

X

De Romulo et Remo geminis¹

Proca, rex Albanorum, habuit duos filios, Numitorem et Amulium. Numitori, qui maior natu erat, reliquit regnum; sed Amulius pulso fratre regnavit et Ream Silviam, filiam eius, sacerdotem Vestae fecit. Haec tamen, quam Mars deus amavit, edidit geminos pueros, Romulum et Remum. Amulius vero in vincula eam coniecit et parvulos alveo impositos in Tiberim abiecit, qui tunc forte effusus erat super ripas; sed relabente flumine aqua liberos reliquit in sicco. Vestae solitudines tum in iis locis erant. Lupa, ut est fama, ad vagitum puerorum accurrit, infantes lingua lambit, ubera ori eorum admovit matremque se gessit. Cum lupa saepius ad parvulos revertebatur, velut ad catulos, Faustulus pastor regius, rem animadvertit, pueros sustulit et Accae Larentiae coniugi dedit. Sic Romulus et Remus inter pastores primo ludicris certaminibus vires auxerunt.

¹ This text, as well as several others, is based on the book by the French abbot Ch.Fr. Lhomond *Urbis Romae Viri Illustres* /'The Famous Men of Rome', first published in 1779, republished in numerous editions both in France and abroad. The book was in regular usage in France still around the middle of the 20th century, and in Greece, even in the new millennium. The copy here used is the 7th German edition and adaption by E. Holzer (Tübingen – Stuttgart, 1877). Lhomond himself, adapted his stories from various Roman writers, and the first texts are based on Titus Livius (see the previous lesson). Everything else, vocabulary, grammar, exercises, history, mythology, illustrations, is added by the present writer.

The story about the twins Romulus and Remus, the first of which became the legendary Founder of Rome, is of paramount importance both with regard to the Roman history, the image of the Romans about themselves, and to Indo-European Antiquity, given that several motifs, like the role of the she-wolf and wolves in general as well as the twin-motive, have a great significance since they frequently reappear in Indo-European level, and even beyond that, at other peoples. Once again, mythology and history walk hand in hand, and the real story can be understood only after careful study. One of the best experts of the Indo-European connections in Roman tradition is the French scholar G. Dumézil.

De Romulo et Remo geminis

Vocabulary

Remus ī m	the twin-brother of Romulus whom, according to the legend, he helped during the foundation of Rome. The opinions about the antiquity of the foundation myth largely vary between relatively recent, and very old, even <i>Vedic</i> times (where Dumézil finds the Nāsatya–Aśvin parallel ²). The foundation consisted in a settlement on the Palatine Hill. ³ Romulus walled it, and Remus, because of leaping over the walls (=depreciating the importance of the walls), was killed either by Romulus or by his lieutenant Celer.
Proca ae m	Proca, the twelfth king of Alba longa, father of Numitor and Amulius. Tradition dates his kingship between 819–796 B.C.
Alba longa/Longa	the oldest settlement in Latium, south east of Rome. According to the tradition, it was established by Ascanius or Iulus, son of Aeneas, a refugee from Troy, and it became the mother-city of Rome. Today, the town Albano keeps its name.
Albānus 3	from/belonging to Alba longa
Numitor ōris m	king over Alba longa, brother of Amulius, father of R(h)ea Silvia, grandfather of Romulus and Remus; it is more than probable that his name is of Etruscan origin (– <i>thur</i> is a suffix in

2. In this approach, we have to do with the *Divine Twins*, an extended motif among the Indo-European peoples, from the West to the East. Among the many functions we find them involved in, is *water and rescue*. In Indic tradition, the two Aśvins are also found with the common name Nāsatya. Allonyms for the two Vedic gods are *Divo napataḥ*, *Aśvinaḥ* and *Dasrāḥ* (for a survey, see Steven O' Brian in *EIEC*, 164–165). In this connexion, it is perhaps not a chance that the two Roman names show an ablaut alternation, although the quantitative difference in *rōm-* ~ *rēm-* needs explanation.

3. The traditional date of Rome's foundation (based on Varro) is 753 BC.

Amūlius īī m

māior māius ōris

māgnus 3

māior nātū

(nātus⁴ nātūs m)

relinquō 3 līquī lictus

rēgnum ī n

pellō 3 pepulī pulsus

frāter trīs m

rēgnō 1

R(h)ēa Silvia

Etruscan). Annalist tradition has his birthday around 836 B.C.

son of Proca, king over Alba longa, brother of Numitor; according to the tradition, he was king, as usurper of the throne, between 795 and 752 B.C. That year, Numitor was reinstalled in power.

greater, bigger (comparative of māgnus)

great, large, tall

older

birth, age, years

to leave (behind), to bequeath

kingship, kingdom, monarchy

to push, to drive out, to banish

brother

to have royal power, to reign, to rule

daughter of king Numitor. Amulius,

who deposed Numitor, to prevent

avengers, made Rh. S. a Vestal virgin.

However, the god Mars forcibly

impregnated her, and she bore twins.⁵

Though she is not more than a

mythological person, her mythic time must be identified with that of Amulius.

Amulius then ordered the infants to be thrown into the Tiber. The river was in

flood and the receptacle in which they had been placed drifted ashore near the

Ficus Ruminalis.⁶ There a she-wolf

(sacred to Mars!) tended and suckled

them until they were found by Faustulus

the royal herdsman. He and his wife

Acca Larentia brought them up as their

own. They increased mightily in

strength and boldness and became

leaders of the young men in daring

exploits. In one of these, Remus was

captured and brought before Numitor.

4 Used only in abl. sing. in phrases expressing age.

5. Cf. the motive of the *Divine Twins* above.

6. "Ficus" is 'fig-tree'. *Ficus Ruminalis* is sacred to Rumina, the goddess of nursing mothers. Her shrine and sacred fig-tree were near the Luperkal [see *Roma Quadrata*], where milk, not wine was offered. The Etruscan connection of this tradition is not to be excluded.

sacerdōs ōtis m/f
Vesta ae f

Mārs Mārtis m

ēdō 3 ēdidī ēditus
geminus 3
puer ī m
vērō
vinculum ī n
coniciō⁷ 3 iēcī iectus
in vincula coniciō
parvulus 3
parvus 3
alveus ī m
impōnō 3 posuī positus (+ dat.)
Tiberis is m

abiciō 3 iēcī iectus
tunc
forte

Romulus came to the rescue; the relationship was made known, they rose against Amulius, killed him, and made Numitor king again. The twins then founded a city of their own on the site of Rome, beginning with a settlement on the Palatine, followed by the quarrel between Romulus and Remus.

priest; priestess

daughter of the ancient Italian god Saturn (Saturnus) and Ops, goddess of flocks and herds, and of the household. In her temple the Vestal virgins (*virgines Vestales*) maintained a perpetual fire. They were obliged to keep their virginity, under death penalty, through their whole life.

ancient god of Italy, father of Romulus and Remus; the Roman calendar began with his month *March* (Martius). His sacred animals were the she-wolf (*lupa*) and the woodpecker (*picus*). In classical times he was identified with the Greek Ares and thus became the Italian god of war.

to bear, to beget, to bring forth
twin-born, double

boy, son

in fact, on the other hand

band, bond, rope

to throw together, to drive

to tie up, to bind

tiny, small, little

little, small, young

tub, trough

to place upon, to put in, to impose

Tiber, the river of Latium on which Rome stood

to throw away, to cast away

then, at the very time

by chance, accidentally, as luck would have it

7. "i" in this verb represents 'ii' pronounced as consonant + vowel 'yi'.

effundō 3 fūdī fūsus	to pour out, to shed, to send out
super + acc.	above, on, over beyond
rīpa ae f	(river)bank, shore
relābor 3 lāpsus sum	to slide/to glide/to flow back, to recede
aqua ae f	water; river
in + abl.	at, in, on (remaining in a place)
siccum ī n	dry ground
siccus 3	dry
vāstus 3	vast, huge, desolate
sōlitūdō inis f	loneliness, emptiness, desert
locus ī m ⁸	place, spot
in iis locis	in those places
lupa ae f	she-wolf
ut	as
fāma ae f	story, rumour
vāgītus ūs m	crying, wail
accurrō 3 (cu)currī cursus	to run/hasten to
īnfāns antis	speechless, newly born, babe, infant
lingua ae f	tongue; language
lambō 3 lambī --	to lick, to wash
ūber eris n	udder
ōs ōris n	mouth
admoveō 2 mōvī mōtus (+dat.)	to move/bring to
sē	himself, herself, itself (reflexive pronoun, accusative)
gerō 3 gessī gestus	to bear, to carry
sē gerere	to behave
cum	when, since, whenever (in time clauses <i>cum</i> may indicate repeated present or past action as in this case)
saepius	frequently, often (comparative of <i>saepe</i>)
saepe	often, frequently
revertor 3 reversus sum	to come back, to return
velut	just as, just like, as it were
catulus ī m	puppy, whelp
Faustulus ī m	a mythical figure, the shepherd of king Amulius, husband of Acca Larentia, who found Romulus and Remus, being suckled by a she-wolf. ⁹ He reared the

⁸ The nom. plur. of this noun can be *loci* (figuratively, or single places) or *loca* (in a concrete sense, places connected, a region). Nouns of the kind are called *nomina abundantia* (abundant nouns).

⁹ In a further rationalization his wife was the she-wolf herself (*lupa*, loose woman, prostitute).

rēgius 3
 animadvertō 3 tī versus
 tollō 3 sustulī sublātus
 Acca Larentia ae f
 dō, 1, dedī, datus
 inter¹⁰ + acc.
 prīmō
 lūdicer/crus, cra, crum
 certāmen inis n
 vīrēs vīrium f
 augeō 2/augēscō 3 auxī auctus

twins and when Remus was brought
 before Numitor for an act of
 brigandage, told Romulus the whole
 story, whereupon the twins and their
 grandfather killed Amulius.
 royal
 to perceive, to see, to observe, to
 understand
 to take up, to carry off
 an obscure Roman goddess whom later
 tradition assigned various functions.
 One tradition made her wife of
 Faustulus, and hence adopted mother
 of Romulus
 to hand over, to give
 between, among
 at the beginning, first, in the first place
 belonging to play, connected with
 sport, sportive
 contest, struggle, rivalry
 (military) strength, power
 to increase, to make a lot of, to
 augment

10. *Inter* is related to Eng. *under*, German *unter*, Skt. *antár*, and also to Gk *ἔντερα* ('intestines').

De Romulo et Remo geminis

Grammar

Verba deponentia:

Deponent verbs are those which have no active voice but are used in the middle (or middle and passive) forms with an active sense.

The term comes from Latin *depono* 3 ('to lay down/aside') and reflects the belief of the ancient grammarians that such verbs, too, had once active voice but for some reason they "laid it aside".

In our lesson, we have seen "relabor 3" ('to slide back', 'to recede', 'to ebb') and revertor 3 reversus sum 'to come back', 'to return'. In Greek such a verb is βούλομαι ('to want') without active voice but with active meaning. Of the same kind is ἔρχομαι ('to come', even in Modern Greek with the same meaning: "έρχομαι").

The existence of such verbs was the reason to introduce into grammar the categories "voice" (i.e. the endings one can "hear"), and "diathesis" (the "meaning", the "mind" independently of what one can "hear").

In Latin no middle voice exists, and also the term "diathesis" is unusual in grammar. With a simplification, "active" and "passive voice" cover the needs. In Greek, even in Modern Greek, it is different.

"3" in the above examples mean the infinitives relābī and revertī; infinitives which we already have seen as *passive* ones "laudārī" ('to be [being] praised') in lesson VIII.

An example from the 1st conjugation hortor 1 'to exhort', 'to encourage' (which, formally, follows the conjugation of *laudo* in passive voice):

Ind. praes. impf.:	hortor hortaris etc.	Coni. praes. impf.:	horter horteris etc.
Ind. praet. impf.	hortabar hortabaris etc.	Coni. praet. impf.:	hortarer ¹¹ hortareris etc.
Ind. fut. impf.	hortabor hortaberis etc.	-----	
Ind. praes. perf.	hortatus etc. sum hortatus etc. es etc.	Coni. praes. perf.	hortatus etc. sim hortatus etc. sis etc.
Ind. praet. perf.	hortatus etc. eram hortatus etc. eras etc.	Coni. praet. perf.	hortatus etc. essem hortatus etc. esses etc.

11. This form, given that in Latin and Greek no conditional mood exists (conditionality is expressed by the help of the other moods), depending on the context, may mean 'I would encourage'.

Ind. fut. perf.		hortatus etc. ero hortatus etc. eris etc.	-----	
		Imperativus	Participium	
Imp. I	Sg. 2	hortare	Partic. impf.	hortans, -ntis
	Pl. 2	hortamini	Partic. perf.	hortatus
Imp. II	Sg. 2	hortator	Partic. inst. act.	hortaturus
	Sg. 3	hortator	Partic. inst. pass.	hortandus
	Sg. 2	-----		
	Pl. 3	hortantor		
		Infinitivus		
Inf. impf.		hortari		
Inf. perf.		hortatum etc. esse		
Inst.		hortaturum etc. esse		
		Supinum		
Acc.		hortatum		
Abl.		hortatu		
		Gerundium		
Acc.	(ad)	hortandum		
Gen.		hortandi		
Dat.		hortando		
Abl.		hortando		

The *participium instans passivi* (here the example is “hortandus”) is explained in lesson VIII and fn. Its other name is *gerundivum*.

The gerundivum is frequent in various constructions and in independent usage. An example for the case:

Dux sic hortatus est: “milites, hic vobis aut vincendum aut moriundum est”.

I.e.: “Soldiers, here you must either win or die”.

Ablativus absolutus (participium absolutum):

The text of the lesson has two constructions with *ablativus* the name of which is *ablativus absolutus*. The fact that the ablative is frequent in various syntactic functions already is familiar: e.g. *ablativus modi*, *a. instrumenti* etc. Another name for the same construction is *participium absolutum*.

The concept underlying the name may have been either that the subjects of the main sentence and the clause are different, or the fact that there is no preposition or whatever else governing the ablative. Such constructions substitute time or cause clauses or other, and are, in function, very similar to the Greek *genitivus absolutus*.

The two constructions in question:

- relabente flumine
- pulso fratre

The difference is that the first has a *participium imperfectum*, the second a *participium perfectum*.

The first kind of participle renders *identity of tense* or *synchrony*, the second *antecedence* or *anteriority*. This means, for the first instance, that the events in the main sentence and in the clause take place at the same time, or at least, the part. impf. does not indicate a suddenly finished situation, whereas with the part. perf. an action is indicated which *precedes* in time the one in the main sentence.

The approximate translation for “relabente flumine” will be ‘as the river was receding’, for “pulso fratre” ‘after he had banned his brother/after his brother had been banned (by him)’.

Similar constructions are:

- Tarquinio Superbo regnante Pythagoras in Italiam venit ‘When Tarquinius Superbus was king (in Rome) Pythagoras came to Italy’.
- Hannibal Alpibus superatis in Italiam venit ‘Hannibal, after having crossed the Alps, came to Italy’.

The first construction can be rendered in one, the second in two more ways.

The first:

- Cum Tarquinius Superbus regnabat, Pythagoras in Italiam venit.

The second:

- Hannibal, postquam Alpes superavit, in Italiam venit.
- Hannibal, postquam Alpes superatae sunt, in Italiam venit.

With regard to “relabente” and “regnante”, remember that the participia imperfecta have –i ending in ablative but in the ablativus absolutus constructions they have –e.

For a third instance, that of *posteriority*, the participium instans is used.

De Romulo et Remo geminis

Historia fabularis
Daedalus and Icarus
(Hanlin, J. – Lichtenstein, B.E., 1991)

W

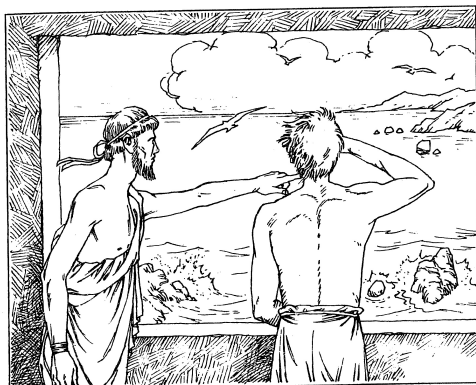
Learning Latin Through Mythology

Daedalus and Icarus

King Minos asked Daedalus, a famous architect and inventor, to construct a labyrinth for him. However, soon after the maze was completed, the king became angry with Daedalus and shut him and his son, Icarus, in a tower on an island. They were unable to get away by land or sea. But Daedalus was determined to escape and used his skills to make wings for himself and Icarus by joining feathers with thread and wax. When he attached the wings to each of their arms, they rose into the sky.

"Fly close by me," Daedalus warned his son. "If you soar too high, the sun will melt the wax; if you swoop too low, the sea will make the feathers wet."

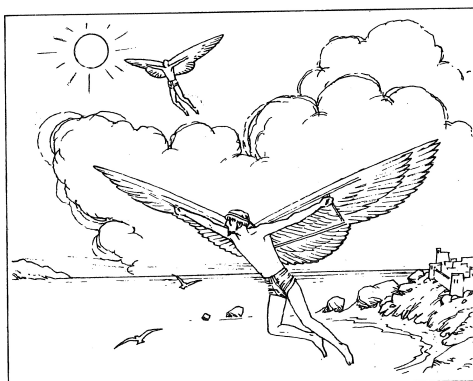
Daedalus flew safely to Sicily, but Icarus did not obey his father's instructions and soared too close to the sun. The sun melted the wax, the feathers fell off, and the boy plunged into the sea.

Daedalus et Īcarus

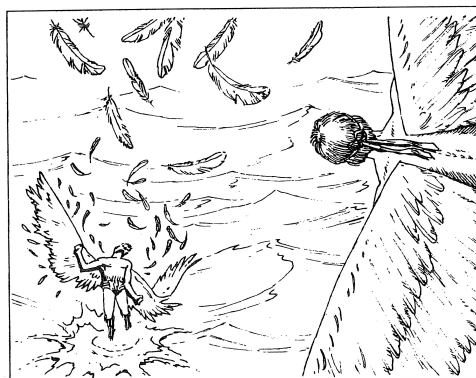
A Daedalus et Īcarus dē vitā iamdūdum dēspērābant.



B Daedalus cēram et pennās parāvit.



C postrēmō Daedalus per aurās ēvolāvit. Īcarus per aurās paulīspēr ēvolāvit.



D Daedalus circumspectāvit. "ēheu!" exclāmāvit trīstis Daedalus, "Īcarus est mortuus."

cēram	wax	mortuus	dead
circumspectāvit	looked all around	parāvit	prepared
dē vitā	were despairing	paulīspēr	for a short time
dēspērābant	for their life	pennās	feathers
ēheu!	alas!	per aurās	flew through
est	is	ēvolāvit	the air
et	and	postrēmō	finally
exclāmāvit	called out	trīstis	sad
iamdūdum	long ago		

De Romulo et Remo geminis

Loquamur Latine!

Marius et Iulia

- | | | | |
|----|--|----|---------------------------------|
| M. | Salve, Iulia! Ut vales? | I. | Non male. Et tu, Mari? |
| M. | Egone? Bene mihi est. Ut frater tuus
valet? Salvus est? | I. | Sic valet ut numquam
melius. |
| M. | Ut valetur domi tuae? | I. | Omnes domi belle se
habent. |
| M. | Et amicus tuus, quid agit? | I. | Recte valet. |
| M. | Unde venis? | I. | De bibliotheca. |
| M. | Quo te agis? | I. | Domum. |
| M. | Quin abundum mihi est. Vale. | I. | Cura ut valeas. |

De Romulo et Remo geminis

Exercises

Fill in what is missing:

Proca, ... habuit duos filios

Amulius ... regnavit.

Rea Silvia edidit geminos pueros

Relabente flumine aqua

Lupa, ut est fama ubera ... matremque se gessit.

Faustulus pastor regius, rem animadvertit, pueros sustulit

Romulus et Remus inter pastores

Explain grammatically these two constructions:

- relabente flumine
- pulso fratre

Translate:

Father of the twins Romulus and Remus was the war-god Mars, and their mother was the priestess Rea Silvia, daughter of Numitor. Numitor was elder but his brother Amulius banished him and became king. Amulius put the small children in a tub and threw them (eōs) away into the Tiber, the river of Rome. However, the water of the river left the children on dry land. Then, a she-wolf came to them, she behaved as a mother and gave them her udders. Faustulus, the royal herdsman became aware of the fact, and he gave the children to his wife, Acca Larentia. The twins lived with the herdsmen and in this way they augmented their strength.

De Romulo et Remo geminis

Illustrations

Aeneas and his son Ascanius

The text here reproduced has been taken from the *Oxford Classical Dictionary*, 3rd revised edition, ed. by S. Hornblower and A. Spawforth, Oxford, University Press 2003, p. 186.

The Author is Stephen J. Harrison, Corpus Christi College, Oxford, UK.

Ascanius, character in literature and mythology, son of *Aeneas. Not mentioned in Homer, he appears in the Aeneas-legend by the 5th cent. BC, at first as one of several sons of Aeneas (Hellanicus, *FGrH* 4 F 24, 31). His mother in the cyclic *Cypria* (see EPIC CYCLE § 4 (6)) was Eurydice (Paus. 10. 26. 1); in Virgil and Livy and thereafter she is *Creusa (2), daughter of Priam; Livy also mentions a further version, that he was the son of Lavinia (Livy 1. 3. 2–3). The gens *Iulia* claimed him as eponymous founder with an alternative name of 'Iulus', variously derived (cf. *Aen.* 1. 267–8 with Servius). In the *Aeneid* he is a projection of typical and sometimes ideal Roman youth, but still too young to play a major part; other versions tell of his subsequent career as king of *Lavinium and founder of *Alba Longa, the city from which Rome was founded (e.g. Livy 1. 3. 1–5; Dion. Hal. *Ant. Rom.* 1. 65–9). He is depicted in both Greek and Roman art: *LIMC* 2/1 (1984), 860–3.

Ogilvie, *Comm. Livy* 1–5, 1. 3. 2; E. Flores, *Enc. Virg.* 'Ascanio'. S.J. Ha.

Aeneas' figure connects the Romans with the Trojans. After Troy was captured, those who survived had to flee. Aeneas was one of the Trojan heroes. Roman tradition made him the ancestor of the nation. He fled with his family, carrying his old and ill father on his shoulder.

This story is one more source to the miscellaneous components in the growing of the Roman people. Aeneas is the main character in Vergil's epic, a work made by the order of Caesar Augustus. Though about the half in extent in comparison with the Homeric one, it is equally a masterpiece.

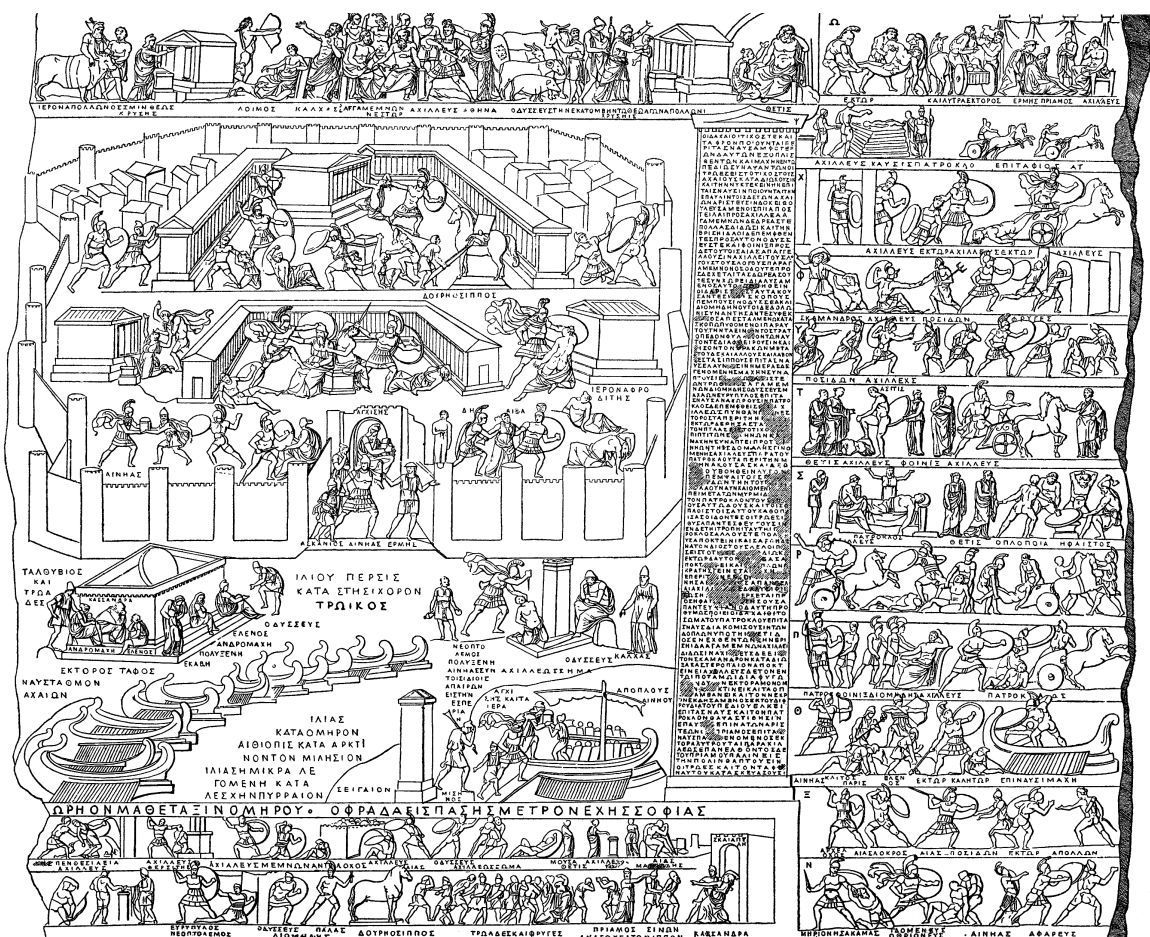
After many difficulties and adventures Aeneas and his people arrived in Italy in Latium on the seaside of Lavinium ("Lavinia litora" as Vergil expresses himself). One of Aeneas' sons was known by two names: Ascanius and Iulus. It is him, who founded Alba Longa, the mother-city of Rome. The son, by the name Iulus, was also the eponymous founder of the *gens Iulia* to which Iulius Caesar and Caesar Augustus belonged! In Early Italy, Alba Longa became the capital of the Latins who gave their language to Rome. The Latin language in Rome, having received many influences, developed independently from the language of Latium, which, soon was occupied by the growing Roman power. It is in this way that we speak of "Latin language" but of "Roman history, literature" etc. For accuracy, we may speak of the "language of Rome".

The Trojan connection is reflected in Etruscan tradition: there are Etruscan representations of Aeneas with his father Anchises on his shoulder. Rome, on the border between Etruria and Latium, may have been, at least partially, an Etruscan foundation.

On the other hand, the divine twins, a very old motif, Romulus and Remus (sons of the god Mars) became the mythical founders of Rome.

All this means that the Romans consciously and cleverly one by one built up their image and history, and after dubious origins and dubious compounds in them, they managed to create for themselves a deserving prehistory, "explaining" their present power and future glory.

The Tabula Iliaca Capitolina



The Tabula Iliaca: Roman artwork, 1st Cent. A.D.
(See also Wikipedia article "Tabula Iliaca")

[Click to get a 3204 x 2493 picture](#)

**Th. Schreiber - *Atlas of Classical Antiquities* - London (1895),
pp.176-179**

**[PLATE XCII A AND] XCIII.
The Capitoline "Tabula Iliaca."**

Flight from Troy. A detailed description is provided by the link:

https://mediterranees.net/art_antique/oeuvres/iliaca/schreiber_en.html

(Accessed 25.11.2020)



[Aeneas](#) carrying [Anchises](#), with Ascanius and his wife, red-figure [amphora](#) from a Greek workshop in [Etruria](#), ca. 470 BC, [Staatliche Antikensammlungen](#)

(Wikipedia-article, last edited 9 July 2017; Downloaded 17.9.2017)

De Romulo et Remo geminis

Daedalus and Icarus

Andrew F. Stewart, *The Oxford Classical Dictionary*. Third Ed. 2003: 425–426

Daedalus, a legendary artist, craftsman, and inventor. *Homer calls artful works *δαίδαλα* and associates them with *Hephaestus (*Il.* 18. 372 ff., 479, 482, etc.). The Canaanite–*Ugaritic artisan-god Kothar (*ktr*) probably stands behind both. Homer locates Daedalus himself in *Crete (a precociously *orientalizing culture), ascribing to him the *χόρος* ('dancing-ground') of *Ariadne at *Cnossus (*Il.* 18. 590 ff.); the Cnossian Linear B *da-da-re-jo* ('Daedalus' place') may corroborate the association. Later sources add the Minotaur's *labyrinth, a statue of *Aphrodite, Ariadne's thread, and the bull that captivated Pasiphae—enraging her husband, *Minos, who imprisoned Daedalus.

His escape with his son Icarus on waxen wings may appear in Greece c.560 BC, on a vase from Athens, and in the west c.470, on an inscribed Etruscan gold *bullā* (a type of amulet). Icarus flew too close to the sun and his wings melted, but Daedalus crossed safely to *Sicily, where he was protected by King Cocalus, whose daughters boiled the pursuing Minos alive in a steam bath (*Hdt.* 7. 170; *Diod. Sic.* 4. 77–9). There Daedalus was credited with numerous marvels, including a fortress near *Acragas, the platform for Aphrodite's temple on Mt. *Eryx (where he also made a golden ram or honeycomb for the goddess), and his own steam bath at *Selinus. Greek encounters with *Phoenicians already in Sicily perhaps inspired these tales.

LIMC 3.1 (1986), 313–21; A. F. Stewart, *Greek Sculpture* (1990), 240 ff.; S. P. Morris, *Daidalos and the Origins of Greek Art* (1992). A. F. S.

Joos de Momper the Younger (1564–1635)

Landscape with the fall of Icarus



Ficus Rūminalis¹²

A modern picture from the Forum Romanum showing a fig-tree.
(Downloaded: 11.9.2017)

(To this, cf. also Lupercal)

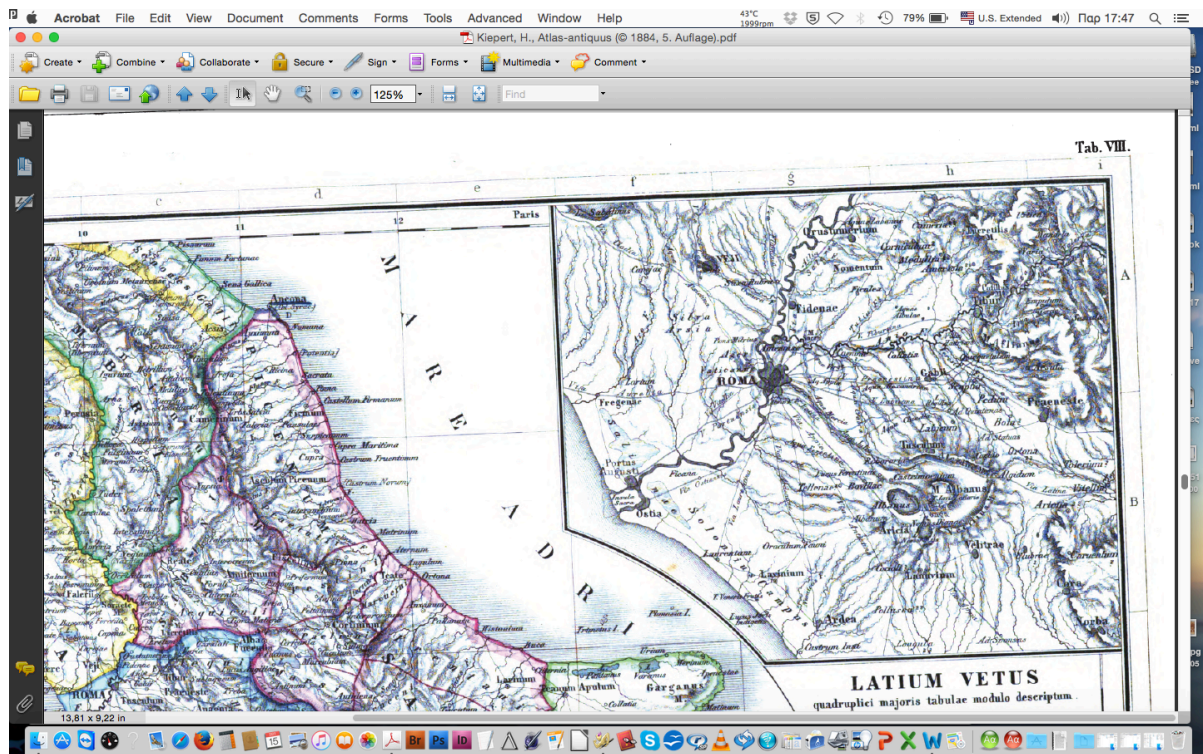
12. Ficus Ruminalis was, according to the legend, the fig-tree under which Romulus and Remus were said to have been exposed and suckled by the she-wolf. “Rūminālis” is associated with *rūmis* ‘teat’, ‘nipple’, and the *Ficus Ruminalis* was the tree dedicated to *Diva Rumina*, to goddess of the suckling babies. “Rumis” has no convincing etymology whereas it gave the English word *rumination*. “Ficus” was also the ‘banyan-tree’.

Latium Vetus



(Source Wikipedia–article Latium Vetus
last edited 17.7.2017, Downloaded: 17.7.2017)

Alba Longa is to the south of Rome, between the Latini and the Rutuli.



(Latium Vetus; Source: Kiepert, Atlas Antiquus 1884, Tab. VIII)

Lupa Capitolina



The Capitoline She-Wolf is a bronze sculpture of a she-wolf suckling twin infants, inspired by the legend of the founding of Rome and serves as an icon of city since antiquity time. The age and origin of the Capitoline Wolf is a subject of controversy. The statue was long thought to be an Etruscan work of the 5th century BC, with the twins added in the late 15th century AD, probably by the sculptor Antonio Pollaiuolo. However, radiocarbon and thermoluminescence dating has found that it was possibly manufactured in the 13th century AD; this result, which undercuts the sculpture's iconic significance, is still contested, and while carbon dating has been performed on remnants of the casting core, the results have not yet been publicised. 5th century BC, Bronze. cm 75 Formerly at the Lateran. Sixtus IV donation (1471) Capitoline Museum, Rome.

(Source: Wikipedia-article "Capitoline Wolf", last updated 24 August 2027, downloaded: 6.9.017)

[Romulus and Remus](#), the [Lupercal](#), [Father Tiber](#), and the [Palatine](#) on a [relief](#) from a pedestal dating to the reign of [Trajan](#) (AD 98-117)



[Marie-Lan Nguyen](#) (2006)

Representation of the *lupercal*: Romulus and Remus fed by the she-wolf, Lupa, surrounded by representations of the Tiber and the Palatine. Panel from an altar dedicated to the divine couple of Mars and Venus. Marble, Roman artwork of the end of the reign of Trajan (98-117 CE), later re-used under the Hadrianic era (117-132 CE) as a base for a statue of Silvan. From the portico of the Piazzale dei Corporazioni in Ostia Antica. Shown in museum of Palazzo Massimo alle Terme (Rome).

(Source: Wikipedia-article Ficus Ruminalis, Edited 7 Sept. 2017,
Downloaded 11.9.2017)



Faustulus finds the twins with the she-wolf. Decorative relief.

(Source: Internet [Russian?], Dowloaded 11.9.2017)

Vesta Temple



Constantin HölscherIm: Tempel der Vesta. Painting: 1902

(Source: Wikipedia-article, Downloaded 10.9.2017)

De Romulo et Remo geminis

Appendix

WOLF

(Article in the *Encyclopedia of Indo-European Culture*, 1997, with omissions, highlighting and corrections by A.L. K. [2017].

Very probably, the passage “Sic Romulus et Remus inter pastores primo ludicris certaminibus vires auxerunt” [JNU Latin 10] reflects the lupine aspects or the “wolfish activity” of the young warriors-in-training that is explained below).

The wolf (*Canis lupus*) was common throughout Eurasia, including India, and was the ancestor of the domestic dog. It tends to occur on Neolithic sites in small numbers, sometimes in moderate numbers on Baltic sites. Considerable linguistic discussion has revolved around the fact that the name for such a common wild animal shows an o-stem, regarded by many as a recent formation (while the feminine form with an i-stem has been regarded as the typical marking of a wild rather than domestic animal). The archaeological evidence makes it clear that no matter where the earliest IE-speakers lived, they were acquainted with the wolf.

The Wolf in Indo-European Belief

The wolf, together with the bear, would be the primary dangerous wild carnivores with whom the Eurasian Indo-European-speaking peoples had to deal, and this beast will be important as an animal enemy, partner, and also image or symbol. IE divinities with lupine associations are not uncommon: the wolfish (λύκειος) aspect of the Greek god Apollo seems to connect him both to death and to fertilizing and life-giving powers, in consonance with the other doubled or contradictory aspects of this god, who surely resembles another god with wolf names and companions, the Norse Óðinn. Following the line of lupine ambiguity, mythic representations of the wolf make the animal both a monstrous, ravaging enemy of humankind (the Norse wolf Fenrir, offspring of Loki; *Völuspá* str. 36,39) and a nurturing "natural" mother-beast, such as the wolf-bitch Lupa who suckled the twins Romulus and Remus (Lactantius, *Inst.* 1.20.2: Plutarch, *Romulus* 4).

The sign of the wolf (or the wolf-pack) is clear enough in Greek age set confraternities such as the Athenian ἐφηβεία and the Spartan κρυπτεία: the adolescents in these peer groups prepared for full warrior-hood by behavior that was

exactly reversed from the norm: they prowled at night, were hidden and covert in their actions, used trick, trap, stratagem and ambush and all the techniques forbidden to the true adult warrior-hoplite, in his daylight discipline. However, these young warriors-in-training eventually would be reintegrated into their societies, while a "wolfish" activity or character, from Hittite times on (but especially well illustrated in the Germanic sources) defined an outlaw, one whose crimes had put him outside society, and who can be hunted like the wolf, i.e., be both "killer" and "to be killed"; cf. Germanic *warg*. Werewolf or man-wolf activity may not be simply solitary, as shown by a widely-recurring belief in destructive, night-roaming bands or confraternities of lycanthropes who had abjured the laws of society. These "secret bands" have also been connected to the German *Wilde Jagd* or *Wütendes Heer*, legendary affiliates of Death and the Devil, and instances of bloodthirsty and destructive werewolf bands are also known in the Iranian sources and in Baltic and Slavic folklore. The wolf-image ordinarily would be attached to the aggressive second function warrior but what might be called wolf-kings are also seen: Lykos or 'wolf' was a king-name in ancient Thebes; Sigmund and his son (in *Völsunga saga*) took their lycanthropic posture and powers from wolves' skins once worn by two shape-changing princes (*konungasynir*, *Vols.* c 8) while the violent war-king of Norway, Harald *lūfa*, himself showing a near-berserk image, had his own berserker band of Wolfskins, *Ūlfhēðnar* (*Heimskringla* 19). In the heroic-epic literature the isolated individual returns, and the wolf may often be imitated by the hero, no more so than in that saga just mentioned where Sigmund and Sinfjötli roam (and kill) as wolf-men and lurk in an underground den. In an "historical" saga such as that of Egil Skallagrīmson, the wolf not only seems to be a family totem (the family's patriarch named Kveld-Úlfr or Evening Wolf; Egil himself as *ulfgar* 'wolf-gray'), is also associated with the god Ōðinn, to whose grim service at least some of Egil's family is devoted. Ōðinn's wolves, according to the verses of Egil and other warrior-skalds, are fed with those who are slain by the victorious fighter, but Ōðinn is also named the 'wolf-killer': he finally claims the warrior, who also is the wolf, and who will be killed in his turn.

See also AGE SET; CRIME; DOG; HELL-HOUND; MAMMALS; WARRIOR. (D.Q. Adams, J.P. Mallory, D.A. Miller)

Further Readings

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