the power of this short exclamation: '*o morte ipsa mortis tempus indignius*' (line 17).

Polyptoton – The quotation provided above also provides an example of polyptoton, the use of a particular word with different endings (in the example above, *morte* and *mortis* have been used). This form of repetition puts emphasis on a particular idea.

Metaphor – Pliny often used images to convey the power of his emotion. For example, he refers to his mind (an abstract concept) receiving a wound (a physical thing): '*quantum animo vulnus acceperim*' (line 20).

Personification – Abstract concepts can be given human characteristics or made the nominative of a verb of action for emphasis. Pliny makes grief the nominative at one point to draw attention to the power of their feelings: '*multa luctuosa dolor invenit*' (line 21).

Asyndeton – Missing out conjunctions when writing a list can highlight the number of elements in a list, create pace, and highlight the point being made. For example, the number of items that the funeral money have originally been intended for is emphasised: '*vestes, margarita, gemmas*' (line 22).

The texts

Glossary of Key Terms

> **Aefulanus Marcellinus** – a friend of Pliny the Younger, otherwise unknown.

> **Fundanus** – Roman politician and friend of Pliny the Younger.

> *nutrices* – a *nutrix* is a nurse and often refers to a wet nurse who breastfeeds and looks after a baby for another woman. As the empire expanded and Rome gained wealth, wet nurses became more and more popular.

> *paedagoguos* – a slave who accompanied children to school and also managed the life of the child. The *paedagogus* often tutored children in Greek.

> **Roman Virtues** – this letter introduces readers to a range of key Roman virtues which many moralistic writers saw as central to a good Roman character:
> *gravitas* – a sense of seriousness or dignity
> *verecundia* – modesty
> *temperantia* – self-control and awareness of oneself
> *patientia* – tolerance, endurance
> *constantia* – refers to the ability of someone to maintain their good behaviour
> *pietas* – devotion and respect shown to one's country, gods and family

Useful literary terms are provided in the previous section.

The texts

Talking Points

Talking Point	Explanation and Teacher Notes
What aspects of the girl's behaviour does Pliny praise? What does this tell us about the expectations of good Roman girls?	This question would make a useful group activity. Ask the students to list the qualities that that are found in the text – some are simply stated, others need to be found between the lines. Groups can then compare the qualities they have found. For example: • kind, friendly • wise • calm • modest • devoted to studies • tenacious • brave The list of Roman virtues found in the glossary will help and may start a useful discussion. Asking students to give examples of behaviour that would exemplify the different virtues would help them to get to grips with these abstract concepts. These activities will encourage students to engage with the content of the passage before starting to think about stylistic techniques.
How does Pliny's language create pathos for both Fundanus and his daughter?	This question requires analysis of both the context and the style of the passage. It would be useful to begin with a definition of pathos and discuss ways in which authors can create emotion in their readers. The list of stylistic techniques given above provides a set of examples for students to build on.
To what extent can this letter be taken as a source for the actual behaviour of Roman girls?	Students are encouraged here to think about the limitations of this letter as a source for real life in the Roman world during Pliny's times. They may wish to consider: • author's background and status • limitations of a single source • male voice of the literature • literary nature of the letter

The texts

Tacitus' *Dialogus*

Tacitus is better known as a historian, but in this work, the *Dialogus de Oratoribus* (often called '*Dialogue*' in English), he looks at the art of public speaking and its decline in Rome.

In the *Dialogus*, Tacitus reports a discussion he claims to have heard during his youth in the 70s AD between three men. One supports modern oratory, another believes the quality of Roman oratory will improve with a return to old fashioned education and the third believes that oratory was only needed during the turbulent years of civil war and is no longer necessary with the peace found under the emperors.

Far from the complex and challenging style of Tacitus' historical works, the *Dialogus* is written in clear and refined prose. In fact, some scholars have questioned whether Tacitus really was the author because of the difference in syle from his other works. It is a rhetorical text which employs many techniques used by speakers to engage and convince their audience.

Passage 3: Education within the family

This passage comes from a speech given by Vipstanus Messalla, who laments the decline in education within the Roman family and sees this as the cause of the degradation of Roman oratory. Here, he sets out the life of a Roman child in the past in order to contrast it with what he sees as inferior contemporary family practices.

The speaker begins by lamenting the laziness of children, parents and teachers. He limits his discussion to Rome and the bad habits that are inculcated from birth. He starts his argument by describing the strict discipline of their ancestors: mothers, rather than nurses, devoted themselves to their children and a respected older woman would take charge of all children in a household.

Stylistic Features

Polysyndeton – The use of more conjunctions than is strictly necessary can help to emphasise the number of ideas in a list. For example, in the phrase '*et eloquentiam et ceteras artes*' (line 1), the repetition of et emphasises the number of ways in which there is degradation in Rome.

Rhetorical Questions – A question, often with an obvious answer, is often used to bring the reader along with the argument and so persuade them. Here, Tacitus opens the passage which a rhetorical question to highlight how well known the decline in eloquence and the arts was in Rome: *quis enim ignorat...moris anitqui?*' (lines 1–4).

Isocolon – Lists of parallel phrases or clauses are used to draw attention to a point or link together ideas. Examples of lists of three have already been seen in the previous extracts. Tacitus provides four reasons for the decline in eloquence: '*desidia iuventutis et neglegentia parentum et inscientia praecipientium et oblivione moris antiqui?*' (lines 2–4). The matching structure of each phrase gives this line rhythm and draws attention to loss of old virtues and customs. An example of a **tricolon** can also be found: '*quae mala primum in urbe nata, mox per Italiam fusa, iam in provincias manant*' (lines 4–5).

Tautology – The repetition of the same idea in two ways is often used to enforce an idea and emphasise a theme to the reader. Note that Tacitus describes the vices as '*his propiis ac vernaculis vitiis*' (line 6), highlighting the relevance of the vices he is about to discuss to his Roman reader.

Personification – Abstract concepts can be given human characteristics or made the nominative of a verb of action for emphasis. Note how Tacitus describes the vices as seizing Romans from birth: '*quae natos statim excipiunt*' (lines 6–7). This vivid way of writing highlights the power of these vices over the Romans.

Metaphor – Tacitus creates certain images for effect. The most notable is his depiction of the evils as a seeping liquid that spreads from Rome into the provinces. He uses the vocabulary '*fusa*' (line 5), implying it was poured through Italy and then '*manant*' (line 5), describing the evils as trickling into the provinces.

Glossary of Key Terms

> *provincia* – A province was a region outside of Rome and Italy that had been brought under the control of the Romans.

The texts

Talking Points

Talking Point	Explanation and Teacher Notes
What causes does Tacitus give for the decline in Roman eloquence?	This question encourages students to consider the content of the extract. Points to consider: • laziness of the younger generation • carelessness of parents • ignorance of teachers • neglect of old discipline • use of wet nurses
How does Tacitus create an engaging opening to his discussion on education?	Students should consider how Tacitus engages his readers and draws them into his argument. They may wish to comment on: • rhetorical question • clarity • vivid imagery • moralising vocabulary

Cicero *In Defence of Milo*

Cicero delivered this speech, the *Pro Milone* (*In Defence of Milo*) in 52 BC at the trial of his friend and political ally Titus Annius Milo. Milo was accused of murdering their enemy Publius Clodius Pulcher in a skirmish on the Appian Way, one of the major roads leading into Rome.

We know from other sources that Cicero was not successful in his defence and Milo was exiled to Massilia (modern Marseille). The failure of his defence has been put down to the anxiety cause by the intimidating behaviour of Clodius' supporters during the trial and other political pressure put on the jury. Cicero later rewrote the speech for publication and it is this version that survives today. It cannot be said quite how much the published version differs from what Cicero actually said; however, we are told that Milo, on reading the published version, quipped that he would not be enjoying the red mullet of Massilia - a local delicacy - if Cicero had spoken so well at the trial!

Despite its failure to secure acquittal of Milo, the *Pro Milone* it is considered to be one of Cicero's finest speeches. Balanced and rhythmical sentences, vivid imagery and a wide range of rhetorical techniques are to be found in Cicero's writing and his speech mixes logical argument with powerful appeals to the emotions of his audience.

Passage 4: Bitter hatred

In this passage, Cicero aims to prove to his audience that Milo has no reason to kill Clodius but that Clodius had plenty of reasons to kill Milo. Cicero starts with an argument that the prosecution might make against him: Milo saw Clodius as a threat to his rise to the consulship, the top political position in Rome. He quickly shows how this is far from reality, as Clodius was actually beneficial to Milo's rise to power. He goes on to present a second argument from the prosecution: Milo could still have killed Clodius is an act of passion and revenge. Cicero turns this on the prosecution, showing that Clodius had many reasons to hate Milo but Milo had no reasons, other than usual dislike of worthless citizens, for killing Clodius.

Stylistic Features

Rhetorical Question – A question, often with an obvious answer, is often used to bring the reader along with the argument and so persuade them. There are multiple examples in the passage, such as '*quid Milonis intererat interfici Clodium?*' (lines 2–3). The use of a question here implies Cicero's disbelief at the idea that Milo had any interest in killing Clodius. Note that Cicero will use several questions in a row for effect and the second passage is entirely made up of questions.

Direct speech and Dialogue – Cicero directly quotes questions and counter arguments from the opposition to establish a dialogue in his speech. This allows him to present the prosecution case in a way that he can then easily topple. For example, '*oobstabat in spe consulatus Miloni Clodius*' (lines 4–5). It is important to think about the tone Cicero might have used when saying this and how he can engage the audience.

Polyptoton – The use of a particular word in different grammatical forms is common in Cicero and is often used to emphasise a point. See how the verb valeo is repeated though lines 6–10 ('*valebat...valebant...valebat...*').

Word Order – As has been seen in the other passages, an author can emphasise a word by placing it in an emphatic position in the sentence (often first word in the sentence if a verb and last position in the sentence if a noun). Note the position of the verbs in '*fecit iratus, fecit inimicus, fuit ultos iniuriae*' (line 24), which gives emphasis to the action and a powerful rhythm to the sentence.

Choice of Vocabulary – Cicero employs a range of words and word forms to help convey the meaning of his text. There are several words uses to look for:

- *Meaning* – certain words are particularly powerful and their use adds greatly to the meaning of the text. For example, Cicero uses vocabulary concerning freedom and tyranny: '*periculo rem publicam liberare*' (line 15) and '*tyrannum illum*' (line 32). The word furor is used in the phrase '*fragendis furoribus*' (line 18), a word that evokes the mad anger of archaic epic heroes. Also consider the effect of different words of quantity. Cicero uses '*universus*' rather than the less emphatic *omnis* in line 14 to show that absolutely everyone supported Milo.

- *Imperatives* – the use of an imperative when speaking to the jurors can help to forcefully make them follow his argument and accept the authority and strength of Cicero as a speaker: '*convertite animos nunc vicissim ad Milonem*' (line 2).

The texts

- *Superlatives* – these can add huge emphasis to an idea. For example, '*sed in illo maxima, nulla in hoc*' (line 26), where the superlative emphasises the extent of ill will Clodius felt for Milo.

- *Imagery* – words that create a vivid picture add greatly to the effect of Cicero's speech. For example, consider how much the image of a fountain of glory highlights the idea that Clodius' being alive was a good thing for Milo: '*fontem perennem gloriae suae*' (line 20).

- *Contrast* – look for the way Cicero uses contrasting vocabulary, for example '*inusto...iustum*' (lines 33–34). Here the contrast helps to bring out the idea that an unreasonable man cannot have held a reasonable hatred.

Sound – As this speech was written for performance, it is important to think about the sound it makes. It is useful to look out for alliteration (beginning a series of words with the same letter) and assonance (the repetition of vowel sounds across several words), as well as repeated sounds that help to bring out the meaning of the Latin. Consider the sharp c sound across the phrase '*Clodianis iam Clodi morte cecidit*' (line 18).

Tricolon – Three parallel words, phrases or clauses are used to draw attention to a point or link together ideas. For example in his emphatic list of three ways in which Clodius was useful to Milo: *hic exercitationem virtutis, suffragationem consulatus, fontem perennem gloriae suae perditit*' (lines 19–20).

Chiasmus – The use of an ABBA structure is another stylish form of word order. It is effective at highlighting a contrast between the two internal ideas and emphatically positioning those on the outside. For example, '*nihil prodest sed obest etiam*' (lines 22–23), where the negative impact of Clodius' death is emphasised by both the content and the chiastic word order.

Asyndeton – Missing out conjunctions when writing a list can highlight the number of elements in a list. For example, in this list of reasons for Clodius to hate Milo: '*primum defensorem salutis meae, deinde vexatorem furoris, domitorem armorum suorum, postremo etiam accusatorem suum*' (lines 29–31). The lack of conjunctions allows the list to flow and emphasises the number of reasons Cicero can produce.

Glossary of Key Terms

Milo – Roman politician from a prominent family who organised gangs of violent thugs in Rome to oppose his enemies, especially Clodius, with whom he was particularly competitive.

Clodius – Roman politician who was popular with the common people of Rome and clashed with Milo. Clodius also organised large gangs of violent thugs.

Consul / Consulship – The highest political position in the Roman Republic. Two consuls were elected each year.

Praetor / Praetorship – Roman magistrate one step below consul on the ladder of political positions. At this time, eight were elected each year and were mostly concerned with legal administration.

Plotian Law – This law, the *lex Plautia de vi* (the Plautian law concerning violence) was used to prosecute men who caused public disturbance with armed bands of men. Mile had previously made two attempts to prosecute Clodius under this law, but was unsuccessful both times.

The texts

Talking Points

Talking Point	Explanation and Teacher Notes
What arguments does Cicero make to defend Milo? How convincing do you find these arguments?	This question encourages students to track the arguments that Cicero uses in this passage. Students may like to then think about the strengths and weaknesses of these arguments. The following questions may help to prompt discussion: • how much evidence does Cicero provide to support his arguments? • how consistent are the arguments? • does it make sense to mention the Plotian Law, under which Milo had previously tried to prosecute Clodius, if it really was the case that Clodius was a huge benefit to Milo when running for the consulship?
What rhetorical devices does Cicero use? What effect might they have had on the jurors?	These questions encourage the students to place themselves in the shoes of the jury and consider the effect of the stylistic techniques they find in the passage. Students should be encouraged to read the text aloud to find any effective rhythm or sound in the Latin. A declamation competition, which consists of learning small chunks of the Latin by heart, can be particularly useful. Use the list of stylistic techniques above as a starting point for this discussion.

ACTIVITIES AND STUDENT TASKS

Activities and student tasks *(sidebar)*

Activities

A close-knit family: the story of Arria

OCR Video on YouTube

https://www.youtube.com/watch?v=DlugGrv1DjM

Watch Rhiannon Ash of Merton College Oxford discuss the story of Arria. Although she refers to a slightly different version of the Pliny text, the discussion is still very useful.

Cicero and Barack Obama

The Guardian

http://www.theguardian.com/world/2008/nov/26/barack-obama-usa1

Read Charlotte Higgins' article on Barack Obama and his debt to Cicero. Note the rhetorical terms she introduces and find examples from the Cicero passage and other texts you are reading.

Roman Teenagers and Education

TED / YouTube

http://ed.ted.com/lessons/a-glimpse-of-teenage-life-in-ancient-rome-ray-laurence

Watch this introduction to life as a teenager in Rome, which gives interesting context to life in a Roman family and Roman education.

Roman Girls

TED / YouTube

https://www.youtube.com/watch?v=RQMgLxVxsrw

Watch this introduction to life as a Roman girl, which gives interesting context to life in a Roman family and Roman education for young girls.

A close-knit family– Content Questions

Content questions to encourage students to read the passage closely.

An ideal daughter – Style Questions

Questions to encourage close analysis of the Latin of this passage.

Pliny on Women – Essay Planning Activity

Students create an essay plan on Pliny's view of the ideal Roman woman according to the two passages they have read.

Activities and student tasks

Student task sheets

Title of activity: A close-knit family– Content Questions	
Introduction to the task	Read the first passage of A close-knit family and answer the questions below. Try to give as much relevant detail as you can.
The activity	**Questions:** 1. *aegrotabat...eius*: What relation is Caecina Paetus to Arria? **[1]** 2. What are we told about Caecina in this opening sentence? **[1]** 3. *filius...verecundia*: What are we told about Arria's son at the time of his death? **[2]** 4. *ut ignoraret maritus*: Why did Arria arrange her son's funeral in the way she did? **[1]** 5. *vivere...simulabat*: What did Arria pretend when she spoke to her husband? **[2]** 6. *persaepe...puer*: What question was Caecina Paetus frequently asking? **[2]** 7. *deinde...egrediebatur*: What would cause Arria to leave her husband's bedroom? **[3]** 8. State and translate two Latin adjectives that show the fame and enduring nature of Arria's final words. **[4]** 9. *sed tamen...ante oculos erant*: What was before Arria's eyes when she said her final words? **[2]** 10. *quo maius est...adhuc agere*: What does Pliny mean here? **[2]** Total Marks /20	**Possible Answers:** 1. Husband **[1]** 2. He was (terminally) ill **[1]** 3. He was (extraordinarily) handsome **[1]** and (equally) modest **[1]** 4. So that her husband **[1]** would be unaware **[1]** 5. That her son was alive **[1]** and even healthier **[1]** 6. How **[1]** his son was getting on **[1]** or *similar* 7. Her tears **[1]** would conquer her **[1]** and break through **[1]** 8. *immortalem* **[1]** = immortal **[1]** and *divinam* **[1]** = divine **[1]** 9. glory **[1]** and immortality **[1]** or immortal glory **[2]** 10. Hiding her grief in front of her husband and remaining a good mother were even greater acts since **[1]** they did not come with the immortal glory that she could see when she committed suicide **[1]** or *similar*
Extension activities/questions:	**Question:** Pliny uses direct speech twice in this passage. Quote and translate both examples and explain why Pliny decided to use direct speech rather than indirect speech in these instances. **Answer:** '*bene quievit, libenter cibum sumpsit.*' – 'He rested well and willingly ate some food' – Direct speech draws attention to the depth of her deception – think how difficult it must have been for Arria to say these words. '*Paete, non dolet*' – 'Paetus, it doesn't hurt' – Direct speech emphasises the climax of her actions and draws attention to her extraordinary devotion to her husband. There are many ways to explain why Pliny uses direct speech – the answers provided here are purely examples.

Activities and student tasks

Student task sheets

Title of activity: An ideal daughter – Style Questions		
Introduction to the task	Pliny's letter to Aefulanus Marcellinus is highly emotional and creates a great amount of pathos. Read lines 1-12 of *An Ideal Daughter* and for each of the points listed below, give one example by providing a Latin quotation, a translation and a brief explanation of how the stylistic technique supports the content of the Latin and helps to evoke pathos. Begin this task by working on your own. Once you have completed the worksheet, share your ideas with a partner and critique each other's work.	
The activity	1. Word Order 2. Repetition 3. Hyperbolic Language 4. Exclamation 5. Tricolon	Possible answers to these questions can be found in the relevant section of this booklet. Explanations of stylistic techniques should make sure the technique is clearly connected to the content of the Latin. A few examples: 1. '*trisissimus haec tibi scribo*' – 'very sadly I write this to you' – by placing the superlative adjective in an emphatic position at the start of the sentence, Pliny puts great emphasis on his own sadness and so creates an emotional response in his reader. 2. '*qua…temperantia, qua patientia, qua etiam constantia*' – ' with what self-control, what endurance, what perseverance' – the repetition of the word qua at the beginning of each phrase of this list helps to emphasise the number and extent of the virtuous qualities the girl had. The reader is likely to feel very sad when they learn that a girl of such excellent character has passed away.
Extension activities/questions:	Now turn your notes into a short essay in response to the question 'How does Pliny evoke pity in *An Ideal Daughter*?'	

Activities and student tasks

Student task sheets

Title of activity: Pliny on Women – Essay Planning Activity

Introduction to the task	You have now read two passages written by Pliny, one on the character of a woman, the other a girl. These letters provide some evidence of what Pliny considers to be praiseworthy in Roman women. What can these letters tell us about Pliny's ideal Roman woman? Work individually to gather evidence under the following headings and then share your ideas with a partner. Give descriptions (an adjective or phrase) and provide evidence for each one, either by quoting your English translation of the passage or by closely paraphrasing the translation.	

The activity

(a) Arria

Description	Evidence
e.g. Devoted to husband's wellbeing	She prepares the funeral in silence so that her sick husband does not find out about his son's death – she clearly fears that if he were to find out about his son in his current state he might deteriorate and die as well.

(b) Fundanius' Daughter

Description	Evidence
e.g. Agreeable and pleasant	Pliny praises the girl by saying that no girl could be more agreeable or pleasant, which would imply he admires this temperament.

Possible Answers:

There is much evidence to be put under each heading. For this exercise, English quotation or close paraphrasing of the text should be used to ensure that the content is being discussed rather than stylistic points. Example points are given on the worksheet as a guide.

Extension activities/ questions:	Now write a brief essay in answer to the question 'What can A Close-Knit Family and An Ideal Daughter tells us about Pliny's perception of an ideal Roman woman?

FURTHER READING AND RESOURCES

For teachers

Full English translation of Pliny the Younger's *Epistulae*:

http://pages.pomona.edu/~cmc24747/sources/plin_1-5.htm

Background information and full English translation of Cicero's *Pro Milone*:

http://sabidius.blogspot.co.uk/2012/08/cicero-pro-milone.html

https://en.wikipedia.org/wiki/Titus_Annius_Milo

https://en.wikipedia.org/wiki/Pro_Milone

https://en.wikipedia.org/wiki/Publius_Clodius_Pulcher

Full English translation of Tacitus' *Dialogus*:

http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0082

Background information on Roman women:

http://www.moyak.com/papers/roman-women.html

Glossary of rhetorical terms:

https://mcl.as.uky.edu/glossary-rhetorical-terms

Online Latin dictionary:

http://archives.nd.edu/words.html

For students

Background information on Pliny the Younger:
http://www.bbc.co.uk/history/historic_figures/pliny_the_younger.shtml

Background information on Tacitus:
http://ancienthistory.about.com/od/historianstacitus/a/Tacitus.htm

Background information on Cicero:
http://ancienthistory.about.com/od/historianstacitus/a/Tacitus.htm

Background information on Roman women:
http://www.moyak.com/papers/roman-women.html

Glossary of rhetorical terms:
https://mcl.as.uky.edu/glossary-rhetorical-terms

Online Latin dictionary :
http://archives.nd.edu/words.html

Further reading and resources

Further reading and resources

Bloomsbury Academic

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Henry Cullen & John Taylor
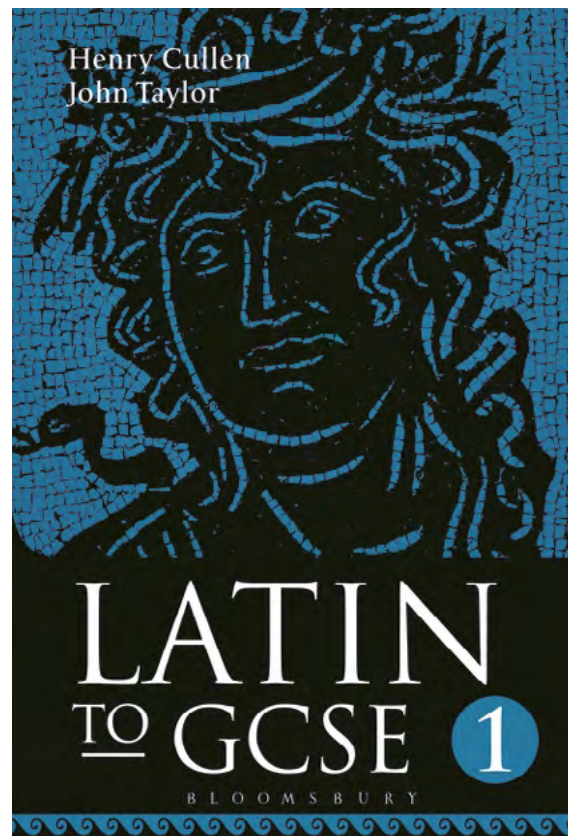
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Latin to GCSE: Part 2

Henry Cullen & John Taylor

9781780934419

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£14.99

Publication of print titles is scheduled for April and May 2016

A website of supplementary online resources is planned

All details may be revised at any time

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